

Trabajo Fin de Grado

The Representation of Violence and Madness in *The Shining*: Novel and Film

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TABLE OF CONTENTS

ABSTRACT-----	1
INTRODUCTION-----	2-8
VIOLENCE-----	8-15
MADNESS-----	15-20
CONCLUSION-----	20-23
WORKS CITED-----	24

ABSTRACT

Este trabajo tiene como objetivo comparar dos temas principales que se analizan en *El Resplandor*, prestando atención a la diferencia entre la versión escrita y la versión cinematográfica. Los dos temas analizados son la violencia y la locura, dos temas importantes dentro del género de terror. Éstos son representados de manera diferente por distintos motivos, tales como el medio de comunicación utilizado, la intención del propio autor o la representación de ciertos sucesos que difieren entre ambos textos. Todos estos cambios son producto de la adaptación de la versión escrita a la gran pantalla, lo cual implica que algunas escenas sean muy diferentes. Por ejemplo, en la obra de Stephen King, la muerte de Jack ocurre dentro de un hotel y debido a una explosión mientras que la película acaba con Jack congelándose al aire libre en el laberinto. A su vez, la violencia destaca más en la película gracias a la ayuda de la imagen y el sonido, mientras que la locura es más justificada en la novela que en la película, porque el personaje principal sufre una mayor evolución que en su película homónima. Finalmente, este trabajo llega a la conclusión de que Jack es la representación de la raza blanca, que ha colonizado el territorio indio y por lo tanto su destino será la muerte. Sin embargo, el destino de Jack cambia según la adaptación: en la novela, la muerte de Jack representa la venganza de los antiguos habitantes del territorio, de ascendencia india, contra la raza blanca en general, mientras que en la película representa el rechazo de esta civilización hacia la raza blanca.

INTRODUCTION

The Shining (Stanley Kubrick, 1980) is a film based on the homonymous novel written by Stephen King, which was his first best seller and was published three years before the film. The two versions deal with the story of a family who moves to the Overlook Hotel, in Colorado. The family consists of three members: Jack, the father; Wendy, the mother, and Danny, the son. Another member of the family is Tony, Danny's imaginary friend, who is important in the film since he foresees the future and even tries to convince Danny not to go to the hotel. Tony is represented as the forefinger in the film because Danny moves it when he is speaking, although Danny says that he lives inside his mouth when he is talking with Dick in the kitchen. In the novel there is no connection between Tony and the finger, it is just an imaginary playmate.

The hotel is placed on a hill which is cut off by snow in winter. They will work at the hotel but on the condition that they stay there when winter comes. Furthermore, the Overlook was an Indian cemetery in the past so there is a weird atmosphere about the stay. Mr. Ullman, the manager of the hotel, forbids the family to go into Room 237 in the film and 217 in the novel. The reason why the family should not enter the room is that the previous caretaker, called Delbert Grady in the novel and Charles Grady in the screen version killed his family in that room, so it is a way of advising what they can relive if they go into it. In the whole story it is possible to perceive that the atmosphere is really scary. Jack tries to write a novel while being isolated, something very useful in order to focus on writing, but he is not able to write anything more than senseless words. Besides, Danny has frequent hallucinations that predict what is going to happen later.

The adaptation of novels into films is more and more important nowadays, as many films are based on novels. There are many novels which have been adapted for the big screen, for instance *Forrest Gump* (1994), *Frankenstein* (several versions from

1910 to 2015), *Jurassic Park* (1993) or more contemporary ones, such as *Harry Potter* (2001), *Hunger Games* (2012) or *Fifty Shades of Grey* (2015). Most of these novels are composed of some volumes so there are several films as well, except for *Forrest Gump* and *Frankenstein*. This second one has many different versions but all of them represent the same novel. All this happens if the original novel has relevance in literature so that many directors want to release different versions according to the author's point of view. The previous films deal with the different volumes of those novels.

Although most films are closely related to the novel, sometimes it is difficult to adapt a written script to a screenplay. Although the majority of films released today have connections with the novel in terms of time, space or cause and effect, the strategies that a writer uses are very different from the plans that a director follows. This is the case of Stephen King and Stanley Kubrick, although, as Tim Underwood and Chuck Miller argue, Stephen King is fond of filmic strategies such as the flashback (105).

