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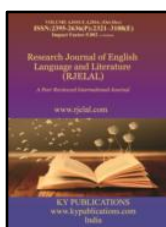
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THE SEMIOTIC ASPECT OF SELF-REGULATION IN VIZZINI'S *IT'S A KIND OF FUNNY STORY*

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ABSTRACT

The present study aims to semiotically analyze concepts of self-regulation in the novel: *It's a Kind of Funny Story* and their movie adaptations. The primary concern of this study is to depict how this novel reflects the theme of self-regulation and how it is formed and demonstrated as the process of continuously monitoring progress toward a goal by redirecting unsuccessful efforts. This analysis reveals the effects of society, environment, and government on individuals' behavioral controls.

These two novels and movie adaptations deal with the marginalized groups of the society who are suffering from psycho-social problems whether they successfully cope with them or not. It reveals how these characters could self-regulate themselves in the society which expects fixed proper conduct.

Key Words: semiotics, self-regulation, discursive psychology, social psychology, control, obstacle.

Clockwork Orange is written in 1961 by Anthony Burgess. It is a short, brilliant, dystopian polemic intended, he said, as "a sort of tract, even a sermon, on the importance of the power of choice". (<https://www.theguardian.com/books/2015/apr/13/100-best-novels-clockwork-orange-anthony-burgess>). The second, Stanley Kubrick's *A Clockwork Orange*, is the brilliant cinematic adaptation; a controversial masterpiece, released in 1971." *A Clockwork Orange* recounts the tale of Alex Beethoven-mad thug with a lovely internal monologue. Eloquent in Nadsat, his teen argot, a heady mix of Russian, Romany and rhyming slang, Alex narrates his career as the leader of a gang of "Droogs", Peter, Georgia and Dim.

It is often said that these brutes derive from the modes and rockers, but Biswell shows conclusively that a deeper inspiration comes from Burgess's wartime experience. brilliant and sinister opening of horrific "ultra violence" describes the

gang on the rampage: terrorising a school teacher, beating a drunk, carving up a rival gang, stealing a car, and ransacking a country cottage, having tortured a harmless literary man and gang-raped his wife. After the sick brio of this opening, the novel settles into Alex's subsequent incarceration in State Jail 84F and the mind-altering aversion therapy inflicted on him by the authorities. It also explores, with some subtlety, the relationship of free will and individual responsibility in Burgess's inimitable style." (<https://www.theguardian.com/books/2015/apr/13/100-best-novels-clockwork-orange-anthony-burgess>)

Research consistently shows that self-regulation henceforth called as (SR) is a center part of versatile human conduct that has been concentrated, to a great extent in parallel, through the point of view of social and identity. The capacity for SR allows people to control their thoughts,

behaviors, emotions, and desires and allows them to make plans, choose from alternatives, control impulses, inhibit unwanted thoughts, and regulate appetitive behavior (Heatherton 2011). In spite of this impressive ability, failures of self-regulation are common and contribute to numerous societal problems. Self-regulation involves a critical balance between the strength of an impulse and an individual's ability to inhibit the desired behavior.

Self-regulation techniques are generally utilized. Fruitful individuals and learners use self-regulation to effectively and efficiently accomplish a task. They will regulate different strategies and monitor the effectiveness of that strategy while evaluating and determining the next course of action.

Statement of Problem

This study aims to highlight the signs of self-regulation in the two novels: *A Clockwork Orange* by Anthony Burgess. The goal of the study is to employ Roy Baumeister's concept of self-regulation in *A Clockwork Orange* and *It's a Kind of Funny Story*. It also investigates the semiotic signs of self-regulation in these two novels. The similarities and differences of psycho-social analysis of self-regulation discourses in these two novels are examined. It provides a deep consciousness raising and awareness in readers of literary texts to better understand and identify the signs that represent psychological discourses of self-regulation. These ideas or approaches show an 'adaptation' of semiotic psychology on the one hand and a deepening insight of the relevance of semiotics for psychology on the other hand.

Two selected novels are replete with different signs of anxiety, depression, self control in hard situations, suicide and the most prominent sign is self-regulation that could be examined through semiotic analysis.

This paper presents a view of semiotics that provides some theoretical elements for bridging some of the gaps between self regulation behavior and psychosocial analysis. This is done, firstly, through an exploration into the concept of 'self regulation' and, then, by exploring how semiotic action is able to produce signs of self regulation in the two mentioned movies.

