Stanley Kubrick’s Moral Universe

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Zadar, 2021.

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1. Introduction

Stanley Kubrick (1928-1999) was an American filmmaker who directed 13 feature-length films. He was actively making films for almost 50 years, and during that time he tried himself in various film styles. He was not restricted by a single genre, but rather he created a diverse body of work when it comes to which genres his films belong to. He was also not bound by the conventional style characteristics of a genre, but instead he deconstructed the genre and reassembled it in his own stylistically recognizable way. He is widely known for his rich visual effects, peculiar soundtracks and complex mise-en-scène. He can be considered a pioneer when it comes to certain special effect techniques used in his films, which proves that he was an innovative director who was not afraid to experiment. The way in which he used editing attributed to his films having a steady flowing pace which was often slow in order to properly develop the film's plot and its characters.

Stanley Kubrick's films often depicted controversial topics that were widely influential in the period when they were made, and are still relevant up to this day. His cinema includes subjects such as technological advancements, space travel, violence, crime, domestic abuse, war, and many more, whereas Kubrick emphasizes the role that the human psyche plays when it comes to dealing with these topics. The main goal of this thesis is to analyze some of Stanley Kubrick's films that are heavily interwoven with the aforementioned subjects, and present the importance of the moral aspect when it comes to dealing with such themes and the ways in which humans are capable of deciding in which way to steer their use and further development. Kubrick's stylistic characteristics that make his films distinguishable will be described at first, and then comes the analysis of his films, which are *2001: A Space Odyssey*, *A Clockwork Orange*, *The Shining* and *Full Metal Jacket*. An attempt will be made to draw connections between these films and Stanley Kubrick's approach to filmmaking in general, and the analysis will entail the emphasis on the importance of morality in all of the films.

2. Stanley Kubrick and His Legacy

Stanley Kubrick was an American film director who is widely recognized as one of the greatest film directors in the cinematic history. He is regarded as a master of shots and techniques which include the reverse zoom, usage of painting techniques while filming, and the tracking shot. The images that he uses in his films have become deeply embedded into the viewers' minds due to their distinctiveness and the powerful effect that those unique images impose on the audience. Some examples of these images that can be found in the films analyzed in this thesis: in *2001: A Space Odyssey*, an ape throws a bone into the sky which then visually transforms into a space ship; in *A Clockwork Orange*, Alex and his "droogs" are spending time at the Korova Milk Bar drinking different types of milk that will allow them to continue spending their nights performing ultra-violence; in *The Shining*, Jack Nicholson uses his well-known exclamation "Here's Johnny!"; and in *Full Metal Jacket*, Sergeant Hartman exercises extremely vicious training methods on the new recruits (Abrams 1). The shots that Kubrick is famous for are precisely the ones that he uses in his films in order to create an atmosphere and set the mood for the film. The painting techniques also add to the overall experience of the film which further make the film unique. The fact that the aforementioned images are still being widely discussed and analyzed by numerous film critics even up to this day shows that they had an extremely strong influence on the film industry in general.

When it comes to the analysis of Kubrick's style, his emotional affect, tone and mood of his films, it can be said that in his films a cold emotional tone prevails, which might be the expression of his personality. Despite this coldness, his films do not lack the ground to create an emotional response in his viewers, and there are several features that Kubrick uses through which he creates this cool atmosphere that manifests itself through aesthetic detachment found in his films. Kubrick's photographic imagery is based on hard light sources, and he often uses a resolution that puts the emphasis on the deep focus, and he also frequently resorts to wide-

angle lens, with the use of which he achieves the creation of a sense of the space that often evokes an eerie atmosphere that is dynamic to an extent, and often resembles a caricatured area. He is also a master of the moving camera, which he often paradoxically uses to establish a fixed sense of space, geometrically speaking, and his tracking movements are following the characters in a sideways manner of direction, moving behind the objects located in the foreground, or he uses the tracking movements to steer the camera towards the place of action. He also often uses handheld shots that are commonly positioned at unusual angles, which he uses to present violent battle. In his films, the juxtaposition of the use of handheld movements and geometrical tracking can be compared to his characters' either over-the-top performances or the banal use of dialogue, all of which is detached from the cinematic naturalism (Naremore 4). Even though film critics and journalists who interviewed Stanley Kubrick often claimed that his personality was the one similar to an introvert, and some believe that was reflected in his films, his films still have an emotional influence on the viewer in the form of a significant event that occurs in the film or its thought-provoking ending. There is a possibility that Kubrick purposely made films the overall tone of which was cold in order to create contrast and further emphasize the point that he was trying to get across when the crucial part of the film came about.

Analyzing Stanley Kubrick's films, it can be said that his works resemble some of the great philosophical systems. His films include something about everything, and all possible aspects of human nature are exploited inside the films, which can be inferred by taking into consideration the wide range of subjects that his films revolve around, some of which are technology, space travel, war, history, crime, social conditioning, madness and many more. Despite the fact that Kubrick has touched upon numerous themes in his films, as a collective body of work, it can be said that his filmography is coherent and includes different instances of reality, whereas he manages to unify this variety of topics into his own type of philosophy for

which it can be said that it is very closely connected to existentialism (Abrams 1). Stanley Kubrick's primary focus in his films is not on the action itself, but on the message that the film conveys. Philosophy is often a crucial element of his films, whether it is covert and supposed to be uncovered by the viewer or openly discussed in the film. The way in which he utilizes relevant subjects in his films provokes the audience into rethinking not only the reality of the film they are watching, but also the reality of the world we live in.

Kubrick brought philosophy into filmmaking in his own sense, and it can be said that he formed a type of existentialism in cinema that is unique. In his films, he intertwines this existentialism with pragmatism and Stoicism, which can be seen in the fact that in nearly all of his films, a subject, which can be regarded as "the self", exists opposed to an external world that is cold, be it a world of man-made institutions or a natural world. Kubrick filmed four war films, all of which are represented by his unique war philosophy. He puts the focus on how humans mentally react to the physical events that take place in war. Kubrick's last war film, *Full Metal Jacket*, emphasizes the physical and moral changes that occur during war. The world changes continuously, and trying to enforce order in a chaotic environment can pose a great threat to humanity (Abrams 2). In the war film analyzed in this thesis, *Full Metal Jacket*, Kubrick presents both the training that has to be done in order to be combat ready, and the life of soldiers when they arrive to the war zone. His main goal is to present the viewer with the aspect of psychological change that occurs when one is turned from a civilian into a soldier, and how those changes manifest themselves over the course of time and after witnessing horrifying events in the combat area. The main focus of the film is on the human mind and how susceptible to change it is when a person faces adversity.

It is considered by many film critics that viewers are always aware of the fact that they are watching a Kubrick film because of his style. There is a certain auteurist premise which contains meaningful consistency across his films, which makes him a unique filmmaker. In the

majority of cases, Stanley Kubrick's films are adaptations of literary works that often include a level of notoriety or are widely popular across the world. Despite this fact, Kubrick very often uses scarce amounts of dialogue in his films, and rather emphasizes the spatial and visual juxtaposition combined with a soundtrack of his choice in order to achieve the most salient effects. He usually distances himself from Hollywood both intellectually and literally, but generally his films are still fundamentally American in terms of the place of action, and even more so when it comes to the idealistic view through which he not only attempts to unite the social and the personal, but also criticizes the society and its flawed way of functioning (Poague 73).