Some problems that affect the adaptation of novels into films have been listed by Bruce Morrissette:

1. Objective viewpoint [...]
2. Subjective viewpoint [...]
3. Transitions [...]
4. Chronology [...]
5. Problems of film versus literary "language" [...]
6. Cinematic versus novelistic "universe" [...]
7. Projection and empathy in novel reader and film spectator

8. Verbal versus visual “description” [...]
9. Presence or absence of the narrator in film and novel [...]
10. The “double register” [...]. (18)

First, objective viewpoint refers to the avoidance of subjectivity, interiority or every element which means a personal point of view. This contrasts with the next one which refers to the opposite: subjectivity, first person and all things that imply a personal point of view. The next two points, transitions and chronology, are quite interrelated since transitions refer to the changes in terms of scenes and cuts, in addition to many other filmic terms, while chronology refers to everything related to time, such as flashbacks, flash-forwards, present, past and future tenses and the absence of them. Problems of film versus literary “language” refers to issues about the adaptation of language into films. For instance, the problems of staging metaphors, punctuation, syntax or semantics.

The differences between two different worlds, like the cinematic and novelistic universe, have to do with issues of time, space, effect, psychology and so on. This also has a little connection with Morrisette’s last point, which is the double register. Register is considered a variety of language which is used in a definite context and some examples of registers are classified according to the medium. Some examples are oral register or written register. Films represent two registers, image and sound (two different types of oral register), whereas novels represent a single register (written register). Moreover, the projection and empathy towards the novel reader and film spectator is quite important. These two elements are different by virtue of Morrisette’s previous and following characteristics. What the reader feels while reading a novel is not the same as what the spectator feels when watching a film, that is, one reader may not consider a character as compassionate but in the film the same character may seem

so.

Besides, the opposition between visual and verbal descriptions exists because it refers to the different explanations which can be developed in both registers and that have many changes in order to adapt them. For instance, some parts of the novel are not mentioned in the film because they are either irrelevant or the film gives more importance to other features of the novel, or because these other features are easier to develop in a film. Finally, the presence or absence of narrator is also relevant because it is more common to find a narrator in a written work than in a screen version. Nevertheless, while the spectator can find films either with narrator or without, the reader cannot find novels without a narrator because narrators in novels are compulsory.

As an illustration of this, Ross says:

Most writers dealing with the relationship of film to literature agree that film can narrate in the third person but not in the first. [...] Richard L. Stromgren and Martin F. Norden argue that the novel is told from a single point of view, third or first, while film avoids the use of the latter. (7)

All these features are present in this adaptation and some examples of this essay are related to them. It is very easy to introduce all these terms with an example: a scene in the film requires a link between image and language, that is, the actions of a character and the words spoken by him or her should have a connection with each other to play that scene, whereas in the novel that scene is only written in the book, so the reader only has language and he or she has to imagine the scene.

Some of these previous terms are illustrated in the following quotation by Chelsea Quinn Yarbro: “King comes closer to a fairy tale setting; that huge pile of an

empty hotel in the isolated mountains of Colorado is as exotic a locale as the castles of medieval romances” (49). She refers to the hotel as a metaphor of Jack’s brain, which has an evil side that people have not seen yet. The terms have to do with the written register and the representation of a setting in a written text. The description of the place has to be overloaded in order to be more relevant in the written story. In contrast, for the film it is easier to show that setting because the spectator sees what the place is like and at the same time, he or she hears the different noises from that location.

As Bruce Morrisette says, “novel and film were not only thematically but also structurally interrelated” (1). The filmic version needs connections in order to be faithful to the novel because many readers have previously read the novel and they expect a film that agrees with it. In addition to this, the idea of adapting novels consists in adapting to the new or different conditions of the chosen medium.

This relationship between novel and film helps the evolution of both: they are more read or watched in order to compare each version. Furthermore, many novels which had not been adapted were finally adapted some time later because audiences asked for it.

