

The Shining



INTRODUCTION

BRIEF BIOGRAPHY OF STEPHEN KING

Stephen King was born the second son of Nellie Ruth Pillsbury and Donald Edwin King, a merchant seaman, in Portland, Maine, in 1947. His father left when he was just a toddler, and his mother raised King and his brother alone. They moved several times, including to Wisconsin and Indiana, before finally returning to Maine, where King's mother worked as a caregiver, first for her parents, then at a home for the mentally ill. King attended Lisbon Falls High School in Lisbon Falls, Maine, where he began writing. He sold his first story in 1965 to an unofficial magazine and graduated from high school in 1966. He immediately enrolled at the University of Maine in Orono, Maine, where he met his future wife, Tabitha. In 1970, the same year King's daughter was born, he graduated with a Bachelor of Arts in English and later married Tabitha in 1971. He began work as a teacher at a public school and continued to write, publishing *Carrie* in 1973. The novel was wildly popular and cemented King as a major horror writer. The success of *Carrie* was followed by *Salem's Lot* in 1975 and *The Shining* in 1977, which King wrote while briefly living in Boulder, Colorado. Over the years, King and his wife welcomed two sons, and King continued to write, under his own name and the pseudonym Richard Bachman. Since the 1970s, King has been a mainstay of contemporary horror and is the author of 61 novels, 200 short stories, and six nonfiction books. Several of his novels and short stories have been made into awarding-winning films, such as [The Green Mile](#), [The Shawshank Redemption](#), [Misery](#), and [It](#). King is the recipient of numerous awards and accolades since the 1970s, most notably the Medal for Distinguished Contribution to American Letters from the National Book Foundation in 2003 and the National Medal of Arts from the National Endowment for the Arts in 2015. King lives with his wife, who is also a novelist, in Maine, where he is particularly appreciated for his philanthropic contributions to the community.

HISTORICAL CONTEXT

Even though Stephen King claims in the opening of *The Shining* that the Overlook Hotel is not based on an actual hotel, King reportedly thought of the idea for the novel while staying at the Stanley Hotel in Estes Park, Colorado. King and his wife, Tabitha, spent one night at the hotel—where they stayed in room 217—in 1974 while living in Boulder, Colorado. It was near the end of the summer season, and King and his wife were the only guests left in the hotel. The Stanley Hotel, a 142-room Colonial Revival hotel, is located near the Rocky Mountain National Park. The hotel was originally built by Freelan Oscar

Stanley, the co-founder of the Stanley Motor Carriage Company, who moved west looking for fresh air after he was diagnosed with tuberculosis. Stanley's health drastically improved in the Colorado air, and he began construction on the hotel in 1907. The Stanley Hotel officially opened on July 4, 1909, but construction was not completed until 1910. Stanley's hotel, which originally had only 48 rooms, was initially intended to be a resort hotel for upper-class travelers and a retreat for those suffering with tuberculosis. Guests of the hotel were transported from the nearest train station in special steam-powered vehicles known as Mountain Wagons, which Stanley invented specifically to cart his guests up the mountain. Stanley sold the hotel in 1926 to a private company that failed soon after. He bought the hotel back in 1929 but sold again in 1930 to automobile manufacturer, Roe Emery. Until 1983, the Stanley Hotel was a seasonal resort open only during the summer; however, the hotel, which is currently owned by Grand Heritage Hotel Group, is now open year round.

RELATED LITERARY WORKS

Stephen King is often referred to as the “King of Horror,” and he has dominated the genres of horror and suspense since he first published *Carrie* in 1973. King, who is perhaps best known for the apocalyptic novel *The Stand*, cites American horror writer Ray Bradbury as a major influence on his own writing. He names Bradbury's [Something Wicked This Way Comes](#) specifically as an influence, and King even mentions the novel in his 1981 nonfiction book about horror, *Danse Macabre*. King also cites as influences novelist Shirley Jackson, best known for [The Haunting of Hill House](#), and H. P. Lovecraft, an early American horror writer known for such novellas as *The Shadow over Innsmouth* and *The Shadow Out of Time*. In the beginning of *The Shining*, King quotes Edgar Allan Poe's 1842 short story, “The Masque of the Red Death,” which, like King's novel, prominently features a masquerade ball. Poe—famous for the narrative poem, “The Raven”—wrote numerous short stories, including “The Murders in the Rue Morgue,” and its sequel, “The Mystery of Marie Rogêt,” which was inspired by the real-life murder of Mary Rogers in New York City in 1841. Mary Rogers and Poe's story were again revisited in 2006 with Daniel Stashower's *The Beautiful Cigar Girl: Mary Rogers, Edgar Allan Poe and the Invention of Murder*.

KEY FACTS

- **Full Title:** The Shining
- **When Written:** 1976
- **Where Written:** Boulder, Colorado

- **When Published:** 1977
- **Literary Period:** Contemporary
- **Genre:** Horror
- **Setting:** The Colorado Rocky Mountains
- **Climax:** The boiler in the Overlook Hotel explodes, killing Jack Torrance and destroying the hotel.
- **Antagonist:** Jack Torrance; the evil forces of the Overlook Hotel
- **Point of View:** Third Person

EXTRA CREDIT

The Power of Suggestion. The Stanley Hotel—where King reportedly came up with the idea for *The Shining*—had no history of hauntings or paranormal occurrences until after its connection with the famous book. Now, the Stanley Hotel is synonymous with ghosts, and guided tours of the hotel's paranormal hotspots are offered during both the day and night.

Repeat Offenders. Stephen King is known for repeating characters within many of his books, and *The Shining* is no exception. Dick Hallorann, the cook at the Overlook Hotel who shares Danny's psychic powers, also appears in King's novel, *It*. In *It*, Hallorann is an old army friend of Mike Hanlon's dad. Mike is one of the novel's main characters, and Hallorann saves his father's life during an arson attack by white supremacists.



PLOT SUMMARY

Jack Torrance looks across the desk at Stuart Ullman and thinks he looks like an “officious little prick.” Although, to be fair, Jack would likely hate anyone given the circumstances of the job interview. Ullman knows all about Jack's history—about his alcoholism and how he “lost his temper” at his job back in Vermont and got fired—and if it weren't for Al Shockley, Jack's friend and an important man on the Overlook Hotel's Board of Directors, Ullman would never hire Jack as the hotel's winter caretaker. Jack assures Ullman that he won't be sorry. Jack hasn't had a drink in over a year, and his family—his wife, Wendy, and their five-year-old son, Danny—are looking forward to spending the winter together at the hotel. Plus, Jack will have time to work on the play he is writing. Ullman doesn't look convinced and tells Jack about the previous winter caretaker, a man named Grady. Grady was a drunk, and while he was alone at the hotel with his wife and two young daughters, he went crazy and killed his family and himself. “Seclusion can be damaging,” Ullman says to Jack and shows him to the basement to meet Watson, the maintenance man. As Watson familiarizes Jack with the furnace and the **boiler**, Jack thinks about what Ullman said about losing his temper.

When Jack lost his temper with Danny a few years back—Danny went into Jack's study and spilled beer all over the pages of Jack's play—he grabbed Danny by the arm, intending to spank him, but Jack was drunk and broke Danny's arm instead. Jack snaps out of his thoughts to the sound of Watson's voice. He tells Jack that he must check the boiler twice a day. The thermostat “creeps,” Watson says, and there isn't an automatic shutoff. The damper must be periodically hit, or the gauge will keep rising. If Jack doesn't check the boiler, Watson says, Jack's family will “wake up on the fuckin moon.” Back at the Torrances' apartment in Boulder, Colorado, Danny sits on the curb waiting for Jack to return. Wendy comes outside and reminds Danny that his father won't be home for hours, but Danny refuses to go inside. Wendy sits down next to him, and Danny asks why Jack lost his job back in Stovington. Wendy explains that Jack had been the coach of the debate team, and after he had to cut a student, George Hatfield, from the team, Jack found George slashing the tires on their car—a rundown Volkswagen. Jack hit George to get him to stop cutting the tires, Wendy tells Danny, and the school said they didn't want Jack to teach there anymore. Danny asks if Jack hurt George like Jack had hurt him, and Wendy says it was “something like that.” Wendy leaves Danny outside, and he sits thinking about his parents. He understands plenty about them, and he knows that his mother is inside crying.

Danny has tried to explain to his parents that he can see their thoughts, and he has tried to tell them about Tony—his “imaginary friend” for all intents and purposes—but they don't believe him. Sitting on the curb, Danny concentrates on Jack's thoughts and begins to hear Jack's voice inside his head. Suddenly, Danny hears Tony calling his name and can see him in the distance from the corner of his eye. Danny lets his mind go to the sound of Tony's voice, and he is inside a room with snow piled high outside the windows. There is a mirror with the word “Redrum” written on it, and Danny can hear crashing sounds and a familiar voice yelling: “Come out! Come out, you little shit! Take your medicine!” The room fades and Danny is in a hallway with bright blue and black carpet. A dark figure is chasing him with a **roque mallet**, and Danny begs Tony to let him go. Danny opens his eyes on the curb and sees Jack approaching in the Volkswagen. As Jack pulls up to the curb, Danny sees a mallet sitting on the front seat. He blinks, and the mallet is a bag of groceries.

The Torrances arrive at the hotel and meet Dick Hallorann, the Overlook's cook. Hallorann is a kind man, about 60 years old, and he familiarizes Wendy with the kitchen and supply of food and dry goods. Afterward, Hallorann asks Danny to help him carry his suitcases to his car, and when they are alone, he tells Danny that he knows he has a “knack.” Hallorann calls it “shining,” and Danny shines stronger than anyone Hallorann has ever met. Hallorann warns Danny that he will see things in the hotel, scary things, and tells him to stay out of room 217. If

Danny ever needs him, Hallorann says, Danny should just call out to Hallorann in his mind. Danny's shine is so strong, Hallorann will probably hear it in Florida where he goes to work in the offseason. Danny goes back inside, and Mr. Ullman takes the Torrances on a tour of the hotel. They pass room 217 without stopping, but on the third floor, they go inside the Presidential Suite and Danny can see blood all over the walls. This must be what Hallorann was talking about, Danny thinks to himself. Mr. Ullman leads them back downstairs where his own luggage is waiting. The rest of the staff has cleared out and the guests are all gone. As Ullman drives away, the Torrances are completely alone.

The Torrances easily settle into life at the Overlook. Jack is content with the mindless and steady work of maintaining the hotel, and Wendy is happy that Jack isn't drinking. They are the happiest they have been in a long time, but Danny keeps having visions of "Redrum" written on the mirrors. One day, Jack finds a **scrapbook** in the basement while checking the boiler. The scrapbook is filled with newspaper clippings and contains the hotel's entire history. As Jack sits to read it, Danny stands outside of room 217. He has the skeleton key in his hand, but he doesn't open the door. Instead, Danny turns and walks away, down the bright blue and black carpet lining the hallway. A few days later, Jack trims the animal topiaries in front of the hotel while Wendy and Danny go into the nearest town for some early Christmas shopping—once the snow begins to fall, the roads will be closed, and they won't be able to get down the mountain. As Jack trims the hotel's massive lion-shaped hedges, he is certain that he sees them move, and he thinks he is going crazy. Weeks later, Danny works up the courage to enter room 217. He opens the door and goes into the bathroom, and in the bathtub is the ghost of Mrs. Massey, the woman who committed suicide in the room. She chases Danny and grabs at his neck, and he runs out the door and down to the lobby. When Danny finds Wendy and Jack, he is in hysterics, and his neck is badly bruised. Wendy looks at Jack suspiciously—she is sure he has abused Danny again.

Danny tells them all about the ghost in room 217, and Wendy insists on getting Danny down the mountain to a doctor, but the snow has already closed the roads. There is a snowmobile in the shed, she reminds Jack, and he goes out to check, growing more irritated with Wendy. He thinks about beating and killing her, and when he gets to the shed, he dismantles the snowmobile's engine. Meanwhile, Danny goes to play in the snow near the animal topiaries. He digs in the snow and is suddenly aware of the ghost of a young boy. Danny runs, and as he does, the animal topiaries begin to chase him. Danny runs into the front door just in time and falls down crying. He tells his parents what has happened, but Jack accuses him of making up stories. Danny is confused. He knows Jack had his own experience with the topiaries, and when Danny says as much, Jack slaps him across the face. Wendy is furious, and Jack is

instantly remorseful once again.

Days later, Danny stands in front of the **clock** on the mantel in the hotel's ballroom. Although he doesn't know why, Danny winds the clock and is struck with a vision of "Redrum." Danny feels a sense of urgency and sends a message to Hallorann in Florida with his mind. Jack has been spending more and more time in the basement, and Danny can sense his father changing and going insane. In the meantime, Jack goes into the hotel's bar and hallucinates that the place is packed. Lloyd, the bartender, lines up gin martinis, and Jack quickly drinks them. Grady is there, too, and he tells Jack he should punish Wendy and Danny and kill them with the mallet. Jack, drunk from so many martinis, falls and hits head. When he wakes up, Wendy is dragging him into the locked pantry in the kitchen. She knows Jack has become dangerous, and she needs time to figure out what to do. She can't very easily get help; the phones have been knocked out in a snow storm and Jack said the snowmobile won't start. During the night, Wendy and Danny listen to Jack's screams, until they hear whispers and Jack quiets. In the kitchen, Grady appears outside the pantry door and lets Jack out. Now, Grady says, Jack must punish Wendy and Danny.

Sensing Jack is out of the pantry, Wendy goes to investigate. In the kitchen, the door to the pantry is wide open, and Jack is nowhere to be found. As she sneaks around the hotel with a knife in her hand, she can hear the clock chiming in the ballroom. Jack steps out of the shadows holding the roque mallet and chases Wendy, catching her on the stairs. He beats her with the mallet over and over again, cracking her ribs. Wendy remembers the knife and stabs him. He rolls down the stairs, and Wendy runs back to the room where she left Danny, but he is gone. She can hear Jack coming up the hall, and she locks herself in the bathroom. Jack begins to beat the door down with the mallet, and Wendy hears the sounds of a snowmobile outside. Jack stops. He senses it is Hallorann, although he doesn't know how. When Hallorann enters the lobby, Jack is waiting and hits him over the head with the mallet. Jack leaves Hallorann bleeding and goes to look for Danny.

As Danny runs through the hotel, he can hear Jack yelling at him to "take his medicine" and slamming the mallet into the walls. Danny runs to the third floor, where Jack corners him. Jack raises the mallet to strike Danny but stops. Danny sees something soften in Jack's eyes, and he drops the mallet and tells Danny to run. As Danny runs away, listening to Jack's continued screams, Wendy finds Hallorann on the lobby floor, and Danny runs into the room. He tells them frantically that Jack has not checked the boiler and they need to get out immediately. Hallorann looks to the clock on the mantel. It is one minute before midnight. At the same time, Jack is in the basement, pulling the lever on the boiler. Just as Jack begins to celebrate, thinking he has hit the damper in time, the boiler explodes, and he is engulfed in flames. Hallorann drags Wendy

and Danny from the flaming hotel. Wendy is hurt, but Halloran manages to get both Wendy and Danny on the snowmobile and safely down the mountain. Months later, Wendy and Danny are relaxing at a hotel resort in Maine where Halloran has taken a job. They are healing—both mentally and physically—after the ordeal at the hotel, and Jack’s life insurance has made the future a little less scary. As Danny fishes from the dock, Wendy and Halloran sit contentedly and watch him in the fading afternoon sun.



CHARACTERS

MAJOR CHARACTERS

Danny Torrance – Jack and Wendy Torrance’s son and the protagonist of *The Shining*. Danny is just five years old, and he has the ability to read people’s thoughts and emotions. If Danny concentrates really hard, his imaginary friend, Tony, comes and shows Danny things (like the location of Jack’s missing trunk) and what *might* happen in the future. Tony also shows Danny horrifying images of a figure wielding a **roque mallet** and the word “Redrum.” When Jack takes the job at the Overlook Hotel, Danny knows immediately that this is the place in his visions, and it is where the figure with the mallet and “Redrum” are. Danny meets Halloran at the Overlook Hotel, who tells Danny about “the shining,” Halloran’s name for Danny’s special abilities. Halloran “shines,” too, and he says Danny has the strongest shine of anyone he has ever met. Halloran tells Danny that people who shine see horrible things at the hotel, but Halloran doesn’t think they can hurt Danny, and he tells Danny to send him a telepathic message if he ever gets into trouble at the hotel. Danny has disturbing experiences at the Overlook almost immediately: he sees blood splattered all over the walls in the Presidential Suite, and is strangled by the ghost of room 217. As the snow falls, Danny realizes that the hotel is slowly driving Jack insane, and he realizes, with Tony’s help, that Jack is the figure with the roque mallet from his visions. During the novel’s climax, Jack corners Danny on the third floor with the roque mallet, but Jack’s love for Danny won’t allow him to kill Danny like the hotel wants. Just as Tony says, Danny remembers that Jack forgot to check the hotel’s boiler. He reminds Jack, and when Jack goes to check the boiler, Danny helps Wendy and Halloran escape the hotel. Through the character of Danny and his ability to shine, King suggests that innate feelings, such as intuition and empathy, are valid and should be paid attention to. More importantly, like Jack, Danny illustrates the profound connection within families, which King implies can never completely be severed.

Jack Torrance – Danny’s father, Wendy’s husband, and the antagonist of *The Shining*. Jack is an alcoholic with a long history of abuse. His father was a drunk who abused Jack as a child. After Jack broke Danny’s arm while drunk, he feared that he was turning into his father. Jack was a mean and emotional

drunk, but he finally quit drinking after his friend Al Shockley hit a bicycle while driving his Jaguar drunk. However, sobriety didn’t help Jack with George Hatfield, a student at Stovington Prep (where Jack used to teach) whom Jack nearly killed when Jack caught him slashing the tires of his Volkswagen. Jack was forced to resign from Stovington after the incident with George, so Al gets Jack a job as the winter caretaker at the Overlook Hotel. Jack is initially happy at the hotel and can feel himself healing after years of drinking and abuse. Then, Jack begins to have strange experiences. He swears he sees the animal topiaries move, and he senses something behind the shower curtain in room 217. Jack soon begins to manifest his trademark signs of drinking—he constantly wipes his mouth, is short tempered, and swears a lot—despite never drinking a drop. He begins to think about hurting Wendy, even killing her, and he slaps Danny across the face. Jack finds a **scrapbook** in the basement outlining the hotel’s seedy history and grows obsessed with writing a book about the Overlook, even if it costs him his job and his friendship with Al, since Jack promised he wouldn’t write about hotel. Like Grady, the Overlook’s last winter caretaker, Jack goes insane under the hotel’s evil influence and tries to kill Wendy, but Jack’s deep connection to Danny won’t allow Jack to kill his son. Wendy stabs Jack, killing him, after he bludgeons her with the **roque mallet**; however, Jack’s body, which is taken over by the evil hotel and reanimated, is destroyed when the **boiler** explodes and burns the Overlook to the ground. The character of Jack illustrates the connection between alcoholism and abuse and simultaneously underscores the potentially devastating effects of isolation on mental health. Most of all, Jack represents the profound connection of family, which King implies can’t be easily broken, by supernatural means or otherwise.

