



# "The shining": from a Stephen King novel to a Stanley Kubrick film

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## Mémoire

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### *The Shining*

From a Stephen King novel to a Stanley Kubrick film

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# INTRODUCTION

From *Harry Potter* and *The Lord of the Rings*, to *The Ring* and *Bird Box*, many films are adaptations from novels. Film adaptations often have a positive impact on the book that inspired them and by extension its author: when people see a film which has been adapted, they want to get the original source; the editors use the success of the films to attract more readers and you will find books whose covers clearly reference the movie. From love stories to Stephen King, every novel adapted for the screen comes out with a new edition with a cover referencing the film.<sup>1</sup>



Picture 1: Novels using the film for their cover.

But when the movies are discussed by those who have already read the book, it is common to hear “The film has nothing to do with the book, it was so bad!” or “That’s not how it happened in the book!” For some people, it is using words to create images that brings the story to life and that is the reason why people who prefer reading in general may not like adaptations; reading a novel is an individual experience. The process can be compared to a kind of alchemy which takes place between the text and the individual imagination: you create your own images and sometimes seeing the adaptation can affect what you have imagined and ruin the imaginary journey you had, when you saw the film, as the Quebecois scholar Gilles Thérien observes: “Are we not trained to replace the inevitable fantasy of mental images that reading provides in favor of images that are already formed and of which it is only a matter of remembering?”<sup>2</sup>

It is perhaps not surprising then that for many, the screenplay is successful when it is faithful to the novel. I created a Google form<sup>3</sup> where I collected individual opinions about adaptations. What often disappointed the respondents was that screenplays leave some events out. For example, many of the answers pointed out how *Harry Potter* was not completely book-accurate and neglected a

<sup>1</sup> Pictures taken from fnac.com

<sup>2</sup> “N’est-on pas entraîné à remplacer l’inévitable fantaisie des images mentales que procure la lecture au profit du confort d’images déjà formées et dont il ne s’agit que de se souvenir ?” Thérien, Gilles. “Cinéma et littérature, un couple à risque.” *Québec français*, numéro 82, été 1991, p. 48–50.

<sup>3</sup> Demouge, Adeline. “L’adaptation des romans au cinéma.” *Google Form*. 2020.  
<https://forms.gle/UrJNBjZBhADwU1k8> (cf Annexe)

number of episodes and characters. But it is not just booklovers who feel let down. It even occurs that authors themselves disapprove of the adaptation of their novels – Roald Dahl, the author of *Charlie and the Chocolate Factory* for instance, who felt that his book was more about Charlie, something which the movie did not respect by focusing on Willy Wonka.

When film critics write reviews on adaptations, they tend to base their assessments on comparison between the two and whether the choices of the director were good or not, they do not distance themselves from the details of the novels and from the fact that literature and cinema are two different art forms that need adjustments to cohabitate. The science fiction writer Elizabeth Vonarburg is one of them. Her article “Fantastique et science-fiction au cinema: Entre le cliché et l’archétype”<sup>4</sup> includes a section entitled “King-Kubrick: un mariage raté.” She cannot betray her love for Stephen King’s version of *The Shining* and so she hates the movie. She compares the two versions and analyses what is missing from the movie that is important for her in the book.

Obviously, as a movie and a novel are two different media, a filmmaker will need to cut scenes from the book due to format constraints. To the question “(if you read the novel first) what was the negative impacts?” of the Google form, people’s answers showed they were quite aware of the fact that it is impossible to transpose everything that was in the novel but some of them are disappointed because “the film loses its flavor when we notice scenes have been removed.”<sup>5</sup> According to Linda Seger, the author of *The Art of Adaptation: Turning Fact and Fiction into Film* wrote<sup>6</sup>:

By its very nature, adaptation is a transition, a conversion, from one medium to another. All original material will put up a bit of a fight, almost as if it were saying, “take me as I am”. Yet adapting implies change. It implies a process that demands rethinking, reconceptualizing, and understanding how the nature of drama is intrinsically different from the nature of all other literature.

A film adaptation is a mix between the worlds of the author and the director. Adapting a novel is not being a less imaginative director once the rights are sold, directors can do whatever pleases them. They often decide to adapt a novel because they liked it and want to see the story on the big screen. In this way, Stephen King’s novels have inspired a number of directors and many have been adapted into films.

Stephen King is an American novelist who made his name in the horror and fantasy genres with many well-known books like *Carrie*, *Salem’s Lot*, *The Outsider*, *It*, *Christine* or *The Shining* many of which have in turn become highly successful movies. Stephen King was born in 1947 in

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<sup>4</sup> Vonarburg, Élisabeth. “Fantastique et science-fiction au cinéma : entre le cliché et l’archétype.” *Nuit blanche*, numéro 10, automne 1983, p. 58–60.

<sup>5</sup> « Le film perd de sa saveur quand nous constatons que des scènes ont été enlevées. »

<sup>6</sup> Seger, Linda. *The Art of Adaptation: Turning Fact and Fiction into Film*. Holt Paperbacks: New York, 1992.

Portland. He is “one of the most prolific writers in the horror genre” and always considered as the “Master of Horror.”<sup>7</sup> His books have sold more than 350 million copies worldwide. His first novel, *Carrie*, was a success and allowed him to devote himself to writing. *The Shining* was published in 1977 and is one of his bestsellers. It is the story of Jack Torrance, a hot-tempered aspiring writer who takes the job of a caretaker at the Overlook Hotel for the winter, together with his son Danny, who is a psychic and his wife Wendy. It is a hotel that is isolated once the snow begins to fall and in which a murder has occurred years before: a perfect place for a supernatural story. It was adapted into a movie of the same name in 1980 by the director Stanley Kubrick. With *The Shining*, Stephen King numbers among those authors who were disappointed to see their novels on the big screen, judging the personality of the protagonist to be inaccurate and the ending disappointing: “I felt that the treatment of Shelley Duvall as Wendy – I mean, talk about insulting to women. She is basically a scream machine. [...] The basic difference that tells you all you need to know is the ending. [In the novel], it is a very passionate climax. In Kubrick’s movie, he freezes to death.”<sup>8</sup>

Stanley Kubrick was an American filmmaker born in New York City in 1928. He started out as a photographer for *Look* magazine before exploring the art of filmmaking in the 1950s. Out of a total of thirteen movies, only two are original screenplays, the others are all adaptations of novels or short stories. Kubrick always chose to adapt unorthodox, even unsettling novels, a move that caused him some unsuccessful films, but he was determined to make a name for himself in the field of film adaptation. Published in the cinema magazine *Séquences*, “Le Regard Particulier de Stanley Kubrick” by André Caron deals with Kubrick’s preference for adaptation:

To express his concerns and satisfy his need for artistic creation, Kubrick prefers adapting novels rather than writing his own original scripts. This comes from his problem for total control. Above all, he looks for a plot, a solid story with well-defined characters and well-developed ideas. When he likes a novel, he writes the script himself.<sup>9</sup>

Kubrick was never satisfied with scripts proposed by the novelists themselves, convinced he knew better how to get to grips with the text while at once retaining the essence of a literary work, and adding his own personal signature.

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<sup>7</sup> Lee, Nathaniel. “How Stephen King scares his audience in 3 steps”. Business Insider, 11 Sep. 2019, [https://www.businessinsider.com/stephen-king-horror-books-writing-scary-movies-it-2019-9?IR=T?utm\\_source=copy-link&utm\\_medium=referral&utm\\_content=topbar](https://www.businessinsider.com/stephen-king-horror-books-writing-scary-movies-it-2019-9?IR=T?utm_source=copy-link&utm_medium=referral&utm_content=topbar):

<sup>8</sup> King, Stephen. “Stephen King, the Art of Fiction.” Interview by Nathaniel Rich. The Paris Review, 2006, <https://www.theparisreview.org/interviews/5653/the-art-of-fiction-no-189-stephen-king>

<sup>9</sup> “Pour exprimer ses préoccupations et satisfaire son besoin de création artistique, Kubrick préfère s’en remettre à l’adaptation de romans plutôt que d’écrire ses propres scénarios originaux. Cela provient de son souci de contrôle total. Il recherche avant tout une intrigue, une histoire solide avec des personnages bien définis et des idées bien développées. Lorsqu’il trouve un roman qui lui plaît, il en écrit lui-même le scénario.” Caron, André. “Le regard particulier de Stanley Kubrick.” *Séquences*, numéro 129, avril 1987, p. 30-35.

Obviously, a horror novel and a horror movie are two totally different things. The effects of fear are not the same. On the one hand, when reading book, it is your imagination that will do all the work, taking on board all the description and details, while an author's effective use of narrative devices enables the readers to place themselves in the shoes of one of the characters. On the other hand, a film appears to make fewer demands on the imagination than a book does. Such things as the physical appearance of the characters or frightening scenes are given to your eyes; motion pictures frighten the viewer in a direct way, but this is another misconception around movie adaptation. Brian McFarlane<sup>10</sup> explains that it comes from the fact that the narrative enjoins a greater effort on the part of the reader than it does on that of the viewer. When reading, we have to translate words, sentences into images whereas in movies, we need to pay attention to the complex interaction of mise-en-scène, editing and sound and take them all into account to understand how they work together. The best analyses on adaptation are from those who were trained on the verbal medium as much as on the cinematic one. Filmmakers can play with really effective devices such as sounds, music and visual effects, not to mention the performance of the actors. Adapting horror is a challenge as both mediums need different techniques to create the same effects: suspense and fear. The novel *The Shining* is full of elements and details which create suspense from the beginning to the end. In his movie, Stanley Kubrick had to adapt in order to keep the essence of the original work. Those who have seen the movie will remember the striking images of blood going out from the elevator or the labyrinth but how was this event rendered in the novel?

So, while the majority of people would tend to say a novel works on the imagination and a movie does not, Kubrick, with his movie *Shining*, wanted to prove the opposite. While King's writing style conveys horror, Stanley Kubrick created a horrific atmosphere with the use of cinematographic techniques. However, to understand his choices, we have to know what the challenges of adapting a movie are. My study aims to understand how Kubrick managed to convey everything that makes *The Shining* a horror novel and how this movie works on the imaginative mind of the viewer just the way the novel works on the mind of the reader.

First, to answer these questions, it is necessary to analyze the question of adapting a novel into a film. The first part will deal with the challenges of adapting literature for the big screen, then, how horror is treated in literature and cinema to end on the challenge of translating horror. In a second part, the focus will be on the genre of horror in King's writings and Kubrick's films to analyze the way Stanley Kubrick treats King's *The Shining*. Finally, a detailed analysis will help us understand the effects of key moments in the novel and in the movie on different levels.

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<sup>10</sup> McFarlane, B. "Reading Film and Literature" in Cambridge Companion to Literature on Screen, Deborah Cartmell Leicester & Imelda Whelehan (ed.), 2007, pp. 15-28

## CRITICAL OVERVIEW

Many works have been written on the horror or gothic genres. Much has also been written on *The Shining*, whether focusing on the novel, the film or comparing the two. The majority of resources you can find will concern general analyses of King's or Kubrick's style and many of the works on Stephen King were written when he was already successful, and lots of his novels had been adapted into films. As regards studies looking specifically at *The Shining* most tend to focus on a particular point: some are about the figure of the child, others contrast with another author or write about the social side of the novel. Moreover, looking for analyses on *The Shining* on the internet will give you explanations of symbolic moments often not understood by the audience (the end for example) or you will find authors who adopt what might be termed a rather limited approach when dealing with the adaptation, simply listing the differences between the two mediums, but never analyzing the two in their own right so as to understand the effects produce by each 'difference'. For example, Hugh Scott<sup>11</sup>, Tom Reinmann<sup>12</sup> and Sezin Koehler<sup>13</sup> wrote online articles in 2019 on the differences between King and Kubrick's versions and they all say the same things: the end, the characters of Wendy and Jack are not the same. They do not question the how and the why or ask why Kubrick made those choices or what the effects of those differences are.

First, Stephen King himself wrote books about the genre he explored in his novels. *Danse Macabre*, published in 1981 is one of them. In this essay, Stephen King wrote about what influenced his writing, he even included an autobiographical section explaining what inspired him in his life. This non-fiction book also explores the history of the horror genre in radio, television and fiction. In the foreword "What's scary", King debates about why people love horror movies: because they have an overload of imagination, these people are aware evil can be anywhere and that it does not always happen to others. The most interesting chapter as regards my research project is the one entitled "Horror Fiction" (p. 264-299). In this section King lists the different aspects and the recurrent characteristics of horror fiction, starting with the ghost, a figure often used in such narratives. King goes on to write about the haunted house: a familiar trait in horror fiction that he calls "The Bad Place" and which he exploited to effect in *Salem's Lot* and *The Shining*. Haunted houses work like psychic batteries and absorb the emotions that had been spent in the place. However, Stephen King highlights that the haunted house is only the basis of a good piece of horror fiction, an author should

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<sup>11</sup> Scott, Hugh. "The Shining: 10 Big Differences between the Book and Movie". CinemaBlend, 5 Jun. 2019, <https://www.cinemablend.com/news/2474408/the-shining-10-big-differences-between-the-book-and-movie>

<sup>12</sup> Reimann, Tom. "The Shining' Book vs Movie: How King and Kubrick's Versions are different". Collider, 6 Nov. 2019, <https://collider.com/the-shining-book-differences-comparison/#jacks-alcoholism>

<sup>13</sup> Koehler, Sezin. "How The Shining book differs from the movie". Looper, 9 Oct. 2019, <https://www.looper.com/169499/how-the-shining-book-differs-from-the-movie/>

not be satisfied with only that. King's essay helps us understand his choices by presenting artists who inspired him in his life and who was part of the creation of his own writing style.

"Stephen King, Écrivain, cinéaste et demiurge"<sup>14</sup> is an article written by Patrick Schupp and published in the cinema magazine *Séquences* in 1997. This article deals with King's early life, his style and the adaptation of his novels. His father is an important figure in the life of King as an author. Thanks to his father, the young Stephen King discovered authors and works that would inspire him in his future career. *Carrie* is the story which first made him successful. He then went on to write novel after novel and his writing style became recognizable. Stephen King writes in a realistic way, everything that enables the reader to experience an incredibly intense adventure. Schupp also lists the themes used by King: for example, the conflict between Good and Evil, supernatural powers, extrasensory perceptions... When dealing with *The Shining*, the author of the article says that the people who had seen the movie without reading the book thought it was an amazing one; on the contrary, those who read the novel were disappointed to the point of describing the film as an act of "treason" toward King because Kubrick placed too great an emphasis on atmosphere rather than on characterization and placed Torrance at the center of the story rather than Danny. However, the adaptation also showcases Kubrick's talent as a director: his ability to use the different effects of composition. This article defines the effects created by King's writing style on the reader but still without any detailed analysis.

Kubrick and his movies have been the subjects of many analyses, many of which focus on his adaptations but few of these works also deal with Kubrick as an adaptor. However, a large number of journal articles focus on individual adaptation such as Robert Boyers and his analysis of *Clockwork Orange* in "Kubrick's *A Clockwork Orange*: Some Observations". Sean McQueen explored the use of language in the same movie in his article "Adapting to language: Anthony Burgess's and Stanley Kubrick's *A Clockwork Orange*". The article "Stanley Kubrick et l'adaptation" by François Primeau mentions the majority of Kubrick's movies in only six pages and recounts the stories of his movies as well as facts about them. It is almost impossible to find entire books dealing with the subject. *Stanley Kubrick and the Art of Adaptation* by Jenkins is out of date as published in 1997 when film critics wrote with the assumption that complete fidelity was possible. Elisa Pezzotta's *Stanley Kubrick: Adapting the Sublime*<sup>15</sup> is therefore a great addition to Kubrick adaptations studies. She focuses on the films rather than the source novels and discards the idea that the written work is superior to the cinematic one. It is even more important as Kubrick's movies deviate a lot from the

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<sup>14</sup> Schupp, Patrick. "Stephen King, Écrivain, cinéaste et demiurge." *Séquences*, numéro 191, juillet-août 1997, p. 18-39.

<sup>15</sup> Pezzotta, Elisa. *Stanley Kubrick: Adapting the Sublime*. Jackson, MS: University Press of Mississippi, 2013.



source text. Pezzotta's study concentrates on Kubrick's last six films: *2001: A Space Odyssey*, *A Clockwork Orange*, *Barry Lyndon*, *The Shining*, *Full Metal Jacket* and *Eyes Wide Shut*. In the first chapter, she explains how the visual seems more important to Kubrick than dialogue and how he worked with screenplays. In chapter two and three, she analyses how the narratives of Kubrick's films operate. She mentions that Kubrick's films are constructed like puzzles which are nevertheless impossible to solve. Instead, the audience is encouraged to search for the meaning elsewhere, in the intertextual and extratextual references. Then, she points out Kubrick's use of geometry and symmetry within his plot constructions. She offers a unique insight into his films, not just adaptation but also as piece of art in their own right.

Film adaption has also been a subject treated by scholars and other cinema experts, keen to help us understand the challenges and the difficulties of adapting words into images. There are many journal articles on the subject, Maxime Labrecque wrote "L'adaptation cinématographique : regard sur une pratique polémique"<sup>16</sup> in 2016, in the magazine *Séquences*. In these five pages, he adopts a neutral point of view to explain why film adaptation is polemical and why it should be considered otherwise. He focuses on the fact that a film adaptation is always associated with the word "fidelity" and has to face comparison with the original work. But he also explains why people should distance themselves from this view: they are two completely different mediums and writing is not like filming. This does not mean comparisons should be forgotten but rather used when there is a purpose, when the adaptation functions to reveal the choices of the director and how he managed to make these changes. Moreover, he adds that when dealing about fidelity, we do not know what it refers to: "The plot, the characters, the poetic climate or the style of the author?" People have to accept movie adaptations as a new perspective given by another author – a filmmaker – who uses different means and techniques. To perfectly analyze an adaptation, it is important to overcome our prejudices and to leave them behind when we watch the movie.

Some insightful studies have been written on the subject as well such as *Novel to film: an introduction to the theory of adaptation*<sup>17</sup> by Brian McFarlane in which he distinguishes "transferable and non-transferable elements" because everything cannot be transposed on screen like the first-person narrative for instance, or the omniscient narrator – direct equivalents in cinema do not exist for these techniques. He also explains that when analyzing an adaptation, we need to investigate "what is possible to transfer or adapt from novel to film and what key factors other than the source novel have exercised an influence on the film version of the novel?" He chose to analyze five novels and

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<sup>16</sup> Labrecque, Maxime. "L'adaptation cinématographique : regard sur une pratique polémique." *Séquences : la revue de cinéma*, numéro 302, mai 2016, p. 52–56

<sup>17</sup> McFarlane, B. *Novel to film: an introduction to the theory of adaptation*. Oxford: Clarendon, 1996.

adaptations to apply this. The possibilities and restrictions of both media need to be studied carefully before going any further. Objectivity is needed when dealing with an adaptation, subjectivity should not be the reason you claim an adaptation is successful or not.

I will end this critical overview by mentioning written works on the horror genre. Viktória Prohászková wrote “The genre of horror”<sup>18</sup> in which she describes the dominant features of the genre of horror, how it developed in literature, films, and other fields. She starts with the emotion of fear as being at the origin of everything, it initiated faith and religion. It is hard to define the genre because characteristics such as suspense or tension can be found in other genres. To have a definition of the horror genre, it is necessary to list the different forms and subgenres. In her article, Viktória Prohászková mentions another literary critic who described the horror genres. In *The fantastic: A structural approach to a literary genre*,<sup>19</sup> Tzvetan Todorov distinguishes three forms of horror as a genre. First, the supernatural with events that seem to be unreal, impossible, or irrational. Then, marvelous horror where we need to accept the new laws of nature to understand the phenomena of the story, this is where you find vampires or werewolves stories. Finally, fantastic horror where the irrational is not explained, the reader needs to decide his or her favorite explanation: existence of paranormal or hallucination of the protagonist. *The Shining* belongs here. Viktória Prohászková dedicates a part of her study to the subgenres of horror such as psychological horror, crime horror, erotic horror and pursues her reflection with horror in literature and cinema, focusing on Ann Radcliffe and her mysterious atmosphere and German expressionism of the 1920s. Her work demonstrates that horror is a “transmedia” that crosses artistic genres. We can find it everywhere around us: in music or photography for example. In her last part, she focuses on why people are attracted to horror, a genre with elements that are considered disgusting and repulsive, and she considers four groups: “gore watching” satisfies people’s curiosity for physical violence and revenge and responds to the desire of seeing what the victims deserve. For many people, there is a thrill involved in watching horror, as it elicits emotions of tension and excitement, “independent watching” corresponds to viewers testing their own bravery and finally, “problem watching” appeals to audiences who feel abandoned and angry and try to avoid facing problems. They seek excitement in the suffering of the characters.