Although the film version of *The Shining* seems to follow the same pattern as the novel, this is not so and some of the changes are relevant to the development of the story: for instance, Dick Halloran’s death. Dick is considered a positive character who tries to save Wendy and Danny; in fact, he saves them in the novel but in the film he is killed by Jack. It is a way of showing Jack as a man who is able to kill and it even helps the creation of a curse related to the setting. Therefore, the atmosphere is more violent and supernatural due to the influence of those spirits from the past. It is clear that writing and cinema are different art forms, so they are going to show many differences. From this point, this essay is going to analyse the themes of violence and madness in

the written and filmic versions of *The Shining*.

The decision to choose these two topics rather than others is that I consider them important in order to compare the two versions and how the writer and the director chose different ways for the development of the story. Furthermore, although these changes may seem insignificant, they contain differences that only the writer and the director can explain. I will analyse the representation of these themes in both texts, together with their formal and cultural implications. Despite the concern with fidelity present in the previous approach to adaptation, my analysis will also accept that films are never completely faithful to the original. As Robert Stam has argued, films exist in an intertextual context of constant reference and transformation, in which texts generate other texts in an endless process of recycling and transformation (in Aragay, 2005: 25). These processes do not follow the rules of fidelity, but show how the new text adapts to its new circumstances, in a way reflecting social and cultural changes that separate it from the original (Naremore, 2000: 10, 12). The changes that separate the film from the original novel may thus indicate a new consideration of the novel's issues that would reflect the time in which the film was made.

After spending some time in the hotel, things become hard and dangerous because Jack enters the room and becomes a reflection of the previous caretaker: Jack starts to suffer the consequences of being isolated and secluded, and tries to kill his family, chasing them around the hotel. Finally, Wendy and Danny escape and Jack dies in a very different way in each version: in the film Jack dies outside, frozen inside the maze, whereas in the novel Jack dies inside the hotel due to an explosion of the boiler.

Finally, the essay will be divided into three parts: first, the theme of violence by

comparing the different representations and analysis of the topic in the two versions; in the second place, madness will be analysed in each text and, finally, a conclusion will be reached about the themes of this essay.

VIOLENCE

First of all, violence is one of the main elements that appears in a horror film but it is also important in other genres such as war films, westerns, private eye films or gangster films. According to J. David Slocum, “Violence, on the whole, tends to be employed as a lazy signifier, conspicuous but typically unexamined” (2). This sense of violence as a signifier is clearer when it appears together with other more important topics, such as sexuality. Sexuality is more relevant than violence in most films but with certain nuances. When violence appears alone, it gains importance during the text and even becomes the main theme. Moreover, there are also different kinds of violence, such as physical, psychological and domestic. The mixture of all these types surely creates the scariest film in the history of cinema. In the case of *The Shining*, both novel and film represent violence in a different way. In the novel violence is more justifiable for the reason that Jack talks about his past. The reader knows what happened in his childhood so it is possible to connect it with his reaction. For instance: “He had reddened Jack's behind...and then blacked his eye. [...], Jack had come upon a stray dog and kicked it into the gutter” (King 118). As Jack had played with matches and his father was informed, he beat Jack, but Jack was too young to face his father so he released anger by kicking a stray dog. Jack's father was also violent with his mother. As a consequence, when Jack says the following words, they are what Jack's father usually said to his wife: “Now. Now by Christ. I guess you'll take your medicine now. Goddam puppy. Whelp. Come on and take your medicine” (King 247). Jack is remembering what

his father said while he was beating his mother. Although these scenes were constant, Jack was only nine when this happened so it was a trauma for him for the rest of his life. He was surrounded by violence and cruelty. These experiences could have helped Jack in order to refuse to treat his family like this but they have the opposite result: he becomes like his father, a mirror of him, but with the help of external sources.

There are two different representations of Jack as a character: in the novel Jack seems a lovely father that evolves badly due to the pressure of his own past and the hotel. In contrast, in the film Jack does not suffer such an evolution since from the very beginning he seems an unbalanced and mysterious person. For example, during the film, once Mr. Ullman tells him the story about Grady, he reacts with indifference, even with laughter and sarcasm. On the other hand, in the novel he acts in a sensible way but with shades after knowing the tragic story: “He murdered the little girls with a hatchet, his wife with a shotgun, and himself the same way. [...] A stupid man is more prone to cabin fever just as he’s more prone to shoot someone over a card game or commit a spur-of-the-moment robbery” (King 9-10).