The other purpose of this research is to shows the paramount role played by self-regulatory mechanism in human motivation and action across diverse realm of functioning. Self regulation is a multifaceted phenomenon operating through a number of subsidiary cognitive process including self-monitoring, standard setting, evaluative judgment, self-appraisal and affective self-reaction. "Cognitive regulation of motivation and action relies extensively on and anticipatory proactive system rather than simply on a reactive negative feedback system. The human capacity for forethought, reflective self-appraisal, and self-reaction gives prominence to cognitively based motivators in the exercise of personal agency." (social cognitive of self regulation, Albet Bandura, 1991.)

By reading the present study, the reader discovers how the issue of self, power, behavior, and control could be related to each other. This is made more concrete that how these issues have effect over each other.

Research Significance

As the literature review declares, barely any study has previously concentrated on the semiotic investigation of discursive practices in these two selected movies in terms of psycho-social concept of self-regulation. Therefore, this theme of study bears the value of significance. It is an interdisciplinary study and moves into different fields of psychology and sociology. Besides, students and researchers would benefit from this study in terms of the way the psychological concept of self regulation is semiotically analyzed in the movie adaptations. The readers may pave the way for the literary readers to concentrate on these two works from psychological point of view.

Albert Bandura has had an enormous impact on personality theory and therapy. His straightforward, behaviorist-like style makes good sense to most people. Among academic psychologists, research is crucial, and behaviorism has been the preferred approach. Since the late 1960's, behaviorism has given way to the "cognitive revolution," of which Bandura is considered a part. Cognitive psychology retains the experimentally-oriented flavor of behaviorism, without artificially restraining the researcher to external behaviors,

when the mental life of clients and subjects is so obviously important (C. George Boeree; 1998, 2006). Recent experiments indicate that regulatory resources are rooted in physical energy stores. Motivational conflicts, especially the clash between selfish motives and behaviors that promote social acceptance, set the stage for the necessity of self-regulation and the circumstances in which ego depletion is most likely.

Introduction

Ned Vizzini (1981-2013) is a precocious and highly praised writer of popular young-adult novels that often dealt with themes of anxiety and depression. Vizzini suffered from depression, spending his time in a psychiatric ward in his early 20s, authoring considerable works about the illness. In his writing style, he created characters who were outsiders trying to find their way, he did it with such humor and empathy and he gave them hope. He was found dead in Brooklyn, New York after an apparent suicide from a fall, at aged 32.

One of his most prominent novels *It's a Kind of Funny Story* was published in 2006, during the five days he spent in the psychiatric ward of Brooklyn hospital in 2004. The book titled *It's Kind of a Funny Story*, is inspired by a true event in his life. In an interview Vizzini professed that 85% of the novel story is actually true. The novel is about a high school student whose demanding parents and high-pressure academic pursuits help propel him into a psychiatric hospital. Ned Vizzini, who spent his time in a psychiatric hospital, has created a remarkably moving tale about the sometimes unexpected road to happiness. This is an influential novel, not only because it will help teenagers recognize unhealthy expectations and know there are alternative choices, but also because it could enlighten adults who are making their kids crazy.

Discursive Practices in the Novel

Psycho-social analysis of the second novel by Ned Vizzini also shows how personal reaction can be reverted from deep depression to soulful life by understanding the self potential of self-control and the resistance against difficulties. *It's Kind of a Funny Story* centers on Craig Gilner, 15. Basic overachiever, two parent household, and precocious little sister, privileged. He decides that he's going to take the big

leap off the Brooklyn Bridge...as the ultimate anchor, but instead he finds himself self admitting into a psychiatric ward in a local hospital

Here is where Craig shines, finds his voice. And it's not overtly formulaic. He can relate to amphetamine heads and transvestites and find his anchor...which happens to be making 'brain maps'--- drawing the streets, highways, bridges, traffic circles, chaos, order, symmetry, beauty that's in all of us, wrapped around firing neurons and warped brain cells. On the point of suicide, it's truly beautiful. It's funny that a typical teenage boy shit and enjoys reading. Nothing is strange because this is life and it can ruin or hurt and it can overwhelm and make you feel minuscule and that's okay. Because every now and then 'okay' can be anchor and maybe there are a few days when it is ruin. There are scenes of petting, as well as teen use of marijuana and alcohol, snorting the prescription drug Ritalin, and discussion of adults who use drugs to mask depression. But Craig has a solid and strong, loving family, and is a good role model in that he seeks help in dealing with his depression.

