

Isolation and Human Reactions in Stephen King's The Shining: A Psychological Study

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العزلة و ردود افعال الانسان في رواية (المعان)

لستيفن كينغ: دراسة سايكولوجية

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قسم اللغة الإنكليزية



يمكن تعريف مصطلح العزلة على انه انقطاع او انعزال تام عن المحيط و قد يكون نسبة الى الموقع الجغرافي او العواطف. ينتج عنها مشاكل صحية جسيمة كالاخباط و الهلوسة و الغضب. العمل قيد الدراسة هي رواية رعب للكاتب الامريكي الشهير ستيفن كينغ. و كون الدراسة التحليلية او النقد التحليلي من اهم سمات الادب في العصر الحديث و المعاصر فان العزلة الناتجة عن الحالة النفسية ترتبط ارتباط وثيقا بها. الدراسة الحالية هي محاولة لالقاء النظر على تاثير العزلة على ردود افعال الانسان من خلال استخدام نظرية و افكار سيغموند فرويد في التحليل النفسي. في الرواية قيد الدراسة، كينغ و بشكل مبهر يوضح المشاكل و الصعوبات الاساسية للمجتمعات الحديثة في اطار من الرعب و التشويق مبينا كيف يأثر القلق و الادمان و الماضي المولم على صحة الانسان جسديا و روحيا مسببين له نهايات مظلمة.

Abstract

The term isolation can be defined as being cut off from the surrounding either due to location or emotions. It results in great health problems such as depression, detachment, hallucination, and wrath. The work under study is a 1977 horror novel by the iconic name in the world of horror genre, Stephen King. Being as one of the most significant features of the modern and postmodern era, isolation and psychoanalytic criticism hold a vital position in the world of literature. The current study is an attempt to reflect upon the detrimental effects of isolation on human reactions using Sigmund Freud's theory and ideas from psychoanalytic critique. Hence, under the light of Freudian psychoanalytic theory, the main focus of the paper will be on the unconsciousness of the characters fueled by isolation and its effect on their reactions in various situations. In "The Shining" Stephen King masterfully introduces us to the key difficulties of current contemporary societies in a gothic and horror framework elaborating how anxiety, addiction along with traumatized memories of an agonized past can destroy the man both physically and psychologically resulting in shadowy ends.

Key words: isolation, psychoanalytic criticism, unconsciousness

Introduction

The Shining, based on Edgar Allen Poe's *The Mask of Red Death* is widely regarded as king's masterpiece. The Overlook Hotel is Poe's prince Prospero's palace, and his assemblage of phantasms is played by the large number of shades who have occupied its various rooms and left their terrible essence behind. (Indick stated in Bloom, 2007, p.14). Freud's psychoanalytic criticism, first introduced to literary studies in the 1920s and 1930s, survives today, providing a stimulating approach to literary analysis that declares that we humans are complex yet somewhat understandable creatures who frequently fail to recognize the influence of the unconsciousness on both our motivations and our daily actions (Bressler, 1994, p. 95). Hence, psychoanalytic theory is a literary method that aims to explain the hows and whys of human actions. As a result, it can coexist with any other way of interpretation. It is more accurately described as an approach to literary criticism than as a specific school of criticism (Bressler, 1994, p. 89). According to Bressler, the theories and practice of Viennese neurologist and psychologist Sigmund Freud serve as the foundation for psychoanalytic criticism. While working with hysteric patients, Freud hypothesized that the source of their difficulties was psychological rather than physical (1994, p. 89). This can be seen in the protagonist of the work under study, Jack Torrance because of the repression of his childhood feelings due to continuous familial upheavals those feelings eventually surfaced when triggered by isolation and turned his life upside down. The metaphor for Freud's theory of mind is an iceberg floating in the sea, with only a few fragments of our ideas and feelings conscious and visible to us, while the great majority of our mental material is unconscious (Green, C. D. 2019 n.p.). Hence, most of our problems are due to our unresolved conflicts resulting in repressed feelings and emotions that hide in the depths of our consciousness. In the work under study those unresolved conflicts led to the catastrophic end of Jack Torrance, resulting in the destruction of the unity of his family. Social contact is a fundamental need for human beings for isolation may result in serious health issues. As one of the features of metropolitan life in the modern societies the term according to Cambridge dictionary can be defined as the condition of being separated from other people, towns, countries, etc. while solitude can be a positive thing since it may help to recharge an exhausted soul from the burden of life in a shadowy age isolation might be imposed on someone and this results in negative consequences. As for the work under study the Torrance's are both physically and spiritually isolated, the first one is due to the location of the Overlook, in the Rocky Mountains which becomes completely shut out from the world during winter. As for the second one there is a huge lack of communication between family members, that deepens with their arrival at the Hotel. Each one lives in his own ivory tower, tending to hide their conflicts rather than facing them. This results eventually in the destruction of family ties in the shadowy rooms and corridors of the Overlook.