Likewise, in the film Jack’s character is connected with the white men who colonised Indian territories and who acted violently towards the Indians without reason: Jack is trapped by the past. In contrast with this, in the novel Jack suffers an evolution due to his own past and not for external reasons. Here we have an example of Jack’s violence during the novel: “*Dear God, I am not a son of a bitch. Please*” (King 123). Jack realises that his violence is out of control due to the influence of the hotel and that all his other qualities are disappearing, so he acts violently because he is insulting himself and if a person does not respect himself or herself, it is clear that that person

will not respect the others.

The representation of Danny also changes from one source to the other: the hotel tries to kill Danny very fast in the novel in order to gain his psychic powers. In the film, his powers are not significant at all because the hotel is not interested in him, it is only interested in Jack. In addition to this, Bill Warren says that the boy, played by Danny Lloyd, is much more like a real child in the movie than in the book (qtd. in Tim Underwood and Chuck Miller 107). Danny is more childish in the film than in the novel, where he behaves much more like an adult, for instance when he uses too formal words for his age. Nevertheless, there is a scene at the beginning in which Danny asserts that he knows what cannibalism is, so it is something inappropriate for his age. Danny's knowledge about cannibalism is something weird for a young boy, so the scene is violent in the sense that the family talk about something that is out of place.

The Shining is considered a ghost story that focuses on several topics which are often found in horror movies: violence and madness. In the case of violence, it is more specifically domestic violence since, according to the novel, it appears from the father to his son as a reflection of what Jack suffered in his childhood. In the case of madness, it is connected to isolation, seclusion and past. Violence provides a tenser, harder and aggressive environment while madness is presented as the outcome of isolation and seclusion. There is a connection between the evolution of Jack's violence and the past of the Overlook since the hotel was an ancient Indian cemetery and that works as the root of all madness. He was pressed by the past of the hotel and by the hotel itself. First, Jack becomes a victim of the hotel but later, he becomes the victimizer of his family.

The novel highlights the idea that violence is part of Jack's life; he acted in that way because he was reproducing what he suffered when he was a child. Moreover, Jack's destiny is dark and deadly because his behaviour towards his family is too

immoral and unjustifiable. J. David Slocum states that “the perpetrator of the abuse cannot simply be restored to normalcy but must be driven out – by being killed or exiled from normal society” (229). As a consequence of abusing his family, Jack is punished in both texts. Although Jack’s death is very different from one source to the other, the objective is the same: to punish him. In the novel, the boiler explodes and Jack is killed by the explosion. This death means the end of Jack but also the end of the Overlook. It is a way of cleaning the past, a way the ancestors have to take revenge on what happened in the past. In the screen version, Jack is killed at the end by external weather conditions. He freezes outside the hotel, so this means that the hotel still remains and that the spirits of the colonised people stay alive, and they are still protecting their lands. A relevant fact that the novel mentions but does not appear in the film is that at the beginning of the narrative Jack twists and breaks Danny’s arm: “When he [Jack] had grabbed Danny’s hand and bent it to make him drop the typewriter eraser and the mechanical pencil he was clenching in it” (King 18). The reason why Jack responded like this is that Danny had poured a can of beer on his papers. Although Jack’s reaction is reasonable, he goes too far. This scene anticipates what is going to happen in a while and it is very significant because it seems the beginning of the whole change in Jack’s attitude: the beginning of losing his mind due to the hotel. This text has a key connection between violence and domestic violence. However while in the novel violence develops as soon as the story emerges, violence in the film starts from the very beginning, when Jack is in the interview. He acts in a very aggressive way that suggests that he always acts like this. In contrast, he seems to be very calm while he is speaking with Wendy on the phone.