Kubrick also often paradoxically pairs two seemingly unconnectable entities, as an example of which one could take into consideration the theme of social failure connected with abnormally hopeful childhood evocations. For instance, these are connected in *The Shining*, where the antagonist experiences the implosion of ideology while his son Danny somewhat playfully escapes the Overlook maze; and in *Full Metal Jacket*, where Kubrick juxtaposes soldiers covered with blood marching while the Mickey Mouse Club song is playing (Poague 73). Stanley Kubrick frequently used novels as a starting point when making his films. However, he did not exhaust them completely, but rather often left out a major part of the novel, depending on what he aimed for the film to entail, which was often met with contempt by the audience and the fan base of the novels that he used. Nevertheless, by making films in the way in which he envisioned them, it can be said that he was a film director who developed his style over the course of years to the extent where it is very easy for an experienced viewer to instantly recognize his films, especially when taking into consideration his specific use of dialogue, mise-en-scène and the overall use of effects.

Some analysts claim that Kubrick can be regarded as the world's most hideaway director. He rarely gave interviews, and even when he did, it was on his terms strictly, which

often occurred right as he released a new film. His personality was somewhat a withdrawn one, and he was a man that was fascinated by control and systems, whereas he always insisted on having a complete overview of the filmmaking process. That can be regarded as a part of the Kubrickian control, since Kubrick would focus on being the authorial narrator even outside of his films, and he basically used his interviews as a sort of a personal commentary on the film that he had just made. He was also highly interested in state-of-the-art technology and was constantly pondering how he could use the modern technology to his advantage to make the most efficient use of it when it comes to creating the desired effects in his films. He was known for embarking into lengthy periods of not only research, but also production and finally editing of his films, whereas he made sure that every single angle and possibility were exhausted within his projects (Combs 81-82). The film in which his fascination with technology can be seen the most is *2001: A Space Odyssey*, where he used numerous innovative special effects, and managed to create an unprecedented science-fiction film that involved many visual effects never seen before. When it comes to his body of work overall, it is clear that he was a film director who was well prepared before making his films and the extent of realism in his films is remarkable. That can also be seen in this science-fiction film where, even though some of it is based on probability, he showed immense respect to the way in which humans and technology would behave in space when it comes to laws of physics.

Films of Stanley Kubrick can be thought of as acts in motion through which he intends to show the real-life interactions by vividly presenting them through the use of influential ingredients while constantly emphasizing his own critical perspective. Kubrick's films all take place in his fictional universe and through the use of his unique narrative patterns he manages to create cohesion inside his body of work. Due to the fact that Kubrick touched upon various genres and achieved success in virtually all of them, it can be inferred that his films show a wide number of complex filmic relationships when it comes to the strategic, aesthetic, and

moral aspects of filmmaking. Kubrick is regarded as a filmmaking perfectionist, a sort of a virtuoso who thrived in creating films that included multi-layered narratives and were thought-provoking in a way that they could be interpreted as having multiple possible meanings, all of which he achieved by expressing his ideas through the film medium. In his films, Kubrick touches upon subjects that go as deep as the core of human existence (Györi, "Stanley Kubrick" 395). What Kubrick's films are well known for is the ambiguous endings that they entail. Very often there is a final twist in the film that seemingly comes out of nowhere, and it forces the viewer to question the entire film and encourages the audience to rewatch the film. The open endings of his films also enabled them to be analyzed by film critics and the film viewers in general, which led to his films becoming even more popular as numerous theories about what the film could have been about and what the ending could have meant emerged.

Stanley Kubrick passing away in 1999, which occurred before his last film was released, meant that one of the film industry's most intelligent and innovative filmmakers has died. There are not many filmmakers that rely on commercial narrative who are able to create the amount of controversy and excitement both before and after releasing a film, and it can be said that Kubrick's films are deeply intertwined into the political and aesthetic unconscious of the popular culture in general. In 2001, two years after his death, a significant number of books and films related to Kubrick were released. Numerous film directors and film scholars believe that Kubrick was the perfect example of a quality filmmaker. One of the most famous film directors of all time, Martin Scorsese, once said that he believed all filmmakers were children of Kubrick because of the way in which Kubrick was able to test new limits in filmmaking and he provided the viewers with cinematic experiences that have never been encountered before (qtd. in Pipolo 4). Steven Spielberg said in an interview that he believed there was nobody in the history of cinema who could shoot a movie better than Kubrick could (qtd. in Pipolo 4). His specialty was to find the appropriate line between what was considered commercially viable and formally

disruptive. He excelled in adopting Hollywood mainstream genres and used them to subvert their structural formulae, which sometimes caused outrage in specific parts of the general audience. Some examples of these instances of fan disapproval are the following: Stephen King fans were angry when *The Shining* was released because they thought the film did not properly represent the book; there were initially certain negative reactions when it came to the way in which Kubrick used visual and sound effects in *2001: A Space Odyssey*; and another example is *A Clockwork Orange*, which, due to its extremely violent nature, was banned for years in England and even death threats had been made on Kubrick's life following the film's release (Pipolo 4). The fact that Stanley Kubrick's films were controversial is well known. However, all throughout his film directing career, he was making films in his own way, rather than trying to appease his critics. He was a visionary who was not aiming to completely translate the novel into film while preserving all of its elements, but instead used the novels as a starting point and then developed the films in the way he imagined. Overall, it can be said that Kubrick's body of work was created by a director whose primary goal was to present his ideas on the film screen, instead of conforming to the expectations of the critics, which is what ultimately made him one of the greatest film directors ever.

3. *2001: A Space Odyssey* (1968)

Stanley Kubrick's *2001: A Space Odyssey* (1968) is an adventurous science-fiction film revolving around the development of mankind from its start to the species capable of creating and using advanced technology to surpass human boundaries. The film is divided into three coherent chapters, and each chapter is textually announced on the screen. The chapters are named The Dawn of Man; Jupiter Mission: Eighteen Months Later; and Jupiter and Beyond the Infinite; each of them containing their own features of the formal structure. In this film, along

with the spectacular representation of space travel, Kubrick shows unprecedented use of aesthetic elements and filming techniques never seen before.

3.1. The Beginning of Civilization

The film opens with a three-minute-long introductory scene signified by complete darkness and ominous music, thus indicating the serious note of the film. This is followed by a short scene located in space, and immediately after that the film reverses to the first chapter, The Dawn of Man, which is further enhanced by Kubrick's establishing shot including the images of numerous landscapes resembling Africa and the sky during sunrise, while the only thing that can be heard are the diegetic sounds of nature. The following scenes include a tribe of apes being driven away from their water source by another tribe. A monolith emerges by the banished tribe supported by divine-like music thus indicating that it has been sent by a higher force. During the scene in which an ape comes to the realization that a bone may be used as a weapon, *Thus Spoke Zarathustra* plays in the background, and this is the same musical piece which emerges several times during the film, so it can be said that Kubrick uses this element to connect different parts of the film. In the climax of the series of scenes during *The Dawn of Man* chapter, Kubrick uses the famous graphic match cut with the scene shifting from a bone to a space ship, which are similarly shaped, signifying the development from the first tool to extremely advanced technology.

The Dawn of Man chapter begins with a series of shots that include visual elements of seemingly barren areas. After a while we are presented with the image of remaining bones of deceased animals, and finally the director provides us with a shot of living apes. At the beginning of this chapter, sound is presented as both a subtle and powerful force which carries a strong underlying meaning that is very hard to recognize during the first viewing of the film. There are no references of time in this chapter, and the first sound effect that includes the sounds produced by insects provides us with the piece of information that the scene is set somewhere

between 417 and 354 million years ago. The following sound of birds indicates that the next scene is set between 206 and 144 million years ago. Afterwards, mammal bones appear in the scene which means that the film now takes place somewhere between 65 and 1.8 million years ago. Another shift in time happens when upright hominids are shown on the screen, now putting the film to about 2-4 million years ago. The final and most easily noticeable temporal jump occurs when the scene cuts from a bone thrown in the air into a spaceship (Patterson 452). Through using these hidden temporal jumps in the beginning of the film, Kubrick shows us that visually the world has not changed much over the course of millions of years. That is why the discovery of weapons has an even more significant meaning in the film. The world was evolving very slowly, and then the rapid development began as apes learned to use tools. This discovery caused a chain reaction that would then manifest itself in humans finally being able to use advanced technology to travel through the universe.

