

# Hyperreal control of the psyche and intermedial simulation of subjectivities in *Cosmopolis* (2003/2012): A text–screen relational analysis

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**Abstract:** This research paper aims to explore the intricate but dynamic relationship between literary text *Cosmopolis* (2003) and its film adaptation (2012). The focus of this research is to analyse the role of verbal and visual signs, symbols and images in representing hyperrealist environment of control. This study also highlights the intermedial role of a literary text and its film adaptation in the representation of simulated individual subjectivities. The study further investigates the nature of film adaptation as an intertextual entity and its contribution towards manifestation of human perception in addition to its literary source. The study of both *Cosmopolis* (2003) along with its film adaptation (2012) of the same title, is quite significant as it strengthens the immense contribution of signs, symbols and images in mediating the human consciousness which is governed by the logic of consumption through media and technology. The study is qualitative in nature, and it highlights the latent and manifest structures of psychological power and control through theoretical insights of Linda Hutcheon and Jean Baudrillard. The study is also helpful in providing quality education and inclusive learning which is SDG# 4 by promoting critical thinking which helps the individuals to form better understanding of the society.

**Keywords:** hyperrealist control, consumption, simulation, adaptation, human consciousness

## Introduction

Literature and cinema together create an understanding of the world for its readers and audience. Moreover, a literary text takes its reader into the fantastic world of imagination with the verbal imagery

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whereas a film has strong characteristics to construct that fantastic imaginary world right in front of the eyes of a spectator with the help of visual images, digital sound techniques and editing software. Both written and spoken forms are significant in order to create a sublime human understanding. Emergence of the film as a new form of art has heated a long debate of high art of literary texts against the democratic art of the films during 1990s. Vachel Lindsay, an early pioneer of American film theory (1915) predicted about the new era of images and symbols that has paved the way for innovative spectacle rather than reading or listening literature. He claimed modern visual mediums replacing text-based communication. However, the common aim of a literary text and a film is to show rather than to say. A novel develops through art of writing and cinema brings life to these writings through, sounds, visuals and images. It is very important to study both novel and film in order to understand a movie based on any literary text (Seed 2009).

Technological advancements and the capitalist consumer culture influence the literature and cinema's role in construction of social reality in the 21<sup>st</sup> century. Tom Wolfe, an American novelist (1992) argues for the prominence of the social reality among various dimensions of reality represented through fiction. He further argues that literature should be engaged with the social and thus manifests its entire web of significance based on reflection of the social upheavals into the texts. Mikhail Bakhtin ([1975] 1981) also argues about disparity between the personal and social that shapes the dynamics of a novel and presents the characters as social human beings with exaggerated descriptions. A fiction that tries to represent and critiques the social world, provides a great insight into the human life in general. In the 21<sup>st</sup> century, multi-cultural world with its micro politics of difference, social novel loses its grip as a medium of authentic representation. Towards the end of 20<sup>th</sup> century, cinema joined hand in hand with literature and dominated the mediums for the depiction of social reality through art and literature. Today, film is the unseparated part of human life. The images moving on the screen whether on television or in a movie theatre, appear to be as real as the reality of people's lives. The Barbie doll, Jurassic Park, Rambo and Doremon like characters are more known to us than our neighbors. The simulated reality is more popular and seems to be real than the reality itself. Baudrillard (1983) rightly calls the reality of today's culture is rampant that is created by media, technology and consumer culture.

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Films are representing hyperrealist environment through signs, symbols and images and are closer to fiction than any other form of art (Srikandi 2020).

This research paper explores the reciprocal relationship between literary text *Cosmopolis* (2003) by Don DeLillo and its film adaptation by David Cronenberg in 2012, in the context of Linda Hutcheon's theoretical understanding of the nature of adaptation as a product and process of the culture in her book *A Theory of Adaptation* (2006) and Jean Baudrillard in his series of books *The System of Objects* (1968), *Consumer Society* (1970), *Symbolic Exchange and Death* (1976), and *Simulacra and Simulation* (1981). This study is significant in highlighting of the role of literary texts along with their film adaptations to contribute towards the manifestation of hyperrealist control of capitalist system. The selected text *Cosmopolis* (2003) and its adaptation (2012) both offer a critique of capitalism and a consumer culture along with the themes of illusion and reality. The objective of this research paper is to critique the role of media, technology, and consumer culture in manifesting the overt and covert systems of psychological control through the selected text *Cosmopolis* by Don DeLillo and its film adaptation by David Cronenberg.

