



**A View of Contemporary Gothicism in Stephen
King's The Shining**

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Edward Stephen King (born September 21, 1947) is a contemporary horror, supernatural fiction, mystery, science fiction, and fantasy author from the United States. His books have sold over 350 million copies worldwide. Many have been made into feature films, miniseries, television shows, and comic books. King has written 54 novels, seven of which were published under the pen name Richard Bachman, as well as six nonfiction books. He's also the author of nearly 200 short stories. The majority of these have been assembled into book collections.

This paper emphasizes the history and development of the gothic genre into Stephen King's contemporary gothic. Along with its mysteries, the design of the haunted house is the secrets of the mind of the protagonist and the abnormal psyche. Throughout this whole novel, The Gothic main character battles his inner demons-his alcohol abuse, his tempers, and the memory of the violent, alcoholic father and the classic Gothic heroine, but King turns her into a contemporary gothic heroine, who slowly evolves into a mature woman capable of fighting for her sustainability. The terror in the novel is not the beasts inside the hotel, but the beasts that can bring people to bear on the right influence of the environment.

Keywords: Gothic genre, supernatural fiction, Suspense, Fear, Macabre

Introduction

Gothic literature is a style that incorporates fantasy, suspense, and the paranormal. The root of Gothic is related to Horace Walpole and his book *The Origin of Otranto* in 1764. Walpole created the conditions for all upcoming Gothic novels. Stephen King is often seen as the heir to Walpole and his career. He redesigned the style and produced a modern version of Gothic. In his novel *The Shining*, King contains a variety of Gothic elements and this paper aims to examine them individually. Every chapter of the paper includes the supernatural element as a key feature of the Gothic. Furthermore, the haunted house theme, the ancient prediction, the Gothic hero, the Gothic heroine, the mysterious power/prophecies, and the Gothic double as Gothic elements are all explored in depth using secondary sources combined with personal knowledge. Both the novel and the paper concentrate more on the nature of characters and their method of reasoning than on the real sufferings which they face. The purpose of this study is to examine Stephen King's use of Gothic features such as the haunted house, the prediction, the Gothic villain, the Gothic heroine, the duality or the two faces character and the paranormal in his novel *The Shining*, with each aspect having a critical effect on the creation and development of each main figure.

The root of Gothic Literature

It is difficult to accurately establish the root of the literary genre. Nevertheless, in the case of Gothic fiction, it is clear that the first true Gothic novel is the *Castle of Otranto* by Horace Walpole (1764) with the subtitle *A Gothic Tale*. "To bring the concept from an architectural realm to that of literature."¹ Walpole's novel includes many of the characteristics that characterize the gothic heart. For instance, "The medieval architectural and historical sense, the overthrown rightful heir and the mystical and spectacular machinery."²

Walpole's most significant piece for the Gothic drama is "The change to a sensational theatre of dramatic strategies-a straightforward appeal for the body (as if somebody tries to jump out to frighten the audience with a play persona)" That is a cornerstone to gothic drama flourishing.³

However according to Strengell, in some cases, the word Gothic can be used in the literary sense. The first form is the traditional Gothic pattern, which includes novels from the duration between the 1760s and the 1820s to which Walpole belongs and tends to focus on novels. "Fearful, medieval environments, an uncertain memory, the use of the paranormal, the involvement of traditional characters and the attempt to implement and improve literary suspense techniques."⁴ While the second is a "kind of American contemporary literature" concerned with "psychic horror and worlds of the mind with little or no reference to an objective reality."⁵ The third relates to the horror genre itself, and much of its characteristics are taken from the Gothic primary literature. According to that, the fiction of Stephen King "can also be used for both second and third interpretations of the Gothic" And it seems like much of the contemporary horror fiction stories of the 20th century are based on conventional Gothic literature.⁶

Gothic Literature according to Stephen King

Studies have shown a link between the literary works of Walpole and King: "Both of them believe in the power of terror to provoke interest and maintain it, (...) both use the paranormal and supernatural power for entertainment, (...) both are prone to exaggerate and present overabundance, (...) and lastly, introduce themselves to self-parody and satire."⁷