The initial details that we are given by the director in the introductory part of the film are very important. He provides us with several important elements that will recur throughout the film. Some of those are the position of the sun as juxtaposed with the monolith and Jupiter, the appearance of the monolith and the apes' interaction with it, the aggression present in apes and the will to survive, and all of those, among others, are what set the mood for the entire film (Gasser 10). Kubrick virtually used almost an entire hour to set the scene for the main plot of the film. After the astronauts arrived on moon and realized that the monolith is transmitting a signal towards Jupiter, that is when they started planning for what would be a one-way trip and thus the development of the film's main antagonist became required.

3.2. Artificial Intelligence and Kubrick's Art Form

As a result of all the previous events in the film, humans decide that it is required to go on a mission to Jupiter to find further information about the mysterious monolith, and thus the second chapter of the film begins. In order to be executed properly, this space mission requires

the assistance of an artificially intelligent supercomputer HAL 9000, the machine that was built to mimic humans when it comes to thinking and acting. Somewhere during the trip, the computer becomes flawed, and it attempts to cover up its wrongdoings, the result of which is that the mission is now potentially catastrophic (Gasser 10). We are first introduced to HAL 9000 about 58 minutes into the film, and its importance is emphasized by the fact that this machine is responsible for the voyage when it comes to taking care of pilot controls, state of the space vessel, as well as the three hibernating crew members, whereas there are two additional astronauts manning the ship. The supercomputer is presented as being near perfect and the astronauts refer to it as the sixth crew member.

The first arising issue that presents itself occurs when an astronaut starts a dialogue with HAL 9000 regarding the mission, and there is an interrogatory overtone when it comes to the way in which the crew member is talking to the machine. During this conversation, the supercomputer observes an incoming malfunction and asks the astronaut to check it, which can be analyzed as the computer reacting the same way in which humans react when in an uncomfortable situation, which is to change the topic. The astronauts do not find a flaw in the system, which further reinforces the suspense in both the crew member and the audience. Having seen the astronauts talking about disconnecting him, which is presented through a point-of-view shot of HAL 9000 watching the astronauts speak, survival instinct appears and he decides to get rid of the threat. The ordeal is finally finished when an astronaut shuts down the computer, all the while disconnecting him, the computer mimics sad feelings of a human passing away, which forces the viewer to think about the possibility of advanced technology mechanisms ever being able to perceive something similar to human emotions.

Together with Arthur C. Clarke, Stanley Kubrick began the project of *2001: A Space Odyssey* in 1964, and they completed the script two years later, in 1966. The filming took another two years, and during this time numerous western classical musical pieces began to

surface to become part of the film's soundtrack. These classical pieces were used to best suit their respective scenes, providing a matching musical background that fits the actions shown in the scenes. Having interacted with a variety of musicians and taking into consideration a great number of scores to be included in the film's soundtrack, it is not surprising that Kubrick has sampled more than four hundred recordings belonging to different genres. Even during the final stages of the film's production, Kubrick kept constantly revising the sound effects that were going to be additionally added in the film in order to achieve the maximum musical effect he intended for the viewer to experience. Precisely because of having so many possibilities, in the final cut of the film many of the potential sound effect choices were completely removed or only partially used, which came as an insult to some artists that were working hard on the soundtrack made for this film. Also, certain critics had unenthusiastic takes on Kubrick's sound effect choices, and some even claimed that at the end of filming he did not adjust the music to the film, but rather adjusted the film to music and cut some scenes accordingly, which might have negatively influenced the film's structural integrity (Patterson 445-447). While some criticized Kubrick's sound effect choices, it is clear that the soundtrack that he used does add additional value to the scenes which he presented, and the use of this music is what largely contributed to the tone set in the film.

Stanley Kubrick's *2001: A Space Odyssey* is widely famous because it included a number of very popular classical musical works. *Thus Spoke Zarathustra* is so deeply embedded into the film that it is very hard to think about one without the other. Johan Strauss' *The Blue Danube* waltz was a cliché even before Kubrick used it in his film to accompany the movement of objects in space. Ligeti's music is used several times in the film to create a cold atmosphere filled with suspense. Despite the diverse use of music in the film, the soundtrack's most dominant element is the sound of silence. A major part of the film does not include music or any type of speech, and this silence may be considered as appropriate because there is no sound

in space. Along with that, silence is often accompanied by the sound of machines or astronauts breathing. There is very little dialogue in the film, and the majority of it occurs about midway through the film. The speech about the underlying issue that is delivered at the press conference is very secretive. This becomes an issue when later on it turns out that HAL 9000 is programmed to lie to the astronauts, so it malfunctions once they seek to learn the truth from it. The computer that is also programmed to be alike to men, once it is forced to lie, it keeps providing astronauts with false pieces of information, and these changes appear to be the key part of the film's plot. Since the government's attempted concealment of information leads to the computer being programmed to be dishonest regarding the actual aim of the mission, it can be considered that it is in fact the government that is responsible for the astronauts' deaths (Krukowski 16). The main use of dialogue in the film occurred when the astronauts were interviewed by the journalists from Earth, and that was when Kubrick used the form of interview to transmit as much information possible about the mission to the viewer. Apart from that, there are very few instances of dialogue in the film.

It is argued by some that Stanley Kubrick possesses an unmatched artistic authority when compared to other English-language filmmakers because of his unique generic mastery when it comes to the aesthetic form of his films. Not only was he versatile in the way that he created major films in different genres, but he also deconstructed and remade those genres by redefining their elements and reforming the ideological and formal complexity into genres of his own. Science fiction is the genre for which it can be said that inside it he established the most compelling and consequential relations. In *2001: A Space Odyssey*, Kubrick clearly remakes the science fiction genre and changes it in a more extreme way than he did in his other films as compared to their respective genres. The film retains some of the established conventions and themes of the genre, including the conflict between machines and men, humanity's evolution, space travel, intelligent aliens' existence and their relation to humans,

among others. However, the film surpasses its genre's previous boundaries when it comes to the aspects of complexity, aesthetic elements, and substance in general. It is not surprising that this socio-political reflection invoking film that emphasizes the human self-conscious was considered by some to be an achievement of the new artistic order (Freedman 300-303). One of the examples that can be taken into consideration when talking about the socio-political element of the film is the way in which Dr Floyd addressed the committee when it comes to explaining the issue, which manifested itself in the way on him speaking very vaguely without providing any details regarding the situation, thus showing how the government can contain secrecy.

Some of the important musical pieces that marked the film are *Thus Spoke Zarathustra* by Richard Strauss, Felix Mendelssohn's *A Midsummer Night's Dream*, Chopin's waltz, and Ralph Vaughan Williams' *Sinfonia Antarctica*. Even though Kubrick originally had different plans and intended to use the music composed specially for this film, in the end he opted for the aforementioned works of art as he was finally convinced that the musical score he would deem fit for his masterpiece of a film could not be created by the composers he initially intended to work with, but instead he chose to completely take over the sound effect part of filmmaking and only included the already made classical musical pieces he thought would be suitable for the film's scenes. The main reason this happened was because Kubrick decided to take into consideration the art point-of-view of the film more than the man's point of view, even though that would have a negative effect on his reputation. Kubrick wanted the musical score in the film to be different than what the usual expectations of film's sound effects would be, and by choosing these specific classical pieces he created a film environment in which the music was distinctive, but not so unusual as to attract too much attention to itself (Paulus 99-100). The musical pieces are sometimes used as a recurring element in the film, which was used in order to show the connection between those parts of the film.