### **Literature review**

Sladana Stamenković (2021) probes into the concept of hyperreality and its effects on human lives. Furthermore, Stamenković also explores the concepts of personal identity in the technologically advanced world. Both the novels analyse the presence and use of technology at different levels and its effects on human lives. Jun Wang (2018) explains three different dimensions of time in the novel. These three perspectives of time are the evacuated now, the unreturnable past and the lost future. Jun Wang explores the impact of technological advancements on the perception of time in the novel. Ross Maffey and Yugin Teo (2018) examine the changing representation of technology in three of the novels. They point out the dismal and gloomy effects on human life in the technologically advanced world through examining the three novels of the author.

Similarly, Cristina Garrigós (2015) explores the themes of death, violence and destruction in the novel and its film adaptation by David Cronenberg. Garrigós highlights the dehumanization of the capitalist society through its representation of objects such as limousine becomes the more human than its characters. The study concludes that both the

film and the text represent the death drive that is caused by the capitalist practices in the society.

Randy Laist (2010) argues about the role of post 9/11 fiction in criticizing the capitalist global economy. It also highlights the capitalist human desire to reach the cybernetic apotheosis. Similarly, Kacper Bartczak (2011) explores the impacts of technology on culture and society. Bartczak draws a comparative analysis of the two of the novels *The Body Artist* and *Cosmopolis* and traces out the role of technology and new media in shaping the consciousness temporally. The existing scholars remain limited to analyze the novel through its representation of death, decay and materialist culture. Despite the growing body of research into the aspects of capitalism, the little attention is paid to explore the novel and adaptation with their mutual role to manifest hyperreal control of the psyche and intermedial simulation of subjectivities.

### **Theoretical framework**

For analysis of the novel and film adaptation this study employs qualitative content analysis by Margrit Schreier (2012). Qualitative Content Analysis (QCA) is commonly known as thematic analysis in qualitative research methods. Schreier describes it in her book *Qualitative Content Analysis in Practice* (2012). It is a part of textual analysis which is focused on analyzing and interpreting the meaning within the texts. The selected science fiction text and its film adaptation have been analyzed within the theoretical background of simulacra, simulation and hyperreality by Jean Baudrillard and adaptation theory by Linda Hutcheon.

Hutcheon discusses adaptation in two different ways as a process and as a product. She focuses not only the process of creation but rather considers greatly the process of reception of any adaptation. Process of reception offers experiential aspects of any piece of work. It also determines the relationship between audience and the culture in which it exists. The relationship with source works is significant in order to understand the underlying power patterns/systems to construct meaning. For Hutcheon, adaptations are not autonomous works. These are examined as deliberate, announced and extended revisitations of the prior works. The relationship between adaptation and their source works is dynamic in 21<sup>st</sup> century. In addition to this, Baudrillardian concepts focus more on post-modern communication technologies and their role in creating images. Baudrillard criticizes the role of media

and television as an interface to present reality to contemporary audience. Simulacra and simulation present the world of unreflecting images. Image creating postmodern communication technologies such as television and cinema are the part of the logic of consumption. Baudrillard criticizes the capitalist logic of consumption. He believes that human beings are trapped in the system of psychological control. He represents his arguments by explaining the role of media, objects and technology.

Both Jean Baudrillard and Linda Hutcheon have significantly highlighted the role of context, and systematic relationships between human consciousness and culture. Film adaptation as the product and process of culture exists in the logic of consumption. Baudrillard explains the systematic logic of consumption as a strategy to foster a culture of consumerism. The culture of consumption has proliferation of signs, symbols and images through media particularly films which constantly shape the human consciousness and perception. Hutcheon also asserts the significance of adaptation including films as a repetition with difference, as a representation and product of culture. According to Hutcheon, an adaptation is the part of the logic of system and constantly perpetuates the systematic logic of capitalism through different modes of engagement particularly film adaptations. Hutcheon (2006, 28) argues as “These ways of engaging with stories do not, of course, ever take place in a vacuum. We engage in time and space, within a particular society and a general culture. The contexts of creation and reception are material, public, and economic as much as they are cultural, personal, and aesthetic”. She explains further that a change in the context and culture, can shift the ideological and literal understanding of the work. Hutcheon believes that an adaptation is a unique process of understanding culture and society in the 21<sup>st</sup> century. Baudrillard (1976) argues that representation in the contemporary capitalist society is the manifestation of signs and images around human beings. Human consciousness is shaped by the representations around it. Electronic mass media, technology and objects maintain an illusion of actuality in order to manipulate different events, aspects of facts and figures. Electronic mass media propagate under political, social and cultural ideology systematically at work behind signs and images. It is not the message that is important rather a pattern of meanings associated with the images and signs. Through a common sense of fashion individuals connect themselves with other human beings in the realm of representations through unreal signs and images