King has taken back the haunted castle theme of *The Shining*, which now takes the form of a hotel with such a horrific reputation as to become a setting or a location for a domestic catastrophe. Any literary text modifies and adapts the type, but King did so in greater detail than others. He "An assimilation of Gothic characteristics such as state of mind, beasts and, to a certain extent, the plot into his horror fiction, creating contemporary Gothic novels."⁸

Evil mostly emerges as a result of bad decisions and misjudgments. In that perspective, Marginalie believes that the tacit issue is "The assumption that what causes the person to choose evil is the influence of a personal tragic flaw."⁹

The nature of supernatural phenomena in the novel is highly present; however, in a human being's behavior and actions, the key motivation for anxiety and nervous anticipation is found. King goes into the complexity of the human mind, such that the reader is interested in much of the character's thought processes and their development or regression. In his novel, King uses ambiguity when flirting with the concept of the supernatural as a characteristic of the Gothic novel. The reader will not find out until more than half of the novel is finished if the Overlooked is possessed or whether all this is occurring in Jack's head. Finally King "Clearly intends for the supernatural reasoning at the end of the novel."¹⁰

In *The Shining* Stephen King, his Gothic apparatus slowly starts, "Starting with simple wasps which refuse to die and end climactically with the unmasking of the whole hotel."¹¹ King does not give an introduction to some event till the reader can accept it without condition. Before the first major incidence, there is an even larger build-up of extremely realistic conditions before it, so the reader accepts it fully, no matter how unbelievable it may be. The hotel's "director" slowly reveals itself, first through the wasp's nest, and then into the topiary and several other events, and eventually-a climax at the masquerade party.¹²

The Overview of a Haunted Hotel

Having a history of numerous deaths and unusual events, the Overlooking Hotel takes on the role of a haunted house in the Gothic novel *The Shining*. Its various rooms, doors and passageways, along with its complexities, reflect the secrets of the subconscious of the protagonist and the psyche beyond logical control. "More essential than the physical appearance of the Gothic castle is the sense of tyranny, hopeless and powerlessness of the characters, exploited by powers they cannot understand."¹³ The obscurity becomes the cornerstone of King's book, and in its seemingly inanimate nature, it can be interpreted as just another character in the novel, maybe even the central character. The animation of the hotel finally corresponds to the impact of all the aforementioned ghost stories and haunted houses, to the point that the narrative of the Overlook Hotel has become "the greatest psychological thriller set in the ultimate haunted house."¹⁴

For the hotel to continue in service, a caretaker is employed every winter to operate it until it is re-opened in the spring. Jack Torrance wishes to create a chance for himself to leave away from his failed old life and create a new future for himself and his family. The background of the Torrance family, though, leads them everywhere they go and makes them the ideal prey for a malicious hotel. Because of Danny's psychic ability, the hotel seems to live and does all it can to win him over. This produces life-threatening scenarios for the toddler: "It seems plain that the strength of the hotel lies also in its determination to harm most of those who most effectively interpret its true nature."¹⁵ As soon as Jack reaches the Overview, "the manager of the hotel steadily causes a gradual deterioration of Jack's identity," which he cannot resist?¹⁶

He begins to lose his control of reality and proceeds to separate himself from the rest of his family, which has always been the purpose of the hotel. The whole tale and "personality" of the hotel are founded on a phrase that has been repeated many times in the novel: "This horrific place makes the human demons." This declaration is a foreshadowing of the monster Jack Torrance that would come under the control of the hotel, which works on the demons that already live in Jack, but are still in existence for the time being.¹⁷ As far as the exterior of the hotel is concerned, the topiary performs a vital role in the production of the story. The topiary, or series of hedge creatures, can also be used as a foreshadowing of the mental status that Jack is eventually experiencing. Both Jack and Danny have been revealed that topiary animals

can travel and therefore put the characters in danger much like the rest of the hotel. Towards the end of the story, apart from a transformation of personality, a change in the physical appearance often occurs as Jack transforms into an unidentifiable horrific character: "He was now on his hands and knees, his fur hanging in his eyes, like a huge creature. A massive dog ... or a lion."¹⁸