3.3. The Transcendence

The final chapter of the film begins about two hours into the film, and it includes eerie music while the director includes numerous shots visually presenting planets, the space ship, and the monolith travelling through the space. Being pulled in by an unknown force, the remaining astronaut enters a journey towards another dimension, which is manifested by the use of extremely colorful visual effects and appropriate musical effects while the camera shifts between the trip and the astronaut's face, all of which culminates when the astronaut finally reaches his destination that appears to be beyond time and reality as we know them.

Having watched Kubrick's visually stunning representation of what the Jupiter landing and its atmosphere would look like, followed by the astronaut's quick physical aging, it can be said that in this final part of the film, the director uses both common sense and scientific probability of what could happen when a man reaches another planet's surface. Kubrick focuses on showing different stages of a man's life, which he represents in the film by showing the remaining character as a child, as an astronaut, as an old man, and as a man in his death bed. This closing of the film is considered by some to be one of the most intriguing film moments of the age during which it was filmed because of how far ahead of its time it was when it came to both the presentation and the content itself (Gasser 11). This overall experience is the part of the film that leaves the most to the imagination of the viewer, as we are all capable for ourselves to decide what the astronaut could have been going through.

When asked, Stanley Kubrick never gave a direct answer to what the film's ending meant, but rather he indicated that his own explanation of the film's final moments would ruin the viewer's experience and it would deprive the audience of the possibility to think through and form an opinion for themselves of what the ending symbolized. The only important notion that he would like for the audience to first understand is that the ending should be considered a "mythological documentary" or a "controlled dream". In mainstream cinema history it is often

considered that the film's ending can be regarded as a form of a "filmic Rorschach". During this final sequence, Kubrick once again stops using dialogue or any other form of the spoken word. In this part he also breaks the narrative logic, and, just like throughout the film, the director ensures that the audience constantly creates their own imaginative possibilities of what has transpired in the film and especially in this sequence (Patterson 444). The film's ending is thought-provoking and the viewer is left behind with a visually stunning impression due to which one is left to wonder how humans can transcend their bodily limits through evolution.

Kubrick's *2001: A Space Odyssey* has an impact on the audience to which few viewers have not responded, and it can be said that it is a film that is meant to be experienced. The space odyssey represents to an extent a man's constant search for spiritual meaning. It is a film that represents a world and mankind where such complex technology has been invented due to which humans can no longer further evolve on our planet, and now the human race is ready to embark upon new journeys through which they can experience more than the known reality. The monolith, the film's recurring element, appears to be the force through which life constantly renews itself. This object is the central point that turns human history and development towards the direction of evolution. This is not evolution in a Darwinian sense, but the one in which humans and their ancestors relied on a higher power in the form of a monolith to be enlightened and shown the way moving forward (Flatto 7). The monolith appears four times in the film, each of those times representing a significant change. Firstly, it appears near the tribe of apes, the second time it is presented on the moon, the third appearance is the one through which the astronaut enters the transdimensional voyage, and finally it appears when the star child is born (Banerjee 42). The monolith was used in the film only as a representation of a great element that can change the course of human history completely.

4. *A Clockwork Orange* (1971)

Stanley Kubrick's *A Clockwork Orange* released in 1971 is a sci-fi drama about a young man, Alex, who finally ends up in prison after committing a large number of extremely violent crimes. He becomes a subject of the experimental program through which, after a series of morally questionable psychological exercises, a man is no longer capable of committing violent acts. Having completed the program, the young man appears to be cured and is now forced to face the outside world without his strongest weapon, violence.

4.1. The Initial Reactions and the Moral Ambiguity

The reactions that the film received after its initial release were polarized, especially taking into consideration the elaborate depiction of violent beatings, rape scenes and cold-blooded murders on the screen. These scenes were narrated in a pleasurable tone by the main character performing in them. Forcing us to watch these scenes can be compared to Alex being forced to watch the violent clips during his psychotherapy (Flynn and Salek 143). It can be said that the viewer is to an extent in Alex's position when watching the film, as the main character was forced to watch numerous crimes and an attempt was made for him to be cured of violence. By seeing so many heartless crimes being committed, we become repulsed towards crime as the audience as well.

A Clockwork Orange as the novel had a respectable reputation before it was visually represented in the form of film by Kubrick. Soon after the film came out, numerous different opinions and reviews emerged. As Kubrick originally intended, some analyzed the film as if it were a work of art about free will, presenting the unnatural methods through which the antagonist becomes ridden of his freedom of choice, and however violent he is, being turned into a clockwork orange that is not capable of both evil and good is not the ethical way of treating humans (McCracken 427-428). In the film, there is also a religious element when it comes to this moral aspect of the main character's transformation, as a priest that was helping

Alex during his time in prison speaks up for him following his personality change, and deems this type of behavior control immoral and unethical. It is believed that the change of human personality must come from within and with free will, and it is impossible to change it with outside forces.

At the time when *A Clockwork Orange* was released, it was considered that the golden age of film violence in America was emerging, according to some film critics. In 1968, the film classification code was revised in America, meaning that the number of films that adults were able to watch in public had increased, so certain filmmakers opted to create more graphically intensive films than before. This Kubrick's film was regarded as one of the most violent films of the year it was made in, and even to this day it still provokes controversy (Flynn and Salek 143). Kubrick made this film extremely graphic, and included numerous scenes that included violence, gore, sex, rape, and other crimes. Throughout the film, Kubrick used the musical element to accompany the violent events, showing us that the main character and his "droogs" did not find violence to be a harmful experience, yet their point-of-view was that violence was just harmless fun.

The opening scene of the film begins with Alex and his group members preparing for the night in the form of drinking milk which, in the film, sharpens their senses and prepares them for ultra-violence. From this point onward, over the first 45 minutes of the film, Alex and his "droogs" perform a series of violent crimes, including beatings, rape, and finally even murder. The aim of showing these assaults is to present the viewer with information that the crimes committed by Alex and his friends are not isolated events, but rather it is their way of life since they are criminally corrupt. Very early in the film, though, when one of Alex's "droogs" insults a woman singing a part from Beethoven's Ninth Symphony, Alex reacts negatively to his rudeness and we find out that he has an affection towards Beethoven and his music, namely the Ninth Symphony. Having been arrested for murder, the antagonist attempts

to blame his friends saying that he was forced by them to commit the crimes, but the parole officer and the policemen understand the situation and have no sympathy, sending Alex before the judge and into prison (Calhoun 17-18). Alex is the leader of his pack, and when he is finally caught and charged with murder, we can immediately see a change in his behavior on the outside. Kubrick presents us with camera shots that include angles which look at the main antagonist facing downward, thus indicating the power relations in the film, meaning that the main character who used to be in power, is now a powerless being whose fate is controlled by others.