Another important difference between the novel and the film is the different way of experiencing an evolution. While in the film Jack undergoes an evolution due to external reasons, in the novel Jack suffers a change due to his own past. Those external reasons are the past of the Overlook and the sense of imprisonment he suffers inside the hotel. His traumatic past leads to cruel behaviour towards his family. A different aspect that helps the evolution of violence in the film, and more specifically in Jack's character, is his alcoholism. Jack is an alcoholic, his father was an alcoholic and his best friend, Al Shockley, was an alcoholic too. After having a car accident and witnessing how his best friend dies, he decides to stop drinking. In spite of this, he cannot put up with the situation and starts drinking during his stay at the hotel. Due to external problems such as isolation, seclusion and the lack of progress with his novel, he loses all his will power and goes back to alcohol. For instance, there is a moment in the novel when his favourite drinks appear, which is connected with the idea that the hotel tries to finish off all those who do not belong to its own culture persuading him to drink again: "Standing on top of [the table] was a martini glass, a fifth of gin, and a plastic dish filled with olives" (King 424). Furthermore, both his mind and soul are lost and he is beginning to see hallucinations because there is no waiter and the table is empty. Even though the audience watches some scenes in the film in which Jack is drinking alcoholic drinks, there is no reference to his alcoholism or his best friend as an issue in his life. The lack of this health problem supports the idea that Jack is a man without any problem. In contrast, the novel does emphasize this activity. Danny does not understand adult problems so he calls drinking an unhealthy thing: "but the two main things on her mind right now were that Daddy had had a breakdown in off to do the Bad Thing" (King 29).

According to Sharon A. Russell, "He [Danny] is afraid his father will do the 'Bad Thing'. We soon figure out that the Bad Thing is drinking and the violence that

can result from it” (52). The mixture of drinking, isolation and seclusion lead Jack to behave in a very violent way. For this reason, Jack is a more frightening character towards his son and Danny tries to seek help with the support of his mother. Wendy is just the opposite from Jack in the novel. She is kind and calm and she is also brave, so she is able to face Jack and stay alive. In contrast, in the filmic version Wendy is more innocent and cold, despite which she is also able to face her husband and she finally runs away with her son. As Wendy knows that Danny loves his father so much, she tries to soften Jack’s violence by means of excuses: “Your daddy...sometimes he does things he’s sorry for later” (King 15) or “Your Daddy hit George to make him stop cutting the tires and George hit his head” (15).

A connection with Wendy’s excuses is the reason why Jack was fired from his last school. Jack was fired because he hit a student once and again: the connection between his past and violence is present and clear. As far as Wendy is concerned, she is a very optimistic woman, even too optimistic, throughout the texts so she is a weak lady because she also finds a reason about Jack’s behavior. As an example of this, the narrator says: “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 roomful of monsters” (King 132).

Although in the novel Jack is a loving father and husband at the beginning, he tries to scare his son with threats. These threats are not horrible but the common threats that a father tells his son in order to prevent him from doing something bad. For instance, when Jack tries to enter the bathroom where Danny is locked and he does not answer: “Jack knocked harder: Stop fooling, doc. Bedtime’s bedtime. Spanking if you

don't open up. He's *losing his temper*" (King 136). It is a kind of domestic violence due to the use of the term spanking, which is commonly used in a family life sphere. Finally, this violence is not carried out so it is shown that it was only a way of advising his son.

In the film, violence is more visible because the idea of being inside the hotel physically provides a more violent atmosphere. In addition to this, there is an important character who appears less frequently but whose destiny changes significantly from the novel to the film. Dick Halloran is a big hero because he manages to save Wendy and Danny but with different connotations. Jack hurts him in the novel and he survives, while in the film, Dick is murdered by Jack with an axe. Although it seems an insignificant difference, the truth is that this scene is terrifying because the audience sees how an innocent and positive character is killed by Jack. The audience is usually more scared when a character who inspires confidence in the spectators is killed. In contrast, the audience is often happy if one of those evil characters, or simply characters that do not portray positive connotations, is killed. The film needs to show a death inside the hotel in order to maintain the wicked past, so Kubrick adds it at the end in order to frighten the spectators much more than in the novel. This death also has to do with the differences between races since a white man kills a black guy and this relates to the past of the Overlook. It is a representation of what colonisers did to the Indian tribes: they killed them to conquer this land.