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<sup>18</sup> Prohászková, Viktória. "The genre of horror." *American International Journal of Contemporary Research* 2.4 (2012).

<sup>19</sup> Todorov, Tzvetan. *The fantastic: A structural approach to a literary genre*. Cornell University Press, 1975.

# I. From page to screen

## a) The challenges of adapting literature for the big screen

When a famous novel becomes a movie, what we hear the most is that it is not faithful to the original source. Adapting literature to cinema creates debates because people always oppose the two whereas they should consider them as complementary arts which need to work together. In his study, “Reading Film and Literature”<sup>20</sup> Brian McFarlane argues that “fidelity is an inappropriate criterion for understanding or judgement.” To understand the challenges of adapting literature for the big screen, we need to understand what makes the two genres different. Before dealing with the differences such as time, narration and characters, I will focus on the issue of faithfulness.

The concept of faithfulness or fidelity, is, according to the Oxford Learner’s Dictionary, “the quality of being true and accurate, with nothing changed”. Increasingly, film theorists have questioned the validity of faithfulness as a criterion for a successful screen adaptation. One journal article entitled “Still lusting after fidelity?”<sup>21</sup> published in 2010, contends that “fidelity means respect for the spirit of the novel, but it also means a search for necessary equivalents.” Robert Stam, author of “Beyond Fidelity: The Dialogics of Adaptation” notes that the word “unfaithful” is used when people did not like the movie as much as they loved the book: “words such as infidelity and betrayal in this sense translate our feelings, when we have loved a book, that an adaptation has been worthy of that love.” He also highlighted the fact that when we read a novel, we imagine everything in our head, we have our own mise-en-scène and obviously, the director will not have the same ideas which makes it hard to accept the differences: “we read a novel through our introjected desires, hopes, and utopias, and as we read, we fashion our own imaginary mise-en-scène of the novel on the private stages of our minds.” Among all these many works on fidelity, we may cite Alain Morency’s article “L’adaptation de la littérature au cinéma”<sup>22</sup> in which he explains why an adaptation, although comparable in many ways, will inevitably be different from the novel:

The moving image requires syntax (editing), the composition, the style and that makes it similar to literature. It is more in the detail that the adaptation comes up against the difficulties of transposing from one language to another. As a consequence of its unique nature, the image shows a lot, sometimes too much.<sup>23</sup>

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<sup>20</sup> McFarlane, B. “Reading Film and Literature” in Cambridge Companion to Literature on Screen, Deborah Cartmell Leicester & Imelda Whelehan (ed.), 2007, pp. 15-28

<sup>21</sup> Raitt, George. “Still Lusting after Fidelity?” *Literature/Film Quarterly*, vol. 38, no. 1, 2010, pp. 47–58. p. 49.

<sup>22</sup> Morency, A. (1991). “L’adaptation de la littérature au cinéma”. *Horizons philosophiques*, 1 (2), 103–123. <https://doi.org/10.7202/800874ar>

<sup>23</sup> “La bande image connaît la syntaxe (celle du montage), la composition, le style et rejoint en cela tout à fait l’expression écrite, le littéraire. C’est plus dans le détail que l’adaptation se heurte à des difficultés de transposition d’un langage dans l’autre. Conséquence de sa nature particulière, l’image en montre beaucoup, parfois trop.”

In his article, he points out several elements which differentiate a novel from a movie like imagination, time, identification, or point of view. To support his arguments, I will rely on viewers' reviews about *The Shining* taken from the website RogerEbert<sup>24</sup> which gather movie reviews and ratings.

It is important to point out that reading a novel is an individual experience. Different people reading the same novel will use their imagination differently. In a novel where the characters are not precisely physically described, each one of us will complete the descriptions differently and none of our imagined characters will be the same. In that sense, there will always be a problem of faithfulness in adaptation in that the director is likely to choose an actor who corresponds to how he visualized the original character, but according to what the director wants to select in the original story, the characters might be somehow different from the author's so that they correspond to the film atmosphere. Moreover, most of the time, people are disappointed by the adaptation because they only think about the original work when they're watching the movie, they do not distance themselves from it. It is always an issue of imagination and that's why it can be complicated for people to watch a movie after reading the novel it was based on. Watching a movie and reading the novel are two different experiences and people need to understand that to appreciate both of them, as was the case for this viewer who commented:

I've read every Stephen King book and short story. The liberties Kubrick took with the plot and horror elements of the book actually improved the overall feeling of dread in the movie; the elevators full of blood instead of brains on the wall and the three bathrooms scenes, as well Kubrick's masterful use of timing and eye-level view, made this an incredibly chilling film. Cutting the maze monsters and boiler-room, that are in the inferior remake, allowed better focus on building the horror.<sup>25</sup>

The fact that movies leave some events and certain details out also boils down, quite simply, to a question of time. Directors cannot adapt novels into movies that last four hours. They must shorten and select what is really relevant at the expense of things that made the novel so unique. For Alain Morency, "transposing a five-hundred-page work onto the screen into a two-hour movie inevitably means reducing, summarizing and distorting. More often than not, there are actions from the novel, but we lose the psychology, the feeling of duration, the atmosphere that made up the unique charm of the written work."<sup>26</sup> However, while it is often easier for novels to evoke the passage of time, other expressions of temporality such as flashbacks or flashforwards can be effectively conveyed on screen. Many different cinematographic techniques exist to show the film is engaging

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<sup>24</sup> Ebert, Roger. "Isolated madness." *RogerEbert*, 18 June, 2006, <https://www.rogerebert.com/reviews/great-movie-the-shining-1980>. The name comes from Roger Ebert who was an American film critic.

<sup>25</sup> Random\_Commentator, 2013, comment on "Isolated madness". <http://disq.us/p/f0e4sk>

<sup>26</sup> « Transposer à l'écran en deux heures de projection une œuvre de cinq cents pages, c'est inévitablement réduire, résumer, dénaturer. On y retrouve le plus souvent les actions, mais on y perd la psychologie, le sentiment de durée, l'atmosphère qui faisaient le charme unique de l'œuvre écrite. »

in a flashback. That's what McFarlane points out in his work, he mentions techniques such as close-up, dissolve, using sound from the earlier period and a graphic match, all of which help the director to create a sense of temporality effortlessly through images whereas a novel needs to tell us that we are going back or forward in time, it needs more description to relocate the temporality.

Then comes the question of narrative point of view and focalization in novels and movies which the issue of identification is directly connected. In fiction, it is easy for authors to make the focalization explicit for their readers: a zero focalization, for instance indicates the one who knows more than any of the characters, it provides the reader with as much information as possible. It might be more complicated and more implicit in films as the director needs to play with the camera. Moreover, in a case of zero focalization, limited by time, it may not be possible to show everything about the characters' thoughts. Identification in novels is made easier when we have a first-person narration. In movies, there is not always a narrator, and when there is one, the techniques used do not work in the same way as in novels. For example, we translate a first-person narrator is commonly translated by a voice-over, but this has the effect of creating distance with the viewer and the action, as Morency argues: "the narrator is rarely identified. When this is the case – character-narrator seen and/or heard, narrator external to the action in voice-over – the spectator strongly feels this presence of a narrative voice and this is likely to create a distance between telling it and what is being told."<sup>27</sup> George Bluestone<sup>28</sup> summarizes this by the fact that the narrative and the narration are what make a movie and a novel "overtly compatible, secretly hostile". Narrative refers to a series of events involving a set of characters and narration corresponds to all the means by which the narrative has been put before the readers of the viewers. It is narrative that makes the two mediums seems compatible, whereas it is in narration that their secret hostility may lie. For McFarlane all literary genres, with more or less difficulty, can be adapted on screen. The Australian novelist Helen Garner is more categorical: she argues that some sorts of literature are not made to become films as they cannot reproduce the narrative voice of the original work. Her example is Bernard Rose's adaptation of the Russian novel *Anna Karenina*. She says that the novel can "bound through time and space" in ways that films cannot. However, McFarlane refutes her words and insists that the work of the film is not to replicate the narrative voice of the novel but to rather find its own voice through its own means, even if this calls for a more ambitious kind of filmmaking.<sup>29</sup>

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<sup>27</sup> « Le narrateur y est rarement identifié. Quand c'est le cas, narrateur personnage vu et/ou entendu, narrateur extérieur à l'action en voix-off, le spectateur ressent fortement cette présence d'une « voix » narrative et cela risque fort d'installer une distance entre le racontant et ce qui est raconté. »

<sup>28</sup> Bluestone, George. *Novels into films*. Baltimore: The Johns Hopkins Press, 1961

<sup>29</sup> McFarlane, B. "Reading Film and Literature" in *Cambridge Companion to Literature on Screen*, Deborah Cartmell Leicester & Imelda Whelehan (ed.), 2007, pp. 15-28

Finally, there is the issue of reading the novel after watching the movie or the contrary. In each case, people will have different experience with both medias. In Morency's article, we can read:

Another major difficulty: if we adapt a well-known novel, a large number of spectators will have read it, will have imbibed it, will have imagined it from top to bottom. Faced with an adaptation that wants to be called faithful, they will be confronted with the vision of another, with actors who do not necessarily match their vision of the characters. The shock is likely to be brutal even if the film has qualities. Moreover, the comparison is somewhat distorted from the start, one work preceding the other. The reverse is also true in the sense that it is very difficult to forget the actors and other elements of a film if one reads the literary work afterwards.<sup>30</sup>

This is reflected in some of the reviews. For example, when reading the novel first, you create your own characters in your mind, and you have high expectations when it comes to the movie and this can originate disappointment: "Nicholson was horrendously mis-cast. Everytime he came on screen I laughed at his 'insanity' performance." Opposed to that are the people who accepted and understood Kubrick's choices:

The endless cacophony of people complaining about Shelly Duvall's character being somehow misogynistic is getting really old. Kubrick's vision of Wendy was that of a victim of mental domestic abuse. She's hopelessly codependent despite the fact that she's terrified of Jack. A stronger woman would not be there in the first place.<sup>31</sup>

Finally, concerning people who read the novel after the movie, there are also as much positive impacts as negative ones. For example, some explain how difficult it is to read a novel when you already have images of the characters and settings in your mind and are necessarily influenced by the director's point of view. On the contrary, other posts indicated that some people reading the novel after the film were happy to discover more details and elements that were not in the movie and to see the story from a different angle.

#### b) Horror in literature and cinema

Any discussion of the horror genre must probably start with a definition of the term. The expression "horror" is derived from the Latin etymology *horrere*, to tremble or shudder. In *The Philosophy of Horror: Or, Paradoxes of the Heart*<sup>32</sup>, Noël Carroll, an American philosopher has defined horror as "a genre of speculative fiction which is intended to frighten, scare, or disgust." Emotions are the bases of the genre, whatever the specifics of any particular definition, fear or disgust are always mentioned. What makes a horror fiction horrific then is the feeling of fear and revulsion that authors want to induce in the reader's mind. J.A. Cuddon, a literary historian defines the genre as "a piece of fiction which shocks, or even frightens the readers, or perhaps induces a feeling of

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<sup>30</sup> Morency, A. "L'adaptation de la littérature au cinéma". *Horizons philosophiques*, 1 (2), 1991, 103–123.  
<https://doi.org/10.7202/800874ar>

<sup>31</sup> Hellfish Bonanza, 2019, comment on "Isolated madness". <http://disq.us/p/1xcz1d8>

<sup>32</sup> Carroll, Noël. *The philosophy of horror: Or, paradoxes of the heart*. Routledge, 2003

repulsion or loathing.” Finally, in his 1982 anthology *Prime Evil*,<sup>33</sup> the American author Douglas Winter wrote that “horror is not a kind of fiction meant to be confined to the ghetto of a special shelf in libraries or bookstores. Horror is an emotion.” It is because it creates such strong emotion that people have always been attracted by the horror genre. In “Introduction: What, Why and When is Horror Fiction?”<sup>34</sup> by Xavier Aldana Reyes, it is suggested that fear is a rather vague emotion. For some, horror must be disgusting while for others, “grossing out” is just one of the ways in which horror can affect readers. The horror genre “probes our deepest fears and allows us to fantasize about the dangers of society”. The horror genre may be experienced differently by each reader, it appeals to so many people because fear is a complex emotion, and we keep wondering about how we should respond to and manage it. Should we consider our fears as evil, embrace them or contain them? Everyone being different and reacting differently, it is the reader or viewer’s personal purpose to define what he can do with his fears. In his book *Danse Macabre*,<sup>35</sup> Stephen King distinguishes three types of horror fiction. The first one disgusts the reader—the “gross out” effect—and plays with spectacular but simple effects, as in *The Exorcist* by William Friedkin. On the second level is the Horror. It is defined as the unbelievable and occurs when the audience is facing something that generates fear and that their minds struggle to understand, the best example is “spiders the size of bears.” As for the third one—terror—it is subtler because it moves the reader at a psychological level, the author suggests the unknown and the reader creates terrifying images in their mind on account of that. The most chilling example used by King to illustrate terror is “when you come home and notice everything you own had been taken away and replaced by an exact substitute. It is when the lights go out and you feel something behind you, you hear it, you feel its breath against your ear, but when you turn around, there’s nothing there.” For King, it is in terror that you can find in the masters of horror fiction.

We need to question about the evolution of this genre. Of course, horror-stories or tales created to scare the readers exist since humans have been able to express themselves one way or another. However, the horror genre in literature as we know it today is generally said to have originated with the emergence of the tradition of gothic literature in the 18<sup>th</sup> century in Great Britain. It all began with the 1764 novel *The Castle of Otranto* written by Horace Walpole which blended realistic fiction with the supernatural: a characteristic of the gothic novel. As one of the most influential works of the genre, many of its elements became typical of Gothic fiction such as the massive castle, moving pictures and doors closing by themselves. It was the beginning of mysterious and chilling stories and

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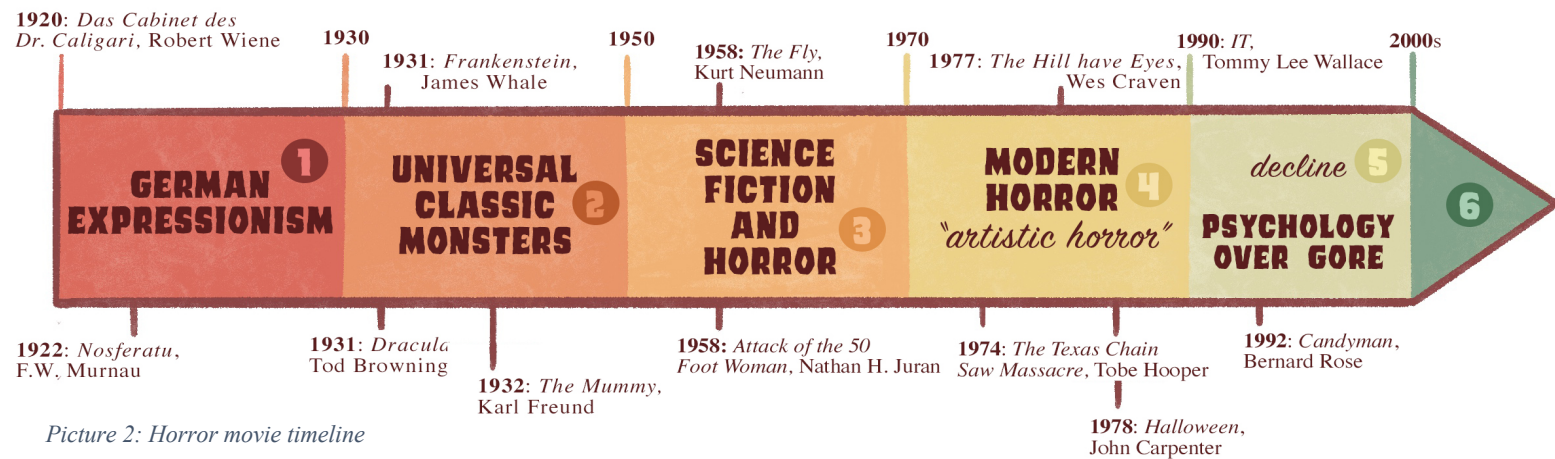
<sup>33</sup> Winter, Douglas E., ed. *Prime evil: New stories by the masters of modern horror*. BRILL, 1989.

<sup>34</sup> Aldana Reyes Xavier, ‘Introduction: What, Why and When Is Horror Fiction?’, in *Horror: A Literary History*, ed. Xavier Aldana Reyes (London: British Library Publishing, 2016), pp. 7–17.

<sup>35</sup> King, Stephen. *Danse Macabre*. London: Hodder & Stoughton, 2006.

many writers chose to embrace the genre such as Ann Radcliffe with *The Mysteries of Udolpho* (1794) or a century later, Henry James with his novel *The Turn of the Screw* (1898).

Regarding movies, horror began with German silent movies and continued to evolve over time, from vampires to psychopaths. To be more visual and easily understandable, I created a timeline with the important eras of horror movies with examples from the 1920s to the 2000s and will give more details for each period.<sup>36</sup>



Picture 2: Horror movie timeline

The timeline starts in 1920 with the release of the German silent horror movie *Das Cabinet des Dr. Caligari*<sup>37</sup> directed by Robert Wiene which mixed reality with fiction. Indeed, the movie reflected a need in German society for obedience and authority but at the same time, the director created a character who has some powers and is able to predict awful things that are about to happen. In 1922, *Nosferatu*, known as the first vampire-themed movie, was released, directed by F.W. Murnau. This was the period of German expressionism where film directors played a lot with forms and lights just the way painters did.

In the 1930s, the era of Universal Classic Monsters was inspired by gothic literature. Novels and plays were adapted: Tod Browning's *Dracula* was released in 1931, the novel *Frankenstein; or, The Modern Prometheus* was adapted into a movie in 1931 by James Whale. The horror genre began to mix with science fiction in the 1950s. For example, the movie *Attack of The 50-foot Woman* is about a wealthy woman becoming a giantess (science fiction) which is something completely frightening for the population (horror). The 1970s is the era of Modern horror or "artistic horror", directors focused on the artistic qualities of movies. It was also more about aggressiveness, societal themes, and everyday settings such as *The Hills have Eyes* by Wes Craven. Slasher movies<sup>38</sup> such as *Halloween* flourished as well during this period. The genre suffered in the 1990s from a lack of innovation and originality. It was however the decade which saw the success of Lee Wallace's movie *IT*, released in

<sup>36</sup> Demouge, Adeline. "Horror movie timeline." Apr. 2021

<sup>37</sup> *The Cabinet of Dr. Caligari*

<sup>38</sup> A slasher movie involves a psychopath killer murdering a group of people, most of time young people wanting to party.



1990, adapted from a Stephen King novel. The period followed a path set out in the 80s, which sought to explore the relationship between fictional horror and real-world horror like *Candyman* released in 1992, which focused on the link between an urban legend and the real horror of racism. The 2000s were mainly composed of remakes and adaptations. Modern movies sought their inspiration from the past years but added little apart from a new theme: new technology as a source of the horror. *Unfriended* for instance, directed by Levan Gabriadze and released in 2014, focuses solely on the internet, the movie is even presented as a computer screen. As for Kubrick's *The Shining*, released in 1980, it is typical of its period as regards the visual aspect, he played a lot with colors, composition, and perspective to make a film visually striking. However, we could describe Stanley Kubrick as an avant-gardist in other respects since the gory images that were popular at the time gave way to psychology.

Over the years, horror fiction has become a maze of genres and subgenres. Further classifications can be found on the internet; in fact, there are so many genres that an exhaustive list is impossible to create. The horror fans website *Popcorn Horror*<sup>39</sup>, however offers an overview of the main genres: gore and disturbing, psychological, killer, monster and paranormal<sup>40</sup>.