The film *A Clockwork Orange* has been the main topic of numerous instances of critical interpretations since its release, and there are two predominant theories that are present in the views of many critics. The first one is connected to the fact that Kubrick was trying to condemn violence within the society, whereas the other theory suggests he praises it. Nevertheless, some film critics believe that *A Clockwork Orange* is not about violence at all, but it is a film that encourages philosophical speculation. Kubrick merely used violence as a very vivid and notable example through which philosophical issues could be raised, and along violence, he also used sex and music which are ubiquitous subjects. Violence was chosen by Kubrick because it is universal and powerful, and the aim of the director was to present the nature of human actions in general, whether they are appealing or not to us. When the main antagonist is presented to the viewer at first, it is very clear that this is a brutal man who should not be admired, yet, after his transformation, he becomes even more undesirable. We become aware of the fact that a man cannot be changed by outside forces, as it turns him into an unnatural being, but instead one must accept certain values by choice (Cahn 154). The reason why Kubrick made Alex appealing to the audience is to make the audience form a sort of a bond with the character, which was done in order for us to be truly invested into his transformation. Truly, as mentioned above, even though the main character committed numerous crimes and destroyed many human lives,

the viewer still feels empathy towards him following his torture and forced psychological transformation.

The love for violence is not the main problem in *A Clockwork Orange*. Some critics believed that the film's main antagonist is too intelligent and appealing, yet the cause for that might have been simply that it is necessary for the main character in films to be attractive to the audience, since the aim is for the viewer to care about the antihero. Since Alex is extremely violent, a normal reaction would be that he should be removed from society, but precisely because of the appeal created for the main character in *A Clockwork Orange*, Kubrick made the antagonist valuable to us so that we are capable of experiencing the notion that the way in which he is attempted to be cured is as devastating as Alex himself (Samuels 441). We can see the intelligence that the main character possesses in the fact that he was the leader of his group, and when he noticed a possible mutiny, he immediately stopped it by beating up some of the crew members. Another instance of the main character showing how intelligent he is occurs when he comes to the prison and immediately completely obeys all of the prison warden's instructions. He also forms a friendly relationship with the priest which is ultimately one of the reasons why he was picked for the Ludovico technique treatment.

4.2. The Elaborate Mise-en-scène and the Influence of Music

Within the film's initial scenes Kubrick paints the city and the environment by adding details that make it seem as if the action takes place in a futuristic wasteland. He created a combination of real locations filled with sets that he stylized to add to the film's atmosphere. Already in the first scene he shows the extravagant decoration of the milk bar, very soon the scene shifts to a disorderly theater where two gangs battle, and afterwards Alex goes home through a block containing seemingly modern buildings, while the streets and the ground floor of his building are shown as containing a lot of garbage (Farber 288). Kubrick constantly filmed the scenes that he set that were full of visual elements, and the scene was constantly filled with

numerous details. Even from the beginning of the film, we are presented with a scene in a milk bar, which is not an ordinary place that could be found in the real world. Soon afterwards, we are presented with a rape scene in a theater that is overly stuffed with things that apparently should not be there. The rooms in virtually all scenes in the film are colored very bright and its walls are often full of paintings. Overall, it can be said that Kubrick ensured that every single scene in the film contains a large number of details, which is one of the main elements that Kubrick is very famous for.

Kubrick believed that it was very interesting how film viewers can notice certain subtleties in the film which make them wonder if even the filmmaker knew they were there. He thought that there is a part of human personality which is very attracted to enigmatic elements, and is repulsed by certainties in films. Since he praised this part of humans, it is ironic that certain film critics were very ruthless when analyzing his enigmatic film directorial style, and they in fact praised the certainties in the film, while they disapproved the inexplicable parts of the film. It is a known fact that Kubrick has omitted numerous musical pieces that the main character was fond of in the book, and reintroduced other pieces that he deemed more fitting to his visual representation of the book. Even the initial music during the film's opening, *Music for the Funeral of Queen Mary*, is used as a tool to set the atmosphere for the remainder of the film, and this is just one of many examples of non-diegetic musical works present in the film with the aim to set the scene. The most famous use of film music in *A Clockwork Orange* is most definitely the use of Ludwig van Beethoven's Ninth Symphony, and it can be said that it is Alex's music, the one which he easily recognizes, chooses to listen, and is ready to defend it inside the diegetic aspect of the film (Code 339-343). The initial music in the film is very ominous, it presents the viewer with the setting of the atmosphere of menacing moments to come, which is exactly what the film entails. This musical element is accompanied by Kubrick presenting us with a close-up shot of the main character.

Ludwig van Beethoven's Ninth Symphony captivated the popular culture audiences more than any other Western classical music piece. According to some critics, the use of this masterpiece in Kubrick's film led to the belief that its use uncovered its connection both to specific certainties and ambiguities regarding violence, which is manifested by the fact that Kubrick's films in general, and namely *A Clockwork Orange* in this case, can be analyzed as having polyvalent meanings. Regarding the ambiguities of violence, through the film's narrative, Kubrick presents the viewer with several different aspects of violence. Firstly, violence possesses an aesthetic quality, an example of which is Alex singing the song named *Singin' in the Rain* while beating up the writer and his wife, which can be considered one of the most disturbing moments in the film. In the second sense, violence can be analyzed as an individual act, and in the film, it is juxtaposed to the fact that it is socially acceptable for some entities, such as the government, police or prison wardens, to use violence, while it is frowned upon when done by others. The individual is being punished for his wrongdoings, and the same acts for which they are punished are done to them as this sort of violence is accepted by the society and sanctioned by the law. Finally, Kubrick links violence and power in a way that the power structures are inherently and fundamentally built on violence, which is the reason why those power structures are the ones dictating the law. An example here is that Alex is manipulated by the minister of justice, and he in turn manipulates him as well (Höyng 160-165). As mentioned before, Alex is a very intelligent individual, and as one of the examples that prove that we can take his relationship with the minister of justice. He realized at first that the minister of justice was his way out of prison, which he used. The minister of justice then used him as a propaganda tool to promote the Ludovico treatment, which would in return allow him to be re-elected. Then, seeing that the treatment did not work as intended, and taking into consideration that both characters realize this, the minister decides to accommodate Alex despite his violent nature, while the main character accepts this as long as he is out of prison.

In *A Clockwork Orange*, Kubrick is using the *Ninth Symphony* in order to achieve a shocking effect on the viewer through creating an association by the musical piece between violence and itself on one hand, and on the other hand the director uses music to emphasize the symbolism when it comes to music and its overall importance in human lives. Kubrick managed to utilize the famous Beethoven's *Ninth Symphony* as an element which signifies the plot's dramatic development, as well as using it as a basis of the film's structure. One of the main topics discussed through the analyses of this film is the freedom of choice, and Kubrick uses Beethoven's work to present the viewer with the idea that a musical work, even one as moral and humanitarian as Beethoven's *Ninth*, may contain aggression and spontaneity, or in other words, each man is free to interpret any musical work in the way they wish to do so (Hanoch-Roe 171). Beethoven's work in the film shows the significance of music in our lives. Namely in the film, Alex admires the artist that he often calls Ludwig van, and he holds him to a standard higher than anything else. We first see his admiration of the work when a lady in the milk bar is singing this work of art, and Kubrick presents us with one of the few respectful moments of the antagonist in the film. We are also shown that Alex listens to Beethoven when he is at home, all the while he is praising the musician through narration. One of the most influential examples of the use of the *Ninth* in the film occurs when Alex is being attempted to be cured of violence. At first, during the treatment, we are led to believe that the antagonist will be able to fake his way through the treatment without any real change actually happening to him. However, once Beethoven's music is used in the films that are shown to Alex in order to change him, we immediately see his negative reaction to how the music that he holds sacred is used, and that is when the actual change starts happening, which we can analyze by noting how much of an influence music can have on human lives in general.

5. *The Shining* (1980)

The Shining, Stanley Kubrick's horror drama made in 1980, is a film about a family consisting of a married couple and a child where the husband takes on a job to watch over a distant hotel during winter in order to keep it safe from freezing. Having spent a large amount of time in this type of isolation, the man slowly loses his mind and becomes insane, which is accompanied by paranormal activity inside the hotel affecting the entire family.