Jack has become an animal, much like others in the topiary, showing his full connection with the hotel – Jack is almost part of the Overview. "Built at the turn of the 20th century and haunted by controversies and financial difficulties since then, the resort hotel has remained tied to its history by repeating the same events night after night."¹⁹

By recurring the incidents on an ongoing basis, the hotel will finally locate another survivor, and by doing so, the past of the Overlooked will be expanded by another tragic tale that will repeat itself without end. Therefore, the only way to escape the harrowing story of the hotel is to ruin it, which is finally accomplished by Danny, Wendy and, presumably, Jack himself. The paradox of the novel is that "just as the founders of Overlook, in essence, became the property of overlook, the hotel ultimately became Jack Torrance's caretaker, reflecting a composite of his deepest desires and attempting to subvert his tenuous family connections."²⁰

The Ancient prophecy

In conventional Gothic fiction, the prophecy relates specifically to the characters and is typically vague and ambiguous. In King's contemporary Gothic, nevertheless, the prophecy is conveyed through a scrapbook containing the background of the hotel, making Jack increasingly conscious of his position as its keeper. The purpose of the scrapbook is to establish a link between the present and the past: "This temporal association tends to cloud the mind of the central character, placing him in a place where it becomes increasingly difficult to differentiate his plane of existence from that of the scrapbook."²¹

Jack will inevitably be unable to differentiate between his existence and the reality of the hotel and is thus entangled in the puzzle game that Overlook is playing with him. The scrapbook was shown to Jack at the beginning of the winter, which was the exact intention of the hotel – to wait until the paths were blocked so that the Torrance's could not flee. The scrapbook, evidently unimportant, plays a major role in the novel since it is "the first proof of the hotel's willingness to entrap Jack, and indeed of Jack's vulnerability to becoming seduced."²²

Hence more Jack is amused with the tale that the scrapbook reveals, the more his connection with the Overlook deepens. At no point does Jack assume that the hotel has a devious strategy by supplying him with a scrapbook. As far as he learns, the scrapbook is a chance for him to write a book. The reader, nevertheless, is aware of the seduction being made by the hotel, which leads to further suspense of the events, and with that, the scrapbook has played a significant part. Jack is immersed in the history of the scrapbook to the point that, when staring at the picture of the decayed Overlook in the 1950s, the "tugged at Jack's heart" and at that moment "understood the breadth of his duty to the Overlook. It was more like being responsible for history."²³ That was the moment when the hotel determined that Jack was capable of his mission and his prophecy, and he was able to see the tragic past of the Overlook and, in a form, his future.²⁴ Later on, Wendy's reading of the scrapbook illustrates his swift separation from his family. As soon as he heard his name called from the top of the stairs, he began to behave strangely, and he "started, almost ashamed, as if he had been drinking secretly, and she would smell the stench on him."²⁵

The distinction between scrapbook and alcoholism is important to emphasize since "both activities are performed in secret, both generate high levels of enthusiasm and remorse in Jack, both persistent patterns of aggressive and damaging behavior, and both purposely exclude Wendy".⁽²⁶⁾ Throughout the novel, Jack gradually displays all the signs of addiction except, of course, the drinking itself. The purpose for this is because he has no use of alcohol because he has his latest problem – his scrapbook, therefore, "he has already entered the ranks of the ghosts of the hotel, although he does not yet know it, making the Overlook (...) his psychological house."²⁷ Jack can play every part in protecting his secret, even the disrespect of his wife by falsifying sexual excitement, to prevent her from revealing the scrapbook:

He slipped a hand over her taut, jeans-clad bottom with counterfeit lechery (...) As they went through the arch, he threw one glance back at the box where the scrapbook was hidden. With the light out it was only a shadow. He was relieved he had gotten Wendy away. His lust became less acted, more natural, as they ascended the stairs.²⁸