Literature Review

Sigmund Freud developed psychoanalytic theory while treating his patients of mental disorders. It holds a significant position not only in psychology but also in literature. Hence, psychoanalytic critique is thought to be the best way to comprehend the inner worlds of the characters, their inner struggles and the way by which their unconscious mind affects their reactions in their daily life. Many studies have been conducted whether about the giant name in the world of horror genre, Stephen King, or about isolation since the term plays an important role in almost all of his works setting the events in action. It also is worth mentioning that the psychoanalytic theory of criticism has also been an essential field that researchers have presented their works and analysis about. Thurschwell (2001, p.1) states that nowadays, we live in the shadow of Freud's innovative and controversial views for it is due to Sigmund Freud's immense impact, the 20th and the 21st centuries have been dubbed the Freudian century. His psychoanalytic theory proposed new methods of comprehending love, hate, childhood, family relations, civilization, religion, sexuality, fantasy and all the competing emotions that comprise our daily life. She further explains that the unconscious for Freud can be defined in variety of ways, but it is primely the repository for instinctual drives and needs. In some ways the unconscious is, the mind's huge waste paper basket (2001, p.4). Freud's concept of fantasy, which involves an imaginary drama in which the subject who is fantasizing is usually the protagonist, became one of the cornerstones of psychoanalysis. It portrays the twisted fulfillment of a goal since consciousness cannot enable that wish to be fulfilled in reality or even in thinking (Thurschwell, 2001, p.23). Regarding the term isolation, Aiden (2016, p.4) notes in a survey of literature on isolation and loneliness that it has developed significantly over the previous 40 years to the point where there is a plethora of study on the causes and impact of isolation and loneliness. While isolation and loneliness are known to have an impact on health, they can also be viewed as important indicators for a variety of social and/or emotional problems that a person may be experiencing during a specific stage or transition in their lives (a point that the current study is shedding more light on). Many studies have been conducted regarding the famous American author Stephen King. According to Zarina who has discussed the peculiarity of fantastic works including Stephen King as an example among other names (2021, p.500-501), King is considered to be among the most famous of science fiction and horror in literature, and she explains that it is difficult to find a more popular, easy to read, well-known science fiction writer in America than Stephen King. Some commentators dismiss his abilities, referring to him as the creator of second terror novels. She goes on to say that King is quite adaptable, delighting his admirers with new things every year. His writings are distinguished by a deep study of heroes that allows the reader to perceive them as live individuals, complete with many psychological aspects. According to Ben P. Indick stated in (Bloom, 2007, p.5) that King is considered to be one of the most successful writers in the history of horror tale, who has built his works on a firm understanding of his predecessors' fiction. He also explores King's relationship with genre writers such as H.P. Lovecraft. He contends (p10, 2007) that the heroes of "The Shining" and Lovecraft's "The Shadow Over Innsmouth" are comparable. Each bears the seeds of his fate within him. It is the taint of the decadent subhuman worshippers of the fish-god Dagon for Lovecraft, and Torrance's connection with the demonic essence of the hotel for King. It is important to note that Stephen King's enormous success is due to his ability of forging his own style. Edgar Allan Poe had a significant influence on King, owing to the psychological honesty of his work which eschewed virtue and villainy, and the resulting burden of introspection that Poe imposed on his protagonists. With the exception of a fictional enemy such as Barlow, the vampire of Salem's Lot, King is not above creating villains to spice up the action; yet, there is a measure for such persons as Greg Stillson and Frank Dodd of the Dead Zone.... The psychic powers of Carrie, Jonney Smith from The Dead Zone, and Danny Torrance from The Shining are more of a curse for the protagonists, who must struggle to control the powers and accept that they will never be a magic carpet of protection (Indick, stated in Bloom, 2007, p.10-11). Hence, the current study is an attempt to add to an existing body of knowledge linking the term isolation in one of the most famous of Stephen King's horror novels The Shining with the reaction of human being and how it impacts it under the light of psychoanalytic critique.