Self-regulation in *It's a Kind Of Funny Story*

Through a series of events, Craig finds himself in the adult wing of the local psychiatric hospital where he meets a slew of different patients. Although each has a different version of events leading up to their admittance, they attempt to cope with life. This novel deals with an issue many have suffered from, anyone with suicidal thoughts or anyone who thinks he/she suffers or has suffered from depression. There is much you can do to solve the problem, just work on it yourself; talk to people, think happy thoughts, and as they say "do more of what makes you happy".

There is always a solution; there is nothing such as a dead end. Whatever the circumstance, you can brave the storm; you can handle the problems you face. When he saw the others' problems and perceived how big difficulties the people have, he changed his mind and decided to face them. This is a kind of self-regulating and helps other friends who suffer in the psychiatric ward, he checks himself into the hospital hoping to come to find hope beyond his depression. Inside, he gains perspective on his illness, his current lifestyle, and his own talents and

strengths. What rings less true is Craig's almost-miraculous recovery and ability to gain a new lease on life after only five days. However, the fairly unbelievably happy ending was welcomed after the flood of depressing books that seem to be hitting the charts.

What began as a mostly-serious, moderately-playful novel changed too quickly to revolve around a boy who forgot all about his very life-altering problems because people made him eat every meal, empathized with him, and because a pretty girl paid attention to him. The novel felt forcefully light; instead of focusing on the depression that is taking over Craig's life, it centers on the relationships Craig has and makes.

Semiotic Analysis of Self Regulation

Craig: That he achieves so much during a five-day stay — moving an interminable sleeper to join the living, beginning a (perhaps imprudent) relationship with a skittish girl — also pushes the limits of believability. The most evident solution to Craig's concern doesn't jump out at him until the end, yet that is completely conceivable, as it's his entanglement in the responsibility of meeting expectations that has made him lose sight of other options. One of the most disturbing realities present in this novel is the many characters who need meds to cope with getting through school. We root for Craig to heal, and we root for all the others in the same boat — perhaps piloted by much more demanding parents than Craig's, so it helps teenagers recognize unhealthy expectations and know there are alternative choices for them in every atrocious situation.

Bobby and Noele: Craig is introduced to Bobby (Zach Galifianakis), an adult patient who claims he is only there on vacation, as he takes Craig under his wing. During a group discussion, Craig learns that Bobby is stressed about an upcoming interview in hopes of moving to a group home. When Bobby states that all he will have to wear for the interview is the sweater that he is currently wearing, Craig offers Bobby one of his dad's dress shirts to wear, and Bobby accepts it. In fact during the film, Bobby was someone who Craig makes him as a model to progress and see if he can continue his life with such a familial contention. Bobby reveals to Craig

that he is a father of a little girl and is actually in the ward for attempting to commit suicide six times. As Craig tries to help Bobby with his problems, Bobby, in return, helps Craig to gain the courage to ask out Noele to be with him. The girl is the sign of love for Craig. She creates motives in him to defeat his depression and control himself and gain motives to continue his life. At one scene, while Craig attempts to seduce his ex-girlfriend, Noele saw and cut off with him but Craig eventually wins Noele's forgiveness, and the pair sneaks out of the ward in scrubs and run around the hospital.

anchors: Craig uses the word "Anchors" to describe things in his life that he feels he can hold onto and that ground him. In his childhood, the maps he drew served as Anchors for several years; but, as he became increasingly depressed, he lost all of the Anchors in his life. As he begins to improve, he returns to the maps, and they again begin to serve as Anchors. Whereas people like his parents can be Anchors, Dr. Minerva informs him against thinking of his fellow patients as Anchors because their relationship is temporary and he should be focusing on something that will remain constant.

Manhattan: The city symbolizes a number of things for the main character, Craig. His early years were spent in Manhattan, which still stands as a symbol of success for him. Manhattan is connected to Brooklyn, where he currently lives, by a bridge and Craig imagines that when he is an adult, he will cross that bridge, both literally and figuratively, and make his mark on the world, it is a symbol of being power for him. Manhattan is also the setting for Executive Pre-Professional High School, the prestigious school Craig attends. Although no scenes take place there, the school looms large in the plot because of Craig's obsession with getting accepted and its role in the emotional distress that lands him in a psychiatric hospital.