By announcing the loyalty of the former owners and caretakers of the Overlook, Jack's "management" wishes to encourage the same commitment. When history repeats itself, Jack is gradually able to risk anything for the sake of the hotel, as the other men have done. Eventually, moreover, the prophecy is not fulfilled, like the hotel, along with the scrapbook and its past, burns to the floor and its mysterious story is eventually brought to an end.²⁹

Jack Torrance, the hero and the villain

The hero of Gothic literature is typically often a villain. The pursuit for prohibited power leads the hero to his alienation from the others and to his conversion into a beast, and ultimately to his death and destruction. Stephen King leads us to the life of Jack Torrance, who fits well with the definition of a Gothic villain because "both engage our deepest sympathy and terrorize us in his steady descent into madness and tragic death."³⁰

The Gothic hero makes intentional decisions that lead to his self-destruction. King explains the dilemma of the Torrances "by indicating that the choice Jack has to undertake shows independent will, that he has to articulate what is incorrect at the hotel and leave it or to surrender to evil."³¹

Several of King's protagonists are created by the intervention of outside forces which are manipulating the already existing vulnerabilities of the character. One of the best examples of this is Jack, a writer who works as a caretaker of the Overlook hotel. Jack fights his problems in the novel—his addiction, his temper, and the memory of his violent, alcoholic father. Slowly, the hotel transforms Jack from the protagonist of the novel to his villain by increasing his monsters, which had been somewhat concealed until he became the guardian. The narrative begins with a description of the interview as a caretaker. From the beginning, Jack has taken a defensive position against Mr. Ullman, even though he is the one who decides whether or not to give Jack work. After being discharged from his teaching job, his abuse of his family, his problem with alcoholism, and the total failure of his life so far all that Jack had left was his pride. However, "pride is identical to sin in the Gothic world and ultimately leads to catastrophe. Like a true Gothic protagonist, Jack, full of pride, directs himself to his own downfall."³²

Like the hotel, history tends to repeat itself in the life of the Torrances. "The history of the Overlook is so perfectly circular that Jack is almost separate from his own father."³³ In the novel's retrospect, the reader will learn about Jack's life, which was "overshadowed by his father's drunken violence, including his spouse and child abuse"³⁴

Despite his father's temperament, little Jack had always waited eagerly for his father every day and he loved him even though no one else did. In cases of child abuse, Jack's mother shares the stories of his father.

The similarity is evident when compared to the life of the adult Jack being a committed caretaker and part of the hotel itself. Still, at the highest of his monstrous consciousness, we can see a bit of humanity left in him: "At the last minute, the roaring beast that has overwhelmed Danny Torrance's beloved father, the sound of Jack Torrance, Danny's still beloved father, speaks the out-the voice of the Overlook, and the voice of Grady and the sound of Jack's father and the voice of liquor and his harmful father. He succeeds to save his son from a horrible end, but not himself from the summons of the Overlook."³⁵

Wendy Torrance as a Gothic Heroine

As with all the other elements of the Gothic, King gives a modern interpretation of the Gothic heroine depicted in Wendy Torrance, a caring mother and a faithful wife who "has been raised in the shadow of her ravenous mother."³⁶ The book was trying to temper, and all those needed for the Gothic heroine to get into a trap and give in to the male domination."³⁷As tradition dictates, she is "blond, gorgeous, and trapped in the mazelike bowels of a gothic palace," has childlike features and loves her husband and shows loyalty to him.³⁸

She has many excuses for leaving her husband, such as the wrist incident of her child and the repeated outbursts of indignation, and she still does not abandon him and "uncompromisingly but hesitantly follows her husband to the Overlook."³⁹ As Wendy's Gothic counterparts, she too had a weakness for her husband's desires, as if she were saying, "If that's what your dad wants, that's what I want," a statement thought by numerous Gothic heroines before her.⁴⁰