## GORE & DISTURBING

### Torture

*Hostel*  
*Saw*



### Splatter

*Down of the Dead*  
*Blood Feast*



### Cannibal

*Cannibal Holocaust*  
*Cannibal Ferox*

## PSYCHOLOGICAL

### Phobia

*Frozen*  
*Buried*



### Madness Paranoia

*Psycho*  
*Fraitley*

## KILLER

### Slasher

*Friday the 13th*  
*Halloween*



### Backwood & redneck

*Chainsaw Massacre*  
*Hills Have Eyes*

### Home invasion

*You're Next*  
*The Strangers*



<sup>39</sup> Horror on Screen. "Horror Genres and Sub-genres". Popcorn Horror. 2014. <https://popcornhorror.com/genres/>

<sup>40</sup> Demouge, Adeline. "Horror genre and subgenre" Apr. 2021

Cover pictures come from [www.imdb.com](http://www.imdb.com)

## MONSTER

## PARANORMAL



Picture 3: Horror Genres and Subgenres

Most movies are hard to classify in one specific category and can be found in several of them. *The Shining* is at once a movie about supernatural power (Danny and his shining), haunted house (The Overlook) and also a psychological movie as the protagonist Jack Torrance became a mad and paranoid killer.

Horror stories and movies use different techniques to achieve their ends. The goal of both media is to create suspense to grab the reader's attention and generally, to convey what is odd, unexplainable for a human, and things that do not exist, in as realistic a manner as possible. As the novelist Susanne Lakin explains on her website,<sup>41</sup> in literature, readers will more easily feel fear if the author involves them in the story by taking the time to let them know the characters on a personal level so that the reader will fear something happens to a character they love and feel empathy for. Another important aspect is that the monster (non-real, human...) should not be revealed too soon. Missing elements about the monster is the source of horror and the author should let the readers fill in the blanks with their deepest fears. Foreshadowing in horror fiction is a key element to make readers want to read more, it corresponds to the author leaving clues to tell the reader what might happen later in the story, it creates suspense and keeps reminding the audience the danger is lurking. Roald Dahl for instance uses a lot foreshadowing in his short horror story *The Landlady*. It is the story

<sup>41</sup> Lakin C.S. "The Connection between Character Emotion and reader Empathy." Live Write Thrive, 4 Feb. 2019. <https://www.livewritethrive.com/2019/02/04/the-connection-between-character-emotion-and-reader-empathy/>

of a man who travelled from London to Bath to start a new job. He comes across a boarding house and the author begins to give clues about the bad events about to happen:

And now a queer thing happened to him. He was in the act of stepping back and turning away from the window when all at once his eye was caught and held in the most peculiar manner by the small notice that was there.<sup>42</sup>

The use of words such as “queer” and “peculiar” imply that something protagonist is not controlling is happening, as if his body was attracted to this object, unconsciously. From the beginning of the story, the reader suspects something might happen to the character.

Writers can also play with the length of the sentences; descriptive sentences will create a sense of slowly developing dread while short ones will change the way the reader breathes while reading. It is a way to control the reader’s feelings. Finally, an important point in horror stories is the use of the reader’s imagination, remaining vague in the descriptive of monsters leaves place to the imagination and can create dreadful images taken from what the reader is most afraid of.

Films will also use very effective techniques to frighten the viewers. The most well-known technique in horror films is the jump scare, it scares you in a direct and easy way, stimulates you physically and mentally and you can find at least one in most of these films. Darkness is also



Picture 4: Still from Oren Peli, *Paranormal Activity*.

something scary, it is the first fear of a child, directors will use underexposure to create a realistic setting. In the dark, you can only hear people breathing and it accentuates shadows. You can also see the characters sleeping with the door open creating a dark area on the side where you cannot see anything and where something could emerge at any moment, we imagine

anything and everything is possible as we cannot see what is around the characters.

Mirrors are props often used in horror movies typically to convey the duality of some characters or to figure the existence of two worlds: reality and the supernatural. They are also used to create reflections and show awful things to the viewer, often unbeknownst to the protagonists.



Picture 5: Clara calling Candyman in front of the mirror. Still from Bernard Rose, *Candyman*.

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<sup>42</sup> Dahl, Roald. *The Landlady (A Roald Dahl Short Story)*. Penguin UK, 2012. 97-101

Moreover, horror films tend to present more negative space than the other genres. Negative space is the space around the subject of a composition. It is very much used in horror movies to make the viewer feel uncomfortable as



Picture 6: Still from Brian De Palma, *Blow Out*

if offers many possibilities for the threat to pop up. Not knowing what is about to jump into the next frame is scary, anything could emerge from any corner of the screen. Then, the choice of shot size is also important in creating different effects. Tight framings and extreme close-ups are effective in horror films because they hide what surrounds the characters.

Finally, the choice of music and sounds can influence on the meaning of the images, while choosing stressful music will imply something is happening to the characters, a total absent of sound can create a tense and heavy atmosphere as well, it makes the viewers hold their breath and it is used a lot in horror films, *The Conjuring*, by James Wan uses this technique to great effect. At one point, one of the characters is walking in her house and there is no sound at all.<sup>43</sup>

### c) The challenges of translating horror

Translating horror from page to screen is a challenge because this particular literary genre is based on the feelings of fear and disgust it engenders in the reader. The first thing that needs to be conveyed in a horror film adaptation is the atmosphere which the author builds little by little. To do so, he describes the characters' environment and the different places in a very detailed and precise way for readers to imagine themselves inside this world. Mary Shelley's novel *Frankenstein*, for instance, is full of vivid descriptions of the landscapes which help establish the different atmospheres throughout the novel. Giving details makes a place familiar and identifiable to the reader.

For some time I sat upon the rock that overlooks the sea of ice. A mist covered both that and the surrounding mountains. Presently a breeze dissipated the cloud, and I descended upon the glacier. The surface is very uneven, rising like the waves of a troubled sea, descending low, and interspersed by rifts that sink deep. The field of ice is almost a league in width, [...]. The opposite mountain is a bare perpendicular rock. From the side where I now stood Montanvert was exactly opposite, at the distance of a league; and above it rose Mont Blanc, in awful majesty. [...] The sea, or rather the vast river of ice, wound among its dependent mountains, whose aerial summits hung over its recesses. Their icy and glittering peaks shone in the sunlight over the clouds.<sup>44</sup>

This is likely to be transposed differently on screen as the director will use the camera to describe the settings, he will have to use camera movements or play with pacing.

<sup>43</sup> "The Conjuring – Hide and Clap Scene (2/10)." Youtube, uploaded by Movieclips, 18 Jan. 2017, <https://www.youtube.com/watch?v=JhMWopjJi18>

<sup>44</sup> Shelley, Mary Wollstonecraft. *Frankenstein, or the modern Prometheus*. ARC, Amsterdam University Press, 2018, vol 2, chap. I.

Moreover, people often want horror movies with monsters that are going to be scary. In the novel, what makes them scary is that readers imagine what they cannot see with what frightens them the most. In films, there are actors who perform the role of the monsters, they need to be as realistic as possible and as frightening as the description of the novel. However, in "The paradox of horror", Berys Gaut points out that a novel tends to be scarier than a film because "The [viewers] are helped by the fact that they know the film is fictional and that neither they nor the actors depicted are in real danger."<sup>45</sup> Then, the discovery of the monster has to sufficiently stimulate the curiosity of the audience, which Berys Gaut thinks is complicated to translate on screen.

Most horror films are so formulaic in their plots, and their monsters and killers so stereotypical, that it is difficult to believe that our curiosity could very often be sufficiently stimulated to overcome the purported disadvantages such works incur in producing disagreeable emotional states in us.

Indeed, fiction forces us to process information, it more easily disturbs the minds of readers by engaging with their imagination. For instance, horror stories where monsters are unexplained tend to be scarier as suggestion is enough to ignite fearful feelings. Films have to work harder to create this atmosphere but hiding things from the viewers is still an effective technique. *American Psycho*, directed by Mary Harron, uses graphic details conveying unspeakable violence in order to disturb the viewer, but it never shows too much: seeing blood splashing on Patrick Bateman's face while he's murdering someone is enough to feel disgust and fear.

Another important element in horror novels such as King's is the psychological aspect. *Misery*, for instance, is a psychological horror novel and the powerful acting of Kathy Bates in the adaptation made it successful in terms of feelings such as the anxiety it provides to the audience. Finally, horror fiction is based on suspense which is produced when the reader knows more than a character in the story and also on the surprise which is produced when the reader knows less than a character in the story.<sup>46</sup> The director needs to play with the different cinematographic techniques to produce suspense and surprise in a same film. In novel and film versions of *The Shining*, one element of suspense occurs when, in the course of a hallucination, Jack meets Delbert Grady, a former caretaker who murdered his family and committed suicide. Jack does not understand what is happening to him nor what Grady is really trying to tell him, but the reader understands that he is manipulating him to do the same to his family and to kill Wendy and Danny. However, an element of surprise in Kubrick's movie is when Jack destroys a door with an axe when it was not known he had escaped from the pantry.<sup>47</sup> Translating horror novels means facing challenges which Kubrick seems to have overcome in his adaptation of *The Shining*.

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<sup>45</sup> Gaut, Berys. "The paradox of horror." *The British Journal of Aesthetics* 33.4 (1993): 333-345.

<sup>46</sup> William F. Brewer and Edward H. Lichtenstein, "Stories are to Entertain: A Structural-Affect Theory of Stories," *Center for the Study of Reading – Technical Report* 265, 1982.

<sup>47</sup> Cf. III. b) Detailed analysis of key moments in the movie and the novel.

## II. Horror: King and Kubrick

### a) How King treats horror in his writing

Stephen King wrote more than 60 books, and his content varies a lot, from witches with *Salem's Lot* (1956) to a rabid Saint Bernard with *Cujo* (1981). King draws his inspiration from his childhood traumas. An Arte documentary *Stephen King - Le Mal Nécessaire*<sup>48</sup> deals with his whole life and career. It recounts how he was affected by the assassination of Kennedy and the emergence of an unprecedented violence in western society. In addition, as a young teenager, he became interested in Charlie Starkweather, the first serial killer he had ever heard of. He had an album full of articles about this man in whom he saw something inhuman: “no good, no bad, just nothing”, Stephen became fascinated and wanted to know everything about Starkweather. It became a source of inspiration and the starting line of all his career, as he said to himself “you’re gonna spend your life writing on this kind of evil.”

A master of horror fiction, King writes about different horror types such as realistic horror (*Misery*) and fantastic horror (*The Shining*, *Christine*) but there is always a psychological aspect to his story. For example, *The Dead Zone* (1983) uses the real-life context of the 1970s. It is the story of a man waking up from a coma with clairvoyant and precognitive visions. This novel combines psychological study and political thriller. It is important for King to mix different horror and other sub-genres together to create pieces of fiction that are useful and meaningful for his readers. Besides, he draws his idea from his own fears; *Christine* and *Maximum Overdrive* were inspired from his childhood when he was afraid of cars, they seem so large while as a kid he was so small. What is more, he writes about things he knows: many of his stories such as *Pet Sematary*, *Carrie*, *Bag of Bones* and *IT* are set in Maine where he was born. He describes it as a “spooky little town”, it enables him to be as realistic as possible in his descriptions. In the same way, his own experience as a writer provided him with inspiration for *The Shining*. There is a part of Stephen King in Jack Torrance: after seeing his son drawing on one of his manuscripts, King lost his temper, just like Jack does – even if Jack went further and broke his son’s arm. *Misery* is about the unhealthy relationship a lot of fans can have, in this novel, King reflects about the dark half of his condition as a horror writer. Finally, with hindsight he judged that he had gone “too far” with *Pet Sematary* in which a young child is killed by a speeding truck. It is too close to reality for him as it almost happened to him in real life, his son ran out onto a road. King used this novel to explore the deep suffering he might have gone if the worst actually happened.

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<sup>48</sup> *Stephen King – Le Mal Nécessaire*. Directed by Julien Dupuy, ARTE, 2020. Prime Video.



Moreover, in order to create personal stories which his readers could identify with, he explored the life of ordinary people from the working-class – in which he grew up – through different themes and motifs. Some references are universal, like the domestic space for example. In *Danse Macabre*, Stephen King discusses the use of the house in horror fiction:

Authors use all types of haunted places: haunted hotels, cars and railway stations but the house is the place where we allow ourselves to be vulnerable, it is supposed to be a safe place, that is why horror stories are efficient when they place in homes: “the good horror story is about the Bad Place whispers that we are not locking the world out; we are locking ourselves in... with them.”

In fact, many of King’s stories take place in houses. *The Shining* is about the Torrance family using The Overlook hotel as their home for the winter. Family and home are supposed to be comforting. However, they are at the origin of the evil adventure of the Torrances. Ernst Jentsch set out the concept of the uncanny to define such things and Sigmund Freud made deeper research on the subject in his 1919 essay *Das Unheimliche*, or *The Uncanny*<sup>49</sup> in English. He defines “heimlich” as meaning “belonging to the house, not strange, familiar, comfortable” compared to “unheimlich” which is “not strange, familiar but also what is concealed and kept out of sight.”

The term “uncanny” is not always used in a precise context, it is commonly related to what is frightening but more importantly it entails an ambiguity between the familiar and the unfamiliar, it is something strangely familiar, rather than simply mysterious. Something “heimlich” (homely) can become “unheimlich” (unhomely). Besides, Freud adds that the uncanny is a product of the mind. Indeed, when a memory or image has been suppressed or overlooked for a long time, the mind no longer recognizes it as something familiar when it is remembered. He states that the uncanny “is in reality nothing new or foreign but something familiar and old – established in the mind that has been estranged by the process or repression.” The haunted house is one of the most striking uncanny motifs. The uncanny occurs when the environment of the home, which is supposed to provide comfort and safety, is full of unresolved histories of the past and unfamiliar ambiguities. This enables us to say that The Overlook hotel is uncanny. We learn the horrifying past of the hotel where the former caretaker murdered his wife and daughters, but Jack still accepts making the hotel their house for the winter. This theme of the home as threatening is prominent. The Overlook hotel interior and exterior both encourage the characters to lose their sense of self; inside the characters become tangled up in a timeless atmosphere, and outside, evil takes the form of the animal topiaries. The mind of the characters begins to feel a sense of uncertainty, unfamiliarity about their surroundings to the point that Jack will merge himself with the dark elements.

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<sup>49</sup> Freud, Sigmund. *The uncanny*. Penguin, 2003.

Furthermore, the figure of the father of Jack Torrance is uncanny as well. Family is also supposed to be reassuring, while the stereotypical role of a father is to defend and encourage his children, Jack's repression of his past issues drives him insane to the point of chasing down his son and wife to kill them. The uncanny is not only found in *The Shining* but in many of his works. *Carrie*, published in 1974, is the story of a 16-year-old girl who experiences her first period in the girls' locker room, she's terrified and believes she's dying because she has no understanding of menstruation as her mother never talked about it. This event triggers bullying from her classmates, insulting her, and throwing tampons and sanitary napkins at her. The period is the uncanny element of the story. Such a basic and natural thing about her body will be the reason of her revenge and killings. The familiarity of the period mixes with the unfamiliarity of rejection due to this and the supernatural powers of Carrie. The uncanny and the haunted house being important motifs in horror fiction and in King's stories, there are not the only major themes among his works.

The child is an essential figure in King's works. *The Shining*, *Firestarter*, *IT*, *Pet Sematary* are all about children. Sara Martin Alegre explains this extreme use of the child in her article "Nightmares of Childhood: The Child and the Monster in four novels by Stephen King."<sup>50</sup> King was critical of the American lifestyle in the late 1960s that he felt contributed to the collapse of the American family with modern childhood, a source of stress on parents. We can find two types of children in Stephen's bibliography: "the victims under the threat of horrific monsters" as in *The Shining* and *It*, both of which convey the idea that a child growing up with horrific memories cannot become a healthy adult and reverse the commonly-held belief that remembering abuse is the only way to heal one's deepest issues. King wants to write on how American society could have protected its own children from the horror the adults inflicted on them. The other category of children is "the innocent monsters created by irresponsible adults" as in *Firestarter* where the child developed frightening pyrokinetic ability because of his parents' negligence. Reading his works of fiction, adult readers are invited to feel pity for the abused and manipulated child and to apply King's message "be good to your children so that they become better persons" to their everyday life. Moreover, characters like Danny and his ability to shine is a way to saying: "look at your own child, what gift does your child have, have you notice his way to think?"<sup>51</sup> In the continuity of the stages of life, the author also wrote about disturbed adolescents. *Christine* is about a young adult, Arnie Cunningham, who falls into madness because of his haunted car. The short story "Apt Pupil" is about the fascination of teenager Todd Bowden for a former Nazi torturer. The moment between childhood and adulthood is a complex period where teenagers have to face tough feelings and have to learn to find themselves in

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<sup>50</sup> Alegre, Sara Martín. "Nightmares of Childhood: The Child and the Monster in four novels by Stephen King." *Atlantis*, vol. 23, no. 1, 2001, pp. 105–114. JSTOR, [www.jstor.org/stable/41055012](http://www.jstor.org/stable/41055012)

<sup>51</sup> *Stephen King – Le Mal Nécessaire*. Directed by Julien Dupuy, ARTE, 2020. *Prime Video*.



a society where they are not understood. King writes stories all his readers can identify with, everyone at some point in their adolescence has experienced difficulties, pain or even rejection. As a versatile writer, Stephen King has also explored different subjects as the fight between good and evil in all his stories but from different angles (*Rage*, *The Shining*), supernatural powers (*Carrie*), machines taking power over humans (*Christine*) or fantastic creatures (*Cycle of the Werewolf*).

Over the years, King learnt how to impose his style. He uses meaningful themes to captivate and engage his audience, but he also writes in a realistic way, describes everything with details, sounds and visual images so that the reader to experience an incredibly intense adventure:

He could feel it coming for him. In his nostrils there was a bitter smell of green leaves and holly. A huge hedge paw batted him in the small of the back and he flew ten feet through the air, splayed out like a rag doll. He saw the snowmobile, riderless, strike the embankment and rear up, its headlamp searching the sky. It fell over with a thump and stalled.

*The Shining*, chapter 51 “Hollorann arrives”

King also uses many other literary devices such as metaphors and symbols in his novels, but he does not make them subliminal, he thinks that “it should be out there where anybody can see it” so that it is accessible to everyone. The first one that can be mentioned is Pennywise, the clown in the story *IT* who could represent our childhood and adult fears and how we let these fear get the upper hand. In a similar vein, King has stated in an interview<sup>52</sup> that Arnie, the protagonist of *Christine* symbolizes “the end of innocence.” Indeed, getting your first car means you’re free to go anywhere you want but you become an adult with responsibilities. Moreover, King creates dynamic characters who keep evolving in their environment, fighting for something, trying to survive a conflict. He also wants to imply that even when characters lose over evil forces, they still have good things in them as in *The Shining*, when Jack is dying at the end, after chasing his family to murder them, he’s trying to regain his real self and he tells his son “Run away. Quick. And remember how much I love you.” (chapter 55 “That which was forgotten”) The author shows that even if the character became a murderer possessed by the evil spirits of The Overlook, the father side cannot be taken away.

In short, Stephen King uses the fantastic to distort the reality we know and so that adults use their imagination again to remember their childhood fears. He wants to warn readers against the monsters of the real.

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<sup>52</sup> King, Stephen. “Stephen King on Christine.” Interview by Randy Lofficier. *Lofficier*, 2011, <https://www.lofficier.com/stephen-king-on-christine.html>

b) How Kubrick translates literature on screen

During his career, Kubrick directed only thirteen feature-films most of which are adaptations, making clear that literature had an important place in his life. He chose to adapt many different novels and sometimes very audacious ones, from science fiction with *2001: A Space Odyssey* (1968) to war films with *Full Metal Jacket* (1987) and psychological horror with *The Shining*. Through all of them he learned to add more and more techniques. However, Kubrick always refused the screenplays written by the authors and always chose to rewrite them with his own signature which he started to find with *Lolita* (1962) in which he played with alternating objectivity and subjectivity, a narrative system which was also used to effect in *A Clockwork Orange* (1971). Stanley Kubrick wanted to control everything about his career “from the earliest stages of planning and scripting through the final snap of the editor’s shears.”<sup>53</sup> His desire for total control and absolute perfectionism are reflected in his films, through his excessive use of symmetry for instance. In *A Clockwork Orange* (adapted from Anthony’s Burgess novel) and *2001: A Space Odyssey* (inspired from the short story “The Sentinel” by Arthur C. Clarke), he played with symmetry and depth of fields, as well as camera movements. The purpose of these techniques is to place the eye of the viewer where Kubrick wants it to be.