Wendy Torrance – Jack’s wife and Danny’s mother. Jack and Wendy met in college, and she moved in with him after her mother kicked her out. Wendy has a difficult history with her mother—her mother blames Wendy for her divorce and is jealous of Wendy’s relationship with her father—and when Wendy married Jack, her mother didn’t attend the wedding. The first year of Jack and Wendy’s marriage was the happiest, until Jack started drinking heavily after Danny was born. Jack’s drinking was a constant source of anger and embarrassment for Wendy, and she considered divorcing him six months before he broke Danny’s arm while drunk. After Jack abused Danny—an event that created a major rift in their marriage—Wendy couldn’t bring herself to trust Jack, and when he was fired from Stovington, their relationship suffered more. Living in Boulder, Colorado, Wendy is miserable and cries when she’s alone, but she is willing to go to the Overlook Hotel where Jack has gotten a job as the hotel’s winter caretaker, if it means getting their lives back on track. The first few weeks at the hotel are amazing. Jack is relaxed and happy, and their close living quarters mean that Jack and Danny can’t exclude Wendy, who has always felt like an outsider in the father and son’s

incredibly close relationship. Still, Wendy is intensely worried about Danny and his catatonic spells, and she can't help but admit that he seems to have a talent for reading people's thoughts and emotions. When the ghost of room 217 strangles Danny, leaving heavy bruising on his neck, Wendy suspects Jack. She becomes determined to get her son safely down the mountain when it becomes clear that Jack has gone insane and plans to kill them. Wendy is frightened of the Overlook, especially the elevator, but she is downright terrified of Jack, which underscores King's argument that reality, and people in particular, are much scarier than the paranormal. Wendy is a dedicated mother and wife, and even though Jack abuses her and nearly kills her, she never stops loving him. However, Wendy is also fiercely protective of her son and kills Jack (at least in the natural sense) to save Danny.

Dick Hallorann – The cook at the Overlook Hotel. Jack, Wendy, and Danny Torrance first meet Hallorann when they arrive at the hotel for the winter. Like Danny, Hallorann can “shine,” or sense people's thoughts and emotions, although his powers aren't as strong as Danny's. Hallorann's grandmother could shine, too, and it is Hallorann who warns Danny about the Overlook Hotel. He tells Danny that people who shine see terrible things in the hotel, like pictures in a book, but he doesn't think the images can hurt Danny. Hallorann knows better than to leave Danny in the hotel “shining like he does,” so he tells Danny to give him a call if he gets into trouble—Danny's shine is so strong that he can send Hallorann telepathic messages all the way from Colorado to Florida. While in Florida, Hallorann begins to have premonitions of his death, and he is inexplicably compelled to draft a will and get his affairs in order. Then, he receives a frantic shout for help from Danny. Hallorann doesn't want to go back to the Overlook—he hates it there—but he is drawn to Danny and feels he must help him. Hallorann works his way back to the Overlook Hotel, where he goes up against Jack and the sinister animal topiaries guarding the front of the hotel. Jack nearly kills him, as do the topiaries, but Hallorann is there to watch the hotel burn and drive Wendy and Danny down the mountain, saving their lives. However, before Hallorann gets Wendy and Danny down the mountain, Hallorann stops in the equipment shed, and the evil forces of the hotel nearly take him over, too. In the equipment shed, Hallorann is drawn to the remaining **roque mallet** and has thoughts of killing Wendy and Danny, but fights the urge and saves their lives instead. At the end of the novel, Hallorann is working at a Maine resort, where he happily sits with Wendy and Danny. The character of Hallorann underscores King's argument that feelings of intuition and instincts—one's power to shine—are important and worth paying attention to.

Tony – Danny's “imaginary friend.” Tony brings Danny visions that allow Danny to see into the future. With his power to “shine,” Danny concentrates and asks Tony to come to him, and he shows Danny what *might* happen. Tony is always situated far

away, somewhere in Danny's periphery, and Danny never gets a good look at him. Tony shows Danny things, like the location of Jack's lost trunk and a huge building with lots of snow. Tony also shows Danny visions of a strange figure wielding a **roque mallet** and chasing him through the Overlook Hotel, and as well as images of mirrors with the word “Redrum” written on them. When Jack and Wendy take Danny to see a doctor, Dr. Edmonds, about Danny's catatonic spells, Edmonds tells them that Danny invented Tony at a time when his life was stressful—Jack abused Danny and broke his arm, and Danny was constantly worried that his parents would get a divorce. But now that Danny doesn't need Tony anymore (Jack and Wendy are happy and Jack is sober and not abusing Danny), Tony has become a terrifying presence. During the course of Danny's time at the Overlook Hotel, Tony stops coming to him, blocked by the hotel's power. Tony manages to come through near the end of the novel and tells Danny that he, Tony, is a part of him. Tony is the part of Danny that “knows things,” the part that “shines,” and he is the part of him that knows Jack is the figure with the mallet and that “redrum” is murder. Tony stands in front of Danny for the first time, and it is like Danny is looking into a mirror in 10 years. Tony tells Danny the last time he sees him that Danny will remember something Jack forgets, and Danny indeed remembers that Jack has forgotten to check the hotel's **boiler**—right before it blows up, killing Jack and destroying the hotel.

Al Shockley – A member of the Board of Directors at the Overlook Hotel and Jack's former drinking buddy. Al and his associates bought into the hotel in 1970, and Al also sits on the Board of Directors at Stovington Prep—where Jack was a teacher before assaulting George Hatfield—a seat left to Al after his father, a wealthy steel baron, passed away. When Jack was hired to teach at Stovington, he was drawn to Al, who is also an alcoholic, and they became close friends. Al and Jack spent many nights and weekends on alcoholic benders, but they both quit drinking after Al hit a bicycle in the middle of the road driving drunk in his Jaguar. Al nearly convinced the board at Stovington to give Jack tenure, until Jack nearly killed George Hatfield when he caught George vandalizing his car, and they demanded Jack's resignation. Al hopes to convince the board that they were hasty in firing Jack, but in the meantime, he gets Jack the job at the Overlook Hotel. Al forbids Jack to write a book about the Overlook, and he is quite secretive about the hotel and its history. Jack continues to research the hotel in spite of Al's order and is willing to sacrifice their friendship to discover the hotel's deepest secrets. There is no evidence to suggest that Al is involved with the darker side of the Overlook, but he is certainly invested in the hotel and hopes to be for a very long time. After Jack is killed in the explosion at the Overlook Hotel, Al gives Wendy a job somewhere in Maryland.

Grady – The former winter caretaker at the Overlook Hotel during the winter of 1970. Ullman, the hotel manager, hired

Grady as the caretaker, although he was hesitant to do so because Grady was an alcoholic. During his time at the Overlook, Grady went insane under the hotel's evil influence and killed his wife, two young daughters, and himself. Ullman first tells Jack about Grady when Jack interviews for the position of winter caretaker as a sort of cautionary tale against the dangers of alcoholism and "cabin fever." When the hotel begins to work its evil magic on Jack, and he begins to go insane, Jack hallucinates meeting Grady while drunk in the hotel's Colorado Lounge. Grady, like the rest of the hotel, tells Jack that he must kill Wendy and Danny. He tells Jack that if he punishes Wendy and Danny the way Grady punished his family, they will eventually come to accept the hotel and stop resisting him. After Wendy knocks Jack out with a wine bottle and locks him in the kitchen pantry, it is Grady who lets Jack out—provided that Jack promises to kill Wendy and Danny, which he does. Presumably, Grady is destroyed along with Jack when the Overlook Hotel burns to the ground. The character of Grady illustrates King's overreaching argument that "solitude can be damaging in itself," and Grady is also an example of the hotel's scandalous history and proof of its power to manipulate people and influence them to do horrendous things.

Stuart Ullman – The manager of the Overlook Hotel. Jack thinks that Ullman is an "officious little prick" the first time he meets him, and Ullman indeed admits he is a "bastard." He takes his job running the Overlook Hotel seriously, and he fiercely guards its secrets and scandals. When Ullman interviews Jack for the job as the winter caretaker, he specifically brings up Jack's history with alcoholism and the fact that he was fired from his last job as a means to embarrass him, and he tells Jack he wouldn't hire him if not for Al Shockley's insistence. Ullman manages a Florida resort during the offseason, and Jack calls him there in early November to ask about the **scrapbook**. As their conversation deteriorates (Jack is determined to get revenge on Ullman for embarrassing Jack during his job interview), Ullman forbids Jack to write a book about the Overlook and threatens to fire him. Jack hangs up on Ullman, and Al tells Jack never to call Ullman again—not even if the hotel is on fire. There is no evidence to suggest that Ullman is involved in the hotel's more sinister side, but he diligently works on the hotel's behalf, almost obsessively, as if compelled by the hotel itself.

Howard Cottrell – A plow truck driver in Colorado. Hallorann loses control of his rental car when he passes Howard Cottrell's plow on a snowy road on the way to the Overlook Hotel and buries his car in the snow. Howard pulls Hallorann's car out of the snow with his plow truck, and even offers Hallorann his mittens so Hallorann doesn't freeze to death the next time he gets stuck. Hallorann tells Howard that he must get to the Overlook Hotel because Jack has gone insane and Wendy and Danny are in danger, and even though Howard knows there isn't anyway Hallorann can know that (the phones

are down and they aren't in range of the hotel's CB), Howard believes him. Howard "gets feelings," he tells Hallorann. When Hallorann says he gets feelings, too, Howard says he already knows. Howard tells Hallorann to see Larry Durkin in Sidewinder about a snowmobile and to drop his name for a special rate. Without Howard's kindness and "shine," Larry Durkin likely wouldn't have agreed to help Hallorann. Like Delores Vickery and the sour-faced woman, Howard Cottrell is an example of "shining" or intuiting others' feelings and needs in the novel, and he illustrates how shines are drawn to other shines.

Horace Derwent – A billionaire entrepreneur who bought and renovated the Overlook Hotel after World War II. Derwent throws the masquerade ball on the August night in 1945 that perpetually unfolds in the hotel's ballroom, and when Jack finally goes insane and gets drunk in the Colorado Lounge, Derwent is there teasing one of the ball's guests, Roger—who is dressed in a dog costume—with liquor. Jack first learns about Derwent when Ullman hires Jack as the hotel's winter caretaker, but Jack *really* learns about Derwent when he goes through the boxes in the basement and finds a **scrapbook documenting the Overlook's history**. Derwent has known mob connections, and he is also involved in bootlegging and prostitution. Presumably, Derwent is still alive during Jack's time (1975), as Jack asks Al Shockley if Derwent is still involved in the hotel. Al refuses to answer. Derwent represents the Overlook Hotel's seedy underbelly and is part of many of its scandals, including the "gangland-style shooting" in the Presidential Suite in 1966 and the murder of Vittorio Gienelli.

The Ghost of Room 217/Mrs. Massey – A former guest at the Overlook Hotel. Mrs. Massey checked into the hotel with her lover—a young man of about 17—sometime in the early 1970s, and her ghost is in the Colorado Lounge drinking Singapore slings the night Jack goes insane in 1975. One night, while Mrs. Massey was drunk, her lover left in Mrs. Massey's Porsche and never came back. Ullman offered to call the police, but Mrs. Massey refused and proceeded to drink all day in the Colorado Lounge. She swallowed a bottle of sleeping pills in the bathtub of room 217 that same night, killing herself. Several characters in *The Shining* have experiences with the ghost of Mrs. Massey in room 217, including Delores Vickery, Hallorann, Danny, and Jack. Mrs. Massey is an example of the hotel's more "unsavory" past and is evidence that people often die in hotels for one reason or another (Watson, the Overlook's maintenance man, says some 40 or 50 people have died in the Overlook since it opened in 1910). As the ghost of room 217, Mrs. Massey is also an example of the paranormal and the abject horror of the Overlook Hotel, which keeps the characters in a constant state of terror for most of the novel.

George Hatfield – One of Jack Torrance's former students at Stovington Prep in Stovington, Vermont. George was on the debate team Jack coached at Stovington, but Jack cut him

because he stuttered. After George was cut, Jack caught him slashing the tires on Jack's Volkswagen and nearly beat George to death. George's assault is the reason Jack was fired from Stovington, and George insists that Jack set the timer ahead during his last debate because Jack is jealous of his good looks and bright future. Jack denies envy of George, although it is likely true, and maintains that George cheated on his Final Composition in English class. Jack admits to setting the timer ahead, but only out of pity for George's stutter, and he harbors extreme guilt and deep resentment for George. In the climax of the novel, as Jack stands over Danny with the **roque mallet**, Jack accuses Danny of cheating on the final exam, which reflects Jack's inner conflict with George Hatfield—and, since Jack was fired for his actions concerning George, his inner conflict with himself.

Delores Vickery – A former maid at the Overlook Hotel. According to Hallorann, Delores had a “little shine to her” but didn't know it. She was a “lazy goof-off” and spent most of her time hiding in a linen closet, smoking cigarettes and reading. Because of her shine and intuition, every time Ullman made his rounds, she was busy cleaning, her cigarettes and magazines safely hidden. Delores cleaned room 217 the day after Mrs. Massey committed suicide and saw the ghost of the woman's bloated corpse in the bathtub. Delores told the other maids and a few guests about her experience, so Ullman fired her. Delores told Hallorann about her experience in room 217, Hallorann suspects, for no reason other than being drawn to his own shine. Like the sour-faced woman and Howard Cottrell, Delores Vickery is another example of shining in the novel, and she underscores how “a shine knows a shine.”

The Dogman/Roger – A guest at Horace Derwent's masquerade ball at the Overlook Hotel in 1945. Roger is dressed in a dog costume, and he is very drunk. When Jack begins to go mad and hallucinate, he sees Roger in the Colorado Lounge, begging for alcohol like a dog begging for a bone. When Danny tries to go down to the hotel's lobby to talk to Jack before he goes fully insane, Roger—whom Danny sees as a horrifying, bloody dogman—guards the stairs and elevator and won't let Danny pass. The character of Roger illustrates how multiple eras unfold all at once at the Overlook Hotel, effectively obliterating time—and, as the dogman, he is an example of the paranormal occurrences at the hotel and the power they have to induce terror.

Larry Durkin – The proprietor of the gas station in Sidewinder. Hallorann goes to Durkin's station to rent a snowmobile the night Danny uses the shining to call Hallorann to the Overlook Hotel to save Danny and Wendy from the hotel and Jack's murderous rage. Durkin doesn't like anything to do with the hotel, which has a bad reputation in Sidewinder, and he is suspicious of Hallorann; however, when Hallorann mentions Howard Cottrell's name, Durkin changes his mind. He rents Hallorann a snowmobile and gives Hallorann his heavy parka

and a ski-mask. Durkin says that Hallorann must “know things” the way Howard does and now believes Danny really is in trouble. Larry Durkin's belief in Hallorann and Howard Cottrell's ability to “shine” and see the future underscores King's argument that people really can shine—in the form of intuition and instinct—and it is important to pay attention to such power.

The Sour-Faced Woman – A woman who sits next to Hallorann on the flight to Denver after Danny calls him back to the Overlook Hotel. The sour-faced woman sits with a stern expression and silently reads a book, talking very little. When the plane experiences a rough landing, and a female passenger begins to scream that the plane is crashing, the sour-faced woman softens. She tells Hallorann everything will be alright and invites him for a drink when they land. Hallorann, of course, declines. He passes her at luggage claim, where she flashes him the peace sign and “shines” at him, sending him mental well wishes and positive vibes. The sour-faced woman serves to illustrate how common the shining really is in the book, and she also highlights how those who shine are drawn to one another.

Watson – The maintenance man at the Overlook Hotel. Watson is the one to show Jack the hotel's **boiler** and warn him that “it creeps.” Watson is a crass man, who swears too much and looks at Wendy with “lecherous” eyes, and he seriously hates Ullman, the hotel's manager. It was Watson's grandfather who first opened the hotel in 1910, and Watson knows all about the hotel's history. Jack asks Watson about Grady, and he is more than forthcoming with information, telling Jack that Grady went insane and murdered his own family. Watson also tells Jack about Mrs. Massey and the ghost of room 217, but Watson adamantly denies having ever seen a ghost in the hotel.

Dr. Edmonds – The doctor in Sidewinder to whom Wendy and Jack take Danny after they find him nearly catatonic in the bathroom at the Overlook Hotel. Danny tells Dr. Edmonds all about his ability to read people's minds as well as his imaginary friend, Tony, and his visions. Dr. Edmonds gives Danny a clean bill of health and tells Jack and Wendy that he is merely an intelligent boy with a keen sense of intuition. Wendy thinks Dr. Edmonds is “full of shit” and instead believes in Danny's power to “shine.” Dr. Edmonds is with the group of snowmobilers who meet Hallorann, Wendy, and Danny halfway down Sidewinder Pass after the Overlook Hotel explodes and burns to the ground.

Vittorio Gienelli – The mob boss who is gunned down in the Presidential Suite of the Overlook Hotel in 1966. Gienelli's bodyguards are murdered as well, and Danny can see their blood and brain matter splattered on the walls whenever he goes into the Presidential Suite. The murder of Vittorio Gienelli is a prime example of the Overlook Hotel's more “unsavory” past.

Aileen – Wendy's sister. Aileen was struck by a car and killed

when she was six years old and Wendy was 10. Wendy thinks about Aileen in the waiting room at Dr. Edmonds's office, and Danny—from inside the exam room—reads Wendy's thoughts. Wendy thinks that it was Aileen's death that caused her mother to turn into such an unpleasant woman, which ultimately ruins Wendy's relationship with her mother.

MINOR CHARACTERS

Lloyd – The bartender Jack hallucinates in the Colorado Lounge at the Overlook Hotel. As Jack slips further into insanity, Lloyd serves him 20 martinis—all at once—presumably to get Jack drunk so the hotel can more easily convince him to kill Wendy and Danny.



THEMES

In LitCharts literature guides, each theme gets its own color-coded icon. These icons make it easy to track where the themes occur most prominently throughout the work. If you don't have a color printer, you can still use the icons to track themes in black and white.



FEAR, THE PARANORMAL, AND REALITY

Like many of Stephen King's novels, *The Shining* is imbued with paranormal elements. The novel's protagonist, five-year-old Danny Torrance, has psychic abilities, and the Overlook Hotel—where Danny's father, Jack, is the winter caretaker—is full of unexplained occurrences and spirits of the past, keeping the Torrances in a constant state of fear. From the ghost of room 217 to the sinister animal topiaries guarding the haunted playground outside, the Overlook Hotel is positively terrifying; however, the Torrances' fear of the Overlook itself pales in comparison to their fear of what the hotel is doing to them, and to Jack in particular. The hotel's evil seems to be powered by Danny's psychic abilities, and both Danny and his mother, Wendy, suspect the hotel is to blame for Jack's worsening insanity. The hotel does something to Jack—it “gets to him,” as Wendy says. Jack and the hotel have a strange connection, and it eventually convinces him to kill both Wendy and Danny. Through *The Shining*, King juxtaposes the menace of the paranormal and the Overlook Hotel against the absolute terror that Jack imposes on his family, ultimately arguing that while the paranormal is terrifying, reality—in this case, Jack and his murderous rage—is much more frightening.