The purpose she's staying in an almost loveless marriage is her sense of responsibility. She's always feeling bad about her parents' divorce, but also, Jack was very encouraging of her relationship with her mother, and he was the one who made her understand that she's better off than her. Despite her problems with Jack, he was there for her when she had trouble, and she felt it was necessary to repay the favor and not to give up Jack during his time of need. Even though she decides to leave him after his violent altercation, she still rethinks after Jack's unexpected, improved conduct. Her impulsiveness almost cost her child his life. While she is conscious of his shortcomings, she "does not know about Jack's erratic conduct, his inability to compose, and even his growing suspicion that he is drunk again. So, in a way, she's just guilty of her fate."⁴¹

Nevertheless, Wendy cannot be described as a traditional Gothic heroine, since "she gradually evolves from an independent girl to a mature woman."⁴² While she was initially one of the guilty parties for the miseries in the hotel, she ultimately struggled not only for her survival, but for the survival of her child, and she ended up victoriously. Despite her fate, which was determined from the starting, with her being the Gothic heroine, she shows the reader that "falling victim to evil is not the only reasonable solution to evil."⁴³

And although she starts as a rebellious and powerless caring mother, it is her mother hood that helps her to battle the difficulties that slow her down on her path to salvation. She has no one else to support her as the only person she should be able to depend on is the person who is trying to hurt both her and her son. Although Jack gradually connects himself with the Overlook and his obsession develops, Wendy "rejects actively the domination of the hotel."⁴⁴ After all, is over and Wendy and Danny are finally safe, Dick Halloran expresses his thoughts on Wendy:

*She seemed to be older, and some of the glee had faded from her expression. As she sat reading her novel, Halloran noticed a grave kind of beauty in her that he hadn't noticed when he first met her nine months ago. She was also just a teenager at the time. She was now a woman, a human who had been pulled to the moon's dark side and returned able to put the pieces together.*⁴⁵

The Shining and Danny Torrance

The most significant aspect of the Gothic novel is the intensity and show of terror, confusion, horror and sinister, which are mostly carried out by the supernatural and magnificent elements. King has achieved this aspect of the novel primarily through the character of Danny Torrance, a five-year-old boy who can shine; in those other words, he can read minds, see the future, and interact telepathically with others who shine. King uses Danny's ability to predict the future to hold the reader in suspense of forthcoming events that inspire and intensify horror and morbid. Danny's capacity to shine determines his fate and, "according to that, he receives intimations of his coming ordeal even before he reaches the Overlook."⁴⁶

He doesn't quite comprehend his visions, but he feels the maliciousness of their intent, and he's hesitant to go to the hotel from the outset. Danny can be seen more as an observer than as a story member. Most of the time, nothing is said about the happenings around him. While he can read the mind and "glow the future," he cannot comprehend it, and even when he understands it, he cannot act on it.⁴⁷ He does, nevertheless, call Dick Halloran to rescue by their common ability to shine at the end, and that's the only time Danny stands up and does anything to alter the direction of the storyline.⁴⁸

In addition, Danny's involvement at the Overlook is the key reason why the hotel is unexpectedly more alive than ever: it needs its ability to increase. With this in mind, Danny is allowed to grow up faster than he wanted. He is forced to confront the darkness hiding in the Overlook, and "these temptations are putting him in trouble and helping him to identify with his father's demons – possibly the most harmful test of his journey."⁴⁹ Subsequently, when Jack tells him to run after wanting to murder him, he's the only one who can meet his real father from inside the beast that the hotel has transformed him into. With the knowledge of all the misadventures that surround him, Danny's adulthood unexpectedly comes:

Danny was standing without moving. There was no area where the Overlook could pass. Unexpectedly, fully, quickly and easily, he remembered it. For the first time in his life, he had an adult thinking and an adult sensation, the nature of his experience in this bad place-a sad distillation: (Mum and Dad can't support me, and I'm all alone.)⁵⁰ Danny grew up in a story, but his parents also had a son of five years, whose viewpoint was not equal to that of adulthood. Furthermore, his illusions of the grim future are not treated seriously and he is stuck against his will from the Overlook. Along with that, the reader is also compassionate to him because of all the incidents that inevitably lead his family to insanity. Danny's fears

are gradually replaced by universal fears with which the reader can identify: "the fear of the father, of the uncertain, and particularly of the misshapen hideous freak that, since Jekyll and Hyde, exists in each person's most terrifying doppelganger."⁵¹

The whole novel is a movement between the past, the present and the future. As has been said, the past and the present are linked through the scrapbook, which depicts the events of the past that are circularly repeated. Danny, on the other hand, is a connection between the present and the future. His shining helps him to precipitate the events that are yet to happen, and that prevents him from being trapped in the loop of time that awaits him when he becomes part of the hotel.