In his first adaptation *The Killing* (1956), Kubrick manipulated time and space structures to disorient the audience<sup>54</sup>. Indeed, he kept the non-linear story structure from its source material, Lionel White’s novel *Clean Break* and played with shifts in point of view. Stanley Kubrick always knew how to adapt novels so that he could add his own vision to the principal theme of the story. Moreover, Kubrick’s films are also notable for their use of only one vanishing point. From *The Shining* to *Paths of Glory*, it is all over Kubrick’s filmography. He always pushed film language to its limits and tried to get off the beaten track by going away from conventional techniques such as traveling backward, accelerated or slowed down speed, handheld camera and lighting.

Kubrick often chose to treat similar topics on screen. He explored war with *Paths of Glory*, *Dr. Strangelove*, *Spartacus* and *Full Metal Jacket*. The filmmaker centered his films on human connection and interaction, on their qualities and flaws, *Lolita*, for instance, is about human perversions. One of Kubrick’s major themes is duality and characters who are tormented between two forces, between good and evil, love and hate, sex and violence, desire and fear. That is what Paul Duncan explains in his book *Stanley Kubrick: visual poet 1928-1999*<sup>55</sup>. Indeed, Kubrick adopts a black and white view of the universe in all his films. He implies the world was not created by God

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<sup>53</sup> Jenkins, Greg. *Stanley Kubrick and the art of adaptation: three novels, three films*. McFarland, 2007.

<sup>54</sup> Falsetto, Mario. *Stanley Kubrick: a narrative and stylistic analysis*. Greenwood Publishing Group, 2001.

<sup>55</sup> Duncan, Paul. *Stanley Kubrick: visual poet 1928-1999*. Taschen, 2003.

but by the powers of good and evil wrestling for control. This theme is explicitly shown on the cover of *Full Metal Jacket* which features the sentence “Born to Kill” next to a peace symbol. He deals with the theme of inner struggle from different perspectives. For example, in *A Clockwork Orange*, the protagonist is a character whose nature comes into conflict with society. Kubrick gives struggles to his characters and gives them two choices: good or evil? A character in *Paths of Glory* (1957) must decide whether to become a bureaucratic general or a lumpen soldier. In *The Shining*, Jack has to decide between fighting his inner demons or losing against The Overlook and killing his family.

What is also noteworthy about this filmmaker is the place he gave to music in his films. He is exacting with music; it plays an important role in each of his films. Most of the time, Kubrick used classical music such as Beethoven in *A Clockwork Orange* or Schubert in *Barry Lyndon*.<sup>56</sup> Each piece of music is chosen to accompany the other elements, it varies according to the psychological aspect and what effect Kubrick wants to produce in his audience.

Finally, what is important to Kubrick is letting people think about the meaning of his films, he does not want to explain it – it is up to the audience to find it themselves. He once said:<sup>57</sup>

One of the things that I always find extremely difficult, when a picture’s finished, is when a writer or a film reviewer asks, “Now, what is it that you were trying to say in that picture?” And without being thought too presumptuous for using this analogy, I love to remember what T.S. Eliot said to someone who has asked him – I believe it was about *The Waste Land* – what he meant by the poem. He replied, “I meant what it said. If I could have said it any differently, I would have.

This is the reason why people tend to find explanations for the filmmaker’s choices and create theories around his films. *The Shining* is subject to different theories, never mentioned by Kubrick, they make up their own mind according to their interests and what they believe in.

### c) How Kubrick treats King’s text in *The Shining*

Stephen King did not like the adaptation of *The Shining* for a number of reasons. King explained<sup>58</sup> that Kubrick refused the existence of the supernatural in real life and so he could not create supernatural films: “First, Kubrick is a very cold man – pragmatic and rational – and he had great difficulty conceiving, even academically, of a supernatural world.” It explains why he decided to change King’s hotel and put evil in the character of Jack. Indeed, the refusal of the supernatural is due to the fact he does not believe in God.

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<sup>56</sup> Giuliani, Élisabeth. “Stanley Kubrick compositeur de films”, *Études*, vol. tome 402, no. 3, 2005, pp. 359-368.

<sup>57</sup> Duncan, Paul. *Stanley Kubrick: visual poet 1928-1999*. Taschen, 2003.

<sup>58</sup> Ilias Yocaris, “A dead end : style et semiosis filmique dans *Shining*”, *Cahiers de Narratologie*, 4 sept. 2020. <http://journals.openedition.org/narratologie/10646>

A visceral skeptic such as Kubrick just couldn't grasp the sheer inhuman evil of the Overlook Hotel. So he looked, instead, for evil in the characters and made the film into a domestic tragedy with only vaguely supernatural overtones. That was the basic flaw: because he couldn't believe, he couldn't make the film believable to others.

Kubrick's beliefs created a film in which everything is rationally explainable, he decided to change the haunted hotel and to imply that Jack is mad from the start, he does not go through any downfall and does not really evolve, which, according to King, transformed the film into a domestic tragedy rather than a horror story. The characterization of and choice of actor for Jack Torrance is the second problematic element for King.

Jack Nicholson, though a fine actor, was all wrong for the part. Between his last role in *One Flew over the Cuckoo's Nest* and his manic grin, the audience automatically identified him as a loony from the first scene. But the book is about Jack Torrance's gradual descent into madness through the malign influence of the Overlook.

The filmmaker used the genre to explore human nature in an isolated place. Focusing on the evil in humans is a recurrent theme in Kubrick's filmography, with *The Shining*, he wanted to investigate the unconscious of Jack and how the past affected him and his family.

There's something inherently wrong with the human personality. There's an evil side to it. One of the things that horror stories can do is to show us the archetypes of the unconscious, we can see the dark side without having to confront it directly.<sup>59</sup>

Kubrick kept the plot but decided to diverge from the conventional horror movie. The beginning of the film shows the title running on screen, but it moves upwards rather than the conventional direction of downwards, announcing it will be an extraordinary film. King despises *The Shining* as an adaptation but still admires Kubrick's work and his "brilliantly unnerving camera angles



Picture 7: Danny in the corridors of the hotel. Still from Kubrick, *The Shining*.

and dazzling use of the Steadicam." The Steadicam allows smooth movements even when the operator moves over an irregular surface. Stanley Kubrick enables the viewer to imagine the horror by including it in the action, the use of the Steadicam to film Danny into the corridors of the Overlook Hotel gives the effect of a ghost flying over. While this technique was

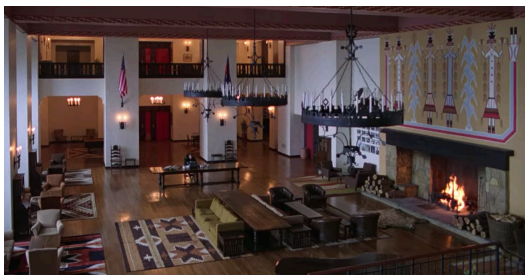
mostly used to save time and money by making very complex long takes without having to use a lot of equipment, Kubrick pushed its use by building his settings according to this camera. The camera produces fluid movements creating this ghostly feeling. This is another technique used by Kubrick to make *The Shining* a very visual film full of techniques and striking images thanks to colorful settings, unusual angles, and camera movements.

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<sup>59</sup> Duncan, Paul. "Stanley Kubrick: The Complete Films." *Italy: Taschen* (2003).

The novel and the movie are profoundly different, even if some elements were kept, others were added or completely modified. The hotel, for example, is one of these elements, in King's story it is clear it is a haunted place with ghosts or moving animal topiaries. The supernatural is very real and that is what drives Jack mad. In the movie, it is more ambiguous, and the supernatural seems to be in Jack's mind, everything comes from his mental health, and it is due to his past and isolation. Moreover, the two iconic scenes in the movie that are Danny's vision of the twins and the bleeding elevator are original ideas by Kubrick to make a more visual film. Moreover, Jack chases Danny and Wendy with an axe in the adaptation while he uses a mallet in the novel. It is a cinematographic choice to make the action more violent and disturbing. King may have used a mallet to allow the possibility of survival, so that the readers imagine the characters could possibly survive a mallet attack. Finally, another major difference is the protagonist's death. In the movie, Jack freezes to death in the maze after wanting to catch Danny. In the novel, Jack dies in an explosion in the boiler room and there is the symbol of The Overlook dying with the character while Kubrick's hotel still lives after Jack's death.

Kubrick's work has been subject to various interpretations and theories, most of which are presented in the documentary *Room 237* directed by Rodney Ascher<sup>60</sup>. The first conspiracy theory, by Bill Blakemore, a television correspondent and author, is about the repressed history of the



Picture 8: Native American art on the wall. Still from Kubrick, *The Shining*.

genocide of the American Indians and the crimes perpetrated. The evidence in the film are all the Native American artworks on the hotel walls and the Calumet can on which there's an American Indian. Moreover, "calumet" is a colonial-era word for a Native American ceremonial pipe. Furthermore, at the beginning, the owner

of The Overlook mentioned that the hotel has been built on an Indian burial ground. Another theory pointed out by Geoffrey Cocks, a professor, and specialist of German history is that *The Shining* is about the holocaust. There is nothing arbitrary about Kubrick's artistic choices and the clues he has left can arguably be linked to Nazi Germany. Indeed, the typewriter Jack uses is German brand, the number "42" appears in the film (on Danny's sweater); 1942 was the year the decision to exterminate all the Jews was made and finally, the film has several eagle images which symbolize both the Nazi Party and state power. Another theory is about the faked Apollo moon landing, created by Jay Weidner, author and filmmaker. Some people claim the moon landing was staged and that



Picture 9: Still from Kubrick, *The Shining*.

<sup>60</sup> *Room 237*. Dir. Rodney Ascher. DVD. UK, 2012.

Stanley Kubrick was involved. They believe the film is Kubrick's effort to come to terms with his alleged involvement. In *The Shining*, we can see Danny wearing an Apollo 11 sweater and Room 237 may refer to the moon being about 237,000 miles from Earth. All these conspiracy theories show that this film is not a conventional one and is made to make the audience think. The filmmaker played with striking images and left clues throughout the film to elicit a reaction from the audience.

### ***III. The Shining***

*The Shining* is an intricate creation both in terms of the novel and the film. It is the story of Jack Torrance, a writer who becomes caretaker of the isolated Overlook Hotel in the Rocky Mountains during the winter. Jack Torrance moves there, accompanied by his wife Wendy and his son Danny who possesses the psychic ability to “shine” enabling him to read minds and have premonitions. It is the beginning of a tragic experience due to the haunted hotel inhabited by supernatural forces of the past that drive Jack insane, causing him to attempt to murder his family. I will offer an analysis of those ideas developed by King that were not transposed into Kubrick’s movie, those original ideas that Kubrick added to King’s narrative and a comparison of the key moments that we may find in both media.

#### a) Aspects of the novel left out by Kubrick

##### • **Jack Torrance**

As King’s protagonist Jack Torrance is profoundly different from Kubrick’s, it is important to analyze how the author built the character’s psychology in the beginning of the novel. In the movie, the first chapters are completely omitted which creates a totally different character. Stephen King uses several chapters to build this complex character, it is important for him to depict Jack as a sympathetic character who really wants to be a good person, father, husband and writer. Actually, even if things have been difficult between Wendy and Jack, he tried to do everything possible to deserve her: “Things had been very good six months ago [...] He and Wendy had begun to talk cautiously about finding a house and making a down payment in a year or so.” (chapter 5, p. 52). Even when his bad habits catch up with him, he keeps fighting his inner demons and thinks about his family which represents his only motivation to become a better person: “His temper was like a vicious animal on a frayed leash. He had left the house in terror that he might strike them. Had ended up outside a bar, and the only thing that had kept him from going in was the knowledge that if he did, Wendy would leave him at last, and take Danny with her. He would be dead from the day they left.” (chapter 5, p. 53). He even sees his new job as an opportunity to reconcile with his family and to write his play. In chapter 14, we understand that he is ready to heal: “on the roof he felt himself healing from the troubled wounds of the last three years. On the roof he felt at peace. Those three years began to seem like a turbulent nightmare.” Wanting to be a good person does not erase his tough past. Indeed, the beginning of *The Shining* lays a lot of emphasis on Jack’s alcoholism and his past as a violent father who hurt Danny. He quit drinking after his friend hit a kid’s bicycle while driving his car drunk.

However, even sober it is hard for him to control his violent temper, as he struggles with his inner demons: “Dear God, I am not a son of a bitch. Please” (chapter 14, p. 163). In fact, it could be

argued that the whole story is about his lack of control. It partly comes from a past of violence, both as a giver and a receiver: “He [his father] had reddened Jack’s behind... and then blacked his eye. And when his father had gone into the house, muttering, to see what was on television, Jack had come upon a stray dog and had kicked it into the gutter.” (chapter 14, p. 156) The ellipsis “...” is the narrator commenting on the violence of the action, he creates a pause so that the reader can breathe and really understand what is being told, he wants to emphasize this sentence to make the reader understand that it is important for what happens next. He is leaving some clues for the reader, as if he was saying “you know what it means for Jack” and he implies that it is inevitable for the protagonist to become like his father. Shortly afterwards, we learn that Jack’s immediate response to an anxious situation is violence, when Danny does not open the bathroom’s door, he says “stop fooling, doc. Bedtime’s bedtime. Spanking if you don’t open up.” (chapter 16, p. 179) Jack is never enough in control of himself he could hurt his family at any moment as we know he already did before: he broke his son’s arm when he discovered he ruined his manuscript with coffee. However, Jack considers he is not entirely responsible as if he is controlled by something more powerful than him: “He still felt that the whole range of unhappy experiences had to be looked at with Jack Torrance in the passive mode. He had not done things, things had been done to him.” (chapter 14, p. 157); he is a tormented figure. All his life, he has been trying to be in control of his temper: “and his temper, same thing. All his life he had been trying unsuccessfully to control it.” Alcohol has a lot to do with everything.

Alcohol is the cause of everything, and it is highlighted by the author throughout the novel. In chapter 6, we learn that Jack was celebrating the acceptance of one of his short stories, but because he is drunk he lets go of his own child Danny whom he was holding in his arms. Even in moments of happiness, alcohol spoils everything: “He had tried to sooth the baby and dropped him on the floor.” Moreover, in moments of stress, he keeps thinking about drinking, the instinctive gesture of wiping his lips is one of his drinking symptoms and the more we read through the novel, the more repetitive these gestures become. It foreshadows what could be the tragic fate of the family. Indeed, we learn the awful history of the Overlook during the job interview; a previous caretaker had killed his wife and his two daughters before committing suicide “as a result of too much cheap whiskey” and the more we learn that alcohol is Jack’s weakness, the more we fear for the family. The reader really understands what will happen with The Overlook thanks to Jack’s alcohol symptoms when he discovers the scrapbook.

The scrapbook is another very important element as it symbolizes the beginning of the journey towards the supernatural. Jack discovers it next to the boiler, it is an album full of newspapers, articles, photographs and other documents that recount the hotel’s history of violence and murders. Jack Torrance got interested in this history and had the idea to write about it, his desire to write had come back stronger. He soon becomes obsessed by this story and wants to know everything about it. That



is the moment the reader has his first doubts about Jack's obsession for the hotel. The Torrance family's plans began to collapse at this moment. Indeed, while writing seemed to be something positive for Jack, something that helped him remain stable, the discovery of the scrapbook lets the reader think that it will not be the case anymore, as his desire to write comes from his obsession with the horrors of the hotel.

In chapter 16, we learn that for Jack's wife, Wendy, "the actual act of writing made [her] immensely hopeful, not because she expected great things from the play, but because her husband seemed to be slowly closing a huge door on a room full of monsters", writing seems to be the key to helping Jack come out of his problems and finally getting rid of his demons. However, once we discover his obsession about writing about *The Overlook*, King's narrative as well as the Torrances' life at the hotel begins to take the form of a vicious circle. In fact, although being five months away from everything seems like a good opportunity for Jack to start working on a new book, the isolation plunges him into madness.

Contrary to the movie, Jack is motivated by being a better person in the novel, making the collapse into a murderous madness even greater and more tragic. He began the story as a victim of his past and inner demons and ends it as at once villain and a victim of *The Overlook*.

#### • **The wasps' nest**

"The wasps' nest" is how part three of the novel is called. Kubrick chose not to keep the term but it functions as an important motif in King's novel, there are references to it throughout the whole novel. The expression first appears in chapter 14, when Jack tries to fix the roof of the hotel. It is here that he comes across a wasps' nest and tries to avoid it: "he was scrambling up the roof as fast as he could, looking back over his shoulder to see if the wasp's brothers and sisters were rising from the nest. If they were, it could be bad. [...] The drop was seventy feet from the roof to the cement patio." (chapter 14, p. 149) The wasps represent direct danger, if Jack is attacked by the wasps he could fall from very high and die. The insects are in the roof, meaning they are inside the hotel. Moreover, the wasps are personified as "brothers and sisters", they might represent the ghosts of the past the *Overlook*, people who died inside, they represent the first sign of danger within *The Overlook*. When he is on the roof, Jack feels ready to move on from his past: "On the roof he felt himself healing from the troubled wounds of the last three years. On the roof he felt at peace. Those three years began to seem like a turbulent nightmare." (chapter 14, p. 150) However, when a wasp stings him, his moment of peace disappears into thin air, as if he was not allowed to be content in this place: "but this morning the stillness and peace had been so complete that his watchfulness had lapsed." After being stung by a wasp, all the bad memories come back into his mind, just when he thinks everything's calm, evil is lurking, ready to take you, just like *The Overlook* which seems calm is appearance but when the

characters show weakness, it will be ready to hurt you. Jack Torrance defines the nest as “both a workable symbol for what he had been through and an omen for a better future.” It reminds him of his childhood, anger, writing and alcohol issues. Indeed, the wasps’ nest is also a symbol for alcoholism, Jack thinks that he will not have access to alcohol in this isolated hotel and that everything will be fine for him and his family. Except that The Overlook knows his weakness and will supply drink to the protagonist; in this way the “omen for a better future” will completely collapse.

Another event will completely change the family’s journey in The Overlook. In “Down in the Front Yard” (chapter 15), Jack decides to give the nest to his son Danny, mistakenly believing he has neutralized all the insects and that it is safe for his son. It is a symbol for his past: he believes that he has finished with his abusive and alcoholic past and that he cannot hurt his family anymore even though the narrative suggests that Wendy is still afraid of Jack’s addiction because she hates “anything that stings” (chapter 17, p. 173). Wendy was right to be wary because in the next chapter, Danny is fast asleep and suddenly feels something biting his hand. It is wasps attacking him, the room is full of insects. The symbol implies Jack’s issues are not over and could be back at any moment. At the same time, it reveals the supernatural side of the hotel, the wasps came back to life to hurt the family. This incident is only the first of a long list and it represents the end of the happy journey between Jack and Wendy.

The reference to the nest in chapter 19 functions proleptically to foreshadow Jack’s end. He takes the nest to the hotel’s incinerator and burnt it – the only way to stop the wasps hurting the family. When we know what the symbols of the nest represents, we understand it is being used metaphorically to let the reader understand that that fire might also be the only solution to stop Jack’s problems for good. Indeed, at the end of the novel, Jack burns to death because of the boiler’s explosion and it is the end of his alcoholic and abusive issues towards his family.

This symbol of the wasps’ nest works like a circle, when Jack was a kid, his father gave him a nest just the way he did to Danny. Moreover, Jack’s father became extremely violence toward his wife, the pattern keeps repeating itself, Jack is the one about to become violent with his family. Kubrick left this reference aside to focus on what he considered more important for his movie. However, he did keep some of King’s ideas and changed them in his own way.

#### b) Detailed analysis of key moments in the movie and the novel

##### • **Animal topiaries vs the maze**

The maze is a scene that most people would mention while discussing Kubrick’s *The Shining*, those who have not read the novel are unaware that it is not in the novel. The filmmaker replaced a similar scene involving Jack and nature. In chapter 23 of the novel (“In the Playground”), Jack is

alone at the hotel, Wendy and Danny have gone to the library in another town. Jack has to trim the animal topiaries and at one point they actually come to life. When Jack trims the animal topiaries with an electric hedge trimmer, he thinks that they're useless and if given the choice, he would cut them down.