The paranormal occurrences at the Overlook Hotel are a constant source of fear in the novel, revealing the power of the supernatural to cause terror. Room 217 is haunted by the ghost of Mrs. Massey, a woman who committed suicide in the bathtub. Danny, Jack, and Dick Hallorann, the hotel's cook, each have experiences in room 217, and they are each chased

from the room by Mrs. Massey's bloated and rotting corpse, a particularly terrifying image. While playing in the snow near the playground, Danny is chased by the corpse of a boy who died in the playground, and Danny is further terrified when the nearby animal topiaries come to life and stalk him. For Danny especially, the hotel is the source of intense fear. Similarly, Wendy is afraid of the hotel's elevator and refuses to let anyone use it for fear they may become trapped. One night, Wendy wakes in the grips of hysteria to the sound of the elevator running between floors. The elevator requires someone to operate it, yet it runs on its own. Like Danny, the hotel terrifies Wendy, which again underscores how frightening the paranormal can be.

Despite their immense fear of the paranormal happenings within the hotel, Wendy and Danny are particularly afraid of Jack, which suggests that reality can be just as frightening. Even before Danny and his family arrive at the Overlook, Danny has visions in which Jack chases him through the hotel with a **roque mallet**—a mallet used in a game similar to croquet that has a soft rubber end and a hard end made of wood or metal. Danny senses that his father is mentally unraveling and becoming murderous, and he is terrified of this reality. As Jack begins to go insane, Wendy listens to him wandering the hotel alone and screaming, until she finally falls asleep. When she wakes, Wendy remembers Jack's screams and thinks it was all a dream. But Wendy knows she is awake, “and that terrifies her more.” King makes it clear that Wendy's reality and the growing threat of Jack induce more terror than even the worst nightmare. After Jack goes completely insane and tries to kill both Wendy and Danny, Wendy must sneak around the hotel and evade him. As Wendy creeps around the shadows of the hotel, she wonders what she will do if she meets Jack. She doesn't know if she will “stand frozen with terror,” or if “the primal mother in her” will fight to the death to protect Danny. Wendy is sickened by her terror and likens it to a “waking nightmare.” While the hotel is certainly frightening, it is Jack who really scares Wendy.

When Wendy finally encounters Jack in his murderous rage during the climax of the book, he sets off “an old terror in her, a worse terror than any hotel could provide by itself.” The paranormal occurrences at the haunted Overlook Hotel are quite frightening; however, King implies throughout that what is truly terrifying is reality, not the paranormal.



PRECOGNITION, SECOND SIGHT, AND THE SHINING

Stephen King's *The Shining* revolves around Danny Torrance and his psychic abilities. Danny can read the minds of others, and he has visions of the future brought to him by his imaginary friend, Tony. Danny was “born with a caul”—a thin membrane covering the face and eyes at birth that is often associated with “second sight” and other psychic

gifts—and this is how Danny’s mother, Wendy, explains her son’s rather unsettling abilities. When Danny meets Dick Hallorann, the cook at the Overlook Hotel where Danny’s father, Jack, is the winter caretaker, Danny finally has a name for his abilities. “I call it shinin on,” Hallorann tells Danny, “the Bible calls it having visions, and there’s scientists that call it precognition. I’ve read up on it, son. I’ve studied on it. They all mean seeing the future.” Hallorann can shine, too, and while he has never met anyone with a shine as strong as Danny’s, he knows that there are others as well. Through *The Shining*, King argues that ordinary people have powers—in the form of intuition and empathy—that go beyond basic human understanding and that people should pay more attention to such powers—even if, in the real world, those powers aren’t as extreme as Danny’s.

Danny’s ability to shine is well-established in the novel, which, in addition to Hallorann’s definition of “seeing the future,” also involves telepathy and an ability to see the past. After Danny and his family relocate from Vermont to Colorado, a trunk containing Jack’s important papers is misplaced in the move. Jack fears the trunk was left behind, but Danny tells him that the trunk is under the basement stairs in their new Colorado apartment building. Danny has never been in the basement, but he knows through visions from Tony that the trunk is under the stairs. Danny also knows that Wendy has a sister, Aileen, who died in an accident when Wendy was a young girl, even though Wendy has never told Danny about her. Furthermore, Danny knows that his parents are contemplating divorce, despite the fact that neither Wendy nor Jack have ever spoken the word out loud. For Danny, shining means that he can read people’s minds and know their innermost thoughts—essentially, he is able to intuit their problems and empathize with them on an extraordinary level. After the Overlook Hotel is closed for the winter—leaving Danny and his family alone in the isolated and snowy Colorado Mountains—Jack, influenced by the evil of the haunted hotel and his own worsening insanity, attempts to kill both Danny and Wendy. Danny calls for Hallorann’s help via telepathy and sends a message from his own mind in Colorado to Hallorann’s mind in Florida, which again suggests that Danny’s ability to shine goes well beyond simple precognition.

Danny and Hallorann, however, are not the only characters in the novel who have the ability to shine. Several characters, including both Wendy and Jack, exhibit precognitive abilities as well, which implies that shining isn’t as rare as one would think. Hallorann tells Danny about Delores Vickery, a former maid at the Overlook Hotel, who also “had a little shine to her.” Delores spent most of her time hiding in the linen closet, smoking cigarettes and reading; however, she always sensed when Mr. Ullman, the hotel manager, was doing his rounds and managed to look busy. Although Delores didn’t know it, it was her ability to shine that allowed her to fool Ullman. After Hallorann receives Danny’s telepathic message and heads back to the

Overlook Hotel, he goes off an icy road and buries his car in the snow. A plow driver, Howard Cottrell, stops to help and immediately believes Hallorann when he says people are in trouble at the Overlook Hotel, even though the phones are out and there is no way for Hallorann to know such information. “Sometimes I get feelins,” Howard says to Hallorann. Like Delores, it is Howard’s ability to shine that tells him Hallorann is sincere. As Wendy and Danny hide from Jack’s murderous rage, “vague thoughts of fire” pass through Wendy’s mind. At the climax of the novel, the hotel’s boiler explodes, killing Jack and destroying the hotel, and Wendy seems to sense this before it happens. Hallorann says that all mothers can shine, and Wendy’s intuition is no exception to this rule. Even Jack seems to shine, and as the evil Overlook Hotel comes alive around him, he can hear it talking. Jack can’t explain exactly how he hears the hotel, but he says it is similar to Danny’s abilities. “[L]ike father, like son,” Jack says, hinting at his own ability to shine. Given that all of these characters also have some form of the shining, King suggests that ordinary people often have extraordinary abilities that can’t necessarily be explained, but should be recognized and understood, nonetheless.

According to Hallorann, “a lot of folks, they got a little bit of shine to them. They don’t even know it,” and this appears to be one of King’s overreaching arguments. While most don’t have the abilities of Danny or Hallorann, King ultimately suggests that through such powers as intuition and empathy, most people have some form of the shining.



FAMILY

Stephen King’s *The Shining* focuses on families and the way various forms of dysfunction—such as jealousy, insanity, abuse, and addiction—can rip them apart. At the center of the novel is the Torrance family—Jack, Wendy, and Danny—and they are fighting considerable odds. Jack is a recovering alcoholic with a history of abuse, and he has recently lost his job, bringing the additional stress of financial insecurity to his already-struggling family. The Torrances aren’t the only dysfunctional family in the novel. Jack’s own father was an abusive alcoholic and Wendy’s relationship with her mother is strained by her mother’s judgement and jealousy. When Jack gets the job at the Overlook Hotel, he is hoping that the steady income and time together is just what his family needs to get back on track, but the evil hotel has a different plan. The last winter caretaker, a man named Grady, was driven insane by the hotel and killed his entire family and himself—and the evil hotel is intent on doing the same thing to Jack and his family. With the depiction of these tortured families in *The Shining*, King exposes the vulnerabilities and weaknesses of families; however, King also highlights the potential strength of the family unit and ultimately asserts that the connection within a family can never

be completely broken.

Despite their past struggles, the Torrance family is looking forward to their time together at the Overlook Hotel, and initially, it appears as if the hotel will help heal their family unit. Danny and Jack have an incredibly close relationship that Wendy often resents. She is jealous that she doesn't have the same connection with Danny that Jack does, and she often feels like an "outsider." At the hotel, however, they can't exclude her; their living quarters are much too close, which forces them to be together as a family. Initially, the Torrances are excited for their winter alone in the mountains, snowed-in under heavy storms and miles from the nearest town. The isolation is "exactly" what they need—"a season together away from the world, a sort of family honeymoon." This much-needed time alone offers the Torrances a chance to reconnect as a family without outside distraction. Early in the novel, the Torrances indeed appear to be healing, and Wendy says it is the happiest their family has ever been. Life at the Overlook Hotel forces them "into a tighter family unit than ever before," proving the inherent strength of the Torrance family and the love they share for one another despite their challenges.

However, the sinister Overlook Hotel is determined to destroy the Torrances just as it did the Gradys, and it does so by attacking their family unit. Under the Overlook's control, Jack begins to manifest symptoms of drinking, even though there is no alcohol in the hotel. He is short-tempered and angry for no reason, and he chronically wipes at his mouth with a handkerchief. These telltale signs of Jack's alcoholism remind Wendy of what Jack is capable of, and she is no longer convinced that he isn't drinking, an addiction that has nearly destroyed their family in the past. Jack even returns to his abusive behavior (he broke Danny's arm a few years earlier in a drunken rage), and after Danny is chased by a ghost in the hotel's playground and pursued further by the animal topiaries that guard the Overlook's entrance, Jack hits Danny in the face and accuses him of lying. The Overlook is getting to Jack, and it is causing him to revert to his old abusive behavior. As Jack's behavior continues to deteriorate, Wendy's thoughts again turn to divorce—something she hasn't considered since coming to the Overlook—and she kicks herself for not leaving Jack when she had the chance. She even considers taking Danny and going to her mother's, a thought which shows Wendy's level of unhappiness and desperation particularly clearly. Under the destructive forces of the Overlook Hotel, the Torrances are falling apart.

Despite the obvious dysfunction present within many of the families portrayed in the novel, there is an undeniable bond among family members that remains, which suggests the connection within a family unit can never really be destroyed. Even though Wendy and her mother have a difficult past, Wendy still makes a point to be in her mother's life, and she includes Danny in her life as well. Wendy still has a relationship

with her mother, regardless of how strained it is. Jack, too, remained in his own father's life until his death, in spite of the mounds of abuse he heaped upon Jack and his mother. Instead of refusing to see his father or cursing him, Jack continues to foster a relationship with him, which again implies that the basic familial bond is difficult to break. Surprisingly, this bond is present even when the evil hotel pushes Jack to murderous insanity and convinces him to kill both Wendy and Danny. After nearly beating Wendy to death with a **roque mallet**, Jack turns on Danny and corners his son on the second floor. As Jack lifts the mallet and swings, he stops and drops the weapon to the ground. "Run away. Quick," Jack says to Danny. "And remember how much I love you." Jack is under the hotel's control and has gone completely insane, but the part of him that is Danny's father remains, suggesting that the connection within a family can never truly be broken.



ISOLATION AND INSANITY

Isolation is a major factor in Stephen King's *The Shining*. The Overlook Hotel is situated deep in the Colorado Rocky Mountains, miles from the nearest town. Winter storms block roadways and cripple phone lines, cutting the Torrance family off from the rest of the world. The expansive vistas outside the Overlook's massive windows are beautiful, but they are a constant reminder of how alone the Torrances are at the hotel. Wendy is acutely aware of the dangers of their isolation—getting help at the hotel in the dead of winter will be nearly impossible—and this feeling only intensifies when the hotel begins to show its sinister side. In addition to the isolating effects of the hotel's physical location, Jack is struggling with his alcoholism and Danny is trying to understand his ability to "shine," both of which are isolating in their own right. When Jack accepts the job at the Overlook, the hotel's manager, Mr. Ullman, warns him that "solitude can be damaging," and this indeed proves to be the case. Isolation is particularly damaging to both Jack and Danny, and they both begin to display signs of insanity. King draws a clear parallel between isolation and insanity within *The Shining*, and in doing so he effectively argues that isolation can have a profound and transformative effect on the human mind.

Danny, who is already psychologically isolated by his psychic abilities, is further secluded by the remote nature of the hotel. This isolation compounds Danny's fear in the evil hotel, which has serious effects on his mental health. Before Danny meets the chef, Dick Hallorann, who can also "shine," he has no one to talk to about his psychic abilities, which, to a five-year-old boy, is particularly isolating. Danny worries that his father will call "THE MEN IN THE WHITE COATS to take him to the SANNY-TARIUM." Alone in his thoughts, Danny constantly worries that he is insane. As Danny plays alone in the hotel, he is in a constant state of fear. Between the ghost of room 217, the evil topiaries guarding the hotel entrance, and the aggressive dogman at the

elevator, Danny is sure the hotel is out to get him—and with no one to confirm his experiences, he thinks he is going crazy. He even regresses back to thumb-sucking and demands a night-light, which are evidence of Danny's building mental stress. After Danny goes into room 217 alone and is chased by the bloated corpse of Mrs. Massey, who died in that room, Danny is reduced to a catatonic state. Wendy and Jack grow increasingly worried about Danny's mental health and take him to see Dr. Edmond, a doctor in the nearby town of Sidewinder, before the snow closes in. While Dr. Edmond finds nothing definitively wrong with Danny, the young boy's mental health continues to deteriorate at the secluded hotel.

Jack, too, is isolated, both by his alcoholism and the secluded nature of the Overlook Hotel. He begins to show signs of insanity as well, which again suggests that seclusion can have serious implications for one's mental health. One day in the early fall, while Wendy and Danny are in Sidewinder doing some early Christmas shopping, Jack goes out to the animal topiaries to trim them and swears he sees the giant lions move. When Jack saw such things in his drinking days, he called it withdrawal, but now he just calls it "insanity." Like Danny, Jack is alone with no one to confirm his experiences. Thus, he is convinced he is going crazy. After Jack finds a **scrapbook** in the basement that outlines the Overlook's sordid past, he begins spending more time alone in the hotel's basement and attic looking for additional information. Jack is a writer, and he is determined to write a book about the hotel, even though Mr. Ullman and Al Shockley, Jack's friend who secured his job and sits on the hotel's Board of Directors, strictly forbid it. Jack spends hours alone, obsessively researching the hotel even though it may cost him his job, which again points to his deteriorating mental health. The more time that Jack spends alone in the hotel, the further he slips into insanity. He hallucinates a bartender named Lloyd, and he even believes that the gin martini in front of him is real. But then Lloyd and the martini are gone in the blink of an eye, and Jack is left with the "cold certainty" that he is "losing his mind." Jack's isolation, stemming from both his alcoholism and the hotel, has a serious effect on his sanity.

Just as the isolating nature of the evil Overlook Hotel drove the previous winter caretaker, Grady, to absolute insanity, the hotel hopes to do the same to Jack. In a murderous rage, Grady murdered his family and killed himself, and as Jack's own sanity unravels, he contemplates the very same thing. While Danny and Wendy are ultimately saved—due to a combination of Hallorann's heroic efforts, Wendy's determination, and Jack's love for Danny—Jack is killed when the hotel's boiler explodes while he is deep in the throes of a psychotic break. The maddening seclusion of the hotel drives Jack to insanity and results in his death, which proves King's central claim that isolation often has damaging psychological effects.



ALCOHOLISM AND ABUSE

Alcoholism and abuse go hand in hand in *The Shining*, and together they dominate much of the novel. When Jack Torrance gets a job as the winter caretaker at the Overlook Hotel, he learns about Grady, the previous caretaker, who went insane and murdered his family before committing suicide. Grady had been an alcoholic, the hotel's manager, Mr. Ullman, tells Jack, and the tragedy "came as a result of too much cheap whiskey, of which Grady had laid in a generous supply." Jack has his own history with alcoholism and abuse, but at the time he takes the job at the Overlook Hotel, he has been sober for over a year. Jack's father was also an abusive alcoholic who savagely beat Jack's mother with his cane, and Jack is terrified that he is turning into his father. Jack sees the Overlook as an added layer of protection for his sobriety—the hotel's supply of alcohol was cleared out after the season ended, and once the snow blocks the roads, Jack won't be able to get any. However, the sinister hotel soon begins to manipulate Jack's addiction, and he quickly slips back into his abusive ways. Through *The Shining*, King explores the relationship between alcoholism and abuse and ultimately asserts that one often leads to the other.

Jack's history with alcoholism and abuse is well established within the novel, and his abusive behavior is fueled by his alcoholism. In Stovington, Vermont, where the Torrances lived before Colorado, Jack was a teacher at a private school when alcohol destroyed his life. There were plenty of heavy drinkers in Stovington, but Jack and his friend Al Shockley were alcoholics, and they "sought each other out like two castoffs who were still social enough to prefer drowning together to doing it alone." Jack isn't just a heavy drinker; he is an alcoholic in the extreme, and he spent all his free time in Stovington drinking with Al. Back in Stovington, after a three-year-old Danny spilled beer on a copy of Jack's play, Jack grabbed Danny in a drunken rage and snapped his arm. Jack was instantly remorseful, but the damage was done. Danny now refers to his father's drinking as "the Bad Thing," and it is intricately linked with abuse in his young mind. Jack quit drinking after Danny's arm, but he soon lost his job when his abusive rage caused him to strike a student named George Hatfield. After the Board of Directors demanded Jack's resignation, he wanted a drink so badly that he wanted "to take it out on Wendy and Danny. His temper was like a vicious animal on a frayed leash." Jack's alcoholism is so severe that it leads to abusive thoughts even when he isn't drinking.

As the sinister Overlook Hotel begins to destroy Jack and his family, it does so through Jack's alcoholism. The symptoms of Jack's addiction begin to manifest—even in the absence of alcohol—and Jack soon reverts to his abusive behavior, again highlighting the connection between alcoholism and abuse. At the hotel, Jack begins to display the telltale signs of drinking that Wendy has come to know so well. He constantly wipes his

mouth with a napkin and chews Excedrin one after another. Jack's temper worsens as well, and even Danny is reminded of "the Bad Thing." After Danny is chased by the animal topiaries and tells Jack his unbelievable story, Jack accuses him of lying and slaps Danny across the face. Just as Jack did when he was drinking in Stovington, he again "loses his temper" and abuses Danny. Jack's thoughts toward Wendy turn violent as well, and he is soon filled with thoughts of killing her. As Jack wipes his sore lips, he dreams of making Wendy "take her medicine. Every drop. Every last bitter drop," in the form of his abuse. Even though Jack does not have access to alcohol, he shows all the symptoms of alcoholism, and his family suffers because of it.

When the Overlook Hotel finally convinces Jack to kill Wendy and Jack, it does so by getting him drunk. Lloyd, the bartender who mysteriously appears in the hotel's haunted lounge, lines up gin martinis for Jack, and he immediately knocks them back. It is in this drunken stupor that Jack takes a **roque mallet** to his wife and threatens to kill his beloved son. Without alcohol, the hotel isn't able to fully possess Jack and convince him to kill his family. With alcohol, however, Jack's abusive nature appears, just as Grady's presumably did, which underscores the deep connection between alcoholism and abuse.



TIME

While it is certainly a lesser theme in the novel, time nevertheless plays an important role in Stephen King's *The Shining*. The Overlook Hotel is itself an old building, and it is alive with decades of history. It has a colorful and sordid past, and like many hotels, years of guests and passing emotions have left an imprint on the Overlook. Essentially, the living are able to observe and interact with the dead at the hotel—for instance, a masquerade ball from 1945 plays out perpetually in the Overlook's formal ballroom, and blood can still be seen on the walls outside the Presidential Suite from a shooting that happened in 1966. The **scrapbook** that Jack finds in the hotel's basement, which fuels his obsessive search for the hotel's story, also carries connotations of time and history. Time is somewhat warped and frozen at the Overlook Hotel, and a moment of terror in room 217 or near the animal topiaries can seem like an eternity. Through the complex and often disorienting nature of time in *The Shining*, King effectively argues that time isn't really as linear or predictable as people like to think.