Sense of humor: Vizzini's humor runs profound, concentrated not just on the comic effect of any given line, however on the role of humor itself, the necessity of laughter and the realization that it's OK, even vital, to help up when things appear to be terrible.

When Craig starts to share a laugh about a fellow patient, he stops himself" ,I bite my tongue. I

can't help it. I shouldn't be laughing at any of these people . . . but maybe it's right in some place, by one means or another, in light of the fact that we're appreciating life?" Insights flourish, from the significant (everyone has issues; a few people simply hide it better than the others.)

Under pressure song

When the Craig and his friend were gathered and showed up in the music class inspiration, their music teacher asked them if anyone doesn't have instrument the others showed Craig, when teachers wants him to play with his guitar he just refused

And looked shamefaced and alluded that he couldn't afford it, it was like he doesn't have enough self-confidence and thought he couldn't play at all because he is not good enough not only in playing but also in every things that he faced to in his every days life. But the situation didn't remain like that, all of his friends started to encourage him and give him the assurance that he could afford it, he finally found himself in situation that he couldn't get away with it. So he went on stage and started to sing a under pressure song by David Bowie. He did his best and when after having a perfect performance he opened his eyes and find himself in applause and cheering of the audience. Therefore he controls his lack of self confidence and resistance against it, he self regulated himself.



Drawing class

As the same as always that Craig doesn't have enough self-confidence of himself and he always consider the others better than him, when he attended to the drawing class in psychiatric ward his director asked him to draw anything he wants whether representative painting or abstract but he refuses to do that because he believes he couldn't afford it. But Noelle who sits beside him and was

drawing what is in her own mind recommended him to draw what mess up your mind, Craig suddenly rings a bell, deep in his mind he went to the time that he was just five year old, he had the same problem. His mom recommended him to just draw an imaginary place, so he started to do that. It was a hyperphysical fantastic drawing; he could overcome with his sense of disability, he stands against his weakness and did it in the right perfect way.

As psychology is field of my interest and Albert Bandura and Roy Baumeister as a great psychologists and pioneers of self-regulation's psychology, the main effort and motivation of this study is to bridge the gap and make a new debate on these two social psychologists' theory.

Most of the studies on *A Clockwork orange* is mostly investigated from general narratologies and psychoanalysts' point of views. In order to demonstrate other dimensions of these two works, the key components of this research is to have a look at them in the light of a different thinker. There is no one haven't yet investigated and indagated self-regulation theory as semiotic analysis in the two mentioned novel and their adapted movies so researcher create a new way of investigating in this theory.

There are reasons why these novels have been chosen for this study. First of all, Anthony Burgess, as dystopian writer, can gives a better picture of both society featuring a subculture of extreme youth violence and the general behavior that people have toward each other.

This study aimed to present semiotic investigation of psychosocial discursive of self-regulations in two novels and their movie adaptations *A Clockwork Orange*. Investigating the psychosocial discourses, the researcher traced the self-regulation elements in two novels. To begin with, Where Charles Saunders Peirce took a sensible perspective in what he called "semiotics", endeavoring to set up a "formal precept of signs", Swiss linguist Ferdinand de Saussure saw what he called "semiology" as "a science which contemplates the part of signs as a feature of social life". The expression "semiotics" is currently for the most part connected to Saussure's role also, perceiving the

generous similitude between what the two scholars were endeavoring to accomplish.

Giving all the examples about different concepts in the first novel in fact is about uninspired moral negligence, and about its hero tuning into violence as entertainment and institutions using violence and brainwashing as a means of control.

It's Kubrick's most prescient work, more astute and unsparing than any of his other films (and he had more where that came from) in putting the bleakest parts of human behavior under the microscope and laughing in disgust.

The researcher believes that Roy Baumeister, leader of social psychology and other psychologists could successfully project the meaning of self regulation in these two novels with the aims of informing the reader of inner mental self-control. Although they may not be aware of them, they carry them around and act and judge their surroundings while having them in their unconscious. He is also alerting the readers that if they wish to have a better life in what it is called self-control or self-regulation system that is necessary for reliable emotional well being.

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