Jack returns regressively to his childhood. Indeed, he starts talking to the rabbit hedge and decides to go playing in the playground, he thinks about the old days but feels stupid at the same time to be seen doing childish things, he cannot have fun like he used too, he no longer has the capacity for play and the imagination of a child. The calm, nostalgic scene in the chapter entitled "In the Playground" is disturbed by a sound: "that was when he heard **the** sound behind him." (p. 301) The use of *the* rather than *a* indicates it is a sound corresponding to something specific Jack is not ready to forget, the sound is important here as it shows the beginning of the supernatural events. He does not see anything but has a bad feeling, he does not have the eyes and the imagination of a child anymore, if someone abnormal changed, he does not see it, but his body reacts to its environment: "why had the flesh of his face and hands begun to creep, and why had the hair along the back of his neck begun to stand up, as if the flash back there had suddenly tightened?" (p. 301). He looks at The Overlook one more time, as if deep inside, he knew the bad feeling could come from the hotel.

We can feel the atmosphere is tense and Jack may be a bit frightened, while he was taking his time in the playground, know he wants to hurry to finish his work: "you better get going", "sure, get going", these repetitions show how stressed the character is. Moreover, the assonance of the sound - *oing* highlights the fact his mind is in a hurry, he cannot think properly: "you're better get going or they're going to come back and wonder if you were doing anything." (p. 303) Jack is afraid of heard or detected: "the sound of his feet crunching on the crushed stone seemed abnormally loud", in fact, he is alone in a very large place, in the middle of the mountains, noises may have scary resonance that break the calm of this scene. His body once again reacted to the events "Now the flesh on his testicles had begun to creep too, and his buttocks felt hard and heavy, like stone." (p.304) His manhood is directly attacked, implying Jack should never have had a child if he (Danny) was to be treated that way. King uses short sentences to show that Jack is out of breath and starts to panic when he realized something changed about the hedges: "He stopped by the hedge-clipper, but made no move to pick it up. Yes, there was something different. In the topiary." Sentences are cut too "so what's the" "and the lions-" At first, it is such a supernatural thing that he cannot see what is going on. The animal topiaries are now blocking the path instead of protecting it. Jack would have preferred to be drunk because there would have been an explanation to what he sees: "what did you call it when you were cold sober?". He's both scared of what he has in front of him and of the fact he could be insane. He does not want to believe the supernatural event but at the same time, his mind imagines

what could happen “(next it leaps over and gobbles you up like something in an evil nursery fable)”. There is another reference to childhood with the play of the red light and the green light that implies that only children see such thing because they have an imaginative mind which he does not anymore.

Jack does not want to let The Overlook take possession of himself, he shows strength in lot believing what he sees, he rubs his eyes to make it disappear “(no no NO NO I WILL NOT BELIEVE THIS NOT AT ALL!)” (p. 308). At the end, he struggles between reality and hallucination: “Never taking his eyes from the topiary for fear the animals would begin to move again”; “He had imagined the whole thing” (p. 309) and decides not to tell his wife, afraid of being considered crazy. In this extract, the author builds tension and suspense little by little. As the reader is aware of the supernatural, the author plays with the fact Jack does not believe in it. King makes Jack fragile so that the reader feels empathy for Jack and worries about him; the extract is long, and we want the character to believe what he sees so that he does not die.

In the movie, around 00:26:20, Wendy and Danny decide to explore the maze, outside the hotel. The camera follows Wendy and Danny running until it stops on the map. The camera



Picture 7: The map of the maze.  
Still from Kubrick, *The Shining* (26:16)

emphasizes Wendy and Danny ignoring the map of the giant maze as they enter joyfully towards something that looks like a trap. There is distance between their state of mind and the music composed of high-pitched notes which is a bit dissonant and stressful; clearly it foreshadows the fact that something bad is about to happen or implies they should not

be here. As Wendy and Danny progress into the maze, the camera follows them with a rear view, as if someone was watching and following them. Moreover, the camera is moving in a way that the viewer has the impression it is floating, just as a ghost. Then, there is a transition with a dissolve to see Jack playing with a ball, we could think he is trying to have fun as well, but his face and behavior say



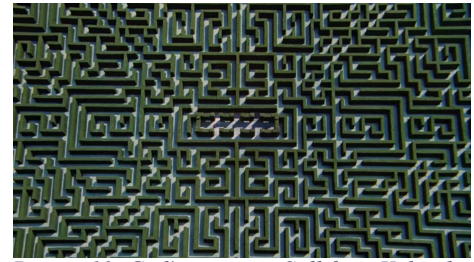
Picture 8: Wendy and Danny from a rear view.  
Still from Kubrick, *The Shining* (26:50).



Picture 9: Jack over the model of the maze. Still from Kubrick, *The Shining* (27:40)

the opposite, he seems more angry than playful. Then, we see Jack gazing down at a model of the hedge maze, with a front view, the protagonist is facing us, we only pay attention to him, he is the master of the shot. With an eyeline match, the camera shifts from his vicious expression to his point of view: the maze from a god's eye view, meaning from a very high angle, the scene seems to come

straight out of a dream, accompanied by a dreamy music that gives the feeling of an unreal and endless world. As the camera gets closer to the maze, we hear Wendy and Danny's voices and see their small figures little by little. The viewer does not really know if Jack sees his family or not, however, this scene foreshadows Jack's domination and superiority over Wendy and Danny, representing them as puppets with whom he can do whatever he wants. As we get closer to the characters, the music becomes less and less dreamy to be as uncomfortable and dissonant as the beginning. Kubrick used different techniques to make a visually striking extract and played with the music so that the viewer feels tension and stress.



Picture 10: God's eye view. Still from Kubrick, *The Shining* (27:45)

Both extracts use hedges, whether in the form of topiaries or maze, both show the power of the natural elements, finally controlled by The Overlook. However, here are significant differences too. The first thing to point out is the difference in the characters; in the movie, Wendy and Danny are being controlled whereas in the novel, it is Jack who is in a position of weakness. In both cases, the characters interact with these malevolent hedges; however, evil does not come from the same place. In the novel, it is made clear that The Overlook itself is trying to take hold of Jack by showing him supernatural things, blocking the way with the topiaries, trying to make him think he is insane. In the cinematographic adaptation, Jack already seems to be the villain, he is the one exercising control over his family, through the haunted hotel. Kubrick decided to imply that Jack might be crazy and dangerous from the start of the movie whereas King, in chapter 23, is still writing about The Overlook trying to possess Jack.

The theme of childhood is also present in both the novel and the film. Wendy and Danny want to play in the maze, unaware of the danger surrounding them and end up being presented as toys controlled by someone else. Jack plays with a ball, in a more aggressive way than a child would do, implying that he cannot have fun anymore. This scene echoes the novel in which he is playing in the playground, trying to have fun as he used to when he was young but all he finds is disappointment. Finally, both the animal topiaries and the maze give a feeling of entrapment. The hedges move to block the way instead of being on each side of it. The maze is a complex system in which you have the feeling the exit is impossible to find and that you are not able to go out. Both symbolizes the power of The Overlook that wants to keep the characters prisoners. King and Kubrick used nature as the scary element, it is always an efficient technique as humans know how weak they are compared to it, nothing is as powerful as nature. Kubrick kept the idea of an unattainable childhood for Jack, there is no more fun in his adult life.

### • Delbert Grady

Delbert Grady is an important character in *The Shining* because the audience gradually realize that Jack may mirror Grady's behavior at the end of the story. In the novel, Jack resists too much according to The Overlook, that is why in chapter 44 ("Conversations at the Party"), the hotel decides to personally introduce Delbert Grady to Jack Torrance. Grady is the previous caretaker during the winter 1970 (Jack is in 1975). He went insane and murdered his wife and two daughters before committing suicide, Jack learnt that during his first meeting with the manager Mr Ullman: "[Grady] killed them, Mr Torrance, and then committed suicide. He murdered the little girls with a hatchet, his wife with a shotgun, and himself the same way." (chapter 1, p.12) Learning such a horrific event in the first pages of the novel, the reader expects to hear from this story again. Kubrick did not change a thing about these elements, the viewer learns about the awful event during the ten first minutes of the movie: "he must have suffered some kind of a complete mental breakdown. [...] He killed his family with an axe." (The interview, 00:06:00) The only element that changes in the story is the weapon. Moreover, both in the novel and the film, Jack is drunk and hallucinates a meeting with Grady during a party (chapter 44 and 1:07:00). The audience understands that he is manipulating Jack. The conversation between the two goes further in the novel. Grady tells Jack that he must punish Wendy and Danny so that they accept and stops resisting the hotel: "Your son and wife don't love [the hotel]... not as present, anyway. But they will come to love it. You must show them the error of their ways, Mr Torrance." (chapter 44, p. 518) He tries to influence him to do the same things his did to his family, which means, letting himself be entirely possessed by The Overlook.

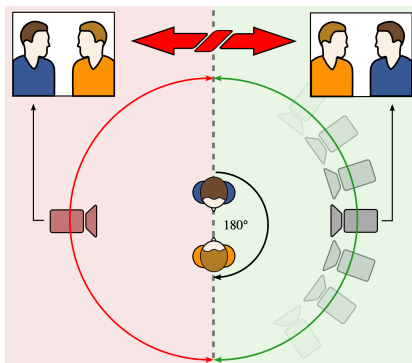
In the novel, when Jack realizes he talks to Grady, he is confused: "But you... I mean that...", "Weren't you once the caretaker here? When you... were..." (chapter 44, p. 516), the ellipsis shows that Jack still has a part of rationality that tries to make him understand that it is impossible. However, since time is completely twisted at the hotel, Jack and Grady came to the hotel on the same day. In the film adaptation, Jack is confused as well, the viewer has the impression that he suddenly loses all his confidence. He is disoriented and trying to figure out if it is real by counting his fingers.



Picture 11: Jack Torrance and Delbert Grady. Still from Kubrick, *The Shining* (1:12:15).



Kubrick also made this scene visually striking. The first thing that we notice is the red color, used to symbolize blood and horror. It gives a tense atmosphere as we know who Mr Grady is and what he did to his family. Kubrick also played with the dialogue pacing. There are long, uncomfortable pauses. However, what is unique, and a specialty of Kubrick is that he breaks the 180-degree cinema rule. In filmmaking, the 180-degree rule is a “guideline for spatial relations between two characters on screen. It is an imaginary axis, or eye line. By keeping the camera on one side of this imaginary axis, the characters maintain the same left/right relationship to each other, keeping the space of the scene orderly and easy to follow.”<sup>61</sup>



Picture 11: The 180-degree rule

<sup>62</sup> Without this rule, the viewer is as lost as the character and this effect may reinforce the idea that Jack is alone in this place, talking to himself and everything comes from his twisted imagination. Kubrick used techniques that could add more depth to this idea of disorientation and loss of time and space. Indeed, there is also the effect of symmetry that emphasizes the lack of well-delimited space in the hotel.

In the novel, Stephen King lets his readers choose between the two possibilities of what is really happening: Is Jack insane and the isolation at The Overlook only makes him crazier or is The Overlook truly haunted and trying to possess him? Indeed, Wendy mentions the possibility of a haunted hotel and so, the existence of the supernatural: “I know you love your daddy. I do too. We have to remember that the hotel is trying to hurt him as much as it is us.” (chapter 46, p. 550)

Kubrick did not let his viewers choose, even if he manages to confuse them sometimes, he highlights the aspect of Jack being completely mad from the start to the end and we can believe everything we see is actually in Jack’s mind.

There is another extract where this difference of meaning between the novel and the film can be seen. In both media, the hellish pursuit begins, Jack tries to hurt his family, but Wendy and Danny manage to lock him in the pantry after knocking him out. In chapter 48 of the novel (“Jack”), the protagonist, locked in the storeroom for a few hours began to hear music and sounds of a party: “Somewhere a piano was playing [...] and people were laughing and clapping along.” (chapter 48, p. 564). It means time at The Overlook starts to twist again. Indeed, Grady starts talking to Jack behind the pantry door. He tells him he will only open the door if he finally decides to do his job which is to

<sup>61</sup> Ferrari, Alex. “Film School Essentials: 180 Degree Rule.” *Indie Film Hustle*, 13 Dec. 2019. <https://indiefilmhustle.com/180-degree-rule/>

<sup>62</sup> Grm wnr, “180 degree rule”, Wikipedia, 23 sept. 2005. [https://fr.wikipedia.org/wiki/Fichier:180\\_degree\\_rule.svg#globalusage](https://fr.wikipedia.org/wiki/Fichier:180_degree_rule.svg#globalusage)

kill Wendy and Danny: “I see you can hardly have taken care of the business we discussed, sir. The correction of your wife and son.”, “I’ll do what I have to do. *Just let me out.*” (chapter 48, p. 564). The Overlook tries one last time to manipulate Jack and we can see Jack is no longer the character we know at the beginning of the story, he is ready to do anything possible to give his family to the haunted hotel: “My word, my promise, my sacred vow, whatever in hell you want.” (chapter 48, p. 566) Finally, the door opens and as readers can assume there is the supernatural in this story, they can believe Grady is the one who really opened the door.

In the movie, Jack talks to Grady as well. While in the written work, the dialogues seem to come one after another, Kubrick plays once more with the pacing in his dialogues, the scene is unbearable as its length makes it so much stressful for the viewer. We know Jack will not stay in that room, but Kubrick slows down the moment he comes out. He uses King’s dialogues on screen and then we hear the door opening before the scene changes. In this case, we do not really know if Grady is the one who opened the door. Many fans imagined theories<sup>63</sup> around this, and I will mention one that fits with Kubrick laying the emphasis on Jack’s insanity more than on The Overlook’s ghosts. One of the possibilities is that there is another door in the storeroom on the side and Kubrick may have given clues to the viewer. When Wendy and Danny visit the hotel with Halloran, they walk past this door, then, when they enter the pantry, Halloran’s hand gestures draw attention toward where the door is supposed to be. Jack might have noticed that door in a moment of lucidity and got of the room.



Picture 11: Wendy and Danny visiting the hotel. Still from Kubrick, *The Shining* (17:00).

However, Kubrick’s film is a maze itself and viewers will choose what they prefer and what is more logical for them according to their interpretation of the movie.

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<sup>63</sup> “The Shining How did Jack escape the storeroom – 5 theories, you decide.” *Youtube*, uploaded by Collative Leaning, 14 Dec. 2019. <https://www.youtube.com/watch?v=aSq9yF-Yh9s>



c) Original ideas by Kubrick

• **Come play with us scene**<sup>64</sup>

The Grady twins were murdered in the hotel by their father after becoming completely insane. In the book they are only mentioned as sisters of eight and ten years old, but they make a more prominent appearance in the adaptation. In this scene, Danny is riding his tricycle through the hotel



Picture 12: Still from Kubrick, *The Shining* (36:30).

corridors and becomes petrified when he comes face to face with the twins. The scene starts with an extreme long shot in which the setting seems to be more significant than the character, there are also many negative spaces, creating a stressful atmosphere as the viewers imagine something could pop up from any corner of the frame to grab Danny. He is filmed through a tracking shot forward and the camera is moving slower than Danny who is getting smaller due to perspective which may imply he is becoming increasingly vulnerable. Moreover, Danny goes from a green corridor to a red hallway, a color Kubrick uses a lot in the film to express danger; Danny is entering an unsafe environment. Then, Danny turns right at the end of the corridor and is out of sight, the camera does not follow him and stays at a distance as if it does not want to show the viewers what is on the other side because it would be too horrifying. However, the camera finally comes back behind Danny as the audience feels concerned and worried for the child and needs to know what is happening to him. During this scene, there is the diegetic sound of the tricycle that helps the viewer to retain a link with reality and a non-diegetic anxious music getting louder and high-pitched as Danny approaches the other corridor. The music sounds like screams, foreshadowing something evil is about to occur.

Then, the camera follows Danny closely, indeed, the viewer is now alarmed and wants to know if the young child is going to be fine. The use of the Steadicam allows the audience to forget the existence of a camera, giving them the impression that they are a ghostly presence watching over Danny. When he finally passes through the other doorway and we discover the twins at the end of the corridor, a loud and deep clash of cymbals is heard, it sounds unnatural and makes the viewers feel uncomfortable. The camera stops at the same time Danny stops, the shot is in deep focus and deep space so that the distance between Danny and the twins can easily be identified and to indicate that Danny can escape the situation. Moreover, the “exit” sign implies he should leave before it is too late.

The scene cuts to a close-up on Danny’s face to create a shot-reaction shot allowing viewers to see his bewildered reaction, his anxiety can also be seen in the fact he is breathing faster and harder.

<sup>64</sup> “The Shining (1980) – Come Play With Us Scene (2/7). Youtube, uploaded by Movieclips, 27 May 2011. (00:00 – 1:20) <https://www.youtube.com/watch?v=CMbI7DmLCNI&t=93s>

The girls seem innocent at first sight but as Danny has already seen them, he knows that it is not a good omen. The scene cuts, and the camera comes back behind Danny to have a visual on the sisters saying “Hello, Danny”, it cuts again into a shot-reaction shot to show the petrified face of Danny. The scenes where we see the twins are rather long which creates an uncomfortable feeling, but it also gives the audience time to understand the action and the possibilities the character has. Then, the camera stays on Danny’s innocent and paralyzed face while the twins repeat “come play with us”.



Picture 13: Still from Kubrick, *The Shining* (37:15).

The very long motionless shots are suddenly layered with very short flashbacks of the twins’ murder scene in the hallway. At the very moment the viewer has begun to get used to the slow pace, Kubrick decides to disorient and confuse them with this violent shift in dynamics which is accompanied by a very loud off-key piano note that resonates inside the viewer’s body, it is a visually very violent scene that directly shocks and surprises the audience; it emphasizes the fact it must be even more extreme for a child. This very fast paced editing symbolizes Danny’s increasingly panicked state. The girls’ voices are slightly echoed, creating an unnatural effect, as if they were attempting to contact Danny from afar. These repetitive cuts between the bloody scene and the girls talking also imply that they want to kill Danny so he can join them. The shot length gets shorter, and the camera gets closer to the girls as if Danny were unable to resist their call.

Moreover, Danny is wearing red and blue clothes which recall the colors of the murder scene, indeed, the twins, lying in their blood, are wearing blue dresses. It foreshadows Danny’s similar fate as he also has a father who is going insane. Danny has the childish and innocent response of covering his eyes with his hands; it is the only way he can think of to get away from the twins. Then, the fact that the camera stays focused on his face as he tries to peer through his fingers adds to the suspense; viewers also want to know if the twins are still there. In the meantime, the audience anticipates the girls creating a jump scare and popping up right in front of Danny. Finally, Kubrick decided to relieve the viewers who discover that the twins are gone.



Picture 14: Still from Kubrick, *The Shining* (37:31).

This scene is one of the most violent scenes of Kubrick’s *The Shining* because this awful vision occurs to Danny, the most innocent character of the story. Kubrick explicitly shows twins who have been butchered with an axe by playing with shifts in dynamics that disorient the audience.

### • Redrum scene<sup>65</sup>

“Redrum” is an important motif in both the novel and the film, and this is the main topic of this scene. After Wendy has fought with Jack and locked him in the pantry, she decides to have some rest in the bedroom with her son. Danny is possessed by his imaginary friend Tony and recites the word “redrum” until Wendy awakes and realizes he wrote “murder” on the door. Kubrick uses many props representative of the horror genre in this scene. It starts with Danny taking the knife on the



Picture 15: Still from Kubrick, *The Shining* (1:36:00).

bedside table, it is an object that typically represents murder and death. Moreover, as Danny runs his fingers along the blade, the viewer realizes the knife is huge compared to his small figure; it emphasizes how little Danny is and reminds the audience he is just a child who is not supposed to play with a knife. Kubrick draws attention to the size of the knife to imply it will be an important object. In that way, viewers are concerned for Wendy’s son as the knife is not supposed to belong to the children’s world. This moment is dreadful because Danny touches the knife like someone who is used to doing that, like a criminal; it shows Tony is in control of his body. What’s more, the lipstick he uses to write on the door is red: once again, Kubrick uses red as a symbol of blood and danger, it foreshadows the fact that Danny will have blood on his hands and indeed, his evil father dies because the child succeeds in escaping. Finally, the mirror is another prop used in horror films to show the duality of things, here it is used to reveal the true meaning of “redrum”.