There are similar features in both works about violence, though the violence in the novel is less dramatic and more psychological because the reader knows the opinions of the characters, who have their own chapter to explain their views. For instance, chapter 3 is named Watson, chapter 10 is named Halloran, chapter 16 and 47 are called Danny, chapter 46, Wendy and chapter 48 is named Jack. As I have said before, Tony was considered part of the family, so he has his own chapter, chapter 54.

Moreover, in the film violence is much more dramatic and it plays with the help of images and sounds that give the film a tremendous sense of violence.

Finally, not only is violence an everyday topic in Jack's life because his father abused him and hit his mother but also the past plays an important role in the history of colonisers since they were the ones who expelled American Indians from their own territories. They made it possible by means of violence, cruelty and fear, so the Indian ancestors are only asking for the space which was snatched then. In the novel, violence is much more connected with Jack's tragic past than with the past of the hotel and the film emphasizes the idea of violence much more as a punishment for erasing the Indians' past by living in the hotel. Jack's tragic past is not mentioned in the film at all.

MADNESS

Madness is explained as the consequence of isolation and seclusion. The main connection that madness has is its relation with the previous caretaker. He suffered from cabin fever¹, which led him to kill his family and then himself. Jack goes mad because of the pressure from the past of the Overlook. The hotel is placed on an ancient Indian cemetery, so it is an anticipation of how the people who live there are going to die. Furthermore, the construction of the hotel implied the destruction of the cemetery, therefore the hotel is the root for all signs of violence. Jack becomes the victim up to a point that things change and he turns out to be the victimizer towards his family. Another anticipation of death, in connection with madness, is Watson talking about how many people die in the hotel: "I figure there's maybe forty-fifty people died in this hotel

¹ Cabin fever: a claustrophobic reaction that people suffer when they are isolated or secluded for a certain period of time.

since my grandfather opened it for business in 1910” (King 25). This also has to do with the Indian cemetery and the consequences of desecrating a sacred place, the idea that all individuals who are part of this hotel in a way are cursed due to their outrages towards the Indians. In addition to the past of the hotel, Jack’s madness develops through isolation and seclusion. In the book, Jack still wants to be more isolated and he breaks the radio in his dreams: “He raised the radio up and brought it down, and it smashed on the floor” (King 250). He dreams that he destroys the only thing that connects with the outside world, so it is possible to see the connection between isolation and madness. Isolation leads to madness and vice versa. The Overlook gets what it wants, that is, to expel white people from its territory. The way it does it by making Jack a terrible and unbalanced person. Indeed, no one realises what the hotel is able to do and even Wendy considers that Jack goes crazy by himself and not for external reasons.

As Sharon Russell states, the hotel is one of the main reasons why Jack goes mad:

The Overlook Hotel becomes the real source of much of the action in the novel. The evil forces come alive when they are exposed to Jack’s personality and Danny’s powers. The hotel is the “bad place”, an echo of Jack’s drinking, which Danny calls the “Bad Thing”. King does not locate the evil in the hotel in one room or associate it with one person or event. (55)

It is not only the hotel that is responsible for these events. Jack is the main protagonist, together with Danny, but Danny is too young to be considered a bad influence, even though he possesses the shine. The shine is a concept that appears in the novel, which means that he has supernatural powers, so he is able to do things beyond his limits as a child and as a human being. For instance, he is able to foresee the future.

About this term, Dick speaks with Danny in order to confirm that Danny is like him: “You shine on, boy. Harder than anyone I ever met in my life, and I’m sixty years old this January” (King 86). A difference between Danny’s characters is that he is not able to read minds in the film but in the novel he is:

Can you tell what your mom and dad are thinking, Danny?

Halloran was watching him closely.

Most times, if I want to. But usually I don’t try.

Why not? (King 90)

Jack’s descent to madness is a gradual process begun and controlled by external forces, mainly the hotel and his past, in the novel, whereas the film shows an inherent insanity even before reaching the Overlook: this is an important difference about madness in the two versions.

Madness is also associated with the supernatural. The scene when Jack is locked in the pantry is an act of madness connected with the supernatural. He starts talking with Grady’s ghost and he lets him come out only if he does what Grady asks: kill his family, as he did in the past. After a brief conversation, the ghost opens the door and Jack goes to kill his family:

She won’t object. I swear she won’t. She won’t be able to. You would have to kill her, I fear, Grady said coldly. I’ll do what I have to do. Just *let me out*. You’ll give your word on it, sir?’ Grady persisted. My word, my promise, my sacred vow, whatever in hell you want (King 424).