At the Overlook Hotel, "all time is one," meaning all the events that have ever taken place there unfold simultaneously, complicating one's sense of time. It is "an endless night in August of 1945," while at the same time, the infamous murders of 1966, in which the bodyguards of mob boss Vittorio Gienelli are gunned down outside the Presidential Suite, also happen over and over again. It is as if the entire hotel is "wound up with a silver key," and all time unfolds at once. All of the hotel's eras

come together, and in the east-wing ballroom, numerous different celebrations, conventions, and business meetings occur "at the same time within temporal centimeters of each other." Time collapses at the Overlook Hotel as every time period is joined as one. In the hotel's dining room, decades of breakfasts, lunches, and dinners are "served simultaneously," and the memory of past guests occupy all the rooms. The roque court is full and so is the hotel's bar, the Colorado Lounge. Time, King writes, "ceases to matter" at the Overlook Hotel, which further underscores time's relativity.

Despite the relative nature of time in the novel, a **clock** sits protected by a glass dome on the mantel in the ballroom and constantly ticks, keeping time until the hotel's final end. The clock, which was donated to the Overlook by a Swiss diplomat in 1949, is a symbol of time's relativity within the novel, and it keeps time within the multiple eras that each unfold at the hotel. Danny is the first to notice the clock in the ballroom, and even though he thinks the clock is probably something he shouldn't touch, he winds it. With the winding of the clock, the novel's climax is set into motion, and as Danny frantically calls for Hallorann's help all the way in Florida, Jack begins to go insane and threaten their lives. As Wendy runs through the hotel trying to evade Jack and save her life and Danny's, she listens to the clock in the ballroom chime. As the clock strikes midnight, she hears echoes of "Unmask! Unmask! Unmask!" and when she turns around, Jack is standing before her, insane and holding a **roque mallet**. The clock counts down both the minutes to the unmasking at the ball in 1945 and the moment Jack is finally revealed as a murderous lunatic. At the end of the novel, Dick Hallorann notices a moment before the hotel's boiler explodes that the hands of the clock in the ballroom are situated at one minute to midnight. The hotel blows up a moment later, ostensibly at midnight, which suggests the clock has been ticking down to the hotel's destruction. While the clock keeps time for multiple eras, the current era, "the Torrance Era," as Jack calls it, is the most important.

The frozen and conflicted nature of time and history in *The Shining* deepens the fear and mystery that is the Overlook Hotel, and the simultaneous unfolding of different eras further underscores King's argument that, in Jack's words, "time is relative, baby."



SYMBOLS

Symbols appear in **teal text** throughout the Summary and Analysis sections of this LitChart.



THE ROQUE Mallet

The Overlook Hotel has the best roque court in America, and the roque mallet is a symbol of Jack Torrance's murderous rage and insanity in Stephen King's *The*

Shining. Roque is an English game similar to croquet, and the roque mallet, has one soft end and one hard end. The mallet first appears in one of the visions that Tony shows Danny. Danny's vision occurs before his family moves to the Overlook Hotel, and in it, a dark figure with a mallet chases Danny through a strange hallway. "Come on and take your medicine!" the figure yells, swinging the mallet at Danny again and again. Later, when Jack comes home, Danny sees a bloody mallet on the front seat of the family's car. He blinks, and the mallet becomes a bag of groceries. Danny's vision is a premonition of the Overlook Hotel, and the dark figure chasing him with the mallet is Jack.

At the Overlook Hotel, when Danny falls into one of his many trances, he begins to chant: "Roque. Stroke. Redrum." "Redrum" is a word Danny sees scribbled on mirrors in his visions, but he doesn't know what it means. "Redrum," of course, is "murder" backwards, and Danny sees this word in his recurring visions of the mallet-wielding figure in the hallway of the Overlook Hotel. When Jack finally goes insane and decides to kill Wendy and Danny, he first attacks Wendy with the roque mallet. Jack savagely beats her with the mallet, breaking her ribs and her back, and when he stops, the "business end" (presumably the hard end), is clotted with her blood and hair. Jack takes the mallet and looks for Danny next, roaming through the halls and yelling just like in Danny's vision; however, when Jack finds Danny on the third floor, Jack drops the mallet to the floor and tells Danny to run. Jack's love for his son is so strong that he is able to fight the evil of the Overlook Hotel and his own rage, and when he drops the mallet, Jack both literally and metaphorically resists his murderous insanity and spares Danny's life.



THE SCRAPBOOK

While checking the **boiler** in the basement of the Overlook Hotel, Jack finds an old scrapbook, which serves within *The Shining* as a symbol of the hotel's rich and sordid history; however, the scrapbook also symbolizes the strange power the hotel has over Jack to influence his actions and drive him insane. Jack finds the scrapbook in a box full of old ledgers, newspapers, and receipts for toilet paper. It is made of thick white leather, and the pages are bound in gold string. When Jack opens the scrapbook, an invitation to the masked ball celebrating the grand opening of the hotel in 1945 falls out. Each page of the scrapbook is full of old newspaper clippings about the hotel and its former owner, Horace Derwent. There are clippings about the various deaths at the hotel and the "gangland-style shooting" outside the Presidential Suite in 1966. All of the Overlook's history—both good and bad—is inside the scrapbook.

Jack doesn't know who the scrapbook belongs to, and he scours the basement and attic trying to find clues about the owner.

Jack spends hours alone, searching for evidence, and he begins to slip further and further into insanity. He gets the idea to write a book about the Overlook after finding the scrapbook, but when he tells Ullman about his idea, Ullman threatens to fire him. Ullman, it seems, doesn't want the hotel's past disclosed in a book. When Jack is finally driven completely insane by the evil forces of the hotel, he hallucinates a conversation with Grady—the former caretaker who went insane and killed his family and himself—in which Grady tells him that "the manager" left the scrapbook in the basement for Jack to find. By "the manager," Grady doesn't mean Mr. Ullman. Grady means to say that the evil forces of the hotel—the same forces that are slowly driving Jack insane and convincing him to murder his family and himself so they can become ghosts in the hotel—left the scrapbook for Jack to find in order to pique his interest and lure him away from his family with obsessive thoughts of book writing. In this sense, the scrapbook represents the Overlook itself, and the magnetic, maddening effect it has on Jack. Alone and isolated, Jack is more vulnerable to the hotel's forces and his worsening insanity, and the scrapbook draws him to this self-imposed isolation.



THE CLOCK

On the mantle in the ballroom of the Overlook Hotel sits a clock beneath a glass dome, and the clock symbolizes time's relativity in *The Shining*. The clock was gifted to the hotel by a Swiss diplomat in 1949, and even though Danny is sure it is something he probably shouldn't touch, he winds the clock. The clock begins to tick and play Strauss's "Blue Danube Waltz," and two mechanical ballet dancers come from a door and twirl around. The clock begins to chime, and when it gets near the twelfth chime, Danny hears shouts of "Hooray!" and "Unmask!" Danny looks around the empty ballroom. The clock is simultaneously keeping time in Danny's era in 1975 and in 1945 during the masquerade ball that perpetually unfolds in the ballroom of the haunted hotel. Ironically, the clock is closely associated with the ball in 1945, yet was not gifted to the hotel until 1949, which again underscores the idea of multiple eras in the novel.

When Danny winds the clock near the end of the novel, all of the hotel's past eras converge as one—all but the current "Torrance Era," which stands outside of time in the hotel. Of course, once Jack kills his family and himself like the hotel wants, the "Torrance Era" will join with the others. As the climax builds, the clock can be heard chiming alongside echoes of "Unmask! Unmask!" And when Wendy sneaks through the hotel trying to evade Jack to sounds of the clock chiming, Jack steps out of the shadows at the stroke of midnight, clearly insane and holding a **roque mallet**. A moment before the **boiler** explodes, killing Jack and destroying the hotel, Hallorann looks to the clock and notes it is one minute to midnight. When the boiler explodes one minute later, the glass dome shatters, and the

clock is blown to pieces, presumably putting an end to the evil of the Overlook Hotel. The clock may keep time for the hotel's many eras, but it is ultimately destroyed in the "Torrance Era," thus putting a symbolic end to the horrors of the Overlook that have continued to play out across the decades.



WASPS' NESTS

Part Three of *The Shining* is named "The Wasps' Nest," and wasps' nests are symbolic of many things in King's novel, including danger—especially the danger of the evil Overlook Hotel. When Jack is replacing shingles high on the roof of the Overlook Hotel, he finds a wasps' nest under the flashing. Jack is lucky and is only stung once, but the wasps' nest sparks a series of wasp references and stories, which can be found throughout the novel. Jack, who is first and foremost a writer, thinks of the wasps' nest as a "workable symbol" for what he has been through in life—as well as what he has put Wendy and Danny through—and "an omen for a better future." Jack's future, however, isn't better, and it ultimately ends in disaster, starting with the wasps' nest. Jack neutralizes the wasps' nest with a bug bomb and gives it to Danny, who puts it in his room and is later attacked in the middle of night by a swarm of angry wasps. The wasps' nest, in this case, symbolizes danger and Danny's misplaced trust in Jack, and it proves instead to be an omen for a devastating future.

Danny isn't the only character who has an experience with a wasps' nest. Jack tells a story in which his own father smoked a wasps' nest out of an apple tree and then torched it. "Fire will kill anything," Jack's father told him. Hallorann, too, has a story in which his brother incinerated a wasps' nest with a lit firecracker. Near the end of the novel, Jack claims that "wits" are important in life, and that "living by your wits is always knowing where the wasps are." Jack does not recognize the "wasps" lurking in the Overlook Hotel as the building and its paranormal inhabitants seems to overtake Jack and influence him to act out violently. In this sense, the Overlook Hotel is something of a wasps' nest itself—a threatening presence full of danger, but one that is ultimately incinerated and destroyed when the **boiler** explodes.



THE BOILER

The Overlook Hotel burns to the ground at the end of *The Shining* after the boiler explodes, and the boiler is symbolic of Jack Torrance's building insanity and murderous rage throughout the novel. When Jack is first hired as the winter caretaker at the hotel, Watson gives him special instructions to check the boiler twice a day. The boiler is old, and it doesn't have an automatic shut-off. The temperature rises and the pressure builds, and it must be periodically dumped to avoid catastrophe. "It creeps," Watson warns. The boiler is rated up to 250 pounds per square inch, "but she'd

blow long before that now," and Watson admits he wouldn't stand next to it at 180.

Jack develops a routine of checking the boiler twice each day, and he soon begins spending most of his time in the basement after he finds the **scrapbook**. Like the boiler, Jack's insanity begins to "creep" as the evil forces of the hotel influence his thoughts and actions, manipulating him through his alcoholism and commitment to his family. By the time Jack goes completely insane, hallucinating people and martinis, he starts forgetting to check the boiler and once lets the pressure build all the way up to 210 before finally hitting the damper. Jack forgets the boiler again at the end of the novel, just like Tony says he will, during a psychotic break in which he tries to kill Wendy and Danny. When Danny reminds Jack, and he finally checks the boiler, the gauge is buried in the red, and it is spitting steam and sparks. Jack dumps the boiler, and the gauge begins to fall. He screams, "I WIN!" and then the boiler explodes, just like Jack's murderous insanity, killing Jack and destroying the hotel.





QUOTES

Note: all page numbers for the quotes below refer to the Anchor Books edition of *The Shining* published in 1977.

Chapter 3 Quotes

☝ "She creeps," Watson said. "You tell that fat little peckerwood Ullman, he drags out the account books and spends three hours showing how we can't afford a new one until 1982. I tell you, this whole place is gonna go sky-high someday, and I just hope that fat fuck's here to ride the rocket."

Related Characters: Watson (speaker), Stuart Ullman, Jack Torrance

Related Themes:  

Related Symbols: 

Page Number: 27

Explanation and Analysis

This quote occurs near the beginning of Stephen King's *The Shining*, when Watson shows Jack the boiler at the Overlook Hotel, and it is important because it introduces the hotel's boiler and establishes it as a bit of a problem. The boiler is old, and it doesn't have an automatic shut off. The boiler's temperature "creeps" constantly, and it must be checked and dumped twice daily. Watson wants a new boiler, but Ullman is cheap and says it isn't in the budget. The boiler, Watson warns, is going to blow up one day.

The Overlook's boiler is symbolic of Jack's building insanity and murderous rage. Like the boiler, Jack "creeps." He has a hair-trigger temper and quickly sweeps from calm, to irritated, to irate. As Jack's insanity builds under the sinister forces of the hotel, he begins to forget about the boiler. He goes for 12 hours without checking it, and it nearly blows. Jack completely forgets about the boiler after his psychotic break at the novel's climax, and the boiler blows "sky-high," just like Watson warns, killing Jack and burning the evil hotel to the ground.

Chapter 5 Quotes

☹☹ The wanting, the needing to get drunk had never been so bad. His hands shook. He knocked things over. And he kept wanting to take it out on Wendy and Danny. His temper was like a vicious animal on a frayed leash. He had left the house in terror that he might strike them. Had ended up outside a bar, and the only thing that had kept him from going in was the knowledge that if he did, Wendy would leave him at last, and take Danny with her. He would be dead from the day they left.

Related Characters: Danny Torrance, Wendy Torrance, George Hatfield, Jack Torrance

Related Themes:   

Page Number: 53

Explanation and Analysis

This quote occurs when Jack loses his job teaching English at Stovington Preparatory Academy after he assaults a student, George Hatfield. It is significant because it underscores Jack's struggle with alcoholism and reflects his inherently abusive nature. When Jack is forced to resign from Stovington, he has been sober for over a year, but the stress nearly drives him to drink again. "The wanting, the needing to get drunk" is worse than it has ever been. Jack doesn't just want to drink, he is compelled to drink, and every day of Jack's life is agonizing.

Jack's alcoholism is closely linked with his history of abuse, and after Jack is fired from Stovington, he wants to "take it out on Wendy and Danny." The description of Jack's temper "like a vicious animal on a frayed leash" carries connotations of the evil animal topiaries at the Overlook Hotel, and it makes Jack appear particularly cruel. Jack leaves "the house in terror that he might strike them," but at the Overlook Hotel, it is Wendy and Danny who are in terror worrying that Jack may attack. Jack undoubtedly loves his family and "he would be dead" if they ever left him, but his alcoholism and abusive nature complicates this love and often

overshadows it.

Chapter 6 Quotes

☹☹ *I don't believe such things.*

But in sleep she did believe them, and in sleep, with her husband's seed still drying on her thighs, she felt that the three of them had been permanently welded together—that if their three/oneness was to be destroyed, it would not be destroyed by any of them but from outside.

Related Characters: Wendy Torrance (speaker), Danny Torrance, Jack Torrance

Related Themes:   

Page Number: 79

Explanation and Analysis

This quote occurs before the Torrances move to the Overlook Hotel, when it is explained that Danny was born with a caul and therefore has "second sight" according to an old wives' tale. It is significant because it establishes the profound connection within the Torrance family. Wendy doesn't actually believe that Danny has psychic abilities, even if he does seem to know things he shouldn't, like what Wendy is thinking and whether it will rain. But, in her sleep, Wendy does believe him, which suggests she knows deep down that Danny does have the shining—the power to see the future and read the thoughts of others.


Wendy feels that she, Jack, and Danny have "been permanently welded together," which isn't to say that Wendy and Jack's relationship is easy. On the contrary, Wendy frequently considers divorce and struggles with Jack's alcoholism and the fact that he broke Danny's arm in a drunken rage. Still, she can't bring herself to say the word divorce. For Wendy, their togetherness, "their three/oneness" cannot be ruined by any one of them, but will have to be taken down "from outside," which is exactly what happens at the Overlook Hotel. The sinister forces of the hotel break up the Torrances from the outside in, manipulating Jack's alcoholism and history of abuse.

Chapter 8 Quotes

☹☹ It was the place he had seen in the midst of the blizzard, the dark and booming place where some hideously familiar figure sought him down long corridors carpeted with jungle. The place Tony had warned him against. It was here. It was here. Whatever Redrum was, it was here.

Related Characters: Tony, Danny Torrance, Jack Torrance

Related Themes:   

Related Symbols: 

Page Number: 90-1

Explanation and Analysis



This passage occurs as the Torrances are pulling up to the Overlook Hotel, and it is important because it describes Danny's previous visions and establishes the Overlook Hotel as a wholly evil presence and the place where Danny's premonitions of "Redrum" will unfold. Danny's ability to shine means that he has been having terrifying visions of a big building in a snowstorm and a threatening figure wielding a roque mallet. Images of the word "Redrum" flash in Danny's mind in awful greens and reds. Danny doesn't know what any of it means, but he knows he is terrified.

When Danny sets eyes on the Overlook Hotel, he knows it is the place "he had seen in midst of the blizzard." The hotel, large and beautiful, yet threatening, is "dark and booming" and towers over him like an evil force. The figure is "hideously familiar" because it is revealed to be Jack—"hideous" because he carries a mallet and wants to kill Danny, and "familiar" because he is Danny's loving father. The floors, with the bright blue and black carpet of crisscrossing lines, are "carpeted with jungle." Tony told Danny the place was "poison," and now it is Danny's new home, where "Redrum," or murder, will take place. The extent to which the Overlook matches up with Danny's visions emphasizes just how perceptive and accurate his power of "second sight" is, in spite of his parents' doubt.

Chapter 11 Quotes

💡💡 Danny, who had been frightened as well as lonely sometimes, nodded. "Am I the only one you ever met?" he asked. Hallorann laughed and shook his head. "No, child, no. But you shine the hardest."
"Are there lots, then?"
"No," Hallorann said, "but you do run across them. A lot of folks, they got a little bit of shine to them. They don't even know it. But they always seem to show up with flowers when their wives are feelin blue with the monthlies, they do good on school tests they don't even study for, they got a good idea how people are feelin as soon as they walk into a room. I come across fifty or sixty like that. But maybe only a dozen, countin my gram, that knew they was shinin."

Related Characters: Dick Hallorann, Danny Torrance (speaker)

Related Themes:  

Page Number: 115

Explanation and Analysis

This passage occurs when Danny first meets Hallorann at the Overlook Hotel, and it is important because it establishes Danny and Hallorann's ability to shine, but it also highlights that ordinary people have powers in the form of empathy and intuition that go beyond superficial understanding. This quote also reveals Danny's feelings of isolation regarding his power to shine. He has "been frightened as well as lonely sometimes" because Danny always assumed that he was the only one with such abilities. Danny has no one to talk to about his shine, and those who know, namely Danny's parents, don't believe him. Danny is therefore delighted to meet Hallorann, who shares his powers.

Danny may shine the strongest, but plenty of other people shine to a lesser extent. Hallorann describes ordinary people with "a little bit of shine to them," like husbands who bring flowers to their menstruating wives, who "are feelin blue with the monthlies." Or smart kids who don't have to study, and those people who just seem to know how others feel "as soon as they walk into a room." Hallorann is talking about those with empathy and intuition, the ability to sense emotions and anticipate thoughts. These people aren't as gifted as Danny, but, King implies, their feelings are valid and deserve attention.