The filmmaker builds tension by placing the camera where the viewers can see Wendy and Danny at the same time, that way they think first that he is going to use the knife on his mother. Both the characters and the camera’s movements are slow which gives the feeling of time moving more slowly. The camera uses very slow pan movements to the right and left to follow Danny who moves slowly as well inside the frame, creating suspense and trepidation among viewers. Moreover, the camera is at Danny’s height and the character is filmed through medium shots and medium long shots to put the focus on him.

There is a discrepancy between the action and the setting which takes place in a bedroom, a room that is supposed to represent safety and comfort. Moreover, social norms are broken, Wendy, the mother, is the one representing innocence and calm, she is asleep while her son is playing with a knife, Tony, through Danny’s body is the one in control of the situation. However, the viewer may imagine that Danny is still present when he writes redrum in a childish way with backwards letters.

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<sup>65</sup> “The Shining (1980) – Redrum Scene (5/7)”, *Youtube*, uploaded by Movieclips, 27 May 2011. <https://www.youtube.com/watch?v=FLjixsUEj5E>

This contrast between the two characters is also made possible by the use of deep focus. Wendy regains her position as a mother when she removes the knife from Danny's hands and holds him in her arms, his face is no longer visible to focus on Wendy's. The neutral colors and the low-key lighting also take part in creating a serene environment, indeed, the source of the light comes from the lamps in the bedroom, creating a mysterious atmosphere and turning the knife into a silhouette, as it can be seen in typical clichéd horror films.

Kubrick's passion for music is obvious in this scene, he uses music and sounds to influence the viewer's perception of the scene. The non-diegetic music is mysterious and stressful at first, with just one note playing, but there is a change in dynamics, and it abruptly changes when Danny touches the knife, it becomes so loud and intense that it can function as a jump scare if the audience is paying attention to Danny. The same thing happens when he grabs the red lipstick, foreshadowing the evil purpose of the lipstick. Then he writes "redrum" on the bedroom door and the pitch of the music becomes deeper before doing the same loop again when he finished writing. Danny's voice is highlighted, he keeps repeating "redrum" louder and louder, implying a panicked state. His voice and the music work together, like a mirror and both get more intense as he approaches his mother. Holding Danny in her arms, Wendy faces the mirror, and the audience sees her shocked and panicked reaction before the shot showing the element triggering this respond. There is a quick zoom-in on her face and we eventually see the reflection of "redrum" as "murder" after another zoom-in. This moment is accompanied by loud, non-diegetic sounds which intensify the tension and anxiousness of the atmosphere. Spelling or talking backwards were said to be used for Satanic purposes<sup>66</sup>, reinforcing the idea that the innocent Danny is possessed by an evil entity. The viewer discovers the meaning of "redrum" at the same time as Wendy, it is an element of surprise.



Picture 16: Still from Kubrick, *The Shining* (1:37:40).

This scene is full of horror genre elements – silhouette of a knife, mirror, the color red, loud noises – that create an anxious atmosphere where the viewers feel concerned for the characters. Kubrick played a lot with music and sounds to make the viewers react the way he wants.

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<sup>66</sup> Billiter, Bill. "Satanic Messages Played Back for Assembly Panel". *The Los Angeles Times*. 28 Apr. 1982.

## IV. Séquence pédagogique sur *The Shining*

### a) Contexte

Pour exploiter la richesse de l'œuvre, il serait idéal de proposer une séquence pédagogique sur ce thème à une classe de spécialité langues, littératures et cultures étrangères et régionales au lycée (LLCE). Il s'agit donc ici d'une séquence pour une classe de première LLCE dans la thématique « Imaginaires » et l'axe « Imaginaires effrayants ». Je décide d'une séquence qui englobe le roman et le film plutôt que simplement le roman puisqu'il est intéressant de découvrir l'analyse filmique en spécialité LLCE en imaginant que l'élève poursuive une scolarité en LLCE Anglais où l'analyse filmique constitue une unité d'enseignement.

*The Shining* ne doit pas être lu en intégralité par les élèves, cela est bien trop conséquent pour une seule séquence d'une classe de première. Il s'agit ici d'étudier des extraits du roman ainsi que des extraits de l'adaptation filmique mais l'enseignant partage le film aux élèves qui devront le visionner en amont. Ensuite, la spécialité LLCE contient une initiation à la traduction, puisque celle-ci permet d'explorer la langue de manière approfondie. Lors des deux années de cycle terminale, les élèves suivant cette spécialité sont aussi amenés à constituer un dossier personnel, dans lequel ils présentent des documents vus en classe et choisis par eux-mêmes en lien avec la thématique étudiée. Les élèves seront donc amenés à rechercher des documents iconographiques, des textes, des films en rapport avec l'horreur fantastique.

Your distribution team wants to present a new poster for the movie *The Shining* that will be re-released soon. Create a poster according to your vision of the genre. You'll need to explain your choices to your co-workers. You can draw, print, create a collage, do graphic design... They want you to be creative, it has to attract people!

Ci-dessus, la tâche finale de cette séquence. Elle permet aux élèves de montrer leur point de vue sur le film ainsi que leur compréhension de ce dernier. Certains se concentreront davantage sur le côté fantastique, d'autres sur l'horreur, le but est d'argumenter leur choix pour expliciter la logique de leur affiche lors d'une expression orale en continu, cela permet aux élèves d'utiliser des documents qui ont du sens pour la création de leur affiche et de ne pas partir sur un hors sujet.

b) Tableau de séquence

**Séquence en fin d'année – Première LLCE**

CONTEXTE	TITRE	<i>The Shining</i> : From a Stephen King novel to a Stanley Kubrick
	THEMATIQUE	<u>Imaginaires</u>
	AXE	Imaginaires effrayants
	PROBLEMATIQUE	<i>Did Kubrick manage to create a movie that conveys horror the way the novel does?</i>
	TÂCHE FINALE	(EOC) Your distribution team wants to present a new poster for the movie <i>The Shining</i> that will be re-released soon. Create a poster according to your vision of the genre. You'll need to explain your approach, choices and steps to your co-workers. You can draw, print, create a collage, do graphic design... They want you to be creative, it has to attract people!
	ACTIVITE(s) DOMINANTE(s)	CE - EOC

OBJECTIFS		
CULTURELS		<ul style="list-style-type: none"> <li>- <i>The Shining</i></li> <li>- Stephen King</li> <li>- Stanley Kubrick</li> <li>- Le genre de l'horreur fantastique</li> </ul>
LINGUISTIQUES	GRAMMATICAUX	(Rebrassage) <u>Les degrés de comparaison</u> <ul style="list-style-type: none"> <li>- <b>Comparatif d'égalité</b></li> <li>- <b>Comparatif d'infériorité</b> : <i>The extract from the movie <b>is not as</b> scary <b>as</b> the novel / <b>is less</b> scary <b>than</b> the novel)</i></li> <li>- <b>Comparatif de supériorité</b> : pour la tâche finale : <i>This picture is <b>better than</b> the first I had chosen because.../This drawing is <b>more representative</b> of the horror genre <b>than</b> the original poster...</i></li> </ul> <u>Le superlatif</u> : <i>This picture was the most interesting I could find on the internet. / Danny is the most interesting and smartest character, Jack is the craziest...</i> )
	LEXICAUX	<ul style="list-style-type: none"> <li>- Genre de l'horreur (corpse, gloomy, spooky, dreary, to terrorize)</li> <li>- Setting (haunted hotel, labyrinth/maze...)</li> <li>- Initiation à l'analyse filmique (long shot, close-up, helicopter shot, reaction shot, off-screen, rear view, composition)</li> </ul>
	PHONOLOGIQUES	Lecture de textes et E.O.C : liaisons, accentuations, intonation montante et descendante
PRAGMMATIQUES		Donner sa vision d'un genre (horreur et fantastique)
METHODOLOGIQUES		Comparer un extrait de film et de roman Travailler sur des textes conséquents



SEANCE 1		TITRE — A horror work?			
Objectifs : les genres / Comprendre et analyser rapidement des extraits courts et des captures d’écran de film pour définir un genre / donner sa vision d’un genre (horreur et fantastique)					
Etapes	Support	A.L	Activités	Productions élèves	
Rituel d’entrée (5’)			<u>Password</u> : les élèves entrent après avoir donné le mot de passe > <b>Citation</b> sur le thème du cinéma: les élèves ont pour mission d’en apprendre une au choix pour le cours	“Cinema is a matter of what’s in the frame and what’s out” “Cinema should make you forget you are sitting in a theater”	
Activation (10’)	Vidéoprojecteur avec consigne au tableau et images de films pour illustrer	EOI	Laisser parler les élèves entre eux. Projeter au tableau : <b>What are your favorite movie genres? Give examples of movies. Talk with your classmates and ask them questions.</b>  Point phonologique sur /'ʒɒnrə/ puisque les élèves seront amenés à l'utiliser.  L’enseignant démarre la chaine en posant une question à un élève, puis les premiers élèves sont aidés pour démarrer la conversation. L’enseignant s’efface de la discussion et s’occupe de noter les genres et exemples au tableau sous forme de mind map. <b>What other genres do you know ?</b> permettra d’obtenir d’autres genres du cinéma.	I like adventure movies like <i>Journey to the Center of the Earth</i> . What about you? What is your favorite movie (genre)? Comedy = <i>Mrs Doubtfire</i> Drama = <i>A Star is Born</i> Fantastic = <i>Harry Potter</i> Science-fiction = <i>Alien</i> Thriller/western/action/historical/ Romance...	
<b>Activité 1 :</b> Associer un genre à <i>The Shining</i> 15min en groupe  15min de mise en commun	2 petits extraits du roman  4 images du film	EOC	1) Présenter les documents 2) Les élèves travaillent en groupe de 3 ou 4, chaque groupe est en possession de deux extraits et de 4 images du film : <b>What genre(s) do you think this novel and this movie belong to ? Discuss and debate with your group. Then, one spokesperson will present and explain your choices using references from the pictures and the texts.</b> (Consignes au tableau) L’enseignant prend des notes au tableau pour faire une trace écrite commune d’après les productions des élèves.	This novel and this movie <b>must</b> belong to the genres of horror and fantastic. The first text is about a recurrent theme of the horror genre: the dead body in the bathtub. The second text makes us think of the fantastic. Indeed, Danny sees someone that the others can’t see. Then, the four pictures have something fantastic, the maze seems unreal, there is an amazing landscape, a snow world and a room that could be a cartoon one. However, they all have something belonging to the horror genre as well. For example, the red room reminds us of blood, the maze is like a trap and the landscape gives off an oppressive atmosphere because of the colors and the fog.	

<b>Devoirs (5')</b>	Fiche définition de l'horreur Fiche <i>The Shining</i>		Compléter la fiche qui permettra aux élèves d'avoir une définition de l'horreur + fiche informations <i>The Shining</i>	
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## ANNEXES SEANCE 1

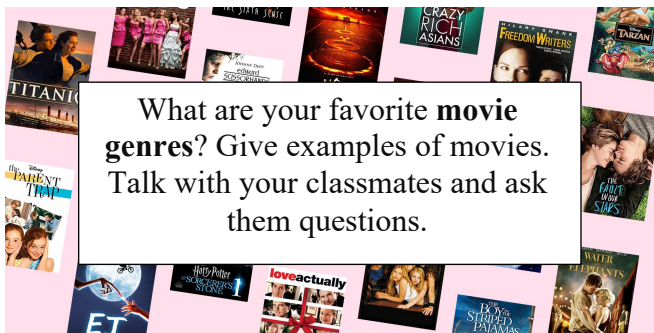


Figure 1: Diaporama n°1

### Activité 1

#### Text 1

There was something behind the pink plastic shower curtain. There was something in the tub. He could see it, ill defined and obscure through the plastic, a nearly amorphous shape. It could have been anything. A trick of the light. The shadow of the shower attachment. A woman long dead and reclining in her bath, a bar of Lowila\* in one stiffening hand as she waited patiently for whatever lover might come.

\* *the brand of the bar soap*

Stephen King, *The Shining* (1977)

#### Text 2

"I wish I could read. Sometimes Tony shows me signs and I can hardly read any of them."

"Who's Tony?" Hallorann asked again.

"Mommy and Daddy call him my 'invisible playmate,'" Danny said, reciting the words carefully.

"But he's really real. At least, I think he is. Sometimes, when I try real hard to understand things, he comes. He says, 'Danny, I want to show you something.' And it's like I pass out. Only... there are dreams, like you said."

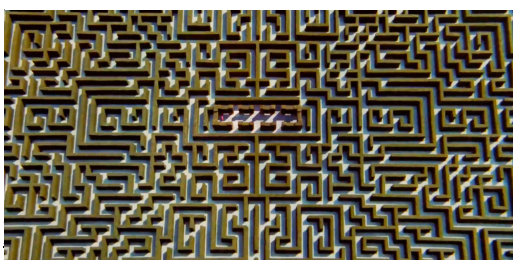
Stephen King, *The Shining* (1977)



Picture 1: Stanley Kubrick, *The Shining* (1980)



Picture 2: Stanley Kubrick, *The Shining* (1980)



Picture 3: Stanley Kubrick, *The Shining* (1980)



Picture 4: Stanley Kubrick, *The Shining* (1980)



## What's the horror genre?

**irrational – disturbing – fantastic – hallucination – fear – fantastic – paranormal**

The horror genre gathers a large and heterogeneous group of films that, via the representation of \_\_\_\_\_ and dark subject matter, seek to elicit responses of \_\_\_\_\_, terror, disgust, shock, suspense, and, of course, horror from their viewers. Horror is a protean genre, we can distinguish three forms of horror as a genre: uncanny, marvelous and \_\_\_\_\_.

The fantastic horror does not allow us clear explanations of the \_\_\_\_\_; it offers us several alternatives. The viewer/reader can decide whether they will explain the phenomenon as the existence of the \_\_\_\_\_. or as a \_\_\_\_\_. of the main protagonist. The fantastic horror raises doubts and hesitation between the natural and supernatural alternative, which the recipient may (or may not) share with the character.

*From American International Journal of Contemporary Research*

### *The Shining*

**Author:** .....

**Publication date:** .....

**Main characters:** .....

**Short summary:** .....

.....  
.....  
.....

### Stephen KING

**Birth** (date, place): .....

**Author of** (genres): .....

Some of his **works:** .....

.....

### Stanley KUBRICK


**Birth** (date, place): .....

**Death** (date, plate): .....

**Occupation:** .....

Some of his **works:** .....

.....

SEANCE 2		TITRE — Opening scene		
Objectifs : Le lexique du cinéma / Analyser un extrait de film				
Etapes	Support	A.L	Activités	Productions élèves
Rituel d'entrée (3')			<u>Password</u> : une phrase du cours précédent	
Réactivation (10')	Définition de l'horreur Informations <i>The Shining</i>	EOC	Correction devoirs : “What is the horror genre?” “What can you tell me about The Shining?” ► Ce sont les élèves qui viennent écrire leurs réponses au tableau	
<b>Activité 1 : CO (40')</b>  Anticipation	Film <i>The Shining</i> 00:00 à 05:15  Worksheet Opening scene	CO	Image du début du film avec écrit ‘Stanley Kubrick’ Which part of the movie are you going to watch? What do you expect to see in this scene?  Le but de cette activité est de découvrir le lexique du cinéma avec <i>l'opening scene</i> , les élèves ne sont pas guidés pour la compréhension, ils écrivent tout ce qu'ils comprennent, les informations n'étant pas complexes pour une classe LCE. Le passage étant long, les dialogues n'étant pas conséquent, il sera visionné deux fois.  Questions 1, 2, 3 : 15 minutes Questions 4, 5 : 10/15 minutes  <b>Mise en commun</b> : deux élèves viennent au tableau faire une correction, avec l'aide de leurs camarades.	  Maybe we are going to see the beginning.  We are going to learn things about the characters, the setting
Devoirs		EE	La tâche intermédiaire (6) permet aux élèves d'analyser les plans utilisés, ce qu'ils produisent, disent du film, de l'atmosphère... : à commencer en cours s'il reste du temps puis à finir en devoirs + lire extrait chapitre 17, <i>The Doctor's Office</i> et faire questions <b>I. Basic informations</b>	- Helicopter shot: Establish the setting and emphasize the fact that the hotel is isolated from everything, surrounded by mountains. - They are so small compared to nature; nature is stronger than them - They are being watched by something superior to them = things they can't explain will happen



1. Guess the name given to the first scene of a movie. Complete the title.

2. Explain the similarities with the beginning of a novel in general.

.....

3. Write all the information you learn in this extract (characters, places...)

#### 4. Cinema vocabulary

a) Match each word to its definition

- |            |   |  |
|------------|---|--|
| A shot     | • | • The space inside the frame.  |
| A sequence | • | • The space between two cuts. What is shown with the same camera until the angle/camera changes.                     |
| The frame  | • | • The place where the filmmaker choses to do the action. It's the border of the image. Everything is here by choice. |
| A take     | • | • It's made of shots. In only one place, it concentrates on an action or discussion.                                 |
| The field  | • | • One run of the camera which records a single shot.   |

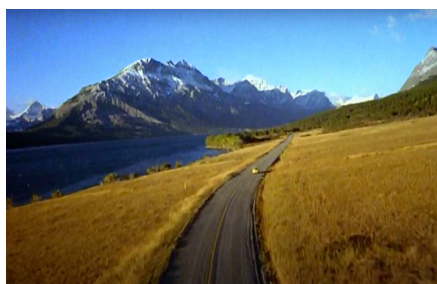
b) Write the words under the corresponding pictures

**Close-up — Medium close-up — Long shot — Medium Shot**



.....

5. a) Guess how this scene has been filmed.



.....  
 .....  
 .....

b) Guess the name of this stylistic device.

.....  
 .....

6

✎ Your boss asked you to write an article on *The Shining's* opening scene for The New York Times. Write about the effects of the cinematic devices used in the opening scene: the helicopter shot, what it tells about the movie, the atmosphere... Choose a catchy title! (50-70 words)

SEANCE 3 (2H)		TITRE — The novel		
Objectifs : Repérer les éléments de l’horreur dans le roman / comprendre l’implicite, les métaphores d’un texte / intonation : déduire les règles à partir de phrases / lecture / Faire des choix de traductions et se détacher de la traduction littérale				
Etapas	Support	A.L	Activités	Productions élèves
Rituel d’entrée (2’)			<u>Password</u> : les élèves entrent après avoir donné le mot de passe > <b>One thing you learnt last time</b>	
Réactivation (5)  <b>Activité 1 :</b> characters (15’)	4 images des personnages du films et des étiquettes découpées avec les noms et les informations des personnages	EOC	Lecture de 2 ou 3 productions d’élèves (tâche intermédiaire donnée à la séance précédente) Title : <u>The characters</u>  En groupe de 4 élèves avec une tablette par groupe : > <b>Match each information to the character corresponding, do some research on the internet to help you. Use English only websites (10’)</b> <b>Mise en commun</b> : chaque groupe présente un personnage en faisant des phrases. (5’)	
<b>Activité 2 :</b> C.E	Image Danny et le docteur  Extrait chapitre 17 <i>The Doctor’s Office</i>	CE	<b>You have 2 minutes to put your answers to Basic Information in common with your neighbor.</b> > mise en commun (5’)  II. a) Diviser la classe en 4: chaque groupe s’occupe de donner un titre à une seule partie (7’) > mise en commun (3’)  <b>Individually, work on questions b and c of Details (15’)</b> > mise en commun (10’)  <b>In pairs, do questions a and b of Narration (10’)</b>	I. a) The characters present in the extract are Danny, the doctor, his mother, his father and Tony. b) Danny and his mother are at the doctor because his mother wants to know what the problem with his son is. c) It’s an omniscient narrator, we know the thoughts of Danny but we also know more things than him, for example, line 91 we know it’s the doctor because he does.  II. a) Tony, from good to evil / Hearing mom’s thoughts / Dad and the scrapbook / Reality and forgetting b) Danny (or Tony) hears his mom’s thoughts who is in the waiting room, thinking about her sister who died in a car accident, she’s afraid that something happens to her son

	Dictionnaire	<p>&gt; mise en commun, les élèves viennent au tableau (10')</p> <p><b>Question IV</b> en classe entière, (EOI) 5'</p> <p><b>Traduction (V)</b> Par groupe de 3, 4 :</p> <p>1) un membre du groupe a le rôle du dictionnaire auquel il a accès seulement 2 minutes 2) Se partager la phrase et la traduire. (7')</p> <p>&gt; quelques groupes viennent écrire leur proposition au tableau puis les autres élèves commentent sur ce qui va/ne va pas (5)</p> <p><i>La couverture ressemblait à du cuir blanc. C'était un album. Danny eut soudainement besoin de crier à son papa de laisser ce livre tranquille, que certains livres ne devraient/doivent pas être ouverts. Mais son papa se dirigeait (déjà) en direction de celui-ci.</i></p>	<p>c) The presence of the scrapbook in his vision and the fact that Danny is desperate for Jack to not read the book suggests it will play an important role later and it could potentially be a bad thing for Jack and his family.</p> <p>III. b) An extract that can give you chills because it is a kid telling the awful things he's going through: Danny's imaginary friend shows him horrible things that scare him + REDRUM: when the reader sees it written, he understands, the doctor can't. That's how King builds tension and suspense, the reader knows more than the characters. + detailed description: 'down into darkness', 'loud knocking sound'...</p> <p>IV. a) Danny can read minds, he have visions about what may happen in the future thanks to "Tony" what they parents called their imaginary friend.</p>
<b>Activité 3 :</b> Intonation, lecture	<p>Fiche Rising and falling intonation</p> <p>Extrait chapitre 17 <i>The Doctor's Office</i></p>	<p>Distribuer <b>fiche intonation</b> Lire consigne, les élèves expliquent intonation montante et descendante L'enseignant lit les phrases</p> <p>Les élèves déduisent les règles de l'intonation puis trouvent des exemples courts dans le texte <i>The Doctor's Office</i></p> <p><b>Lecture</b> du texte à voix haute, chaque élève lit quelques phrases en respectant les intonations</p>	
<b>Devoirs</b>		Réviser cours	

### ANNEXES SÉANCE 3



**Jack TORRANCE**

**A writer**

**Can communicate with the evil spirits**

**Courageous**

**alcoholic**

**Good person for her/his son**

**Wendy TORRANCE**

**Tony**

**fragile**

**Imaginary friend**

**Becomes dangerous**

**Danny TORRANCE**

**Messenger of imminent danger**

**5 years old**

**Possessed by evil spirits**

**Gifted with psychic abilities**





## Chapter 17 – *The Doctor's office*

REDRUM

1 “Do you like Tony, Danny?”