The great difference between both Jacks is that either he suffers a huge evolution, as in the novel, or he remains with the same attitude from beginning to end. This

evolution of madness is more sudden in the novel because at the beginning Jack seems a sensible and balanced person, even loving and affectionate. For instance, “Jack hugged him back, slightly bewildered. [...] I [Jack] love you too, Dan. I brought home some stuff” (King 37). As the reader can read, in the novel Jack acts as an ordinary father who loves his son above everything else. By contrast, from the very beginning the film shows Jack as a weird and uncanny man who seems insane. His reaction after knowing that Grady had had killed his family makes the spectator be suspicious of him: rather than being scared and bewildered, he just smiles and makes a joke.

Although madness is not very relevant during the story, because there are other topics which are more important or emphasized, such as violence or the supernatural, we cannot overlook that, once all the ingredients are mixed and turned into madness, this madness leads Jack to forget who he is and he starts to chase his family with the purpose of killing them. This madness is so powerful that it is able to open a door which is locked. The Indian cemetery functions as the origin of all madness. It is very strong since it produces the same effect in two caretakers, though with different consequences. Jack is trapped by the power of the hotel, from the American Indians who perished in that same place but also in the whole territory of America. The Indian ghosts, with the help of Grady’s ghost, capture Jack so he loses his mind and acts like a puppet guided to his own doom.

An example of how Jack realises that he is going mad in the novel is: “Well, what the hell. Either way it had been done before. Either way it was a load of shit. And why was he driving himself crazy about it tonight anyway? (King 285). Jack feels disappointed because he starts a novel but it turns into another due to his growing madness. Furthermore, his disillusion about it makes him unable to finish his piece. In the novel Jack is even a “solitary crazy man” (King 403). As a great difference in the

novel, the film shows Jack as a man who does not realise how the hotel is changing him. He believes that his actions are justified and he is being fair in order to satisfy the Overlook.

In terms of madness, it is Jack who most represents this element. However, his son, Danny, can be seen as his opposite. Thanks to his supernatural powers, Danny is considered an example of well-balanced person, as King wrote in his novel: “And I think the very fact that he is able to differentiate so sharply between Tony’s world and real things says a lot about the fundamentally healthy state of his mind” (164). Thus, the connection between madness and the supernatural is also linked with the characters that represent each of them: Jack is depicting madness, whereas Danny is depicting the supernatural.

Madness and obsession go hand in hand. An obsessive mind like Jack’s is easier to reach its highpoint. This climax will be madness and the loss of faculties such as reason, logic and affect. His obsession of living isolated to write a more brilliant novel only brings negative elements, madness being the most important of them. There is also a connection between madness and the idea that the hotel traps him. The last shot is a photo in which Jack appears in a 1921 ball. There is a hidden meaning in that shot because the text focuses on him to add the final idea that the hotel is a place where time does not pass. The view of Jack in 1921 finally proposes that what we saw before was a fantasy that we are forced to believe.

To sum up, madness and Jack’s madness in particular are expanded by the past of the Overlook, in addition to the past of this male character, and by other reasons which have to do with the isolating and secluding atmosphere that the family suffers in

the house. Furthermore, the past of the Overlook refers to the idea that this setting was an Indian cemetery, which works as the source of all mental disorders. The mechanism followed is that Jack is trapped by the hotel and, once he is trapped, he starts trying to kill his family. The reader can see an evolution in madness because at the beginning Jack behaves as an ordinary father who loves his family and wants the best for those who are close to him, but throughout the novel he becomes a more weird and violent man. This evolution has to do with the negative influence of the Overlook, which is the root of all madness. The spirits of the hotel change Jack during the novel, up to the point that he is completely trapped. After being trapped, he tries to trap his family but, as he cannot do so, he is punished with death. By contrast, madness in the film is not developed by the past of the hotel but by the behaviour of the main character. Jack is from the beginning an unbalanced person and madness develops out of Jack's isolation and despair, which increase during the film. In this case, madness is understood as a consequence of being isolated in a closed space and of Jack's desperation because he is not able to end his work. Finally, the sum of these features related to madness leads Jack to try to kill his family.