In the novel, the shine's magic powers create a strong bond that is stronger than anything else. Danny and Dick Halloran are enticed to each other because they "share this rare talent."⁵²

Danny's shining originally made him feel lonely and isolated, so with Halloran's presence, he successfully made a friend who comprehends. Halloran is the one who gave Danny a name for his ability in the first place, as well as the one who pointed him in the correct direction in terms of its application. He discovers "just how much his capacities could harm or assist him in the coming awful experience with the modern dragon, a hotel that feeds ravenously" of all the hotel's miseries.⁵³

Halloran teaches him how to "turn off his own psychological 'battery' for moments at a time, just long enough to avoid the monsters in his route."⁵⁴ His gift (or curse) is what ultimately saves both Danny and Wendy when Danny keeps calling Halloran psychically, and because their relationship is so powerful, Halloran threatens his own life to save theirs.⁵⁵

The Duality of Gothicism

The Duality of Gothicism is within a character, usually referring to the battle between good and evil. It is usually manifested in the person's mind, but it can also be manifested physically. Despite its absence in *The Shining*, The Duality of Gothicism is very much visible throughout the novel. The duality of Jack's personality is visible from the start, even if only in hindsight, through memories and recollections. The reader is fully informed about the situation regarding Jack's conduct long before the plot begins, and thus becomes immersed in the story almost instantaneously. The hotel sees this as an opportunity to deceive Jack because of his history of alcohol abuse and, as a result, brutality and anger. Although there is no alcohol in the Overlook, it continues to achieve all of the health problems associated with it, including writer's block and separation from his family. The Overlook's intentions trap Jack in his alcoholic and violent self even before he has a drink.⁵⁶

The hotel's intentional use of imperceptible supernatural exercises early in the novel confuses Jack even more, at a time when he is vulnerable to influences. His misunderstanding, combined with his apparent relapse into alcoholism, makes Jack anxious and short-tempered, especially with Danny, whom he had not vigorously touched since the arm-breaking incident. As the Overlook's influence grows on Jack, he begins to lose control of his behavior and,

Eventually, he is unable to protect himself any longer. Jack becomes so dissimilar to his former self that he can only be identified by his physical features. Wendy is the first to recognize the drastic change in her husband by comparing the current situation to Jack's previous wrongdoings.⁵⁷

The concept of an apparition or double of a living person is introduced in the novel for the first time when Jack returns from his drinks at the bar with his drinking buddy Al Shockley, long before the story begins. Nevertheless, he returns unexpectedly sober, which is why Wendy rethought their divorce and decided to stay with him after all: "It was almost as if the Jack she had lived with for six years had never returned last night—as if he had been replaced by some unearthly apparition that she would never know or be quite certain about."⁵⁸ Wendy came to realize at that point that drunk and sober Jack have no similarities, just as her husband Jack and the Overlook Jack are entirely different, which is why Holland-Toll says that "Jack Torrance is easily one of the most dualistic and terrifying characters King brings to life." He is a dedicated father and husband, as well as an alcoholic murderous psychopath.⁵⁹

Danny, who is only five years old, can tell the difference between Jack's two personalities: "It wore many masks, but it was all one." It was now coming for him from somewhere. It was hiding behind Daddy's face, imitating Daddy's voice, and dressed in Daddy's dresses. But it wasn't his father. It was not his father."⁶⁰