5.1. Looming Danger

During the first viewing of the film, it appears to be straightforward that *The Shining* is a typical Gothic horror film. The film's three major characters, Jack, Wendy, and Danny, are a family moving into the Overlook Hotel to take care of it. After a series of events, by the end of the film, Jack is attempting to murder his wife and son with an axe. The sociological point of view on the film can be taken into consideration as an analysis of the film the core of which is violence inside the family. In the decades before the film came out, there had been numerous psychological breakthroughs and some of them included an increased awareness of an existing problem in many households, which is domestic violence (Hornbeck 690). While the film does have some of the standard horror elements, it is a film which puts an emphasis on the suspense element inside the film. It is obviously shown in the film that the main character is slowly turning into a potential harmful person, yet it takes almost two hours of the film for him to finally lose his mind. Throughout the film we are given clues of how he has a tendency to become violent after certain triggers, which finally manifests itself by him turning into a violent maniac towards the end of the film.

Stanley Kubrick is a practitioner of genre, but in his own historically new sense. The film opens with a somewhat monotonous opening sequence presenting us with the aerial tracking shot of different types of natural land and finally the scene is set onto the isolated hotel. This beautiful antique-looking hotel is undermined by the modern renovations made inside the

hotel and the hotel manager's office. The manager appears to be a benevolent man, yet he is forced to explain the ghastly situation to the new caretaker (F. Jameson 117). During the initial part of the film, Kubrick uses the form of dialogue to virtually present the viewer with everything that is going to happen in the film. In Jack's job interview, we are given the facts of what had occurred in this hotel before, which makes us believe that this was going to be repeated in the film. Jack appears to be a calm man who is ready to take on his job, and he is adamant that his family will enjoy it as well. Another thing that provided the viewer with clues of what might happen is the fact that the hotel's chef, who is soon going to leave the hotel along with the rest of the staff, warns Jack's son Danny never to play in the room 237, whereas the viewer immediately knows that the room is going to be a place of action at least at one point in the film.

5.2. Descent Into Madness

Jack's slow descent into madness is quite often shown by the specific use of camera, which was stabilized with the use of Steadicam mounted on a dolly. The paranoid moments of the characters are emphasized with the use of the camera tracking with its zeroed-in and smooth movements. The point-of-view shot is often present as well, and this type of shot is mainly used when it comes to Danny, and we are seeing the world through his eyes, not only the reality, but also the "shining" world through which he familiarizes himself with the paranormal. It is revealed that the cook working in the hotel is another person who possesses the gift of shining. The majority of the film's development is based on the creative frustration, as Jack slowly accepts that his fate is to be the axe-murderer who kills his family. Danny is capable of seeing what is going to happen, which allows him to protect his mother and himself, but he does not know when it is going to happen, which adds to the element of suspense in the film (Beebe 57-58). While we are provided with the clues of what is going to happen in the hotel in the form of dialogue in the initial part of the film, we are also presented with Danny's visions, which are

visual representations of things to come. Kubrick provides us with additional use of dialogue when Danny talks to his father about the visions, and attempts to be reassured that there will be no harm done by Jack.

The narrative of *The Shining* is not linear, and it can be said that the viewer is immersed in the narrative the same way the main antihero of the film is engulfed by the hotel. The otherworldly images that interact with the antagonist take human form, and it can be said that the relationships formed between them and the main character, as well as the audience, are intimate to an extent. "Shining" is considered to be a force that connects the mind and the environment in the film, and we are constantly experiencing the hotel by each character's respective thoughts. The director also presents us with several aesthetic elements provoking confusion. Those take form, for example, in the events occurring in the Room 237 that is forbidden to enter, or the tracking shot where Jack is watching the table model of Overlook's outside garden labyrinth and his family can be seen traversing through it as miniatures, and another instance that can be considered is Danny's imaginary friend Tony who appears to take over Danny's own self. All of these examples are representation of the film's ultimate twist, which lies in the fact that all three main characters are victimized by their own minds (Smith 63-65). The first clue we have of the narrative not being linear is when Jack, in a hotel that is supposed to be empty apart from the three members of the family watching over it, goes to the bar and orders a drink, and gets served by a waiter. All three of the family members face some sort of paranormal activity, whereas Jack is the only one that appears to be in perfect synchronization with this other world. Danny and Wendy both face apparitions in the hotel, but both of them are aware of the fact that they present danger, whereas Jack is the one who appears to be befriended and guided by them.

5.3. The Netherworld

The Shining, based on the novel written by Stephen King in 1977, is the visual representation of the horror power through which body and mind, outer and inner, image and word are shown as coexisting. In Kubrick's vision, the narrative structure is transformed into a series of photographs that resemble the ghosts inside Overlook hotel which have the ability to materialize and appear to have bodies that are tangible (Nolan 180). When Jack is first found in the otherworldly dimension of the hotel, it appears that he is nurtured by the paranormal entities in order for them to obsess him and turn him against his family. There are numerous instances where Kubrick shows us the apparent netherworld and throughout the film these unreal creatures are influencing Jack's mind to the extent where he becomes mad.

The film's action appears to conform to certain horror genre norms. Jack Torrance is an ex-schoolteacher as well as an ex-alcoholic who aims to be a successful writer, Wendy is his quite simple soft-spoken wife, and Danny is their son of a very young age. The film's name is directly connected to Danny, as he is in possession of "shining", meaning that he is capable of understanding psychic vibrations that can originate in the past, present, or future, and he can communicate with other people, whether short or long-distance, who also possess this gift. Tony is Danny's imaginary friend, who is in reality his way of explaining the gift that he does not even know he has. Jack does not have the power of shining, but he is rather attuned to the hotel in his own way. Wendy is a character who, due to all the interactions that she has with her husband and the hotel itself, also starts to lose her mind to an extent by the end of the film (R. Jameson 29). Even though Jack is the one who is supposed to take care of the hotel, as it is shown by Kubrick in the film, it is actually Wendy who does most of caretaking. One of the reasons for that might be that Jack is heavily influenced by the netherworld into not being able to function normally. Wendy is a character that is constantly trying to establish communication with her husband, and he repeatedly refuses. A major clue that something is wrong in the film's

plot is when Wendy asks to see Jack's writing, and he refuses and even yells at her to leave him alone. The first instance we see of Jack becoming mad is when she reads what he is writing, and finds out that his book actually only consists of the sentence "All work and no play makes Jack a dull boy." repeated numerous times.

It is at the above-mentioned point when the horror elements begin to take place in the film. Jack is now fully focused on harming his family, and his endeavor is supported by the ghost dimension. When Wendy manages to subdue him and locks him in a room, an apparition appears before Jack and unlocks the door for him. Finally managing to almost catch up with his family in their hotel room in the attempt to kill them, one of the most famous scenes of the film occurs. Jack is destroying the wooden door with an axe, and exclaims "Here's Johnny!". At this point of the film, one of the dark comedy elements also takes place. The chef that possesses the gift of shining senses that something is wrong at the hotel. Having attempted and failing to establish contact with the family in hotel, he decides to see for himself and check if they are safe. He spends a very long time in the film trying to get to the hotel, which required him to fly by plane and use a "snowcat" to be able to reach the hotel. After spending all this time to reach the hotel, he is immediately killed by Jack in a single swing of the axe. Nevertheless, this part of the plot was not without its function, as his sacrifice is what ultimately helps Jack's family to escape. Finally, at the end of the film we are presented with a photograph on which Jack can be seen, while the photograph is dating back to 1921. This leaves the viewer guessing whether Jack is some sort of a predestined family murderer that is perpetually being revived and assigned as the caretaker of this ghastly hotel engulfed with paranormal activity.