Research Methodology

The method chosen to demonstrate isolation's impact on human reactions in King's *The Shining* is Sigmund Freud's psychoanalytical theory that reflects upon the conflict between the consciousness and the unconsciousness of human psyche which ultimately leads to do frenetic actions.

King and *The Shining* (Analysis)

According to Zarina (2021, p500-501) who has discussed the peculiarity of the fantastic works including Stephen King's as an example; King is regarded as one of the most prominent science fiction authors in the world of literature. She goes on to say that it's difficult to find a more popular, easy-to-read, well-known science fiction writer than Stephen King. Some commentators dismiss his abilities, referring to him as the creator of second terror novels. He adds that Stephen King is quite adaptable, delighting his admirers with new products every year. His writings are distinguished by a careful analysis of the heroes, so that the reader feels them as live persons, despite the fact that the books include many unpleasant psychological elements. Alegre (2001, n.p.) clarified that the appearance of a child in horror fiction for adults is regarded as a problematic characteristic of twentieth-century fiction. Many sacrifice children appear in the works of popular gothic novelists such as Stephen King, as seen in *The Shining*, *It*, *Firestarter*, and *Pet Semetary*. This depiction of children is part of King's continuous indictment of the American way of life. His fiction indicates a strong aversion to fatherhood. Alegre further explains, King's writing on the father-child bond is morally ambiguous because, while King may bring out the dark corners of American culture, he fails to discuss how American society might protect its own children from the horrors inflicted on them. The presence of the child in King's novels must be seen in context of his depiction of the dissolution of the American family (2001, n.p.). King depicts his ghosts and creatures in a realistic manner.... In terms of social and cultural issues, King, like many contemporary novelists, incorporates into his novel's references to TV shows, rock songs, jingles, movie sequences, and brand names that are so prevalent in the American mainstream environment. This is evident in his novel *The Shining*. For example, he used lines from Creedence Clearwater Revival's "Bad Moon Rising" to begin chapter twenty-two in the midst of the book, when everything began to go wrong (stated by Kent in Magistrale, 2006, pp. 20-24). King is regarded as one of the most successful horror writers in history. He has built his works on a solid understanding of his predecessors' fiction (Indick stated in Bloom, 2007, p.5). Indick goes on to explore King's relationship with genre writers such as H.P. Lovecraft, claiming that the heroes of *The Shining* and Lovecraft's *The Shadow Over Innsmouth* are comparable. Each carries the seeds of his fate within him. For Lovecraft, it's the taint of the decadent subhuman followers of the fish-god Dagon; for King, it's Torrance's tie to the hotel's malevolent soul. It is worth noting that Stephen King's enormous popularity is owing to his ability to forge his own style (2007, p. 10). The psychological honesty of Poe's writing, which disregarded meaningless categories of virtue and villainy, and the resultant burden of reflection that Poe imposed on his protagonists, influenced King. King, who is first and foremost a storyteller, is not above having villains to spice up the action; however, with the exception of a fantasy villain such as Barlow, the vampire of "Salem's Lot", there is a measure for such destructive individuals as Greg Stillson and Frank Dodd of "The Dead Zone".... Carrie's psychic powers. Thus, Johnny Smith (*The Dead Zone*) and Danny Torrance (*The Shining*) are used for deus ex Machina pyrotechnics. They are more of a curse for the protagonists, who must struggle to control and understand the powers. And that, these powers can never be a magic carpet of escape (Indick stated in Bloom, 2007, p. 10,11). Concerning King and his masterpiece *The Shining*, Kent (stated in Magistrale, 2006, p. 30,31) comments on an essay by Jeanne Campbell Roseman that is entitled "*Stephen King and the Tradition of American Naturalism in The Shining*" implies a connection between King and Jack London. Many commentators have remarked on King's debt to Hawthorne, particularly in terms of the need to confront the evil in our lives. He further says that there is a strong resemblance between works by authors like Poe, Jackson, and "The Shining". King alludes to the canonical and traditional making brief remarks about Horace Walpole, Samuel Johnson, and Boswell, and the books "Blue Beard and Treasure Island". King also alludes to poets like T.S. Eliot, for in *The Shining*, the room where "women come and go" sound like part of Prufrock's lament. We can also find references to Lewis Carroll's Alice in Wonderland. This can be seen with regard to Danny and his inability to understand the things he discovers through shining. In the scene where Jack forces his way into the bathroom because Danny won't respond or open the door in chapter sixteen of the book. Danny's explanation for his behavior is that "he saw Tony down the mirror... way deep down. And then I went through the mirror" (ch 16, p. 126). According to Kent, the novel contains many other references to Alice, white rabbit, Tweedledee and Tweedledum which seems to be an important element in King's concept of the inexplicable reality Danny encounters at the Overlook Hotel.