thus creating a kind of metaverse (Ibid.). Baudrillard rejects modern use of excessive technology in the realm of objects and its impact on individuals in the consumer society. He elaborates it as a new form of social control to generate manipulated responses through televised programs, films and advertising. All the process is constant social control and every billboard, TV advertisement and cinema perpetuates the neutralization of the signified through the codes in the form of popular fashion. He further elaborates that contemporary individual is in the age of referendum where there is no referential. Every sign, message, poles and discussion programs are presented in the form of question/answer, pre-coded content. All the communication system in the contemporary technologically advance society is a perfect example of simulation. The questions prompt answers in audience. Meanings are pre-coded and imposed through mass media thus completing the cycle of communication. Baudrillard believes that every message, image and functional objects around human beings are a test which triggers response through stereotype simulated models. Every object and information have no connection with the functional value or reality rather “Both object and information already result from a selection, an edited sequence of camera angles, they have already tested ‘reality’ and have only asked those questions to which it has responded” (Baudrillard 1976, 84). Thus, he highlights the role of media in manipulation of information through images and codes, proliferation of objects around human consciousness. Baudrillard argues that the hyperreal control is a systematic logic of consumption. Human consciousness is bound to operate in the system of control and governance.

### **Discussion and analysis**

*Cosmopolis* (2003) by Don DeLillo and its film adaptation (2012) by David Cronenberg represent a dialectical view of the American society during 21<sup>st</sup> century. DeLillo represents its protagonist along with the other characters, caught in the system of consumption in the rapidly changing world. Both the book and its adaptation offer an intense critique to the capitalist forces of control and authority in the sphere of virtuality.

*Cosmopolis* film adaptation (2012) works in a double way. It is a product of re-creation and interpretation and simultaneously a process of creation and reception, an act of appropriating and salvaging the source work. According to Linda Hutcheon (2006, 16), as a product an

adaptation is “an announced, extensive and specific transcoding” of the earlier work. *Cosmopolis* (2012) clearly announces the association with the literary source by maintaining same title and using the opening epigraph the very famous recurring line of the text by DeLillo. *Cosmopolis* novel represents the loss of meaning and degradation of human existence in the capitalist world by the reference to the poem in a very subtle way. The film adaptation, on the other hand, gives it an immediate prominence by making it an epigraph in bold white letters with black background. Unlike in written text, the opening epigraph sets the tone of the film adaptation for the viewers to perceive recurring themes of social collapse and absurdity. Visual signs are more prominent as compare to the verbal words in creation of the immediate effect of the tone of moral and social collapse.

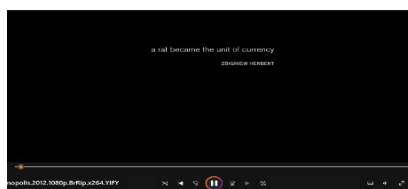


Figure 1. Opening epigraph, as it appears in *Cosmopolis* (2012)

The film adaptation is also an extensive transposition of the earlier literary text as it maintains strong fidelity to the book’s dialogue verbatim. The book *Cosmopolis* offers philosophical and rich narrative with extensive dialogues, philosophical discussions representing interior and exterior turmoil of the characters. The novel also offers a digressive narrative style oscillating between past and present. In comparison, the film adaptation holds a structured and focused narrative mainly focusing on present timeline. The film adaptation exhibits different life events of the protagonist Eric Packer most of the times in his limousine eliminating the other places mentioned in the text. In addition to this, the film adaptation skips most of the external events such as protests, external riots and detailed public events like the funeral of the famous Sufi rap singer Brutha Fez. These external events are just represented through some specific symbolical visual signs in the film adaptation. For instance, in the film adaptation the episode of the death of Sufi rap singer Brutha Fez is represented the dialogues between Eric and Kozmo Thomas, an old acquaintance of Eric. In one of the scenes the dead body of the singer is displayed lying

in the coffin covered with flowers. The coffin is passing by the limousine.