Chapter 13 Quotes

💡💡 They watched until the car was out of sight, headed down the eastern slope. When it was gone, the three of them looked at each other for a silent, almost frightened moment. They were alone. Aspen leaves whirled and skittered in aimless packs across the lawn that was now neatly mowed and tended for no guest's eyes. There was no one to see the autumn leaves steal across the grass but the three of them. It gave Jack a curious shrinking feeling, as if his life force had dwindled to a mere spark while the hotel and the grounds had suddenly doubled in size and become sinister, dwarfing them with sullen, inanimate power.

Related Characters: Danny Torrance, Wendy Torrance, Jack Torrance

Related Themes:  

Page Number: 145

Explanation and Analysis

This passage occurs as the last guest drives away from the Overlook Hotel, leaving Danny, Wendy, and Jack alone to watch over the hotel for the winter off-season. It is important because it underscores the level of isolation at the hotel; however, it also hints to the evil of the hotel that the Torrances will soon come to know. When the last car disappears, the Torrances look “at each other for a silent, almost frightened moment.” Not only does this hearken to the fright waiting for them at the hotel, it perfectly explains their isolation while staying at the Overlook, which is so profound and desolate that it is its own source of terror for the family.

Jack’s response to the large, sprawling building further underscores the evil and danger of the hotel. Jack feels small compared to the hotel, “a curious shrinking feeling,” and his “life force” diminishes “to a mere spark.” The hotel, on the other hand, and the grounds—like the playground and animal topiaries—grow, becoming “sinister,” overtaking them with “inanimate power.” This indeed proves to be the case for the Torrances. Jack is slowly taken over and driven insane by the forces of the hotel, until he is no longer Jack, except for the “mere spark” that still recognizes and loves Danny.

Chapter 27 Quotes

☝☝ And still she agonized over it, looking for another alternative. She did not want to put Danny back within Jack’s reach. She was aware now that she had made one bad decision when she had gone against her feelings (and Danny’s) and allowed the snow to close them in . . . for Jack’s sake. Another bad decision when she had shelved the idea of divorce. Now she was nearly paralyzed by the idea that she might be making another mistake, one she would regret every minute of every day of the rest of her life.

Related Characters: The Ghost of Room 217/Mrs. Massey, Jack Torrance, Danny Torrance, Wendy Torrance

Related Themes:    

Page Number: 344

Explanation and Analysis

Here, Danny has just been strangled by the ghost of room 217 and returned to his parents with large bruises on his neck. This passage is important because it reflects Wendy’s

inner turmoil: Wendy loves Jack, as does Danny, but Jack has a history of hurting Danny, and he will do it again. Wendy “agonized over” taking Danny from the hotel before the snow came, but Danny didn’t want to leave his father, so Wendy stayed—even though she knew it was the wrong choice. Both Wendy and Danny know that they should have left, but they stayed because they love Jack, emphasizing King’s ongoing thematic argument that the connection among family members is can be nearly infallible in its strength.

Now, Danny has large purple bruises on his neck, and Wendy is sure that Jack is responsible. As a mother, Wendy is riddled with guilt that she has made a series of bad decisions, such as staying the winter at the hotel and abandoning “the idea of divorce.” Wendy was determined to leave Jack years ago, after he broke Danny’s arm in a drunken rage, but she didn’t because Danny didn’t want her to. Wendy has brought her son to an isolated hotel with an abusive man, and now they are trapped. Wendy’s mental turmoil over whether to stay or leave underscores the havoc (both physical and emotional) that alcoholism and abuse can wreak—not just on the addict themselves, but on their family as well.

Chapter 28 Quotes

☝☝ “Then you start to see things, Lloyd-my-boy. Things you missed from the gutter. Like how the floor of the Wagon is nothing but straight pine boards, so fresh they’re still bleeding sap, and if you took your shoes off you’d be sure to get a splinter. Like how the only furniture in the Wagon is these long benches with high backs and no cushions to sit on, and in fact they are nothing but pews with a songbook every five feet or so. [...] And somebody slams a song- book into your hands and says, ‘Sing it out, brother. If you expect to stay on this Wagon, you got to sing morning, noon, and night. Especially at night.’ And that’s when you realize what the Wagon really is, Lloyd. It’s a church with bars on the windows, a church for women and a prison for you.”

Related Characters: Jack Torrance (speaker), Danny Torrance, Wendy Torrance, Lloyd

Related Themes: 

Page Number: 354

Explanation and Analysis

This quote occurs when Jack goes to the Overlook’s Colorado Lounge and imagines a bartender named Lloyd and 20 martinis, and it is significant because it underscores

Jack's complete unhappiness in sobriety and his resentment of Wendy for forcing him into it. This quote represents Jack's description of the "Wagon," with its "straight pine boards, so fresh they're still bleeding sap," and "long benches with high backs and no cushions." To Jack, being "on the wagon" of sobriety, so to speak, is acutely uncomfortable and unforgiving. The benches are hard and good for nothing but "a splinter." There is absolutely nothing appealing about the "Wagon."

Jack likens the "Wagon" to a church with "a songbook every five feet or so," but they force you to sing "morning, noon, and night." Jack is constantly having to prove himself, especially to Wendy—who can't forgive him for drinking and breaking Danny's arm—but it is never enough. Wendy will always expect the worst from Jack. His description of the "Wagon" as "a church with bars on the windows, a church for women and a prison for you," suggests that Jack's sobriety is for Wendy (she'll divorce him if he drinks again), not for him. To Jack, the "Wagon" is miserable and confining, and it only makes him resent Wendy for forcing him into such an uncomfortable existence.

Chapter 30 Quotes

☝☝ As the number 2 rose on the shaft wall, he threw the brass handle back to the home position and the elevator car creaked to a stop. He took his Excedrin from his pocket, shook three of them into his hand, and opened the elevator door. Nothing in the Overlook frightened him. He felt that he and it were *simpático*.

Related Characters: The Ghost of Room 217/Mrs. Massey, Danny Torrance, Wendy Torrance, Jack Torrance

Related Themes:    

Page Number: 369

Explanation and Analysis

This quote occurs after Danny is attacked by the ghost of room 217, and Jack goes to investigate the room. It is important because it underscores how Jack is becoming one with the Overlook Hotel and moving further away from his family. The fact that Jack takes the elevator up to room 217 immediately suggests that he is trying to upset Wendy. Wendy is deathly afraid of the elevator, which is ancient and runs even when no one is in it, and she has forbidden anyone to ride in it. Jack gets into the elevator knowing how Wendy feels about it, and he simply doesn't care.



The Excedrin that Jack takes from his pocket is a

manifestation of one of his hallmark drinking symptoms (nothing cures a hangover like Excedrin) and every time Jack pops an aspirin, Wendy suspects that he may be drinking again. Meanwhile, after his encounter in room 217, Danny is petrified. He slips into a trauma-induced trance and then screams with his mouth twisted and contorted. But Jack isn't afraid. "Nothing in the Overlook frighten[s] him." Jack and the hotel are in sync—they are "*simpático*"—and are merging into one. As Jack falls under the hotel's influence, he alienates his family, moving further away from them and back into his old habits of anger, addiction, and violence.

Chapter 32 Quotes

☝☝ The thought rose up from nowhere, naked and unadorned. The urge to tumble her out of bed, naked, bewildered, just beginning to wake up; to pounce on her, seize her neck like the green limb of a young aspen and to throttle her, thumbs on windpipe, fingers pressing against the top of her spine, jerking her head up and ramming it back down against the floor boards, again and again, whamming, whacking, smashing, crashing. Jitter and jive, baby. Shake, rattle, and roll. He would make her take her medicine. Every drop. Every last bitter drop.

Related Characters: Danny Torrance, Wendy Torrance, Jack Torrance

Related Themes:  

Page Number: 396

Explanation and Analysis

This quote occurs after Wendy begs Jack to take Danny down the mountain to a doctor in Sidewinder, and it is significant because it illustrates Jack's increasingly violent and abusive thoughts, and his homicidal tendencies. The evil forces of the Overlook Hotel are influencing Jack's thoughts in an effort to turn him against his family so that he will murder them and kill himself, thereby making them all a part of the haunted hotel forever. Here, thoughts of killing Wendy "rise up from nowhere, naked and unadorned," because they are planted by the hotel and meant for one thing only—to make Jack kill Wendy.



Jack doesn't just want to kill Wendy—he wants to dominate and humiliate her. He wants "to tumble her out of bed, naked, bewildered," and then "seize her neck" and "throttle her." Jack's thoughts are explicit and violent, and often difficult to read. He doesn't just choke Wendy, he savagely beats her, "jerking her head and ramming it," "again and again, whamming, whacking, smashing, crashing." Jack's

insistence that Wendy will “take her medicine. Every drop. Every last bitter drop,” is a reference to Jack’s father, a male nurse who would beat Jack’s mother and demand she “take her medicine,” meaning accept his abuse. While Jack is undoubtedly under the influence of the hotel, his history with abuse—both Jack’s abusive father and Jack’s own abusive behavior—suggests he may be already inclined to such horrific violent impulses.

Chapter 34 Quotes

☝ His mother was still a little bit afraid, but his father’s attitude was strange. It was a feeling that he had done something that was very hard and had done it right. But Danny could not seem to see exactly what the something was. His father was guarding that carefully, even in his own mind. Was it possible, Danny wondered, to be glad you had done something and still be so ashamed of that something that you tried not to think of it? The question was a disturbing one. He didn’t think such a thing was possible...in a normal mind.

Related Characters: Wendy Torrance, Jack Torrance, Danny Torrance

Related Themes:  

Page Number: 418

Explanation and Analysis

This quote occurs after Jack dismantles the snowmobile engine, trapping Wendy and Danny and cutting them off from the outside world, and it is important because it further underscores Jack’s insanity. Wendy doesn’t know that Jack dismantled the snowmobile—she thinks there isn’t an available battery—and she badly wants to get Danny down the mountain to Sidewinder. Here, Danny is reading his parents’ thoughts. Wendy is afraid, as she always is, and Jack is “guarding” something, as he frequently does as well. Jack often hides terrible things in his mind—shame, abusive impulses, cravings for alcohol—but this time he is happy about it.


Danny knows that Jack has done something, and while Danny doesn’t yet know it, that something was dismantling the snowmobile. Jack knew that trashing the snowmobile meant that Danny’s life would be put into danger; however, since Jack is trying to kill Danny, that makes little difference. Jack is both “ashamed” of what he has done and “glad.” He is ashamed that he sabotaged the snowmobile and lied about it, but he is also happy because it moves Jack closer to his goal of offering up Danny and Wendy to the hotel. Danny doesn’t know if it is possible to harbor such conflicting

feelings, and he supposes it isn’t “possible...in a normal mind.” Of course, Jack’s mind isn’t “normal”—it has been invaded and taken over by the evil forces of the hotel, so anything is possible.

Chapter 37 Quotes

☝ But it wasn’t really empty. Because here in the Overlook things just went on and on. Here in the Overlook all times were one. There was an endless night in August of 1945, with laughter and drinks and a chosen shining few going up and coming down in the elevator, drinking champagne and popping party favors in each other’s faces. It was a not-yet-light morning in June some twenty years later and the organization hitters endlessly pumped shotgun shells into the torn and bleeding bodies of three men who went through their agony endlessly. In a room on the second floor a woman lolled in her tub and waited for visitors.

Related Characters: The Ghost of Room 217/Mrs. Massey, Jack Torrance, Danny Torrance

Related Themes: 

Page Number: 447-8

Explanation and Analysis

Here, it is December 1—the day before Jack goes insane and runs amok with the roque mallet—and Danny is standing in the empty ballroom, and this quote is significant because it underscores King’s argument throughout the novel that time is relative. At the Overlook Hotel “all times are one.” Multiple eras unfold at once, until time seems to collapse and cease to exist all together. It is an “endless night in August of 1945,” in which the masquerade ball perpetually plays on, at the same time a mob hit occurs in 1966 and a woman commits suicide in the bathtub in the 1970s. All of this, and more, goes on at the same time at the Overlook Hotel.


These conflicting eras don’t unfold in a vacuum, and remnants of each time can be found throughout the hotel. For example, the “chosen shining few” riding in the elevator can be heard by the Torrances, and the elevator runs at night with no one in it. They drink champagne in the elevator and leave their bottles behind, and there are frequently party favors left as well. 1945 doesn’t stay in 1945, just like Jack can smell Mrs. Massey’s Lowila soap years after her last bath. Multiple eras mix at the Overlook Hotel, and it is in this way that King suggests time is not linear, nor is it predictable—the past can make itself known in strange and often unsettling ways.

Chapter 39 Quotes

“I don’t want to see,” he said low, and then looked back at the rubber ball, arcing from hand to hand. “But I can hear them sometimes, late at night. They’re like the wind, all sighing together. In the attic. The basement. The rooms. All over. I thought it was my fault, because of the way I am. The key. The little silver key.”

Related Characters: Danny Torrance (speaker), Wendy Torrance

Related Themes:   

Related Symbols: 

Page Number: 479

Explanation and Analysis

This quote occurs after Danny winds the clock beneath the glass dome in the Overlook’s ballroom, and it is significant because it identifies Danny as the fuel that is powering the hotel. Here, Wendy asks Danny if he can see the people from past eras in the hotel. Danny can’t see them, and doesn’t want to see them—but he does hear them, just as Wendy does. Danny’s claim that the voices are like the wind implies that they are everywhere, surrounding him. The hotel is full of voices—over 70 years full of voices—and Danny can hear them all.

In winding the clock in the ballroom, Danny sets much of the novel’s climax into motion, but this isn’t exactly what he means when he says he is “the key.” The sinister hotel is fueled by Danny’s ability to shine, and it wants Danny as its own. If the hotel can harness Danny’s power to shine and somehow absorb it, its power will be unmatched. In this way, the hotel’s horrors are amped up because of Danny—it is [his] fault. He is the “little silver key” that has brought the hotel to life, and no one can stop it.

Chapter 43 Quotes

“Around him, he could hear the Overlook Hotel coming to life.

It was hard to say just how he knew, but he guessed it wasn’t greatly different from the perceptions Danny had from time to time...like father, like son. Wasn’t that how it was popularly expressed?”

Related Characters: Wendy Torrance, Danny Torrance, Jack Torrance

Related Themes:    

Page Number: 503

Explanation and Analysis

This quote occurs on December 2, the day Jack will finally go completely insane and try to kill Wendy and Danny. It is significant because it underscores Jack’s continued spiral into insanity, but it also suggests that Jack has the power to shine. Based on Hallorann’s reassurance, Danny assumes that Jack can’t shine (and that the hotel can’t hurt him if he doesn’t shine), but the hotel’s hold on Jack suggests otherwise. The hotel is hurting Jack, and now he can hear it “coming to life.” The multiple eras which unfold inside the hotel contain scores of people, and they are all merging in the ballroom and the Colorado Lounge.

Jack can’t explain how he knows this, and like Danny, he just knows. “Like father, like son,” Jack thinks, which indeed suggests Jack has the very same power to shine. Danny has “perceptions,” or visions, in which he sees the future, and he can read people’s minds and decipher the color of their moods. Jack’s ability to feel the hotel building and come alive around him is much like these “perceptions.” Jack is developing a special insight for the Overlook, a certain awareness, which ultimately allows the hotel to seep into Jack’s mind and thoughts, driving him further into insanity.

“All the hotel’s eras were together now, all but this current one, the Torrance Era. And this would be together with the rest very soon now. That was good. That was very good.”

Related Characters: Danny Torrance, Wendy Torrance, Jack Torrance

Related Themes:   

Page Number: 504

Explanation and Analysis

This passage, too, occurs on December 2 right before Jack completely goes insane, and it is significant because it further underscores the nonlinear way in which time exists in the hotel, but it also suggests that Jack is getting ready to kill Wendy, Danny, and himself—just as the hotel wants him to. All of the hotel’s multiple eras exist together. The masquerade party of 1945 unfolds next to the mob hit in 1966. It is the early 1960s when the hotel is a writing school, and it is the early 1970s when Mrs. Massey commits suicide.

Each of these eras exist together, except, of course, for “the Torrance Era.” Wendy, Jack, and Danny exist outside of the Overlook’s collection of time, at least until they become part of the hotel. The will “be together with the rest very soon now,” which is to say Jack is going to kill them. To exist within the Overlook’s sense of time, they have to die at the hotel, and Jack plans to make that happen. Jack’s claim that it is “good,” “very good,” that he will be joining the hotel soon with Jack and Wendy illustrates how badly Jack wants to kill them, thereby making them all a permanent part of the hotel.

Chapter 44 Quotes

☞ He had no idea what time it was, how long he had spent in the Colorado Lounge or how long he had been here in the ballroom. Time had ceased to matter.

Related Characters: Wendy Torrance, The Ghost of Room 217/Mrs. Massey, Lloyd, Jack Torrance

Related Themes:    

Page Number: 511

Explanation and Analysis

This quote occurs as Jack spirals into insanity on December 2 and hallucinates that he gets drunk in the Colorado Lounge. It is significant because it underscores Jack’s madness, but also because it highlights time’s relativity and Jack’s obvious alcoholism. Part of the reason why Jack doesn’t know what time it is or how long he has been in the Colorado Lounge is because he is terribly drunk. He hallucinates a bartender named Lloyd (one of the best bartenders, Jack says) who serves him multiple martinis, and Jack has been mingling and dancing with the other people in the bar, mostly people from the masquerade party in 1945, for hours.

Jack also can’t decide what time it is because many of the people in the lounge are anachronistic. He meets a television comic from the early days of television, sometime in the 1930s, and he watches men walk by who are clearly from the early 1900s. There are also those from 1945, and Jack was sitting next to a woman he thinks is Mrs. Massey, the woman who committed suicide in the hotel sometime in the early 1970s. Time has “ceased to matter” at the hotel, and it all unfolds at the same time. This also speaks to Jack’s insanity. As he parties in the lounge and dances with a beautiful woman, Wendy listens upstairs as Jack loudly argues with himself and has one-sided conversations. While

Jack clearly enjoys his time in the Colorado Lounge, he has undoubtedly been driven insane by the haunted hotel’s peculiar influence.

☞ “For instance, you show a great interest in learning more about the Overlook Hotel. Very wise of you, sir. Very noble. A certain scrapbook was left in the basement for you to find—”

Related Characters: Grady (speaker), Danny Torrance, Wendy Torrance, Jack Torrance

Related Themes:   

Related Symbols: 

Page Number: 520

Explanation and Analysis



This quote occurs when Jack meets Grady at the Colorado Lounge. It is significant because it underscores all the time Jack has been spending in the basement researching the hotel, and it reveals that the scrapbook documenting the hotel’s history was definitely left for Jack, presumably as a means to occupy Jack’s time with obsessive thoughts of the hotel and lure him away from his family. Jack is away from Wendy and Danny for several hours a day as hotel continues to work its sinister magic on him, driving him insane and closer to killing his family and himself.

Jack is hoping to become part of the hotel’s management after he finally kills Wendy and Danny and they join the rest of the people haunting the hotel. As Grady says, Jack shows “a great interest in learning more about the Overlook Hotel. Very wise of you, sir.” Jack’s interest in the hotel and its history is piqued when he finds the scrapbook, which contains the hotel’s entire history until 1966 in newspaper clippings. Since then, Jack has been tearing apart the basement, presumably looking for clues as to what happened after 1966. Jack has also been trying to figure out who the scrapbook belongs to, and here, Grady says it was left for him to find. In a way, the scrapbook is a trap, set to ensure that Jack comes to the evil side of the hotel, and that he bring Danny with him.