CONCLUSION

This dissertation has focused on the different representations of Jack, who is presented as a more flat, violent and monstrous man in the film. In contrast, the novel shows Jack as more of a human being: the reader can even go into detail about his past. Moreover, madness is explained as the outcome of isolation and seclusion.

In the film, Jack Torrance is the embodiment of the white men who colonised American Indian territories in a tremendously violent way. He becomes violent for one main reason, the past, which is divided in two: the past related to the Overlook and his

own personal past. He acts as many white men who conquered those lands but who, with the passing of time, suffered the power of other native cultures which only asked for what had belonged to them. Furthermore, American Indians are the people who compel Jack to act in that way in order to avoid the loss of their sacred place and also to take revenge on whites. Although Indians are responsible for Jack's attitude, Jack does not avoid being influenced by natives' ghosts. He does not face them but becomes allies with them and starts to behave in a violent and neurotic way. By contrast, the book focuses on his own past, which seems to be the origin of his later behaviour and in addition helps readers understand his position in the novel and how it changes. Moreover, Jack is trapped by the hotel and he represents American Indian culture because throughout the novel he becomes a representation of Indian ghosts who are asking for something that belonged to them. This is the reason why he wants to kill his own family: to punish them for staying in an Indian holy place. Unlike the novel, the film omits Jack's traumatic past, so the audience sees how Jack evolves without any weighty reason, so his relationship with the spectators is much more distant than in the book. Jack stands for the white men that lived in spaces which belonged to American Indians. The spirits of the hotel take Jack as the representative of the white race and try to persuade him to kill his family. Moreover, Jack is little by little trapped by the Overlook, not only for his own past and the past of the hotel but also for his conditions of isolation and seclusion inside the house. Although both Jacks are described in a very different way, in the novel and the film, they have the same issues present in the novel and their destiny is the same but with different implications.

In the novel the character of Jack gives the reader more confidence about the

idea that the previous events of the Overlook will not occur again. Although he is a very eccentric man, he is not different from any father who loves his family but with the passing of the story everything changes and this point of view is turned. Compared with him, the Jack of the film, played by Jack Nicholson, is a negative figure from the very beginning since he is uncanny, dark, a person who hides his own nature to get whatever he wants, even deceiving his loved ones. So, for these reasons in the film Jack seems more violent than the Jack of the novel, who is affectionate and loving at the beginning and later realises that he is becoming more violent and, consequently, unbalanced.

As far as madness is concerned, it is attributed to both external and internal reasons, depending on the version. The film shows madness as something that is present in Jack's character even before the family move to the hotel. This unjustifiable madness scares the audience much more than the madness in the novel. Spectators see Jack as an unreliable and dangerous character who does not know how he is going to react to events. This feeling of suspicion means that people can react very differently because each person is a different human being. Thus, madness is developed by internal forces in the film and these forces appear from the very beginning without any reason. As a great difference from this, the novel presents madness as something that comes from the outside, with the help of the past of the hotel and the sense of isolation, seclusion and suffocating feeling. Jack is balanced at the beginning and, as time passes, his mind changes due to the pressure of the hotel. Therefore, madness in the novel comes from external forces. All this helps to consider the novel as less horrifying than the film. The film manages to be scarier than the novel, which meant the recognition of Stanley Kubrick as a maker of horror films.

In conclusion, the two different deaths of Jack, in the film or the novel, summarize the whole content of the story. In the book Jack dies inside the hotel as a

representation of the Indians' revenge towards the colonisation of white settlers. Jack is the last white victim in the hotel, a way of restoring the relationship between both cultures and also a way of restoring peace to the Indian sacred area. On the contrary, in the film Jack dies outside, frozen in extreme weather conditions of the mountains as a warning and rejection of all traces related to white civilization; that is, he is expelled from the house and stays outside forever. Jack is not part of the American Indian community because he dies outdoors, so Indians do not accept him, symbolically speaking, as a member of their tribe. Although the film is based on the novel and they have many features in common, many characteristics prove that the film is a different version of the written text.

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