Figure 2. Mediated funeral as it appears in *Cosmopolis* (2012)

Representation of funeral in the text comprises of extensive details of the description. DeLillo represents details of the performances around the funeral. The novel also describes the larger entourage around the funeral consisting of people from different walks of social life. The book contains details of the Eric's emotional breakdown along with his companion. In comparison, the film adaptation is narrowed on describing complex internal emotional turmoil of the characters. However, despite different digressions in terms of re-telling and reinterpreting both the novel and the film adaptation offers a detailed critique to the consumer practices in the capitalist culture. The novel and film offer great contribution in highlighting hyperrealist system of control mediated through particularly media and technological progress. They also offer an insight to the psychological conditioning of human subjectivities particularly with regard to Eric Packer and Benno Levin. Their minds are aligned to the psychological conditioning offered through images, symbols and signs through capitalist system of control. *Cosmopolis* (2003) and its film adaptation (2012) present a dystopian view of the late capitalist society where technology, media and capital have integrated to form a system of control and power. Both the book and film adaptation create a hyperrealist environment where money, media and images create different spectacle of illusion. Human experience is bound to screens, technical gadgets and financial abstraction. DeLillo offers a de-corporealization of the physical, political and the social aspects in the text and its adaptation. He presents his characters operating into the system of consumer culture where they are striving to live for the authentic experience. However, DeLillo's critique is grim and full of grotesque and symbolical dark aspects of human life. Chronological compression, spatial enclosure, fragmented narrative and the symbolic



sun glasses throughout the film. It reflects the Baudrillard's idea of mediated reality in the capitalist society. Cronenberg uses spectacles as a transpositional device as DeLillo presents the idea of mediated reality through words whereas Cronenberg illustrates it through visual symbolism. Prose represents the symbolical significance of the spectacles as deep and interior to the narrative whereas the film adaptation externalizes it by using visual glasses.



Figure 4. Sunglasses as symbol of detachment and alienation, *Cosmopolis* (2012)

Baudrillard's idea of subjugated sexuality symbolized through automated technological objects. The protagonist particularly in his medical examination and oral sexual interaction with his chief of finance Jane Melman represents his suppressed desire. DeLillo further argues that automatism is considered as perfection of objects in the technological sphere but it has its self-destructive element. These are not only machines rather are the psycho-social metaphors for subjugated sexuality of human beings that work as slaves to them. Eric Packer kills his own chief of security and discards his weapon. Despite of the permanent threat to his life he then moves into the building to meet his prospect murderer Benno Levin. He, in a way, predicts his own death and destruction. Eventually he hurts himself through his weapon by shooting into his hand. He constantly tells his chief of finance that in the capitalist system of control human beings die every weekend and every day. Eric's chief of theory Vija Kinsky claims that capitalism has its own self-destructive element and it is getting out of control while Eric contradicts her and believes that these grave diggers are necessary for the system to perpetuate. "You know what capitalism produces. According to Marx and Engels, 'Its own grave-diggers', he said. ...But these are not the grave-diggers. This is the free market itself. These people are a fantasy generated by the market. They don't exist outside the market. There is nowhere they can go to be on the outside. There is no outside" (Ibid, 38).

The objects are assigned human-like characteristics as Eric Packer talks to his weapon before he encounters Benno Levin in the

dilapidated building. Additionally, Eric's chief of security Torval has a Czech weapon which is controlled through voice command. Talking to a weapon metaphorically represents the control of man over objects. It embodies the height of technological control in the postmodern society of consumption. Eric compares the voice-controlled weapon with the gun he has in his hand and feels that the objects are nonfunctional in this system. It is the system that works not the objects and individuals. He argues that objects and human beings both have lost their significance and functionality in the hyperreal world of consumption. Benno Levin's confessions are the representation of the other side story of the materialist society where abundance and scarcity both play a major role in affecting the consciousness of marginalized individuals. It is the society where all solid materials lose their functionality and turn into abstract signs for the capitalist system of control.