Chapter 46 Quotes

☝☝ What would she do if he came at her right now, she wondered. If he should pop up from behind the dark, varnished registration desk with its pile of triplicate forms and its little silver-plated bell, like some murderous jack-in-the-box, pun intended, a grinning jack-in-the-box with a cleaver in one hand and no sense at all left behind his eyes. Would she stand frozen with terror, or was there enough of the primal mother in her to fight him for her son until one of them was dead? She didn't know. The very thought made her sick—made her feel that her whole life had been a long and easy dream to lull her helplessly into this waking nightmare.

Related Characters: Danny Torrance, Jack Torrance, Wendy Torrance

Related Themes:  

Page Number: 539-40

Explanation and Analysis

This passage occurs as Jack slips further into insanity and becomes a threat to Wendy and Danny, and it is significant because it underscores Jack's insanity, but it also illustrates just how terrified Wendy is of Jack. Jack has gone completely mad. Wendy worries that he is lurking behind the registration desk, "like some murderous jack-in-the-box, pun intended" with a knife and the eyes of a lunatic. Wendy must sneak around the hotel in the dark, evading Jack and his insanity, but she can't hide from Jack forever, and she must eventually leave the confines of her locked room.

Wendy doesn't know what she will do when she finally comes up against Jack. She wonders if she will "stand frozen with terror," or fight him like a "primal mother" determined to save the life of her son. Wendy is ill at the thought, and she realizes that her life with Jack in the hotel is a "waking nightmare." Wendy is living in a haunted hotel that wants to absorb her son, yet her "nightmare" is Jack. In this vein, King implies that reality can be much more horrifying than anything supernatural.

☝☝ "Gotcha!" he said, and began to grin. There was a stale odor of gin and olives about him that seemed to set off an old terror in her, a worse terror than any hotel could provide by itself. A distant part of her thought that the worst thing was that it had all come back to this, she and her drunken husband.

Related Characters: Jack Torrance (speaker), Wendy Torrance

Related Themes:   

Page Number: 545

Explanation and Analysis

This quote occurs after Wendy finds Jack passed out drunk in the Colorado Lounge and tries to help him, and it is significant because it underscores Jack's alcoholism and draws attention to Wendy's extreme fear of him. Jack has fallen and hit his head behind the bar, and as Wendy tries to help him up, Jack grabs her leg in a menacing way. Wendy has already been afraid of Jack for some time and has been locking her door and steering clear of him, and now he is grabbing her in a way meant to intimidate and scare her.

When Jack grabs Wendy's leg, it "sets off an old terror in her, a worse terror than any hotel could provide by itself." This "old terror" suggests that Jack has been abusive in the past, and that he has treated her in such a way as to induce "terror," which seems even more dreadful than simply scaring someone. To Wendy, her fear of Jack is much worse than her fear of the hotel. Wendy has real reason to be afraid of the hotel—the ghost of room 217, the haunted elevator, and the cursed animal topiaries—but she is most frightened of Jack, which again suggests that reality can be much more terrifying than the paranormal. Wendy is doubly afraid of Jack when he is drinking, which he obviously has. Jack smells of gin and is passed out in a bar, and after all they have been through, it is back to just Wendy "and her drunken husband."


Chapter 54 Quotes

☝☝ "Oh Tony, is it my daddy?" Danny screamed. "Is it my daddy that's coming to get me?"

Tony didn't answer. But Danny didn't need an answer. He knew. A long and nightmarish masquerade party went on here, and had gone on for years. Little by little a force had accrued, as secret and silent as interest in a bank account. Force, presence, shape, they were all only words and none of them mattered. It wore many masks, but it was all one. Now, somewhere, it was coming for him. It was hiding behind Daddy's face, it was imitating Daddy's voice, it was wearing Daddy's clothes.

Related Characters: Danny Torrance (speaker), Jack Torrance, Tony

Related Themes:     

Related Symbols: 

Page Number: 619

Explanation and Analysis

This quote occurs during a vision Danny has right before Jack goes insane with the roque mallet, and it is significant because in it, Danny finally admits that his father is the threatening figure from his vision; however, this passage also suggests that Jack is really just an embodiment of the hotel. Danny has been having visions of the strange man chasing him even before he moves to the Overlook Hotel with his parents, and while Danny seems to sense that the figure is Jack, Danny doesn't actually admit it to himself until right now. As he often is, Tony is present during Danny's

vision, and Danny asks him if it is really his "daddy that's coming to get [him]."

Danny doesn't seem surprised that his father is going insane at the Overlook and is trying to kill him. Danny speaks of "a force" that is "as secret and silent as interest in a bank account," and this is the same force that is working on Jack and turning him into something he is not. When Jack later corners Danny on the third floor and holds the mallet over his head, Danny claims that Jack isn't his father. By the end of the novel, Jack is no longer Jack, but a personification of the hotel, "hiding behind Daddy's face," talking in "Daddy's voice," and "wearing Daddy's clothes."



SUMMARY AND ANALYSIS

The color-coded icons under each analysis entry make it easy to track where the themes occur most prominently throughout the work. Each icon corresponds to one of the themes explained in the Themes section of this LitChart.

CHAPTER 1: JOB INTERVIEW

Jack Torrance sits across from Stuart Ullman and thinks he looks like an “*officious little prick*.” Jack admits, though, that he wouldn’t like *anyone* sitting on that side of the desk. Ullman is talking, but Jack isn’t listening. Ullman speaks again and asks if Jack’s wife, Wendy, really knows what she is getting into. Jack assures Ullman that both Wendy and their son, five-year-old Danny, are both incredible people and will be just fine.

Given the chapter’s title, readers can infer that Ullman is interviewing Jack for a job. The reader doesn’t know anything about Jack or his situation at this point, but his admission that he would automatically hate any interviewer on sight implies that he may have contention with authority figures or even a bit of an inferiority complex—perhaps because he’s butted heads with bosses or failed at jobs in the past. Meanwhile, Ullman’s doubt of Jack, Wendy, and Danny’s readiness for the responsibility Jack is about to undertake suggests that this job will be somehow involve Jack’s family, as well, and will be risky or taxing for all three of them. This implication subtly imbues the story with a creeping sense of danger and uncertainty right from the start.



Ullman asks Jack to step around the desk and look at the hotel floor plans. The top floor is the attic, Ullman says, and is all storage. Jack is to set rat traps in the attic, and under no circumstances, Ullman adds, should Jack allow Danny in the attic. Jack says he won’t, and wonders what kind of father Ullman thinks he is. The Overlook Hotel has 110 rooms total. There are 30 suites on the third floor—one of which is the Presidential Suite—and each has a beautiful view of the mountains. Both the first and second floors have 40 rooms, doubles and singles, and each floor has three linen closets and a storeroom.

King’s choice to reveal information about the Overlook through dialogue rather than direct exposition further builds up the reader’s sense of mystery and unease, since they are limited only to what Ullman decides to share with Jack. In particular, Ullman’s vague but firm insistence that Danny not be allowed in the attic implies that the hotel may be just as dangerous as it is beautiful. From this exchange, the reader can infer that Jack’s job will be looking after the hotel, and that Danny and Wendy will be joining him as he does so.



On the lobby level, Ullman continues, is the registration desk and the offices. The Overlook Dining Room and the Colorado Lounge are in the west wing, and the banquet hall and ballroom are in the east wing. Ullman informs Jack that a man named Watson will show him the basement and **boiler**, and then Ullman says that if not for Al Shockley, a powerful man who sits on the hotel’s Board of Directors, he would never have hired Jack. Jack clenches his fist and thinks again that Ullman is an “*officious little prick*.”

It’s unclear at this point what, exactly, is the root of Ullman’s hesitation about hiring Jack—but the fact that someone on the Overlook’s Board of Directors had to convince him to do so implies that Jack committed some sort of transgression in his past that now makes him an undesirable employee. The very fact that Al was willing to vouch for Jack, though, means that at least one person in Jack’s life is willing to excuse (or even enable) his mistakes and vouch for him. Jack’s clenched-fist reaction and hostile thoughts about Ullman suggest that he has a certain amount of repressed anger and resentment over whatever situation Ullman is referencing. Once again, King’s method of revealing incomplete fragments of information about *The Shining*’s characters and setting through dialogue creates suspense and uneasiness for the reader.



Ullman tells Jack that he knows Jack doesn't like him, and he doesn't care. Ullman admits he is a difficult man, but that is what it takes to run a decent hotel. The Overlook Hotel was built between the years 1907 and 1909, and the closest town is Sidewinder, Colorado, some 40 miles east. Most roads up the mountain are closed from October or November until spring. In the hotel's early days, it was bought and sold several times and stood vacant during World War II until Horace Derwent, a millionaire entrepreneur, bought and renovated it.

Ullman mentions that he noticed Jack admiring the roque court outside, but Jack isn't sure what Ullman is talking about. Jack did see some kind of court outside, next to a bunch of animal topiaries, but he wasn't sure what it was. Ullman informs him that roque is an English game, an earlier form of croquet. Croquet is merely "bastardized roque," Ullman says, and the Overlook has the finest roque court in America. Ullman continues with his history lesson. Derwent lost a considerable amount of money in the hotel, and he sold it to some California investors, who in turn sold it to Al Shockley and his associates in 1970.

The Overlook Hotel has consistently lost money since it opened, but this last season, under Ullman's supervision, it turned a profit for the first time in 70 years. Part of the reason why the hotel loses money, Ullman says, is the harshness of winter. To remedy this, Ullman has started hiring a winter caretaker to fix problems as they arise and heat alternating floors of the hotel. However, Ullman tells Jack, the first winter he'd hired a winter caretaker, a "horrible tragedy" occurred.

*Jack's estimation of Ullman as "officious" might not be so far off the mark, since Ullman clearly cares about nothing but maintaining the hotel, even if this means being an unlikable person. Here, the history of the Overlook mirrors that of the Stanley Hotel, the real-life Colorado hotel where King stayed in the 70s and which he drew upon for inspiration when writing *The Shining*. The Stanley was also built between 1907 and 1909. The Overlook clearly has an extensive past, housing untold thousands of guests over the years, yet the distance of the Overlook from Sidewinder and the impassible condition of the mountain roads in the winter establishes the hotel as an extremely isolated location during the off-season. This perhaps explains Ullman's doubts about Jack and his family's readiness to look after the place.*



Jack wasn't admiring the roque court, but Ullman admires it, and so assumes that others must as well. This attitude makes Ullman appear pretentious, much like his description of croquet as "bastardized roque," as if the former is of an inferior class. The extravagant and somewhat outdated details of the roque court and animal topiaries give the Overlook itself a similar air of pretention and further emphasize the hotel's connection to past eras. Ironically, given Ullman's revelation here that Al Shockley (who recommended Jack for the job) actually owns the Overlook, the reader can infer that Jack is the one with friends in high places despite the arrogant Ullman's low estimation of him.



Given the Overlook's historical appeal, luxurious accommodations, and scenic location, the hotel should theoretically be a success—however, it appears that the Overlook's isolated state in the winter months has a detrimental and costly effect on the building itself. Ullman's cryptic comment about a "horrible tragedy" with the last winter caretaker again raises suspicion for the reader and hearkens back to Ullman's insinuation that Jack and his family may not be prepared for the hotel's remoteness and potential danger.



The first winter caretaker, Ullman tells Jack, was a man named Grady, and he was a total drunk. Jack interrupts Ullman and tells him that he no longer drinks. Ullman nods. Al Shockley has already told Ullman that Jack is sober, but Al also told him how Jack lost his last job as an English teacher at a Vermont prep school because he'd "lost [his] temper." When Ullman hired Grady during the winter of 1970-71, he was hesitant. Grady had a wife and two daughters, and spending the winter at the Overlook means being cut off from the outside world for months.

Jack can't believe that he and his family will really be that cut off. After all, there are phones and radios, and Rocky Mountain National Park has a helicopter. Ullman says the hotel does have a two-way radio, but most of the phone lines are above ground, and winter storms frequently knock them out. It isn't uncommon for phone lines to be down for weeks at a time during the winter. Ullman also adds that there is a snowmobile in the equipment shed. Jack again says the hotel doesn't seem that cut off, but Ullman assures him it will feel plenty cut off if Wendy or Danny fall and fracture their skull. Getting help will be nearly impossible, and getting down the mountain in the frigid cold on a snowmobile won't be easy. Plus, Ullman says, "solitude can be damaging in itself."

Ullman tells Jack that Grady, the previous caretaker, had a case of "cabin fever." He went insane, murdered his daughters with a hatchet, and then shot his wife and himself with a shotgun. Grady's leg was broken when they found him; he had obviously been drunk and fallen down the stairs. Jack again assures Ullman that his family will be fine. Wendy and Jack like to read, and Jack is writing a play. Danny has plenty of toys. Jack wants to teach Danny to read and to snowshoe, and Wendy wants to learn, too. And, Jack says, he hasn't had a drink in over a year, and he doesn't plan on bringing any alcohol to the hotel.

Ullman confirms that the hotel bar has been cleaned out, and then he tells Jack that he is going to send him to talk to Watson in the basement. Before Ullman shows Jack out of his office, he says that he hopes there aren't any "hard feelings." Ullman knows he is tough, but he only wants what is best for the Overlook. Jack smiles, but is happy when Ullman doesn't try to shake his hand. There are plenty of "hard feelings," Jack thinks to himself.

Jack's assertion of his sobriety (and Al's knowledge of it) implies that Jack has struggled with alcohol abuse, which may or may not be related to his "temper" and losing his teaching job. This revelation sheds light on both Ullman's condescension toward Jack and Jack's automatic resentment of boss figures due to getting fired. Grady's similarities to Jack are eerie, to say the least—especially given that the reader already knows Grady's story ends tragically.



King yet again leaves the reader with a sense of suspenseful unease as Jack and Ullman divert from the topic of Grady's tragedy to discuss more logistical details of the Overlook. Jack is rather nonchalant about the level of isolation at the hotel, despite having never experienced such seclusion firsthand. Like Ullman implied earlier, Jack has no idea what he's getting himself and his family into—even minor accidents and emergencies can turn catastrophic when one is cut off from the outside world. Additionally, Ullman's comment about solitude suggests that the Overlook's isolation could damage the family psychologically as well as physically.



King draws significant parallels between Jack and Grady: like Grady, Jack is a hot-tempered alcoholic who will serve as the Overlook's winter caretaker with his wife and child in tow. In doing so, King plants a subtle seed of doubt in the reader's mind as to whether Jack could possibly be driven to commit similarly horrific acts. Ullman downplays Grady's actions by describing them as "cabin fever," blaming his violence on isolation and alcohol without acknowledging what other factors may have contributed to the murders. Jack implies here, as he does throughout the book, that he and Wendy will be fine because they are intellectuals—Jack portrays himself, in particular, as a writer who is just down on his luck, refusing to acknowledge the similarities between Grady and himself.



Jack's "hard feelings" further establish him as a resentful man who perhaps feels like a failure in light of his past mistakes. Given the gruesome nature of Grady's story combined with the parallels between Grady and Jack, King again leaves readers uncertain of how, exactly, this resentment will manifest once the clearly angry and troubled Jack is sequestered in the Overlook with his family.



CHAPTER 2: BOULDER

Wendy looks out the window of the Torrances' Boulder, Colorado apartment. Danny is sitting in the street below, waiting for Jack to return in the family's rundown old Volkswagen. Wendy silently curses Jack and his pride. Al Shockley had offered a pay advance, but Jack refused. She hates the Boulder apartment compared to their small but nice house in Stovington. The Boulder apartment is old and dirty, and they must listen to the man in the next apartment beat his wife. None of it, Wendy thinks, is good for Danny.

Feeling an immense sense of grief, Wendy goes outside and sits next to Danny on the curb. "What's up, doc?" she asks. Jack won't be back until dinner, she reminds Danny. It is a long drive up the mountain. Danny asks Wendy if she thinks the VW will break down, and she says no, although she secretly isn't convinced. Danny then asks why Jack lost his job back in Stovington. Wendy explains that Jack was the school's debate coach, and that after he cut a student, George Hatfield, from the team, George got angry and slashed the tires on Jack's VW. Wendy stops, and Danny asks if Jack hurt George Hatfield the same way he hurt Danny.

Wendy tells Danny that Jack hit George to make him stop cutting the tires, and the school said they didn't want him to be a teacher there anymore. She changes the subject and asks Danny if he wants some milk and cookies. Danny says he would rather wait outside, since Jack might return home early. As Wendy goes inside, Danny asks her if she wants to go live at the hotel. Wendy says she does, if that is what Jack wants, and she asks Danny if he wants to live there. Danny supposes he does. Plus, there isn't anyone to play with in Boulder anyway. Wendy feels a pang of guilt for taking Danny away from his friends and goes inside. In the kitchen, she puts out a plate of Oreos, then goes to bed and cries.

The Torrances seem to be under considerable financial strain since Jack lost his job, which adds a layer of stress to Jack and Wendy's marriage. Their new living situation in Boulder further compounds this stress, since Wendy worries about Danny living around filth and violence. The fact that Jack refused Al's offer shows that he is more concerned with maintaining his pride than with providing for his family.



Wendy's sense of grief and unhappiness is front and center throughout the novel, as she misses her old life in Stovington and perhaps what her marriage and family situation used to be like. The revelation that Jack has hurt Danny sheds additional light onto Jack's issues with anger and alcoholism—he clearly has a violent side.



This chapter's revelations about George and Danny clear up Jack and Ullman's conversation at the Overlook: Ullman was hesitant to hire Jack because he has a history of unprofessionalism, violence, and alcohol abuse. Jack's abuse of Danny and his assault of George are likely major sources of guilt for him, which could perhaps explain why he feels defensive of his pride and resentful of others. This guilt affects Wendy, as well, and it's unclear why she's decided to stay with Jack even though he's a danger to Danny—perhaps she felt forced to, out of financial necessity. Nevertheless, Wendy clearly feels awful for uprooting Danny out of Stovington and into this new and less desirable life.



CHAPTER 3: WATSON

As Watson talks about the furnace, Ullman's words run through Jack's mind. "You lost your temper," he'd said. Watson moves on to the **boiler**, and Jack follows, but his mind is on Danny. It had happened so fast, but it had seemed like an eternity. Jack's papers—most importantly the manuscript of his play—had been strewn about the study, and spilled beer was foaming everywhere. Danny, at three years old, stood grinning in the middle of the mess, and Jack lost it. He grabbed Danny's arm, spun him around to spank him, and heard the sickening snap of Danny's bone and his son's instant screams. Jack was immediately remorseful, but when Wendy saw Danny's arm hanging at an extreme angle, Jack knew that she hated him.

As Watson's voice cuts through Jack's thoughts, Jack runs his hand over his lips. He is badly craving a drink and wonders if this feeling will ever leave him. Watson is pointing at the **boiler's** pressure gauge, which measures in pounds per square inch. The boiler is old, Watson says, and doesn't have an automatic shut off. Jack will want to keep the gauge at 50 or 60 to alternately heat the wings of the hotel—the west wing one day, and then the central wing, followed by the east wing—like Ullman wants. "I hate that little fucker," Watson says of Ullman. "Yap-yap-yap, all the livelong day."

Watson tells Jack that the thermostats in the hotel are only for show. Jack will have to come down to **boiler** twice a day and check the gauge. "She creeps," Watson says. He tells Jack that the boiler is going to blow the whole place up one day, but Ullman is cheap and says the hotel can't afford a new one until 1982. As long as Jack checks the gauge twice a day and dumps the boiler when it gets too hot, he and his family will be just fine. Watson again stresses how important checking the gauge is and warns Jack that if he doesn't, his family will "wake up on the fuckin moon."