Danny and his "imaginary friend" Tony also represent the concept of duality. Given Danny's loneliness and isolation as a result of his special abilities, Tony's company is more than welcome. Danny never sees Tony as anything more than a shadow and a remote figure. Danny, on the other hand, finds comfort in his presence, particularly after becoming increasingly estranged from his parents

Since they decided to enter the Overlook. Tony continues to give Danny hints about the future, but they are usually incomprehensible to the young person. Danny is given "a specific password – REDRUM – that is supposed to inform him out of the shadows, but only provides to draw him deeper in."⁶¹ However, as the reader (and Danny) discovers later, Tony is not only Danny's buddy but also Danny ten years in the future:

*And now Tony stood right in front of him, and looking at Tony was like looking into a magical mirror and seeing yourself ten years ago, the eyes wide and dark, the chin firm, the mouth lavishly shaped. The hair was light blond like his mother's, but the marker on his features was that of his dad, as if Tony – or Daniel Anthony Torrance, as he would someday be – was a Halfling caught between father and son, a ghost of both, a distillation.*⁶²

Both of the dual personalities are managed to create in one's mind, with Jack always being partially the abusive drunk and Danny having his "invisible friend" from a young age. However, there are numerous distinctions. Danny doesn't have a choice; he can't stop shining and seeing Tony. Also, his doppelganger is not malevolent, despite Danny's confusion at times. Jack's options, on the other hand, are those of free will. He does not have to transform into a murderous beast that eventually overpowers him, but when he does, the previously present free will vanishes. He is unable to take responsibility for his actions and, as a result, nearly kills his household.⁶³

Conclusion

The novel *The Castle of Otranto* by Horace Walpole was a pioneer of Gothic fiction. Its features are still used in many novels today. Stephen King incorporated some Gothic elements into his works, resulting in the modern Gothic. For his novel *The Shining*, he revived Walpole's haunted castle theme and updated it into a traditionally rich hotel filled with ghosts and mysterious events. Despite everything paranormal in the hotel, the novel's most important unearthly attribute comes from outside the hotel, in the form of a young boy named Danny Torrance and his capacity to predict the future and read people's minds – the novel's shining light. His ability to shine has an impact on all of the other events in the novel and contributes to the creation of other Gothic elements. For example, Jack Torrance will not become a Gothic antagonist if the Overlook did not want Danny to be a part of it, and Wendy Torrance would not even be considered for the Gothic heroine role. Furthermore, if it hadn't been for Danny's shining, the hotel would have had no reason to use the scrapbook as a revelation, and so on. The Supernatural elements have a huge impact on each character. Everything that tends to happen in the novel happens because it is required by Gothic guidelines. The features that King included in the novel shape each character. The haunted house has a powerful influence on every character, as expected, and is one of the major reasons for how each of them transformed throughout the novel.

It exploited the characters individually, causing them to progress (or devolve) into almost unrecognizable people. The prehistoric prophecy (or the scrapbook) sparked Jack's preoccupation with the hotel and eventually morphed him into the Gothic villain. That, associated with his troubling past, will inevitably lead to his demise because that is what the Gothic machine tools demand.

His reversion causes harm not only to himself but also to those around him. Although the classic Gothic heroine is powerless and submissive, Wendy's transformation into King's heroine is precisely that. Her realization that there is no other option but to stop being obedient and start the battle is what transforms her into the person she becomes by the end of the novel. In terms of doppelgangers, Danny's imaginary friend Tony is undoubtedly a significant impact on him, as he turns out to be Danny himself, attempting to assist him in his troubles.

However, he significantly affects not only Danny's conduct but also his parents, causing them to reach him with warning and more protection than he presumably requires. What matters is that, as Gothic convention dictates, the emphasis is on the developmental psychology of the characters, whether it was a rise or a fall. The novel's paranormal element is not at the heart of the plot, despite having an impact on it. The trauma in the novel comes not from the hotel's beasts, but from the beasts that people can become

under the right conditions, and from the fact that anyone can turn into Jack. At last, we can conclude that every one of us has is a mixture of evil and goodness. This is the nature of human beings.

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