Roberts (stated in Hoppenstand and Browne, 1987, p.31,32) explains that because King is the product of his own experiences and cultural inheritances, he has changed the world of popular literature, teaching observers, consumers, and critics alike a thing or two about ourselves as people and as members of a broader world culture. He reflects what we are all about. King is the world's most commercially successful author.

Stephen King came about as a "brand name" largely because the culture in which he emerged, created, produced and nurtured him. His tales stem from a heritage of horror. In the mid-19th century there was Edgar Allan Poe, in the early 20th century Howard Philip Lovecraft; and in the waning years of the 20th century Stephen King. Stephen King's novels and short stories demonstrate a variety of historical traditions and time-tested themes that have shown themselves in modern forms. *Cujo* (1981) and *Cycle of the Werewolf* (1983) are grim fantasies that rehash the classic werewolf narrative. *Pet Semetary* (1984) is one of his most terrifying stories because the fear extends beyond human mortality, dealing with the mysteries of life beyond death (Roberts stated in Hoppenstand and Browne, 1987, p. 34,35). Gallagher (quoted in Hoppenstand and Browne, 1987, p.37) claims that without doubt, Stephen King is the one popular novelist whose writings and reputation have undergone a horrifying skyrocketed meteoric rise. Ibrahim (n,d, p, 595) says that investigations have revealed a connection between King and Walpole, both of whom believe in the potential of horror to arouse and sustain interest. They both use supernatural and paranormal power for amusement. The haunted castle in the shape of a hotel with a dreadful reputation serves as the scene for Stephen King's masterpiece *The Shining*. Evil originates as a result of wrong decisions or misjudgments, and the Torrance's nomadic life previous to relocating to the hotel may have contributed to this. Psychologically, King delves into the complexities of the human mind. In *The Shining* he employs ambiguity to play with the concept of the supernatural. Having a history of numerous deaths and unusual events, The Overlook Hotel takes the role of a haunted house in the novel under study. Obscurity is the core stone of King's "The Shining" in its seemingly inanimate nature. For the Hotel to continue in service, a caretaker is employed every winter. Jack Torrance wishes to create a chance for himself to leave away from his old failed life. The background of the Torrance family makes them the ideal prey for the malicious Hotel. Because to Danny's psychic ability the hotel seems to live and does all it can to win him over. As the narrative unfolds, The Hotel causes a steady degradation of Jack's identity. The Overlook's past will eventually be expanded by another tragic story that will never end. As a result, the only option to end this is to destroy the hotel (Ibrahim, n.d, p.596-597). Below are some excerpts from the novel that will shed light on isolations' impact on human reactions and the negative consequences it results in. As stated in the introduction of the novel, even the most malignant ghost is a lonely thing, left out in the dark, desperate to be heard. The words prepare the readers' minds to the psychological conflicts that will be uncovered within the pages of the novel, fueled by isolation for even ghosts are desperate to be heard. It is Jack's unresolved conflicts that gave rise to his inner demons and made him the perfect pray for the Hotel. According to Bressler (1913, p.91) Freud says that in dreams, the unconscious reveals its suppressed wishes, fears, and desires, which can manifest as "displacement". This can be clearly seen in chapter twelve of the novel as Ulman was showing them the Overlook, and they all stepped into the elevator together. Danny felt uneasy and Jack, ironically compared the elevator to the Titanic, while Wendy remembered a vision that she had:

"Wendy had a vision of the four of them being trapped between floors like flies in a bottle and found in the spring...with little bits and pieces gone...like the Donner Party" (King, 2011, p.199). According to Freud's words, Wendy, due to her unstable relationship with Jack that had been weakened by multiple reasons which started with his breaking of Danny's arm, her worries and her spiritual isolation had taken the shape of a vision which is presented by King in a horror framework. The Donner Party that she imagines again suggests the negative consequences of isolation which is seen through her character as she lets herself into the world of visions, their isolation in the elevator give rise to her hidden fears. Isolation, whether physical or spiritual leads to detachment and anxiety, which their consequences will be seen through human reactions. As stated in De Mijolla (2005, p. 99) the term anxiety can be defined as unpleasant affect in which the individual experiences a feeling of danger whose cause is unconscious. In his communication with Willhelm Fliess at the commencement of his psychoanalytic study, Freud had already begun to address the topic of anxiety. He established two successive anxiety theories. The absence of instinctive gratification plays a critical part in both of them. The ego creates fear as a signal, according to Freud's second hypothesis. With regard to the work under study, Danny's character and reactions are to be examined under the light of what has been explained. Danny Torrance was already anxious about moving to the Overlook, a feeling that was evoked by his imaginary friend Tony which led to an unconscious uneasiness but seeing that his father needed the job

he kept quiet. The absence of this instinctual satisfaction resulted in different reactions from Danny and all those reactions were highly motivated by isolation represented by the Overlook. He started seeing ghosts, imagining things coming to life and his dreams turned to dark nightmares that resulted in turn in detachment and deep internal conflicts. The below excerpt is from chapter sixteen of the novel. Danny in one of his nightmares sees symbols that he can't easily decipher. King, in a cinematic view, and though a horror framework shows the negative impacts of unsatisfied instincts and the anxiety that were fueled by the isolation of the hotel and their deep psychological impact leading to a traumatic life. Consider: *"Boom...boom...boom- He fled the heavy crashing, echoing sounds through twisting mazelike corridors, his bear feet whispering over a deep pile jungle of blue and black. Each time he heard the roque mallet smash into the wall somewhere behind him he wanted to scream aloud. But he mustn't. He mustn't. A scream would give him away and then (then REDRUM)"* (King, 2011, p. 142). Hence, unsatisfied instinctual desires, triggered by isolation led to anxiety, detachment, creating a disturbed environment for the character and resulting in dark nightmares. The words (boom, crashing, heavy echo, and a mazelike corridor create a dark image. Danny, is restless, and terrified. The Jungle may come to symbolize the Overlook as its spirits hunt down the Torrances, or the idea of cannibalism that had been mentioned by Wendy. Redrum, and roque mallet symbolize violence, Jack's anger, and inner demons. Thus, it can be concluded that Danny who was already anxious about moving to the Hotel for his "ego" warned him yet, his neglects of his instincts powered by isolation resulted in his going into trances, seeing nightmares that may foreshadow the upcoming events. His escape from facing his anxieties resulted in his complete detachment from his surroundings, weakening his spirit that was roaming in dark imaginary worlds. With the progress of the events in the novel, Jack Torrance dives deeper into the dark history of the hotel after finding the Scrapbook in the basement, totally isolated from the outside world, he starts acting abnormally, being aggressive and desiring to drink. This can be seen in chapter eighteen of the novel.

"His face was preoccupied, his eyes distant. He wiped his mouth constantly with his hand as he turned the pages" (King, 2011, p.173). Being busy with the dark history of the Hotel, he is revisited by his painful memories from his past, this deepens his inner conflicts. After his conversation with Mr. Ulman regarding the scrapbook, the latter, and in a commanding tone asks him to leave the hotel, Jack's reaction makes his inner conflict crystal clear.