The **boiler** is rated to 250 psi, Watson tells Jack, but Watson wouldn't stand next to it at 180. As Watson moves on to the plumbing, Jack looks at the mounds of cardboard boxes and papers stacked in the basement. There are layers of records, invoices, and receipts, and Jack thinks the Overlook's entire history is rotting in the old boxes. The plumbing freezes occasionally, Watson continues, but if Jack hits the frozen portion of pipe with direct heat and runs the faucets, he should be fine. Jack interrupts Watson and asks about Grady, the first winter caretaker.

The disturbing memory of Jack breaking Danny's arm, along with detail of the spilled beer, suggests that Jack was drunk when the incident took place, further establishing that he is a violent alcoholic. Additionally, hitting a student the way Jack did goes far behind simply losing one's temper, but it seems as though the people around him (Wendy, Al, and Ullman) are willing to downplay his behavior. It's ironic, then, that the hotel at which Jack is about to work is called the Overlook, since he is only able to get the job because people are willing to overlook and excuse the full extent of his violent nature.



Although Jack claims to be sober, the fact that he is craving a drink shows that he still struggles with addiction. Given his characterization as a man who's seething with anger and resentment, the scalding hot and pressurized boiler is a symbolic parallel to Jack's own rage.



Watson's frank warnings to Jack hearken back to Ullman's warnings about the dangers of living in isolation at the Overlook. Given that the boiler is symbolic of Jack's mental state, the fact that it "creeps" and could potentially explode doesn't bode well for Jack's family, since they will be trapped in the hotel with him if his anger similarly blows up. This "creeping" uncertainty about the safety of the Overlook and about Jack's stability once again create a sense of fear for the reader.



Jack's notice of the records in the basement again calls attention to the Overlook's historical roots. The fact that these important documents have been left to "rot" in the basement suggests that perhaps someone wanted them to be forgotten, hinting that the hotel has a dark past.



Watson nods. Grady was a bad guy, he says. A ranger from the National Park found them. Grady stashed the bodies of his wife and daughters in the west wing to freeze before he shot himself. Ullman came back from Florida, where he runs a resort during the off-season, and managed to keep the murder-suicide mostly out of the papers. There wasn't much that could be done about the obituaries, Watson says, but that wasn't bad considering the hotel's reputation and history of scandals. Jack's interest is piqued.

All big hotels have scandals, Watson tells Jack, and ghosts, too. Lots of people come and go in hotels, and some of those people die of heart attacks or strokes. Plus, hotels are superstitious. They don't have a 13th floor or room 13, and they don't hang mirrors on the backs of doors. In fact, Watson says, a woman named Mrs. Massey, died in the hotel just this past July. She was at least 60 years old and shackled up with a kid who wasn't more than 17. One night, the kid came to the desk and said that his "wife" was "indisposed"—which meant she was drunk—and he was going into town. He left in Mrs. Massey's Porsche and never came back.

The next day, Ullman offered to call the police, but Mrs. Massey refused. She went to the Colorado Lounge and drank all day. At 10:30 that night, she went up to her room and took 30 sleeping pills. Her husband, a hotshot lawyer from New York, convinced the coroner to say she died of a heart attack. A week later, a maid named Delores Vickery went to clean the room where Mrs. Massey stayed, and Delores screamed and promptly fainted. She said she saw Mrs. Massey's ghost, a purple and bloated corpse, in the bathtub. Mr. Ullman had given Delores two weeks' pay and fired her.

Indeed, Watson tells Jack, about 40 or 50 people have died in the hotel since Watson's grandfather built it in 1910, but Watson has never seen a ghost. Watson directs Jack toward the stairs. He will show him the equipment shed next. The shingles are in the shed, Watson says, and Ullman wants Jack to reshingle the west roof before the snow falls. Watson goes on about Ullman, warning Jack how cheap Ullman is and that he will weasel free work out of Jack, but Jack is thinking about Grady, stuck in the snow and slowly going insane. Jack wonders if Grady's family screamed when he killed them. As Jack follows Watson up the stairs, he thinks that he could use a drink—or 1,000 drinks.

Grady's story is evidently just one of several that constitute the hotel's seedy history, a revelation that piques the reader's interest as well as Jack's. Ullman is more concerned with keeping things out of the papers than being honest about what's happened at the hotel, which shows that he is willing to overlook more than just Jack's sullied reputation.



Here, Watson essentially tells Jack that the Overlook is haunted. This introduces a paranormal dimension to the story, yet another aspect of the hotel that fills the reader with a sense of dread. The possibility of people like Grady or Mrs. Massey haunting the Overlook after their deaths imbues the hotel with a morbid, everlasting connection to its past tragedies. Additionally, the detail of Mrs. Massey's drinking further implicates alcohol as a catalyst for interpersonal problems, violence, and even death.



Ullman's treatment of Delores is further evidence of his unpleasant nature and desire to overlook what goes on at the Overlook. Mrs. Massey is yet another example of the hotel's shady past: she was clearly having an inappropriate affair, and then committed suicide in her hotel room under the influence of alcohol and drugs. Her story is exactly the kind of scandalous history that Ullman wants to keep out of the papers.



Jack's thoughts about Grady and whether or not his family screamed are quite morbid, and they suggest that the hotel is already beginning to have an effect on Jack as his thoughts gradually turn more violent. This passage also speaks to the level of Jack's addiction, as he his thoughts are constantly interrupted by alcohol cravings despite his self-purported sobriety.



CHAPTER 4: SHADOWLAND

Danny sits outside on the curb. He knows by the growing shadows that it is almost five o'clock, even though he can't tell time yet. He thinks about Jack and Wendy—he understands a lot about his parents, but they often refuse to believe it. Soon, Danny thinks, they will *have* to believe. It is a shame that Wendy doesn't believe him now, as she lays in bed crying. Danny knows that she worries about grown-up things that he doesn't quite grasp, but right now she is worried that the car has broken down or that Jack is doing the "Bad Thing." Danny knows that neither is true. Jack is nearly home now.

Danny knows all about the "Bad Thing." A boy at his school in Vermont had a father who did the "Bad Thing," and his parents got a "DIVORCE." Danny can see the word in red letters in his mind. He knows all about "DIVORCE," too: it is when you don't see your daddy, except on weekends. To Danny, "DIVORCE" is the absolute worst thing in the world, and he can sense the word circling in his parents' minds. Danny first learned about "DIVORCE" after Jack hurt his arm. He hardly remembers the accident, but he clearly remembers his parents' thoughts of "DIVORCE."

Wendy's thoughts of "DIVORCE" after Danny spilled beer in Jack's study were constant. The thought hung in her mind with a slow, pulsing beat like music, and it mostly came from what Jack did to Danny and the incident with George Hatfield. Jack's "DIVORCE" thoughts, on the other hand, were "colored dark and violet and shot through with frightening veins of pure black." Jack hurts all of the time, Danny knows, mostly because of the "Bad Thing." Danny wishes he could tell Wendy now that Jack is fine and almost home, and that she can stop crying, but he knows she won't really believe him.

Danny has tried to explain to Wendy and Jack that if he concentrates really hard, he can see things. One day, while Danny was concentrating on Jack and Wendy's "DIVORCE" thoughts, he lost his sense of time and woke up on the floor with his dinner in his lap. Danny told his parents he was fine, and that losing time happens when he concentrates, or when he sees Tony, who his parents call his "invisible playmate." But Wendy was too scared to listen; she made Danny promise never to scare her like that again. Danny promised, and for a moment he concentrated on Jack's thoughts and saw the words "DIVORCE" and "SUICIDE" floating around.

This passage reveals that Danny is able to read the minds of the others—in this case, he knows what Wendy is worrying about and where Jack is. Wendy and Jack have noticed Danny's strange power, but it makes them uncomfortable, so they deny and ignore it. They won't be able to deny Danny's ability at the hotel, however, and Danny already knows this—even if he doesn't know the specifics yet. The "Bad Thing" is how Danny refers to Jack's alcoholism. Jack's addiction is the reason why Jack broke Danny's arm and why Wendy is sad, so to Danny, it is a very negative thing indeed.



Danny's extreme fear of his parents getting a divorce suggests that he is still close with Jack despite his abuse, and can't imagine being away from his father. The fact that Danny barely recalls Jack breaking his arm but remembers reading his parents' thoughts about divorce shows that he is more traumatized by the thought of his parents' breaking up than he is by Jack's violence—Danny is focused on what could go wrong in the future rather than what has already occurred in the past.



Wendy is afraid of Jack's abusive nature, which is her primary reason for wanting a divorce. The language used to describe Jack's thoughts reflect his inherently abusive nature. They are "dark and violet" with "veins of pure black," which connote images of bruises or blood. Danny knows that Jack isn't off drinking somewhere—which is what Wendy is always afraid of—because he can read Jack's thoughts as well.



Since Danny can't read yet, he doesn't know what divorce is, exactly—it is simply a jumble of letters that means the end of his family. Words that Danny cannot read (which are always in capital letters throughout the novel) reflect just how young and innocent he really is, a reality that makes his thoughts of adult topics like divorce and suicide particularly disturbing.



Sometimes when Danny concentrates, Tony will come to him, but not always. Tony has only appeared twice since moving to Boulder, and the most recent time was to show Danny a missing trunk under the basement stairs. The trunk contained the manuscript of Jack's play, which Jack was worried the movers left it in Stovington. Danny told Jack that the trunk was under the stairs, and Jack was instantly angry that Danny was in the basement. The basement, Jack said, is dangerous and off-limits. Danny insisted that he didn't go into the basement and that Tony had told him. Jack and Wendy shared a confused look. The basement was always locked.

Danny sits on the curb, imagining Jack's voice and concentrating on Jack's thoughts. Danny can hear Jack thinking about shingles and a guy named Watson. Suddenly, Danny hears Tony calling his name. He can see Tony from the corner of his eye, far down the street. Danny settles in on the curb and lets his mind wander down the street, in the direction of Tony's voice. There is deep snow everywhere, and a huge building with lots of windows and a shingled roof. The shingles on a portion of the roof look much newer than the others, and Danny instantly understands that Jack had laid the new shingles. A skull and crossbones flashes into Danny's mind. "Poison," Tony says from somewhere in the darkness.

Several signs flash into Danny's mind (but he can't read them), which say "DANGER!" and "KEEP OUT!" The signs fade and Danny is in a strange room he doesn't recognize. Snow is piled up outside the windows and there is a mirror that has "REDRUM" written on it in green fire. The room fades and another room appears. Here, the window is broken, and the furniture is overturned. Danny can hear crashing sounds and a familiar voice yelling, "Come out! Come out, you little shit! Take your medicine!"

The room again fades, and Danny is in a hallway in which the carpet is bright blue with black twisting shapes crossing every which way. "REDRUM," he thinks again and hears the booming voice: "Come on and take your medicine! Take it like a man!" A dark shape advances on Danny, "reeking of that sweet-sour odor," swinging a huge **mallet**. Danny can hear the mallet cutting and hissing through the air, and he begs Tony to take him back. Suddenly, Danny is sitting back on the curb.

Tony seems to be a part of Danny's consciousness rather than simply an imaginary friend, as his parents assume. Tony is a presence that aids Danny in his precognitive abilities, bringing him visions of what might happen or what has already happened. Jack's insistence that their basement is off-limits harkens back to Ullman's insistence about Danny not being allowed in the attic at the Overlook, a parallel that suggests Jack may similarly lash out at Danny if Jack finds him where he isn't supposed to be at the hotel.



Danny always sees Tony from the corner of his eye. Keeping Tony in Danny's periphery allows Danny to stay in the dark about who or what Tony really is, an understandable tendency given the disturbing notions with which Tony presents Danny. Here, the heavy snow and enormous building (which Jack has reshingled) is clearly a vision of the Overlook—Danny is seeing his future at the hotel, which Tony warns is "poison"—obviously very dangerous.



It's unclear what, exactly, is happening in Danny's vision beyond its obvious setting at the Overlook. The signs of "DANGER!" and "KEEP OUT!" suggest that something terrible and violent is happening, as do the broken window and overturned furniture. Particularly ominous is fact that the voice Danny hears is "familiar," given that he and his parents will be the only people who will be in the hotel. This foreshadows the fact that Jack may, in fact, hurt Danny again.



The "sweet-sour odor" Danny speaks of here is alcohol, which is another clue that the advancing figure with the mallet is Jack. It also suggests that Jack may begin to drink again while the family is staying at the Overlook. The mallet will come to be an important symbol of Jack's rage, and the fact that Danny sees Jack coming at him with this weapon along with the thought of "REDRUM" suggests that Jack may try to hurt Danny in real life.



On the curb, Danny can just make out Tony's figure in the distance. "Be careful, doc..." Tony says as he fades away. Just then, the Volkswagen comes sputtering down the street, and Jack parks at the curb. Danny runs to him, excited, but stops when he sees a **mallet** on the front seat, one end clotted with blood and hair. Danny blinks and the mallet is a bag of groceries instead. Jack lifts Danny and hugs him. Wendy comes outside to greet Jack and kisses him, and the three of them go inside together. For the moment, Danny is happy. He knows there is love in his family, and he is glad his father is finally home. Not everything Tony shows Danny comes true, and for now, things are alright. Still, a cold fear settles in Danny's heart as he thinks about "REDRUM." He has absolutely no idea what it means.

Tony's message to "be careful" is obviously a warning of what is to come at the Overlook Hotel, just as Danny's split-second vision of the mallet on the front seat of the car is a warning—but Danny hasn't put this together yet. Still, Danny seems to subconsciously know through Tony that Jack is inherently dangerous. However, the Torrances are at least superficially happy here, and there seems to be love within their family, despite the stressors they must endure. In fact, the Torrances' ability to stay together after what they have been through is a real testament to the strength of their family.



CHAPTER 5: PHONEBOOTH

Jack pulls the Volkswagen up to the drugstore and tells Danny to wait in the car. He just has to make a phone call. They have a phone at home—Wendy insisted on it since Danny is prone to "fainting spells"—but Jack wants privacy. He is calling Al to thank him for the job, and he would rather not do it in front of Wendy. Jack's pride is all that he has left. In the drugstore, Jack goes to the phone booth and looks out the window at Danny. Jack feels his love for Danny rise up inside of him, but Jack's face remains emotionless.

Although Jack has inexcusably abused Danny, it's clear that he still loves his son, and that Danny loves him back. This suggests that the connection between family members, especially parents and children, cannot be completely broken. Meanwhile, the fact that Danny has repeated "fainting spells" implies that his precognitive abilities affect him physically as well as mentally.



Six months ago, life had not been so tough. Jack's job at Stovington Preparatory Academy paid well, and Torrances even had a small savings account. Then, Jack "lost his temper" with George Hatfield. Jack remembers when Al told him that the Board of Directors at Stovington wanted his resignation. Jack gave it to them, but he knew that had it not been for George Hatfield, he would have gotten tenure instead. He remembers badly wanting to get drunk so badly afterward—he'd wanted "to take it out on Wendy and Danny," his temper "like a vicious animal on a frayed leash."

Jack didn't just "lose his temper"—he physically assaulted George. Jack (as well as those around him) don't fully appreciate the gravity of his assault on George, as they are all eager to brush the incident off as Jack simply getting a bit too heated. Furthermore, Jack's desire to hurt Wendy and Danny rather than to blame himself after getting fired speaks to his abusive and violent nature. Jack's wife and child have nothing to do with him losing his job or wanting a drink, yet he still wants to make them pay for it.



Jack picks up the phone. For a handful of quarters, the operator will connect Jack with Al, who is 2,000 miles away, for three minutes. "Time is relative, baby," Jack says to himself and drops in the quarters. Al's father was a steel baron, and when he died, he left Al a huge fortune and several seats on various boards. One of them was at Stovington Prep, and upon taking this seat, Al immediately became friends with Jack. They were always the drunkest people in the room, so they just sort of gravitated to each other.

The idea of time as relative is present throughout the novel, and Jack's short aside here harkens to this idea. His former recollection of breaking Danny's arm as having lasted an eternity (despite it actually happening in an instant) is another example of this. As Jack remembers his friendship with Al, it's clear that the men are connected because of their alcoholism, which explains why Al was willing to excuse Jack's behavior and recommend him for a job at the Overlook.



At the time, Al and his wife were separated, and Jack and Wendy's marriage was falling apart, too. Jack would often stay out drinking until dawn and come home to find Wendy sleeping on the couch with Danny. Jack hated himself, and he often thought of "the gun or the rope or the razor blade." Still, Jack didn't believe he was an alcoholic, even though he knew Wendy cried in the bathroom and his colleagues gave him "cautious looks" at parties and functions where alcohol was served. They were all talking about him, and Jack knew it, but he still didn't think of himself as an alcoholic.

At the prep school, Jack was considered somewhat of a big deal. He had published several short stories and was working on the play. He finally stopped drinking about a month after breaking Danny's arm, which, as far as Jack is concerned, was the end of his marriage. One night, Jack was out late drinking with Al, and Al was driving him home in his Jaguar. Al took the curve at 70 miles per hour and suddenly realized there was a kid's bike in the road. There was no time to stop, and Al hit the bike at about 40 miles per hour. They immediately got out of the car, feeling instantly sober, but couldn't find a body anywhere. When they got back in the car, Al said he was never drinking again.

When Jack got home that night, he tucked a sleeping Danny into his bed and went to the closet where he kept his .38 in a shoe box. Jack sat holding the gun until dawn, when he finally put it back in the box. That morning, Wendy asked Jack if he had been in an accident. Danny had had a dream that Jack had been in an accident, Wendy said. "He has funny dreams sometimes," she offered as an explanation when Jack lied and said that he wasn't in an accident. Jack's thoughts are interrupted by the operator. His party isn't answering, she says, but Jack asks her to try a few more rings.

Al finally picks up the phone. Jack tells him that he just called to say thank you. He got the job at the Overlook and will be heading there soon. Al commends Jack on staying sober through the George Hatfield ordeal and promises that the Board at Stovington will come around by spring. Some of them already think they were too hasty in demanding Jack's resignation, Al says. Jack thanks him again and hangs up. In the car, Danny begins to tell Jack about the vision he had while waiting for Jack to get back from the Overlook. But Jack is distracted and, Danny knows, thinking about the "Bad Thing." Danny is disappointed. "I dreamed that you hurt me, Daddy," Danny thinks to himself.

Jack's thoughts of suicide suggest that he struggled with mental health issues and feelings of despair long before arriving at the Overlook, and Wendy's consideration of divorce started long before Jack abused Danny. Despite these long-standing issues, Jack takes little responsibility and doesn't always think of himself as an alcoholic, even when his coworkers' "looks" and Wendy's nights on the sofa make his problem obvious.



Danny's broken arm shatters Wendy's trust in Jack, which was already suffering on account of his drinking. Interestingly enough, it isn't breaking Danny's arm that makes Jack stop drinking. It is realizing that Al could have killed a random kid in the road that finally makes Jack stop—perhaps because he is more afraid of getting caught than he is of actually doing harm to those he loves. Now, Jack's previous reputation as a successful writer and teacher makes his existence as a washed up, unemployed drunk all the more unbearable.