*Cosmopolis* (2003) and its adaptation (2012) represent many instances of Baudrillardian simulacra and simulation which creates hyperreal environment. These copies without real manifest human internal and external reality in the consumer society and human consciousness is bound to operate according to the logic of consumption. Eric Packer's routine of the day is full of such consumer practices which manifest his internal and external reality he admits that reading poetry can help him to perceive the world in a better way. "Poems made him conscious of his breathing. A poem bared the moment to things he was not normally prepared to notice. This was the nuance of every poem, at least for him, at night, these long weeks, one breath after another, in the rotating room at the top of the triplex" (DeLillo 2003, 4). Eric Packer insists on going for a haircut despite the constant warning by his chief of security Torval about the death threat. He wishes for the haircut from the same barbershop where his father used to bring him. The place holds his childhood memories. Eric strives for the authentic experience for which he lacks in his daily routine. He always finds himself struggling with numerical digits showing frequencies of finances in the world on the screens. Eric describes his urge for the haircut as an authentic experience which takes him out a hyperreal moment to perceive the world without technological gadgets and financial statistics around him. "A haircut has what. Associations. Calendar on the wall. Mirrors everywhere. There's no barber chair here. Nothing swivels but the spycam" (Ibid, 8). The consumer society which is abundant in images and signs fails to make sense to its individuals. They always lead purposeless lives

searching for meaning. In the capitalist society, the intimate experiences also work as perpetuating tools to operate in the logic of consumption. In Eric's hyperreal world, these intimate experiences also turn into simulations offering no real experience. It loses its significance to the individual and turns to be a mundane task. Human beings turn into commodities dealing only into the terms of finances. Human relationships are mere transactions based on symbolical value system. The sequence of meetings with different persons during his itinerary also reflects Eric's particular dealings with technology, finances and currency repeatedly. The film adaptation (2012) also represents death and decay. It illustrates chaos and meaninglessness of human life by representing different visual signs and symbols. Most recurrent sign is of the rat in the film adaptation. During different protests, anti-capitalists hold dead rats and spray paint slogans about the rat becoming the unit of currency. For the common people, workers and laborers money is now as invaluable and grotesque as the dead rats. Their consciousness operates in the capitalist system of control. Their protests are also the empty slogans of resistance. These actions are devoid of meaning and purpose. Below in the image taken from the film adaptation a woman shows a dead rat outside the limousine. Their actions appear repetitive and meaningless. It represents futility of human action in the system of consumption. Even the act of resistance is an act of simulation devoid of real meaning.

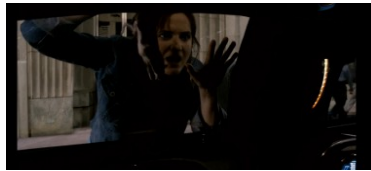


Figure 5. Meaninglessness of the protest, *Cosmopolis* (2012)

*Cosmopolis* (2003) deals with the concept of time and its relationship with the human consciousness in a subtle way. DeLillo presents time as a commodity, collapse of personal memory and the end of futurity. The book also presents non-linear time construction, temporal compression and dislocation. DeLillo (2003, 30) confesses "Yes. Because there isn't time not to have it. Time is a thing that grows scarcer every day. What. You don't know this?"

These objects in the novel and its film adaptation personify human feelings and emotions. Inanimate objects are anthropomorphized in the text and are replete with symbolical and cultural meaning. They appear

as living characters whereas human beings appear devoid of emotional empathy and connection. The book *Cosmopolis* (2003) represents significant psycho-spatial relationship between human mind and the places around. In the hyper-capitalist consumer society, places, buildings and architecture turn into signs and symbols. The materiality of the solid structures is lost and consumed in the system of consumption. For instance, Eric Packer is unable to grasp the physical significance of the places like airports and offices. He tells his chief of technology, Shiner, that there is no need of airports these days. Furthermore, Eric also feels that there is no specific purpose associated with the building to name it as office. Virtualization of the experience of work has turned his car into an office. Eric can see and correspond to his employees through the cameras and virtual screens. “Shiner said, ‘Any special reason we’re in the car instead of the office?’ ... ‘How do you know we’re in the car instead of the office? If I answer that question... Based on what premise? I know I’ll say something that’s halfway clever but mostly shallow and probably inaccurate on some level. Then you’ll pity me for having been born’” (DeLillo 2003, 7).