"Its not your hotel! Jack screamed, and slammed the receiver into its cradle" (King, 2011, p.199), here, in chapter twenty, as he is left alone with his thoughts, he desires a drink. *"He opened his eyes and wiped his mouth with his handkerchief, he wanted a drink. Hell, he needed one"* (2011, p.200). Isolation gives rise to his dark side as it is stated above, the word "needed" explains his dire need for the drink, a desire that has long been slept in his unconsciousness! As an agonized man suffering from a restless past, Jack's inner conflicts, provoked by isolation evoke his inner demons. Danny starts to think that his father is acting weirdly, and remembers Tony's words: *"This inhuman place makes human monsters"* (King, 2011, p.216). Analyzing Danny's thoughts with regard to Jack, fueled by isolation, and taking into account Jack's reactions, sinking deeper into the Overlook, he becomes more detached from the surrounding, acting weirdly, and sometimes violently, hallucinating and having long conversations with the ghosts of the Overlook who tell his to annihilate his family in order to be part of the Hotel. The conflict between his id and ego rises levels high that his uneasiness will be felt even from his sleep as stated in chapter twenty-six: *"His sleep was light, and uneasy, populated by dreams that seemed too vivid to be mere dreams"* (King, 2011, p. 243). His reactions are psychologically presented in the form of uneasy sleeping hours and shadowy dreams. As the events of the novel progresses with the heavy snowing the sense of isolation is deepened, and shadow lays its hands on the Overlook. Jack starts acting incoherently, mixing reality and imagination this in turn affects his relationship with his family as the following lines from the chapter twenty -seven of the novel elaborate: *"She was frightened even more by the sound of him than had been by his silence"* (King, 2011, p. 257). The more time passes the darker their life gets. Wendy and Danny come to the realization that the hotel with its army of ghosts wants to devour them as Danny explains to his mother in chapter twenty-nine that the dark forces are planting the idea of being part of the hotel in Jack's mind. King presents the events in a gothic; horror framework and the impact of their isolation can clearly be seen in their reactions as they start to think of escaping the place. On the other hand, as Jack descends deeper into the shadowy Overlook, he starts to believe that the hotel wants him. As stated in De Mijolla (2005, p.158), belief is the state of believing something to be true or likely, giving credence to a person or concept. As for Jack, it is the latent urge to be in power, which is awakened by solitude, that has given rise to this conviction in him; he believes that the Overlook wants him

and that his family is standing in his way. Freud addressed the issue of believing explicitly in a note that accompanied a letter to Wilhelm Fliess in 1897. He sees it as a phenomenon exclusive to the ego system. So, when Jack perceives his family as a threat, he considers transferring them away. The isolation deepens their conflicts, leading to a complete sense of detachment. Jack becomes paranoid with the idea of being part of the hotel which results in his thinking of letting the boiler explode. The isolation and detachment give rise to his childhood memories, how he lost his job as a teacher which clarify his complete collapse, as the following lines from chapter thirty-nine may elaborate: *"He stepped away from the boiler, breathing hard, trembling. He looked at his hands and saw that blisters were already rising on his palms. Hell with the blisters he thought and laughed...he had failed as a teacher, a writer, a husband and a father. He had even failed as a drunk. But you couldn't do much better in the old failure category than to blow up the building you were supposed to be taking care of"* (King, 2011, p. 365). As explained in Magistrale (1988, p. 21) King and writers in the American romance tradition share a key theme which is the revelation of evil. The characters created by these authors are a complicated combination of good and evil, and their biggest sin is that they fail to accept the bad in themselves, resulting in violence that destroys the focal character and those around him. As explained previously the continuous struggle between good and evil, consciousness and unconsciousness results in anxiety and detachment. As the events progress more in the text the Overlook and its ghosts tighten their fists around the Torrance's creating a complete isolation, which leads Jack to believe that in order to be part of the Overlook, he should murder his family. In chapter fifty there is confrontation between Jack and Wendy: *"She felt watched. She whirls around and stared at the night-blackened window, a hideous white face with a circle of darkness for eyes was gibbering in at her, the face of a monstrous lunatic that had been hiding in these groaning walls all along. It was only a pattern of frost on the outside of the glass"* (King, 2011, p. 437). As the level of isolation deepens, Jack descends into darkness while Wendy and Danny fight for survival. In the above sample Wendy's reaction are semiotically presented in a dark framework. At the last line she realizes that it was in her head. She represents goodness while Jack represents evil and darkness. Their struggle continuous, highly horror and fearful images are being presented by King as can be seen in another sample from chapter fifty:

"All the lights in the ballroom went on, there was a huge shrieking flourish of brass. Wendy screamed aloud; the sound of her cry insignificant against the blare issuing from those brazen lungs. Unmask the cry echoed. Unmask! Unmask! Then they faded as if down a long corridor of time leaning her alone again. She turned and he was coming for her. It was Jack and yet not Jack. His eyes were lit with a vacant murderous glow; his familiar mouth now wore a quivering joyless grin" (King, 2011, p. 440-441). The first sentence creates fear, as if a catastrophe will happen. The word (unmask) may refer to the monster that lurks in Jack's character, denotes that it is time that his inner demons rise to the surface, the way he is described by Wendy shows that he has already been turned to a monster! The last sentence reflects his psychological disturbance as the struggle between his id and ego explodes. This may lead us to recall Tony's words to Danny as he said this inhuman place makes human monsters! On the other hand, Wendy despite the horror she lives, proves to be a brave mother and doesn't subdue to the evil voices and images she encounters as a result of their complete isolation in the Overlook Jack with his unresolved conflicts and repressed feelings of an agonized past, surrounded by a complete isolation is victimized by the Overlook. He turns on his own family! In chapter fifty-five he encounters his son Danny, trying to finish him as can be seen from the following lines: *"You are a mask, Danny said. Just a face. The only reason the hotel needs you is that you aren't as dead as the others. But when it's done with you won't be anything at all. You don't scare me"* (King, 2011, p.474). Danny's reactions as can be seen from the way he addresses his haunted father is of someone adult, he acts bravely as he faces his father who is trying to diminish him. He overcomes his fears unlike Jack and survives. Eventually, as Jack realizes that he can't overcome the evil forces that haunt him, part of his sanity and fatherly feelings remain there in the ashes of his devoured soul and asks Danny to escape as can be seen from the below lines from chapter fifty-five: *"The face in front of him changed. It was hard to say how; there was no melting of mearing of the features. The body trembled slightly, and then the bloody hands opened like broken claws. The mallet fell from them...but suddenly his daddy was there, looking at him in mortal agony, and a sorrow so great that Danny's heart flamed within his chest...doc Jack Torrance said. Run away quick and remember how much I love you"* (King, 2011, p.475). At the end Jack wins a battle in a long-lost war! Despite his terrible end he manages to save his son.

Conclusion

The Shining is a 1977 horror novel by the iconic name in the world of literature and the master of modern horror stories "Stephen King". As one of the main features of modern and postmodern literature, isolation and psychoanalytic criticism maintain an essential position in the world of literature. Isolation puts the plot of the novel into motion, it stresses detachment from the surrounding often involuntarily, it is defined as the condition of being separated from people, towns, and countries and in the work under light it covers all of these. Psychoanalytic criticism was developed by Sigmund Freud in the 1890s as he was working on his patients that had issues like hysteria, and neurosis and concluded that it is due to the continuous conflict between the id, ego, and the super ego. Hence the work under study examined King's master piece of gothic and horror through showing the impact of isolation on human reactions with the application of psychoanalytic literary theory. It is essential to mention that isolation in *The Shining* can be viewed and analyzed from two different points. Jack's isolation which provokes his traumatized past, and the Torrances' isolation in the Overlook. Each lived in his own ivory tower and got devoured by his/her inner unresolved conflicts. It can be concluded that isolation shapes and highly influences characters' psyche, thus resulting in different reactions towards each other, degrading and deteriorating them until their inner monsters rise up causing horror and mayhem. It's negative impact results in weakening and eventually destroying the unity of family. It feeds on human weaknesses and insane desires. As for Jack, it can be said that it was his pursuit of the prohibited power that led to his alienation, then his conversion to a beast, keeping in mind his traumatized unstable past. The researcher recommends the application of the psychoanalytic literary theory on King's *Doctor Sleep*, a 2013 sequel to *The Shining*, or any other novel by King since most of his works deal with the psychology of the human being, anxieties of modern societies and familial issues of the modern era.

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