Danny looked at the tile floor and said nothing.

“Danny?”

5 “It’s hard to tell,” Danny said. “I used to. I used to hope he’d come every day, because he always showed me good things, especially since Mommy and Daddy don’t think about DIVORCE anymore.” Dr. Edmonds’s gaze sharpened. [...] “But now whenever he comes he shows me bad things. Awful things. Like in the bathroom last night. The things he shows me, they sting\* me like those wasps stung me. Only Tony’s things sting me up here.” He cocked a finger gravely at his temple, a small boy unconsciously burlesquing suicide.

10 “What things, Danny?”

“I can’t remember!” Danny cried out, agonized. “I’d tell you if I could! It’s like I can’t remember because it’s so bad I don’t want to remember. All I can remember when I wake up is REDRUM.”

“Red drum or red rum?”

“Rum.”

15 “What’s that, Danny?”

“I don’t know.” “

Danny?”

“Yes, sir?”

“Can you make Tony come now?”

20 “I don’t know. He doesn’t always come. I don’t even know if I want him to come anymore.” “Try, Danny. I’ll be right here.”

Danny looked at Edmonds doubtfully. Edmonds nodded encouragement. Danny let out a long, sighing breath and nodded.

25 “But I don’t know if it will work. I never did it with anyone looking at me before. And Tony doesn’t always come, anyway.”

“If he doesn’t, he doesn’t,” Edmonds said. “I just want you to try.”

“Okay.”

30 He cast his mind outward toward his mommy and daddy. They were here someplace... right beyond that wall with the picture on it, as a matter of fact. In the waiting room where they had come in. Sitting side by side but not talking. Leafing through magazines. Worried. About him.

He concentrated harder, his brow furrowing, trying to get into the feeling of his mommy’s thoughts. It was always harder when they weren’t right there in the room with him. Then he began to get it. Mommy was thinking about a sister. Her sister. The sister was dead. His mommy was thinking that was the main thing that turned her mommy into such a

35 *(bitch?)*

into such an old biddy\*. Because her sister had died. As a little girl she was

*(hit by a car oh god i could never stand anything like that again like aileen but what if he’s sick really sick cancer spinal meningitis leukemia brain tumor like john gunther’s son or muscular dystrophy oh jeez kids his age get leukemia all the time radium treatments chemotherapy we couldn’t afford anything like that but of course they just can’t turn you out to die on the street can they and anyway he’s all right all right all right you really shouldn’t let yourself think)*

40

*(Danny-)*

*(about aileen and)*

*(Dannee-)*

45 *(that car)*

(Dannee-)

But Tony wasn't there. Only his voice. And as it faded, Danny followed it down into darkness, falling and tumbling down some magic hole between Dr. Bill's swinging loafers\*, past a loud knocking sound, further, a bathtub cruised silently by in the darkness with some horrible thing lolling\* in it,  
50 past a sound like sweetly chiming church bells, past a clock under a dome of glass.

Then the dark was pierced feebly by a single light, festooned with cobwebs.

The weak glow disclosed a stone floor that looked damp and unpleasant. Somewhere not far distant was a steady mechanical roaring sound, but muted, not frightening. Soporific. It was the thing that would be forgotten, Danny thought with dreamy surprise.

55 As his eyes adjusted to the gloom he could see Tony just ahead of him, a silhouette. Tony was looking at something and Danny strained his eyes to see what it was.

(Your daddy. See your daddy?)

Of course he did. How could he have missed him, even in the basement light's feeble glow? Daddy was kneeling on the floor, casting the beam of a flashlight over old cardboard boxes and wooden  
60 crates. The cardboard boxes were mushy and old; some of them had split open and spilled drifts of paper onto the floor. Newspapers, books, printed pieces of paper that looked like bills. His daddy was examining them with great interest. And then Daddy looked up and shone his flashlight in another direction. Its beam of light impaled another book, a large white one bound with gold string. The cover looked like white leather. It was a scrapbook. Danny suddenly needed to cry out to his daddy, to tell  
65 him to leave that book alone, that some books should not be opened. But his daddy was climbing toward it.

The mechanical roaring sound, which he now recognized as the boiler at the Overlook which Daddy checked three or four times every day, had developed an ominous, rhythmic hitching. It began to sound like... like pounding. And the smell of mildew and wet, rotting paper was changing to something else-the high, junipery\* smell of the Bad Stuff. It hung around his daddy like a vapor as  
70 he reached for the book... and grasped it.

Tony was somewhere in the darkness

(This inhuman place makes human monsters. This inhuman place)

repeating the same incomprehensible thing over and over.

(makes human monsters.)

75 Falling through darkness again, now accompanied by the heavy, pounding thunder that was no longer the boiler but the sound of a whistling mallet striking silk- papered walls, knocking out whiffs\* of plaster dust. Crouching helplessly on the blue-black woven jungle rug.

(Come out)

(This inhuman place)

80 (and take your medicine!)

(makes human monsters.)

With a gasp that echoed in his own head he jerked himself out of the darkness. Hands were on him and at first he shrank back, thinking that the dark thing in the Overlook of Tony's world had somehow followed him back into the world of real things-and then Dr. Edmonds was saying: "You're all right,  
85 Danny. You're all right. Everything is fine."

Danny recognized the doctor, then his surroundings in the office. He began to shudder helplessly. Edmonds held him.

When the reaction began to subside, Edmonds asked, "You said something about monsters, Danny-what was it?"

90 "This inhuman place," he said gutturally. "Tony told me... this inhuman place... makes... makes..." He shook his head. "Can't remember."

"Try!"



“I can’t.”  
 “Did Tony come?”  
 95 “Yes.”  
 “What did he show you?”  
 “Dark. Pounding. I don’t remember.”  
 “Where were you?”  
 “Leave me alone! I don’t remember! Leave me alone!” He began to sob helplessly in fear and  
 100 frustration. It was all gone, dissolved into a sticky mess like a wet bundle of paper, the memory  
 unreadable.

Stephen King, *Shining*, 1977

Sting = *piqûre*

Biddy = *vieille bique*

To Loll = *se prélasser*

To loll = *se prélasser*

A juniper: a tree with berries

A whiff: a scent, a smell

► Look at the picture. Imagine why Danny would see a doctor.

### I. Basic information

- Pick out** the characters present and give information about them.
- Explain** where the characters are and recap the situation.
- Tell** what type of narrative it is.

### II. Details

- Give a name** to each part:

line 1 to line 27: .....

line 28 to line 46: .....

line 47 to line 82: .....

line 83 to the end: .....

- Explain** lines 37 to 41: *who, what, why*

- Guess** what “the scrapbook” could represent. (l.64)

### III. Narration

- Highlight** in two different colors the elements of the horror genre and of the fantasy genre
- Describe** the strategies of the author to scare his readers.

### IV. Recap

- Recap** what you know about Danny’s “power”.

### V. Translation

**Translate the following sentences:** “The cover looked like white leather. It was a scrapbook. Danny suddenly needed to cry out to his daddy, to tell him to leave that book alone, that some books should not be opened. But his daddy was climbing toward it.” (l.63-66)



# *Rising and falling intonation*

## *Intonation montante et descendante*

Indique si l'intonation est montante ↗ ou descendante ↘ dans les phrases suivantes :

How scary!	I don't really like Stephen King.
Is this novel frightening?	Give me my book.
How much did this book cost??	What did you say?
I prefer reading comics.	Who's your favorite author?

### L'intonation montante / rising intonation ↗

- .....

Ex: .....

- .....

Ex: .....

- .....

Ex: .....

### L'intonation descendante / falling intonation ↘

- .....

Ex: .....

- .....

Ex: .....

- .....

Ex: .....

- .....

Ex: .....

### L'intonation montante

- YES/NO questions (questions fermées)
- Pour demander de répéter
- WH- questions ayant une fonction expressive (surprise, inquiétude, colère)

### L'intonation descendante

- Phrases déclaratives
- WH- questions (questions ouvertes)
- Phrases impératives
- Exclamations

SEANCE 4		TITRE — Movie & Music		
Objectifs : Analyser l’atmosphère d’une scène : choisir une musique qui correspond / le comparatif				
Etapes	Support	A.L	Activités	Productions élèves
Rituel d’entrée (2’)			<u>Password</u> : One thing about <i>The Shining</i>	
Réactivation (10’)			Expliquer la règle de l’intonation montante ou descendante	
Activité 1: Movie scene (25’)	4 extraits Elevator Blood scene (Google drive: <a href="https://urlz.fr/fui8">https://urlz.fr/fui8</a> )	EOC	Write title : <u>Music</u> Les élèves travaillent en groupe (différents de l’activité 1) <u>You have a meeting today with the film crew to choose the music of The Shining, come to an agreement on the choice of music for the Elevator Blood scene, justify your choice, tell why it fits to the atmosphere, be precise. Pick out the one you like the least for this scene.</u> Chaque groupe de 3 ou 4 possède une tablette avec les 4 extraits. Ils disposent de 10 minutes pour se mettre d’accord et trouver des arguments. Ensuite, 2, 3 groupes présentent leur choix à l’oral. (5’) Trace écrite à partir des productions des élèves. (10’)  <u>Which music do you think is in Kubrick’s movie?</u> Vote à main levée Re-faire visionner l’extrait réel	<b>Scene 1 because:</b> - Loud uncomfortable noises at the beginning reflecting Wendy’s feelings - The music sounds like a waterfall when the blood flows. - It fits the moment we see Wendy panicking: not melodious, as if Wendy couldn’t think properly anymore - Sounds of high-pitched screams  <b>Scene 2 because:</b> - Sounds of heartbeat: Wendy’s panic - Tense atmosphere - The loud noise begins when the blood starts to go out the elevator - The music stop at the end: suspense, making the wait longer before discovering what is on the other side + Danny is trying to listen to what’s on the other side  <b>Scene 3 because:</b> - Sounds of heartbeat + it speeds up - dreadful sounds at the beginning to intensify tension - it fits the shots: it stops when we see Danny, softer music because Danny is trying to listen to what’s on the other side ≠ a song for a lively scene, does not really fit the moment the blood flows  <b>Scene 4:</b> Too slow, sounds like a children’s music toy: good for a clown movie maybe + same sounds when we see Wendy panicking
Activité 2: Grammar : comparatif	Fiches phrases Fiche comparatif		La classe est séparée en deux, chaque moitié a trois phrases. <u>In pairs, answer the two questions.</u>	

			Distribution de cours Try and complete the part of the lesson that corresponds to your sentences	
Devoirs	Worksheet		Compléter fiche vocabulaire + exercice comparatif	

ANNEXES SEANCE 4

Devoirs

Fill in the blanks with the following words and answer the questions.  
On-screen – shot-reaction shot – behind – off-screen – rear view – off-centered composition



We see Wendy from ..... It is called a .....  
► What is the effect? .....  
.....

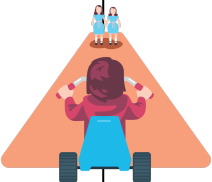
Moreover, Wendy is on the side of frame, we say we have a .....  
► What does it signify? .....  
.....



We can't see Wendy, she's ....., but we know she's here because .....  
On the contrary, the elevator is .....



This is called a .....  
► In your own words, explain what it is and explain the effect produced here.  
.....  
.....  
.....  
.....



He is more frightened than he has ever had.

He tried to put the thought from his mind, more ill-tempered than ever.

Many people say that the novel is better than the movie.

**a) Lis les phrases et souligne les points communs :**

- Les temps, la structure de la phrase (repérer les adjectifs et les mots en communs)

**b) A quoi sert 'than'?**

**c) Repérer la forme irrégulière.**

**d) Expliquer comment former une phrase au comparatif de supériorité.**

Many people say that Kubrick's movie is less scary than the original story.

Jack seems to be less intelligent than Danny.

Wendy is not as weak as we could think.

**a) Lis les phrases et souligne les points communs.**

- Les temps, la structure de la phrase (repérer les adjectifs et les mots en communs)

**b) A quoi sert 'less'?**

**c) Repérer la forme irrégulière.**

**d) Expliquer comment former une phrase au comparatif d'infériorité.**

## SUPERIORITY AND INFERIORITY COMPARATIVE

Comparatives are used to compare two things and to highlight the superiority or inferiority of one term compared to another.

### I. Superiority

**• One or two syllable adjectives**

.....  
Ex: .....  
.....

**• More than two syllables**

.....  
Ex: .....  
.....

**• Irregular comparatives**

Good ▶ .....

Bad ▶ .....

Far ▶ .....

### II. Inferiority

.....  
Ex: .....  
.....

### II. Equality

As + adjective + as

Ex: .....  
.....

**Exercise:** Write three sentences using different comparative forms to compare the characters of *The Shining*.

SEANCE 5		TITRE — Movie/novel		
<b>Objectifs :</b> Comparer un extrait du roman à l’adaptation filmique / analyser les choix de l’auteur et du réalisateur / prendre des notes lors d’EOC des camarades				
Etapes	Support	A.L	Activités	Productions élèves
Rituel d’entrée (2’)			<u>Password</u> : Something we said last time	
Réactivation (10’)	Worksheet  Comparative		Correction devoirs fiche vocabulaire + comparatif	1) The effect of the rear view is that we can see Wendy and the elevator at the same time, as well as the very long corridor. Moreover, it gives the sense that something is following her or watching her from behind. The off-centered composition implies that Wendy is not in control of the situation. 2) Because we saw her in the previous shot looking at the elevator 3) A shot showing the reaction of a character to something seen in the previous shot. Here it shows how Wendy is frightened and it suggests what the viewers themselves should be feeling.
<b>Activité 1:</b> Texte (15’)	Extrait Chapter 44, <i>Conversations at the Party</i>	EOC	Write title: <u>From page to screen</u> Distribuer texte: <u>Read the text</u> > <i>Le but n’est pas de refaire une C.E mais de comprendre le texte et les éléments importants à comparer avec le film</i> <u>In pairs, answer the questions.</u>	1. In this extract, Jack is hallucinating about meeting Grady, a former caretaker who killed his family and committed suicide and they talk together about Jack’s family not liking the hotel. 2. Jack is confused and shocked, he doesn’t understand how it is possible that Grady is here as he is supposed to be dead. He can’t believe it. Indeed, there’s many ellipsis “...” and dashes that shows he’s thinking a lot and can’t find his words. 3. Grady is trying to manipulate Jack telling him to “correct” his son. As he compared it to his daughters, we understand he wants Jack to kill his family as well.
<b>Activité 2 :</b> Comparer à l’extrait du film	Bathroom scene 5’17 (Google drive: <a href="https://urlz.fr/fBYr">https://urlz.fr/fBYr</a> )  tablettes  2 fiches « sujet »		<u>You are going to compare the extract with the film.</u> Un visionnage en classe entière  Les élèves se mettent par groupe de 3, 4 Chaque groupe a une tablette et un sujet et 15 minutes pour faire le travail en prenant des notes dans leur cahier	1) - Same conversation: manipulation of Grady, Jack can’t understand, he’s trying to make him do the same things he did (killing his family) - setting: red > blood, symmetry sense of something unreal, dreamy - slow pacing, long pauses in dialogues (novel= with ellipsis , dash), (movie= long pauses of the camera of the face of the characters, very stressful)

			A la fin des 15 minutes, chaque groupe du sujet 1 présente à l'oral leur travail et les autres prennent des notes puis tout le monde rajoute des éléments s'ils ont autre chose à dire Même chose pour sujet 2	- Character of Grady is creepy, seems crazy, just like in the film... + Jack crazier in the film, his performance makes him scary (face expressions, eyes...) 2) - 180-degree rule: the viewer is lost, just like Jack + symmetry: no sense of space... - Make Jack doubts, ellipsis "...", not talking much compared to Grady + movie: counting his fingers, facial expressions: seems lost / gives the impression he's looking at the mirror...
<b>Devoirs</b>			Apprendre cours pour évaluation de connaissances	

## ANNEXES SEANCE 5

*Delbert Grady is a previous caretaker of 1970. Jack is in 1978. Before taking the job at The Overlook, Jack learnt that Mr Grady became insane, murdered his wife and two daughters before committing suicide.*

### Chapter 44 – Conversations at the Party

*Jack is drunk, hallucinating about a party at The Overlook. He rushes into a bartender who offers him a drink.*

[...]

Jack suddenly reached out and touched the man's shoulder.

"Yes, sir?"

"Pardon me, but... what's your name?"

The other showed no surprise. "Grady, sir. Delbert Grady."

5 "But you ... I mean that..."

The bartender was looking at him politely. Jack tried again, although his mouth was mushed by gin and unreality; each word felt as large as an ice cube. "Weren't you once the caretaker here? When you ... when..." But he couldn't finish. He couldn't say it.

"Why no, sir. I don't believe so."

10 "But your wife ... your daughters..."

"My wife is helping in the kitchen, sir. The girls are asleep, of course. It's much too late for them."

"You were the caretaker. You — " Oh say it! "You killed them."

15 Grady's face remained blankly polite. "I don't have any recollection of that at all, sir." His glass was empty. Grady plucked it from Jack's unresisting fingers and set about making another drink for him. There was a small white plastic bucket on his cart that was filled with olives. For some reason they reminded Jack of tiny severed<sup>1</sup> heads. Grady speared one deftly<sup>2</sup>, dropped it into the glass, and handed it to him.

"But you — "

"You're the caretaker, sir," Grady said mildly. "You've always been the caretaker. I should know, sir. I've always been here. The same manager hired us both, at the same time. Is it all right, sir?"

20 Jack gulped at his drink. His head was swirling. "Mr. Ullman — "

"I know no one by that name, sir."

"But he — "

"The manager," Grady said. "The hotel, sir. Surely you realize who hired you, sir."

"No," he said thickly. "No, I — "

25 "I believe you must take it up further with your son, Mr. Torrance, sir. He understands everything, although he hasn't enlightened you. Rather naughty of him, if I may be so bold, sir. In fact, he's crossed you at almost every turn, hasn't he? And him not yet six."