Media also play an important role to turn these objects into signs and symbols in the capitalist system of control. The book *Cosmopolis* and its film adaptation represent a new kind of humanism in which the traditional system of human values and connections is destabilized. Human beings are estranged in the consumer culture (Baudrillard 1998). Eric feels the objects around his apartment are in connection to his mind. He derives energy out of them. “He went back up to the living quarters, walking slowly now, and paused in every room, absorbing what was there, deeply seeing, retaining every fleck of energy in rays and waves” (DeLillo 2003, 5). Eric also feels a connection with the tallest building in which he lives. “He went outside and crossed the avenue, then turned and faced the building where he lived. He felt contiguous with it” (Ibid.). He is connected with the objects in the barbershop where he wants to go for the haircut. These objects are the association with his past memories. Objects have replaced the human beings in his memory. “A haircut has what. Associations. Calendar on the wall. Mirrors everywhere. There’s no barber chair here. Nothing swivels but the spycam” (Ibid, 8). Even his past recollections are full of references to the objects he used to have in his childhood. Eric constantly finds himself in a dilemma. He is caught between emotions and logic. His struggle to find affinities between nature and patterns of data abstraction reflects his involvement with

the finances. Eric's desire to buy the entire chapel instead of a single Rothko painting symbolizes his power to purchase. Eric does not want to buy painting for its aesthetic appeal rather he wants to prove his power to buy whole of the chapel. "Let them buy it. Let them outbid me. ... Forgive the pissy way I say this. But the Rothko Chapel belongs to the world. ...It's mine if I buy it" (Ibid, 13). Didi Fancher, confesses that she needs to understand the money and its importance. She feels that since her childhood she learns only to deal with the money matters but cannot understand it fully. Eric's marriage with Elise Shifrin is also objectified. Eric is more connected to her wealth than her as a person. Benno Levin's connection with the objects more than the persons in his life reflects the materiality of human relationships. Benno Levin is more concerned with the objects he uses. He describes "The pencil I'm writing with is yellow, with the numeral 2. I want to note the tools I'm using, just for the record" (Ibid, 25). DeLillo represents a society which is abundant in anxiety, alienation and depression. All the characters thrive in utter chaos. The film adaptation (2012) portrays sense of alienation and inner emotional collapse of the Eric Packer through visual representation of him.



Figure 6. Emotional collapse of Eric Packer, *Cosmopolis* (2012)

The image shows Eric Packer emotionally breaking down in his limousine. His limousine is the object of consumer culture which isolates him from the real world around him. In the image Eric is shown covering his mouth with his hand, trying to suppress his emotions. The gesture reflects the inner turmoil of the character. It also depicts his anxiety and frustration in the system of control. Despite his control over digital data and futurist approach, he feels trapped inside in the system of consumption. Benno Levin confesses that he suffers different kinds of psychological disorders. He writes his own life story beside the dead body of Eric Packer. Levin symbolizes collective insensitivity of the individuals in the society where violence is consumed every day. He confesses that "When I try to suppress my anger, I suffer spells of *hwabyung* (Korean). This is cultural panic

mainly, which I caught on the Internet” (DeLillo 2003, 25). During the protest, a man commits suicide by burning himself in front of the media and public. The incident is highly symbolical in representing sense of alienation and endless suffering of modern men. It also reflects that media plays a significant role to heighten the sight of suffering. Media manifest the incident into a mass spectacle for everyone. The melting of the eye glasses of the burning man symbolizes the destruction of perception. Glasses are the source of pain and suffering for the dying man. The human perception is full of suffering. In addition to this, fragility of human life is the hallmark of the late capitalist and technologically advanced society. Eric’s excessive sense of hunger also reflects his constant anxiety and sense of alienation. He confesses that there are times when he feels excessive rounds of hunger without any other thought. The coded movements of the crowd on the streets across Manhattan, reflects a collective sense of mass alienation. Eric Packer’s relationship with his mother is also the reflection of his alienated childhood. There is a general sense of detachment among human relationships as parents are left alone in the old homes. DeLillo represents it is the system of control which perpetuates violence and decline moral values. Eric is not able to distinguish between the psychological trauma and physical pain. He becomes insensitive towards human pain and suffering.

## **Conclusion**

*Cosmopolis* (2003) and its film adaptation (2012) represent themes of consumer culture, alienation, proliferation of signs and symbols in capitalist society. The film adaptation by David Cronenberg works as acknowledged transposition of the earlier novel of the same title by Don DeLillo published in 2003. Its announced relationship with the book establishes an understanding of the viewer to look deeply into the capitalist system of power and control. Though the film adaptation mainly unfolds the sense of alienation focusing on the protagonist, yet its deliberate references to the book keeps the main thread intact. Both the book and the film adaptation work to reveal the underlying processes of control. These explicit and implicit processes of control contribute towards the understanding of human beings.

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