6. *Full Metal Jacket* (1987)

Stanley Kubrick's war film, *Full Metal Jacket*, which came out in 1987, is a film about young men who are recruited into army with the intent to become soldiers who will fight in the Vietnam War. The film begins with a lengthy drill in the boot camp, and having been done with training, men are sent into warzone. After spending a lot of time without seeing any combat, men do not take the war seriously, but after a series of dangerous events they finally begin to understand the war for what it really is.

6.1. The Marine Corps Initiation

The scenes that take place in the boot camp on The Parris Island possess a certain transparency of the discursive, and there is an abundance of different cultural signs in the recruits and the military, whereas they get confronted as two opposing sides, and the way in which this conflict is resolved is by the drill sergeant enforcing the cultural code redistribution. Every formed cultural sign and code is deconstructed and reassembled into a singular military code consisting of a set of beliefs and appropriate behaviors. For instance, it can be said that this is signified by the mere fact that all soldiers have their hair cut, which attributes to all of them being alike visually at the beginning of training, whereas they all have to be in the same mental state by the end of training as well (Györi, "Mimicry" 154-155). It is the main goal of the boot camp to show the soldiers that they are all equally worth(less), and that they have to become disciplined soldiers in order to be able to fight for the greater cause. It is constantly repeated in the beginning part of the film how important it is to hold the Marine Corps to a high standard.

One of the bigger points that is made by Kubrick in the first part of the film is that becoming a Marine Corp is not a possibility for everyone. Private Lawrence, who is renamed into Private Pile by the sergeant, presents the contrast of what the sergeant would want a quality soldier to be. He is not physically competent to become a marine, and his mental state is not the

one which he could use to force himself to perform at the required level, nor is he intelligent enough to learn the things he is expected to (Zande 35). This segment of the film shows that it is impossible for some people to be a part of the army, and namely in the example of the film, Private Pile was a person that attempted to do his best in order to become a quality soldier, yet he did not possess the prerequisites to become a marine when it comes to both physical and mental capabilities. He is at first encouraged by other recruits, and they are trying to help him. However, as soon as the sergeant starts punishing all of them for private's wrongdoings, they all decide to turn on him.

The drill sergeant includes numerous words of profanity when training the troops in the boot camp, including elements of homophobia, misogyny, racism, and more. He is extremely verbally vulgar, and shouts slurs at every soldier that is not behaving exactly the way they are instructed. He is also addressing the military fact that every soldier is equally worthless and praises the Marine soldier as the ultimate life goal. The initial sequence of the film appears to be a rite of passage of its own, where the training segment is not just a tool to train the soldiers for combat, but in a way the soldiers turn from "worthless maggots" into highly respected Marine Corps (Doherty 27). The profanity that the drill sergeant uses appears to be very stereotypical and at first the soldiers are not taking it completely seriously, whereas they are even responding to him in a derogatory manner in some instances. After a while, the sergeant decides to use more strict means of punishment and that is when the recruits start their transformation into obedient soldiers.

In *Full Metal Jacket*, the concept of self-preservation manifests itself in terms of simply preserving human life. The individual member is less important than the overall society's preservation of values and ideas. This concept is fully explored in the initial sequence of the film where the drill instructor, Sergeant Hartman, verbally expresses everything America stands for, and praises its democracy as compared to the godless communism in the Vietnamese

society. He aims to use derogatory terms with the effect of reducing or even removing the humanity and compassion in soldiers, and he wishes to sharpen the instincts of the troops to the level where they can become soldiers of God. His strict views on religion are also seen in the scene where soldiers are singing "Happy Birthday" song to Jesus on the day of Christmas (Zande 35). The drill sergeant is a man that holds the Marine Corps standard to be higher than anything else that he values in life, and therefore he attempts to create quality soldiers out of recruits at his boot camp. He uses methods that dehumanize and to an extent brainwash the soldiers into becoming obedient war machines. Even though this way of training can be used to an extent to create a disciplined soldier, there is a danger that some recruits might not be able to withstand both the physical and mental strain. Ultimately, this is what happens to Private Pyle who, after killing Sergeant Hartman, commits suicide.

6.2. The Soldier Language

In *Full Metal Jacket*, we are presented with the point of view on how conventional speech is able to be broken after a person is faced with traumatic events. The way soldiers speak then mutates into what can be called the language of the grunts (Castle and Donatelli 24). The language in which the film was made reflects the overall war in Vietnam. The film includes in its dialogue the specific Vietnam War soldier speech. There is a large number of derogatory terms used, and each group within the war has a vernacular of their own. Even the Vietnamese are portrayed in a certain comical, derogatory way regarding the way they speak English. The black English vernacular and broken English are both significant elements of the subdialect of American soldiers, and the main purpose of using such language was to show the importance of alienation of soldiers as people. Additionally, there is a frequent use of disguise and euphemisms in the film, and an example of that is given in the film when the war journalists were explained the difference between a "refugee" and an "evacuee", and when the character Joker was instructed to write "sweep and clean" instead of "search and destroy" (Doherty 26).

The way in which soldiers talk to each other would be considered completely unacceptable in everyday life. Soldiers are often very unfriendly towards each other, and even use the type of profanity that would be considered completely derogatory if done in a non-combat zone. The soldiers possibly maintain this form of dialogue in order to show how resilient they are, which may manifest itself in the fact that they believe the more profane they are towards each other, the more masculine they are. Kubrick provides us with two examples of soldiers' thoughts on the war in the film. Firstly, a soldier dies and then Kubrick gives us a one-by-one close-up shot of each soldier that belongs to the same division as the deceased soldier. They provide us with their thoughts on his death, which ranges from soldiers mourning his death to them saying that they prefer him dying over them, and it shows us how different people react in various manners to their friendly combatants dying in the war. Another form of soldier talk that is emphasized in this film is the one regarding the main characters as journalists. Kubrick presents us with a scene that shows a meeting of journalists, whereas their main editor is giving them instructions on how to write. Without saying the actual words, he instructs the correspondents to include false information in the articles in order to reassure the American public that they are winning the war. Overall, all of these examples show the general state of disorder in the Vietnam War and the confusion of soldiers who were fighting there.

6.3. The Stereotypes and the Ideology

Full Metal Jacket shows the late stages of the Vietnam War on the film screen. Since numerous films on that topic have been made by that time, there were recurrent visual images, patterns of narration and concerns regarding themes already in place for such films. Kubrick's co-screenwriters for the film were Gustav Hasford and Michael Herr, both of whom were in the war themselves. Hasford was a Marines' combat correspondent, while Herr was a civilian journalist, and both of them wrote their own novels on the war. The film is based on Hasford's book *The Short Timers* (1979), which was ruthless when it comes to the depiction of the war

itself. Kubrick, however, appears to have translated the circumstances regarding the war from the novel to the film in a more sympathetic manner (Doherty 23-24). The film is basically divided into two parts, the training during the first part, and the combat zone in the second. It is considered that the initial part of the film is true to the actual way in which training is done in real life, whereas the second part of the film is Kubrick's representation of the war, and not the actual state of what the war was like during its time.

According to some authors, Vietnam movies made in the late 1980s belong to the wave of Vietnam films that present military life through the lens of celebration. *Full Metal Jacket* does not completely belong to the usual narrative structure of Vietnam combat films, yet it returns to that narrative to an extent with the high use of clichés in the second part of the film, therefore allowing the audience to identify the film as connected to the traditional Vietnam combat film and showing the importance of mainstream ideology regarding the Vietnam War (Willoquet-Maricondi 6). The film uses numerous clichés, and some of its examples are the following: immediately as the film shifts to Vietnam, American soldiers are attempting to conduct business with a prostitute, during which process they end up being robbed by an Asian man that is mimicking the fighting moves before jumping on a chopper and escaping. The film's characters are not referred to by name, but they are instead using nicknames, and soldiers are constantly provoking one another by the use of profanity.