"Yes," Jack said. "He has." There was another wave of laughter from behind them.

30 "He needs to be corrected, if you don't mind me saying so. He needs a good talking-to, and perhaps a bit more. My own girls, sir, didn't care for the Overlook at first. One of them actually stole a pack of my matches and tried to burn it down. I corrected them. I corrected them most harshly. And when my wife tried to stop me from doing my duty, I corrected her." He offered Jack a bland, meaningless smile. "I find it a sad but true fact that women rarely understand a father's responsibility to his children. Husbands and fathers do have certain responsibilities, don't they, sir?"

35 "Yes," Jack said.

"They didn't love the Overlook as I did," Grady said, beginning to make him another drink. Silver bubbles rose in the upended gin bottle. "Just as your son and wife don't love it. Not at present, anyway. But they will come to love it. You must show them the error of their ways, Mr. Torrance. Do you agree?"

"Yes. I do."

40 [...]

"A thankless child is sharper than a serpent's tooth," Grady said, handing him his drink. "I do believe that the manager could bring your son into line. And your wife would shortly follow. Do you agree, sir?"

45 He was suddenly uncertain. "I ... but ... if they could just leave ... I mean, after all, it's me the manager wants, isn't it? It must be. Because — " Because why? He should know but suddenly he didn't. Oh, his poor brain was swimming.

"Bad dog!" Derwent was saying loudly, to a counterpoint of laughter. "Bad dog to piddle on the floor."

"[...] Your son has a very great talent, one that the manager could use to even further improve the Overlook, to further ... enrich it, shall we say? But your son is attempting to use that very talent against us. He is willful, Mr. Torrance, Sir. Willful."

### Vocabulary

<sup>1</sup>Sever: *sectionner, couper, trancher*

<sup>2</sup>Spear deftly: *transpercer avec adresse*

1. **Recap** what is happening in the text in 4-5 lines.
2. **Explain** Jack's reaction line 5: why and how can you tell?
3. **What** does Grady want?

Explain and analyze how King and Kubrick builds **tension**, focus on:

- The subject of their conversation
- the setting in Kubrick's film
- pacing (novel and film)
- the characters' attitude (novel and film)

1

Explain and analyze how King and Kubrick treat **disorientation**:

- Do some research on the 180-degree rule and explain the case of Kubrick and the effect
- Compare the techniques they use
- Focus on the characters

2



SEANCE 6 TITRE — Travail de recherche				
<b>Objectifs :</b> Rechercher en autonomie des ressources papiers, internet en rapport avec le genre de l'horreur fantastique / faire des liens entre 2 oeuvres				
Etapes	Support	A.L	Activités	Productions élèves
Rituel d'entrée (2')			<u>Password</u> : Something about the <i>Bathroom Scene</i>	
Présentation Tâche finale	Barème + TF		Presenter tâche finale pour que les élèves puissent y réfléchir en amont	
<b>Activité 1 :</b> évaluation	Evaluation		15 minutes	
<b>Activité 2 :</b> Recherche CDI (40min)	Fiche consigne	EOC	Au CDI, à l'aide de la documentaliste, de l'enseignant et des ordinateurs, les élèves doivent rechercher une œuvre filmique ou un roman en rapport avec <i>The Shining</i> en explicitant les liens avec celui-ci ainsi que les points communs et différences.	
<b>Devoirs</b>			Peaufiner les recherches pour les présenter à l'oral sans notes	

## ANNEXES SEANCE 6

### Research

- Find a film or a novel linked to the genre of *The Shining*.
- Explain why you chose it, the links, the common points, and differences. Use an extract to illustrate what you say.
- If you use the internet, use English websites.
- Next time, you will present your research without any notes, you can prepare a powerpoint with the examples and a few key words.

### FINAL TASK

Your distribution team wants to present a new poster for the movie *The Shining* that will be re-released soon. Create a poster according to your vision of the genre. You'll need to explain your approach, choices, and steps to your co-workers. You can draw, print, create a collage, do graphic design... They want you to be creative, it has to attract people!

**THE SHINING**

Name: .....

Class: .....

**1. VOCABULARY**

- a. Write the **shot size** of each picture: /1,5



.....



.....



.....

- b. Find the words corresponding to the definitions. /1,5

- It refers to something that is not seen in frame, but the viewer know it is here around:

.....

- When the characters are filmed from behind:

.....

- The place where the filmmaker choses to do the action. It's the border of the image:

.....

2. Give a definition of the horror genre. *Make sentences.* /3,5

.....

.....

.....

.....

3. **THE SHINING** *Make sentences.* /3,5

- a) Write a small summary of the story:

.....

.....

.....

.....

- b) When was the novel published?

.....

- c) Who made the film? When?

.....

SEANCE 8		TITRE — Tâche finale		
Objectifs : Le superlatif / préparer ses idées pour la TF				
Etapes	Support	A.L	Activités	Productions élèves
Réactivation (10')			Correction évaluation	
Activité 1: Citations superlatif (15')	Citations projetées au tableau		<p><b>Projeter les citations au tableau</b></p> <p>“What scares me the most is what scares you the most. We’re all afraid of the same things.” John Carpenter, American film director.</p> <p>“The most frightening thing was that all of Jack’s drinking symptoms had come back, one by one... all but the drink itself.” (The Shining, chap. 21)</p> <p><b>2 élèves les lisent à voix haute</b></p> <p>Quel est le point commun grammatical entre ces deux citations ?</p> <p>A quoi cela correspond-il ?</p> <p>Distribution du cours et le compléter</p>	
Activité 2 : préparation à la tâche finale			<p>La tâche finale est individuelle</p> <p>Explication du support : libre &gt; possibilité de le faire sur papier ou numérique (présentation d’outils comme Pic Collage, Spark Post, Canva, Easel.ly</p> <p>Présentation du barème et des consignes précises</p> <p>Les élèves commencent à rassembler leurs idées en classe.</p>	
Devoirs			Préparer tâche finale (laisser un délai assez long)	

## The superlative

*It is used to describe something which is at the upper or lower limit of a quality.*

### One syllable adjective

The + adjective + -est

Ex: Tall > ..... Scary > ..... Sad > .....

### Two syllables

The + most + adjective OU The + adjective + -est

Ex: Happy > ..... Simple > ..... Tilted > .....

### Three or more syllables

The + most + adjective

Ex: Important > ..... Frightening > .....


### Irregular

Good > .....

Bad > .....

Little > .....

	B1	B1+	B2
<b>Réalisation de la tâche</b>			
Respect des consignes	Consignes non respectées <i>0 point</i>	Consignes respectées <i>1 point</i> <b>Utiliser le vocabulaire du cours</b> <b>Utiliser du comparatif et du superlatif.</b> <b>Préparer des NOTES pour passer à l'oral</b>	
Contenu Richesse des idées	Contenu quelque peu limité, utilisation d'expressions simples. <i>1,5 points</i>	Contenu simple et peu complexe mais utilisation d'expressions recherchées. <i>2 à 2,5 points</i>	Des idées détaillées et claires. Production élaborée. Présence d'expressions complexes <i>3 à 4 points</i>
Cohérence et cohésion	Mon propos est globalement cohérent même s'il faut revenir sur certains points <i>0,5 point</i>	Mon propos est clair mais manque quelque peu de structure <i>1 point</i>	Mon propos est structuré, les différentes parties sont clairement délimitées. <i>2 points</i>
Support	Le support est simple et manque un peu de cohérence. Tout n'est pas expliqué. <i>1 point</i>	Le support est simple mais cohérent. J'explique ce qu'on y trouve. <i>2 points</i>	Le support est travaillé. Présence de diverses illustrations qui sont explicitées. <i>3,5 points</i>
<b>Correction linguistique</b>			
Lexique	Le lexique n'est pas assez développé. <i>1 point</i>	Le lexique est adapté mais pourrait être davantage développé. <i>1,5 points</i>	Un lexique riche et varié, adapté à la situation. <i>2,5 points</i>
Grammaire	Des erreurs dans les structures simples. Je n'utilise pas tout ce qui a été vu en cours. <i>1 point</i>	Des phrases simples. Des erreurs dans les structures complexes. J'utilise les formulations vues en cours. <i>2 points</i>	Bonne maîtrise des structures et des temps même si des erreurs peuvent survenir. Utilisation de ce qui a été vu en cours. <i>3 points</i>
Phonologie : prononciation, intonation	Le ton manque de dynamique. Les intonations ne sont pas respectées. Quelques erreurs de prononciation. <i>1 à 2 points</i>	Des erreurs de prononciation qui n'entravent pas la compréhension. Quelques problèmes d'intonation. <i>3 points</i>	Intonation respectée. Rythme dynamique. <i>4 points</i>

<b>B2 – S’exprimer oralement en continu</b>	<p>Je peux m’exprimer de façon claire et détaillée sur une grande gamme de sujets relatifs à mes centres d’intérêt. Je peux développer un point de vue sur un sujet d’actualité et expliquer les avantages et les inconvénients de différentes possibilités.</p>	
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## CONCLUSION

While many people can still be upset over an adaptation for not being faithful – most of the time because they read the novel first – others have learnt to distance themselves and understand that a film and a novel need to be considered as totally different media and that changes need to be made. This research paper has sought to show that the concept of faithfulness cannot be applied to a film adaptation: a literary work and a motion picture cannot use the same techniques to create the same effect; there are several problems that directors must deal with such as time, focalization, or identification. If horror filmmakers have to face the same issues, they also need to use special cinematographic techniques to create suspense and surprise and to translate the novel's atmosphere.

The horror genre as we know it today emerged in the 18<sup>th</sup> century in Great Britain with Gothic stories and it has evolved, authors began to write more bloody and psychological stories. Horror moving pictures started in Germany in 1920 with monsters, and then evolved as well into psychological and bloody films. While an author will use very detailed descriptions or play with the length of sentences, the filmmaker cannot and must rely on camera movements and location, as well as shot sizes and music. Foreshadowing is a key element in horror fiction, both an author and a filmmaker will leave clues to tell the reader awful things might happen. In this type of fiction, engaging the viewers' imagination is crucial in order to scare and disturb them because they will fill in the blanks with what frightens them. Stephen King, the master of horror literature, draws on his own experiences to tackle a wide range of themes, all of which are equally terrifying because they are based on the concept of "the uncanny".

One of King's most well-known novels, *The Shining*, was adapted by the filmmaker Stanley Kubrick, who reflects his wish to control in all of his movies by relying on symmetry and unusual camera movements. He treated different themes through his works and always gave a major place to music in his films to shape the viewer's interpretation of the actions. In the adaptation of *The Shining*, he made major changes to create a very visual film that still conveys horror the way the novel does. He kept King's plot and removed the supernatural element in favor of a mentally ill and insane protagonist, but this does not make the film any less terrifying than the book. Indeed, he added some striking scenes that everyone remembers such as the blood flowing from the elevator, the twins in the corridor, the huge maze in which Wendy and Danny look like puppets, because of these decisions, the action is more unsettling and violent than in King's novel. Leaving aside the possibility that The Overlook is haunted gives a more realistic aspect to the story, Kubrick explored human nature in an isolated place through the character of Jack Torrance. This cinematographic adaptation has been the subject of many conspiracy theories, with some people claiming that Kubrick used King's plot and characters to denounce society issues and atrocities such as the crimes perpetrated against American

Indians or the Holocaust. Both the book and the film are examples of horror fictions that scare and disturb the audience in different ways thanks to the use of various techniques. While King chooses to build up the tension around Jack who appears to be a kind man, eager to become a good father at the start of the novel, Kubrick decides to dispel all doubts about Jack's evil side.

Many other adaptations have been questioned as to whether or not they were true to the book. *Jaws* is a horror film that overshadows the original novel written by American writer Peter Benchley. Contrary to *The Shining*, many claimed that the film directed by Steven Spielberg was better than the book. Spielberg decided to leave the side stories out to focus on the three main characters and their quest to hunt the great white shark. *Jaws'* director, like Kubrick, completely changed the ending, causing a disagreement between Spielberg and Benchley. In the book, Hooper is killed by the shark, Quint kills it and dies after his ankle gets caught up in a rope attached to the dead shark and he is dragged deep into the water, leaving his comrade Brody alone on the boat, terrified of being alone at sea. In the film, Hooper, does not die and hides behind a rock, Quint is devoured by the shark and while audience believes their comrade Brody, who just killed the creature is alone on the boat, Hooper popped back onto the screen. The filmmaker decided to build suspense by not revealing whether or not Hooper is still alive. With his reappearance, Spielberg decided to finish on a positive note.

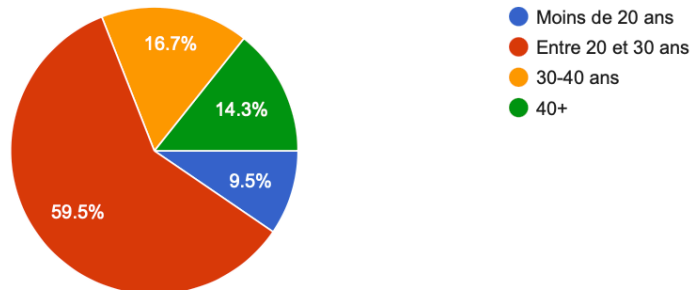
As for myself, I am one of those who have seen the film before reading Stephen King's novel and I absolutely loved it, being a huge fan of intense, nerve-wracking films. *The Shining* was the film that led me to learn more about the author and his books, who I only knew by name at the time. After watching the movie, I was curious about the final scene in which you can see an old photograph of Jack Torrance and I started to do some research on the internet. I understood that the novel was nothing like Kubrick's version and decided to make my own opinion on it. It was a new story with new characters and new ways to terrify the audience. It was a fantastic novel, but I have always preferred Kubrick's adaptation for different reasons: it was difficult to distance myself from the film and I did not fully enjoy the book as much as I would have if I had not seen the movie first. Moreover, I thought that Kubrick's work on the aesthetic of *The Shining* was incredible, each shot appears to have been meticulously created in terms of placement of the objects, the setting, and the colors. I continued my discovery of Stephen King by reading *Misery*, *IT* and *Christine*, thrilling stories with detailed scenes that can nothing but shock and confuse you.

# ANNEXES

## Google Form about adaptation

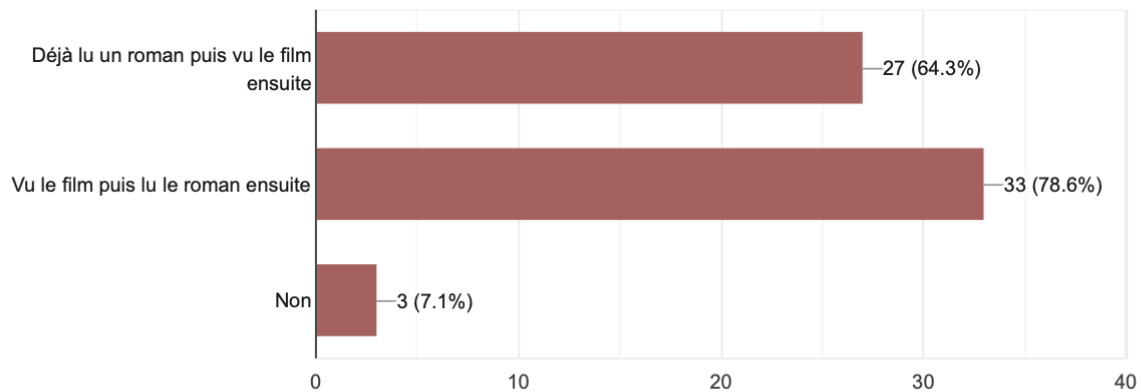
Quel âge avez-vous?

42 responses



Avez-vous déjà lu un roman adapté en film?

42 responses



Le(s)quel(s)?

39 responses

Twilight / After / Me before you / The Hunger Games / Divergent / l'amour dure 3 ans...

Frankenstein

Harry Potter  
Le journal d'Anne Franck

Sans jugements... Twilight et 50 nuances, je dois sûrement en avoir lu et vu d'autre, mais aucun nom ne sort sur l'instant T

LoR, hunger games, harry potter

Divergente hunger game harry Potter

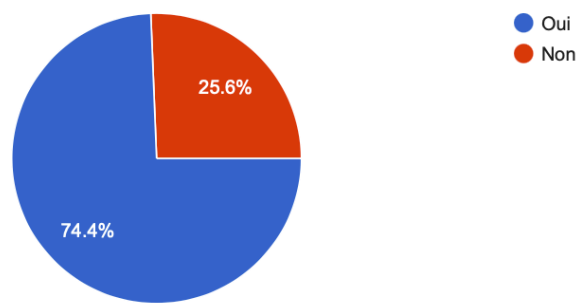
99 francs

Simetierre de Stephen King, It, Jessie, Harry Potter, le seigneur des anneaux etc..



### Avez vous aimé l'adaptation filmique?

39 responses



### Y a-t-il quelque chose qui vous a déplu dans l'adaptation? Quoi?

32 responses

Le traitement du temps, dans le film tout se passe à une vitesse folle alors qu'il manque des étapes importantes du livre

Peut être un peu trop éloigné du roman

Quand on lit le livre d'abord on s'imaginer les personnages et décors d'une certaine manière, parfois l'adaptation cinématographique peut décevoir

En général, ça déplaît parce que c'est la vision de l'équipe de réalisation et pas la nôtre, ça met en image des choses que l'on pensait autrement. Mais point positif, j'aime bien quand l'équipe de réalisation sort complètement du livre (par exemple la scène de bataille dans le dernier Twilight n'est pas dans le livre, et c'était inattendu et vraiment cool à découvrir)

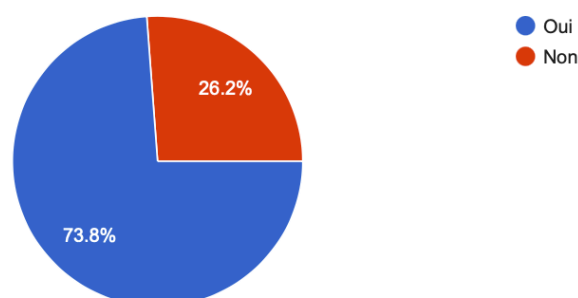
Certains passages pour moi essentiels des livres ont été effacés ou remplacés.

Les manques par rapport aux livres

Beaucoup de choses sont enlevées, ce qui est normal, mais parfois certains choix purement arbitraires qui

### Pensez-vous qu'une adaptation est "réussie" quand elle reste fidèle au livre?

42 responses



Si vous avez lu le livre en premier, cela a-t-il eu un impact sur ce que vous aviez imaginé? Positif ou négatif?

30 responses

Oui je me fais ma propre image des personnages et du setting et j'ai beaucoup d'attente pour le film ensuite

Oui, un impact plutôt négatif

Impact positif dans l'ensemble car on voit les choses autrement qu'on les avait imaginées

Comme dit précédemment : c'est une seule interprétation et souvent pas la notre (point négatif) et quand ça part en freestyle et que ça sort du roman, c'est cool (point positif)

Négatif car dans le livre il y a plus de détails au niveau de l'intrigue ou sur des détails qui sont importants que certains films n'ont pas su ou pu adapté correctement.

J'ai préféré sans conteste les livres.

Impact positif : plus de place à l'imagination pendant la lecture / négatif : déception lors du visionnage

Positif sur ce que l'on imagine, mais négatif quand on constate les scènes enlevées ou modifiées qui perdent de leur saveur

Si vous avez lu le roman après le film, y a t-il des choses que vous n'avez pas appréciées? Mieux appréciées?

33 responses

Ce brouille mon imagination et j'ai beaucoup plus de mal à rentrer dans l'histoire, mais c'est intéressant de voir tout ce qui n'a pas été traité dans le film

C'est dur de se détacher de l'interprétation visuelle des lieux, personnages, etc... on est plutôt influencé, et c'est dommage mais si le roman est beaucoup plus complexe, avec beaucoup plus de détails ça doit être merveilleux

Certains romans ont une fin qui est pas du tout appréciés que le film a mieux exploité.

Plus de détails dans le roman

J'ai toujours lu les films avant de voir les films.

Beaucoup plus de descriptions dans le livre, on a l'impression de mieux connaître les personnages

Tout mieux apprécié

Souvent + de détails dans le livre, ce qui est positif ça permet de rentrer encore plus dans l'histoire

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