One of the most important ways in which *Full Metal Jacket* can be discerned from the usual Vietnam War films, is the way in which combat is presented. Ordinarily, combat in these films virtually always takes place in the jungle, whereas both times we are shown combative action in this film, it takes place in a city (Willoquet-Maricondi 7). One of the things that might have influenced that is the fact that Kubrick was positioned in England rather than USA at the time of the filming, which could mean that the simple geographical distance could have enticed Kubrick to place the action in an urban area (Györi, "Mimicry" 151). The main characters in

the film are at first taking combat as nothing serious, up until the moment they are attacked. That is when they finally face the reality and understand the danger of the war. Unlike usual Vietnam films, the action here takes place in cities, whereas one of the most important scenes in the film takes place in the part of a city that the soldiers are supposed to secure.

The film's action, after a very long introductory sequence, abruptly swaps locations from the training grounds to Vietnam, which may be looked at as a psychologically traumatic event that the soldiers experience when they're stationed immediately after the training. There is no transition period between the two, and that is why it can be said that the viewer can somewhat relate to the soldiers in the way in which this rapid change occurs. Another frustrating element for the viewer is the use of music by Kubrick, which makes it appear as if he placed foolish songs and juxtaposed them with terrifying images, which makes for an unpleasant effect on the audience, resembling the war itself (Castle and Donatelli 28). Another element where a rapid change occurs is whenever the soldiers are attacked. It can be said that the reaction of soldiers facing combat, which is that they are mindlessly shooting at the enemy until they see that nothing is moving anymore, is similar one to the general approach that America had taken towards the war in Vietnam. The main way in which America dealt with the war was to use as much ammunition as possible and to generate as many dead bodies as possible in order to be able to present that as winning the war to the general public. The final scene in the film shows that the sniper killing the American soldiers was actually a Vietnamese woman, which can resemble the fact that the strong America is actually pretending to be overly masculine and attempting to invade a country which is actually relatively fragile and is only aiming to defend itself from further danger. In the final segment of the film, the main character is forced to end the suffering of the Vietnamese sniper, which leaves a strong impression on the audience and makes the viewer rethink their views on both the Vietnam War and war in general.

7. Conclusion

It is widely believed that Stanley Kubrick is one of the greatest and most influential film directors in cinema history. His films are unique because of his specific approach to genres that they belong to, and he is known for deconstructing a genre and reassembling it in his own stylistic way. His style included colorful visual and special effects, whereas the music and soundtracks he used were unusual to some, yet they fit the action on the screen perfectly. The way in which he set the scene can be described as him including many details in the scene which added to the atmosphere of the film, without these details attracting too much attention to themselves. His overall film composition was very well rounded and it can be said that he was the master of combining the film's action and its aesthetic elements with the latent messages for the viewer to uncover.

The film *2001: A Space Odyssey* is not just a film about space travel. Among other things, it is a film that shows what a significant influence a technological advancement can have on the humanity overall. From showing us the beginning of evolution where apes realize they can use bones as weapons, all the way to artificial intelligence being used in interstellar voyages, Kubrick presents us with a thought-provoking film on how a single change can alter the course of history and shift the established paradigms completely. *A Clockwork Orange* is not a film only about reckless violence, yet Kubrick uses violence and crime to emphasize his point. If not tended to properly, the society and our surroundings can turn into a dystopian world where chaos is inevitable. Kubrick shows us that the path to redemption cannot be achieved by outside means, and the only way in which a person can truly change and influence their personality and outside behavior is by willing internalized transformation of consciousness. *The Shining* is a film that touches upon more than paranormal activity. It shows the effects of domestic abuse and its development if not prevented or dealt with in its beginnings. It is a film that shows how important it is to learn from previous mistakes so that they are not repeated. Some of the scenes,

among which the final scene of the film, encourage the viewer to think about whether or not we are able to control our destiny. *Full Metal Jacket* is a war film that is not completely focused on the combat aspect of the war. Instead, Kubrick emphasized the mental aspect of soldiers' journey through the war. They are first greatly influenced by the training and the drill sergeant in the boot camp as they prepare for being stationed, which manifests itself in their thought process and reactions to events. Kubrick uses different techniques to show us that many soldiers are not completely sure why they are fighting and there is a general state of confusion among the troops at times. In the final scene we are also presented with a soldier facing reality after often having a comedic take towards the war at most times, which makes him question the war in general. What Kubrick has succeeded in when it comes to not only the films analyzed in this thesis, but his overall body of work, is to make a film that consists of quality aesthetic elements and is entertaining to watch, yet most importantly all of his films leave the viewer with a strong impression and they influence the audience in the way that they rethink their position and attitudes towards problems and issues that take place in their everyday lives.

Overall, it can be said that Stanley Kubrick is one of the few directors who managed to not only attempt to create films that belong to a wide range of genres, but he also achieved cinematic success in virtually all of them. His films are much more than just what is happening on the screen, they are often open-ended and entail multiple possibilities of analysis, whereas their subjects and endings are thought-provoking to the level where they are widely discussed and theorized about up to this day. Stanley Kubrick's legacy is the one of an innovative film director who was not held back by critics' disapproval of some of the elements used in his films, yet he rather decided to stay true to himself and keep creating films in his own way, which ultimately cemented him in the history books as a film director praised both by the audience and other filmmakers.

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9. STANLEY KUBRICK'S MORAL UNIVERSE: Summary and Key Words

Stanley Kubrick was a filmmaker who created films in numerous genres. Even though he remained devoted to certain general conventions of those genres, he added his own specific elements which helped him create genres of his own. This MA thesis is focused on four Stanley Kubrick's films, namely *2001: A Space Odyssey*, *A Clockwork Orange*, *The Shining*, and *Full Metal Jacket*. The general filmmaking style of Stanley Kubrick will be attempted to be shown through the analysis of these films, and special emphasis will be put on the moral aspect of his films.

Key words: Stanley Kubrick, film, director, innovative, legacy, *2001: A Space Odyssey* (1968), *A Clockwork Orange* (1971), *The Shining* (1980), *Full Metal Jacket* (1987), visual effects, audio effects, special effects, mise-en-scène, moral, genre, topic, message

10. MORALNI SVEMIR STANLEYJA KUBRICKA: Sažetak i ključne riječi

Stanley Kubrick bio je filmski redatelj koji je snimio filmove u velikom broju žanrova. Iako se držao općih konvencija tih žanrova, svakom filmu je dodao svoje elemente kroz koje je stvorio svoj zasebni pogled na žanrove. Ovaj diplomski rad fokusira se na četiri filma Stanleyja Kubricka, točnije na filmove *2001.: Odiseja u svemiru*, *Paklena naranča*, *Isijavanje* i *Bojevi metak*. Kroz analizu navedenih filmova pokušat će se prikazati specifični stil Stanleyja Kubricka, a uz to će se poseban naglasak staviti na moralni aspekt njegovih filmova.

Ključne riječi: Stanley Kubrick, film, redatelj, inovacija, ostavština, *2001.: Odiseja u svemiru* (1968.), *Paklena naranča* (1971.), *Isijavanje* (1980.), *Bojevi metak* (1987.), vizualni efekti, audio efekti, specijalni efekti, mizanscena, moral, žanr, tema, poruka