Again, Jack is deeply disturbed and in tremendous pain, even before he gets to the hotel, and sitting all night holding a handgun is evidence of this. Jack often contemplates suicide, which even Danny knows—Danny, of course, knows about what happened the night before in Al's Jaguar because of his precognitive abilities. Even if Wendy doesn't want to admit it and downplays Danny's visions as "funny dreams," there is still a part of her that trusts Danny's intuition over Jack's words.



Danny seems to know here that Jack is the figure with the mallet from his vision, but he doesn't want to admit it. The implication here is that had Jack not been preoccupied and thinking about drinking, Danny would have felt comfortable talking to him about what he saw in the vision. Perhaps then, whatever is about to transpire at the Overlook Hotel could have been avoided. But Jack is reminded of his alcoholism everywhere he turns, and it consumes his every thought, to the detriment of his family.



CHAPTER 6: NIGHT THOUGHTS

In bed next to a sleeping Jack, Wendy thinks back to all the beds they have shared. They'd gotten together in college—Jack studied English, Wendy studied sociology—not long after Wendy's mother kicked her out and told her not to come back. She said that if Wendy needed any help, she should just go to her father, since it was Wendy's fault they got divorced anyway. That was in 1970, and she remembers that first bed most clearly. With Jack's help, Wendy finally gave up on her mother. "She wants to keep beating you," Jack said.

Early in Wendy and Jack's relationship, Jack insisted they separate for a while. Wendy thought he was seeing someone else, but he wasn't, and the breakup didn't last long. When Jack came back, he knew that Wendy had been to see her father. She asked Jack how he could possibly know that, and Jack replied: "The Shadow knows." They were married not long after. Wendy's father came to the wedding; her mother did not. After Danny was born, Wendy reconciled with her mother—for Danny's sake—but their relationship has always been strained, and Wendy's mother is forever judging her and thinks that she is a poor mother to Danny.

That first year of marriage after Danny was born had been the best of Wendy and Jack's relationship. Jack drank, but not yet in excess, and he easily landed the job that Stovington after graduate school. He was hired mostly due to his successful short stories, one of which he sold to *Esquire* for \$900. The night that Jack sold the *Esquire* story, he went out with friends and got terribly drunk. When he came home late that night, he was stumbling and woke Danny. Jack went to his crib to soothe him and dropped the baby on the floor. It was all downhill from there.

By the time Jack broke Danny's arm, Wendy had been seriously thinking about divorce for over six months, but she couldn't bring herself to say the word. Jack drank all day, every day, and weekends with Al were even worse. Wendy was in constant pain, and she couldn't help but wonder how much of Jack's drinking and their problems was her fault. She dreaded the day Danny would grow up and begin to assign blame for everything. Wendy knew she had to leave Jack—he was a drunk with a horrible temper, and, whether it was an accident or not, he broke Danny's arm.

Jack's comment that Wendy's mother wants to beat her is ironic, considering that Jack himself is the one who turns out to be abusive. Though Wendy's mother is cruel, she doesn't beat or otherwise physically abuse her—Jack only describes her mistreatment in physical terms because of his own violent nature. The reader can infer that Wendy's relationship with her mother is a considerable source of stress in her life, given that her mother casts Wendy out and unfairly blames her for the divorce.



Jack's mysterious ability to sense that Wendy was at her father's and his mysterious claim that "The Shadow knows" suggests he may have psychic abilities similar to Danny's—or, at the very least, that Jack is a highly intuitive person. Jack has no logical way of knowing that Wendy saw her father, yet he does know. Despite Wendy's problems with her mother, she still fosters a relationship with her, much like Jack and Danny still maintain their bond despite Jack's abuse. This further suggests that the connection within families can't be easily broken.



*In addition to Jack's teaching career and family life suffering due to his drinking, it seems that his passion for writing has been affected as well. It has been years since the *Esquire* magazine story, seemingly the pinnacle of his success, and Jack seems only to have faltered and failed since then.*



This passage represents the root of Wendy's constant pain: she knows she should leave Jack, but she can't. Wendy clearly cares for Jack and wants to keep her family together, even though this probably isn't the safest thing for her or Danny. This (perhaps irresponsible) resolve to stay together also points to the strong connection within their family. Wendy can't bring herself to break it, even when it is arguably the best thing to do.



When Danny was born, a caul covered his face. Wendy keeps the caul in jar, but she refuses to give into the caul's superstition. Those born with a caul (a thin membrane covering the face or eyes) are said to have "second sight," but Wendy doesn't believe that. Still, Danny seems to know things, and he did say that Jack had an accident. After the night Danny had the dream about the accident, Jack changed. Even Al said nothing happened that night, but Wendy knew he was lying. She kept a close eye on the papers and waited for the police to show up, but nothing happened.

Wendy stayed with Jack for Danny's sake. Danny and Jack are incredibly close, and while Wendy knows Danny loves her, he is really his father's son. When Danny was a baby, he never once threw up on Jack, and he would always stop fussing whenever Jack soothed him. Wendy felt Danny's opposition to her thoughts about divorce without ever saying a word, and he constantly asked if she loved him and Jack. At times, it seems to Wendy that her softening resolve about the divorce is due to the sheer determination of Danny's will.

In her sleep, Wendy *does* believe that Danny has "second sight," and that she is "permanently welded" to Danny and Jack. In her sleep, Wendy believes that "their three/oneness" is so strong, that it can only be destroyed by an outside force, never one of them. Through all of their problems, Wendy never stopped loving Jack, except for when he broke Danny's arm. More than anything, Wendy loves the three of them together, and this is her final thought as she drifts to sleep.

CHAPTER 7: IN ANOTHER BEDROOM

As Wendy drifts to sleep, Danny wakes up in his own bed. He can still hear the words of the **mallet**-wielding figure from his dream. "Come out here and take your medicine! I'll find you! I'll find you!" With his heart pounding, Danny goes to the window and looks out, calling for Tony. Danny looks up and down the street, but Tony is nowhere to be found. Suddenly, Danny can hear Tony calling his name. "Don't go, Danny..." Tony's voice says from the darkness of the street below. Danny stands staring out the window—for a minute? Or an hour? He doesn't know. Then, Danny goes back to bed. He closes his eyes, and as he falls asleep, the word "REDRUM" flashes in red in his mind.

The image of Wendy scouring the papers for evidence of a horrible accident is a testament to how out of hand Jack's drinking is. Wendy waits every day for the thing that will ruin their lives to happen, and it is taking a toll on her. Just like Danny pointed out earlier, Wendy refuses to believe in Danny's "second sight," even though she knows deep down that it is legitimate—the fact that she looks in the newspapers following Danny's dream is evidence of this.



*Wendy's ability to feel Danny's opposition to her thoughts of divorce suggest that Wendy may have some sort of precognition herself—or perhaps that her intuition as a mother is particularly strong and insightful. King implies throughout *The Shining* that people should pay more attention to intense feelings or hunches like these, since they often prove to be true.*



Wendy believes that Danny has "second sight" in her sleep because she subconsciously knows that it is true. Meanwhile, Wendy's belief that her family is "permanently welded" together reflects the strength of the Torrance family. Wendy, Jack, and Danny are a solid unit, and only an outside force—like alcohol, or whatever events are in store for them at the Overlook—could possibly destroy them.



Danny seems to lose his sense of time while staring out the window, which often happens during his visions and also reflects the warped sense of time that will develop over the course of the novel. Danny doesn't yet know where Tony doesn't want him to go, although it is certainly implied that Tony is talking about the Overlook.



CHAPTER 8: A VIEW OF THE OVERLOOK

As the Torrances' old Volkswagen putts up Sidewinder Pass on the way to the Overlook Hotel, Wendy reads the road signs to Danny. They pass signs warning danger and falling rocks, and as they climb higher into the Rocky Mountains, Wendy eyes the rock cliffs nervously. The mountains are beautiful but unforgiving, and Wendy can't help but think about the Donner Party. She asks Jack again if the hotel's larder is fully stocked, and he says it is. When they arrive, they are supposed to meet up with Hallorann, the hotel's cook, for a tour of the kitchen and pantries.

Climbing the mountain, the car begins to choke and sputter, so Jack parks to let it rest for a moment. They get out of the car and can see the Overlook in the distance. Wendy is struck by how beautiful it is, and she yells to Danny to look, but he has fallen into a daze with his eyes clouded over. Jack shakes him and asks if he is alright, and Danny's eyes clear immediately. He was thinking, he tells his parents, and didn't mean to scare them. Back in the car, Danny knows that the Overlook is the building from his visions. It is the place with all the snow and the figure stalking him with a **mallet**. In a moment of absolute fright, Danny knows that "Redrum," whatever it is, is at the Overlook Hotel.

CHAPTER 9: CHECKING IT OUT

Ullman is waiting for the Torrances when they arrive at the Overlook Hotel. He greets them and seems genuinely fond of Danny. Wendy isn't surprised; most people are drawn to Danny. It is the last day of the hotel's season, and the lobby is packed. People mill about, checking out and visiting by the massive fireplace that dominates the reception area. A constant dinging sound cuts the air as the antique cash register rings out the guests. Stickers advertising the accepted credit cards are stuck to the side of the cash register and seem ridiculously out of place. As Wendy looks around, she decides this is just what her family needs—a winter away from the rest of the world.

The Donner Party was a group of American pioneers who, while wagon-training to California, were snowbound in the Sierra Nevada and resorted to cannibalism to survive. Wendy frequently thinks about the Donner Party while at the Overlook, which is rooted in her worry that she and her family will run out of food during the winter. Wendy's obsession with the larder and the Donners is more evidence of the Torrances' extreme isolation at the Overlook during the winter.



Danny is constantly afraid at the Overlook, both of the hotel itself and of Jack, and this fear begins before Danny even gets to the hotel. Danny's eyes cloud over because he is having a premonition, likely the vision of Jack chasing him with the mallet. The sad state of the Torrances' car further cements their isolation at the secluded hotel—the car isn't likely to make it anywhere else, meaning they won't be able to leave the hotel even if the roads are passible.



People are drawn to Danny because he can read people's thoughts and sense their moods, which makes people feel comfortable with him, even if they don't know why. The bustling hotel is a stark contrast to the empty and dark place the Overlook will soon turn into. The cash register, which is as old as the hotel, and the modern credit card stickers are also a stark contrast, and they highlight the blending of eras and time within the hotel.



Danny tries to pretend that he isn't scared. Tony's visions don't always come true, Danny reminds himself. He vows to be careful. He will be on the lookout for anything that could be "Redrum." For now, Jack and Wendy are happy, and Danny doesn't want to jeopardize that happiness. Danny sees a sign he doesn't recognize and asks Jack what "ROQUE" spells. Jack tells him that it is pronounced "roke," and it is a game similar to croquet. Danny asks if roque is played with a **mallet**, and Jack says it is, except roque mallets are shorter and have one rubber end and one wood end. Near the roque court, Wendy points out a group of animal topiaries—a dog, a rabbit, a horse, a cow, and three lions—which are situated near a playground that will be all Danny's. Danny tries to sound enthusiastic about this.

As Danny looks at the surrounding mountains, he suddenly feels very alone. He doesn't yet know the word "isolation," but he would immediately understand if it was explained to him now. His family will be the only people left in the hotel, and once it begins to snow, the road down to Sidewinder will be impassable until the spring thaw. Danny watches as an older woman walks through the lobby to her car outside, which has been brought to the door by a young and attractive hotel employee. As the young man helps the woman with her luggage, Danny enters her thoughts. "I'd like to get into his pants," the woman thinks. Danny is confused and can't imagine why she would want to wear the man's pants.

CHAPTER 10: HALLORANN

Dick Hallorann, the Overlook's cook, is a tall black man with a slight afro that is beginning to grey. He has a Southern accent and laughs a lot, revealing a dazzling white set of Sears and Roebuck dentures from the 1950s. Hallorann is leaving today, too, right after he gives the Torrances a tour of the kitchen and larder. Like Ullman, Hallorann has a job in Florida for the off-season. With a wink, he offers to take Danny to St. Pete with him. Danny smiles and says he would rather stay with his parents.

As Hallorann shows Jack, Wendy, and Danny around the kitchen, Wendy sees that it is indeed stocked. There are dry and canned goods, and plenty of frozen meat, including a turkey for Thanksgiving and a capon for Christmas. They can get milk and fresh bread in Sidewinder until the snow falls, but after that there is plenty of powdered milk. There is more than enough food to see them through the winter, but Wendy can't stop thinking about the Donner Party. Hallorann says there is even a leg of lamb in the freezer somewhere, and he asks Danny if he likes lamb, calling him "doc."

Danny is beginning to piece the meaning of his visions together, including the importance of the roque court and mallet. Again, Danny is obviously afraid of the hotel, but he is more afraid of his parents getting a divorce, which underscores King's ongoing argument that reality is often scarier than the paranormal. Whereas one would expect any child to be enthusiastic about animals and a playground all their own, Danny seems to be uneasy. He doesn't specifically know why these places bother him, but they make him uncomfortable from the start, which is another example of Danny's "second sight."



Danny's confusion at the woman's thoughts again reflects just how young and innocent he is, despite always being aware of adults' thoughts. Danny is forced to grow up faster than he should because he is constantly exposed to adult concerns like divorce, death, and sex. In this sense, his "second sight" is very isolating—he is forced to listen to others' thoughts that he doesn't fully understand, and can't openly talk about them with anyone because they won't believe him.



Hallorann is a genuinely kind man—his good nature is reflected in his smile, and his wink seems to establish a sort of connection or camaraderie between himself and Danny. The fact that Danny would rather stay in Colorado with his parents, despite his intense fear of the Overlook and his disturbing visions about the hotel, is yet another testament to the close bond the Torrance family shares regardless of their issues.



Hallorann calling Danny "doc" harkens back to the beginning of the novel, when Wendy calls him by the same nickname. This, again, establishes a sort of camaraderie between Hallorann and Danny despite the fact that they have just met. Meanwhile, Wendy's thoughts of the Donners despite the stocked larder imply that her fears of isolation are so deep they can't be assuaged.



Jack asks Hallorann how he knows they call Danny “doc.” They didn’t tell him this, and no one has used the nickname around Hallorann. Hallorann laughs and says Danny looks like a “doc,” and then he flashes a wide smile at Danny. Danny hears Hallorann’s voice say in his mind, asking “*Sure you don’t want to come to Florida, doc?*” Wendy senses something pass between her son and the cook, and Hallorann leads them out of the kitchen, where they walk past a bar called the Colorado Lounge. Hallorann tells Jack that if he is a drinking man, he better have brought his own alcohol, since the bar has been picked clean. Jack tells Hallorann that he doesn’t drink just as they arrive in the lobby. Hallorann’s luggage is waiting by the door, and he asks Danny to help him take the bags to the car.

The fact that Hallorann knows Danny’s nickname is “doc” despite having never heard him called that before suggests that he, too, has a kind of “second sight,” just like Danny. This explains why Hallorann has taken an immediate liking to Danny, and this connection is underscored by the fact that Hallorann seems to directly impart a message into Danny’s mind. Wendy senses this interaction because she has a certain kind of heightened perception or intuition, as well. Meanwhile, the Colorado Lounge foreshadows Jack’s mental struggles during his time at the Overlook—given his constant alcohol cravings in sobriety, the empty bar will almost certainly be a torturous reminder of his temptations.



CHAPTER 11: THE SHINING

After Hallorann and Danny load Hallorann’s luggage into the trunk, Hallorann invites Danny to sit in the car with him, though he worries momentarily that someone will think he is trying to kidnap the boy. In the car, Hallorann tells Danny that he has the strongest “shine” he has ever seen, and Hallorann will be 60 this winter. Hallorann can shine as well, at least that is what his grandmother called it, and she had the “shining,” too. Hallorann asks Danny if he has been lonely thinking he was the only one, and Danny nods. There are others, Hallorann says—lots of people shine and don’t even know it. “Give me a blast,” Hallorann tells Danny. “Think at me.” Danny concentrates and sends a message: “*!!! HI, DICK!!!*” Hallorann immediately recoils, stunned by Danny’s strength.

Danny’s ability to shine is often isolating. He sees and hears things that he doesn’t understand and can’t talk to anyone about them because no one understands or believes him. For Danny, the idea that there are others who shine is incredibly comforting. The “blast” that Danny sends Hallorann demonstrates the power to “shine” that he and Hallorann share, as well as the powerful telepathic connection between them. Hallorann’s strong reaction to Danny’s message suggests that the young boy’s shining is particularly powerful.



Danny hesitates, and finally asks Hallorann if he can do anything else besides enter thoughts. Sometimes, Hallorann says, there are dreams. Danny says that he sometimes dreams, too, only he is awake when this happens. Tony brings the dreams, Danny explains. Wendy and Jack call Tony his “imaginary friend,” and when Tony comes, Danny kind of passes out and sees things. Hallorann explains what Danny has is called “shinin on.” Some call it visions or precognition, but it is really just seeing the future. When Hallorann shines, he smells oranges, but the dreams and feelings he perceives don’t always come true.

Tony is more that Danny’s “imaginary friend”—he is part of Danny’s subconscious, the part that knows things. By creating Tony and distancing himself from his ability to shine, Danny can feel more like a normal kid. This way, Danny isn’t shining, Tony is, and he just conveys messages to Danny.



Hallorann tells Danny that he has worked at the Overlook for two seasons now, and he has had some bad dreams and seen some bad things. There was even a maid, Delores Vickery, who saw something in room 217. She could shine, Hallorann says, but she didn’t know it. He tells Danny that something bad happened in room 217, and that Danny should never go in there. Many bad things have happened in the hotel, and people who can shine will see them, but the visions can’t hurt Danny. Hallorann says the visions are like pictures, and Danny shouldn’t be afraid.

Hallorann’s disturbing dreams and experiences at the Overlook validate Danny’s premonitions about the hotel, suggesting that he has good reason to be afraid. Hallorann’s explanation that people who shine can see the bad things that have happened at the Overlook establishes a sense of warped time at the hotel, as apparently Hallorann, Danny, Delores, and others are able to see remnants of past events that others can’t perceive.



Hallorann asks Danny if his parents can shine, and Danny says he doesn't think so. Hallorann tells Danny that he'd tried to send Wendy a thought, and that she'd jumped a little bit. All mothers can shine, Hallorann explains. Hallorann had tried to send Jack a thought, too, but Jack's mind was blocked, as if he was hiding something. Hallorann doesn't bother telling Danny this and instead says he doesn't think Jack can shine at all.

What Jack is hiding here is debatable—perhaps it is his lingering cravings for alcohol or his mental instability. Although Hallorann tells Danny that Jack can't shine, but it is implied that he might actually be able to. Thus, it is possible that what Jack is hiding is his own shine.



Danny becomes aware of Wendy's thoughts. She is starting to wonder what he is doing in the car and wants him to come back. He tells Hallorann that he must go, and Hallorann tells Danny that if he ever needs help, he should send him thoughts in Florida. Danny's shine is so strong, Hallorann knows he will hear it. As Danny walks away, he is still frightened. Hallorann doesn't *think* anything at the hotel can hurt Danny.

Hallorann's instructions for Danny contradict his former reassurance that nothing Danny sees at the Overlook can hurt him—clearly, if Hallorann expects that Danny might need help, this means that whatever is present at the hotel could very well cause harm. Likewise, Danny is left still feeling afraid of the Overlook and uncertain of what the future holds.



CHAPTER 12: THE GRAND TOUR

Danny comes back to the lobby and Wendy asks him what he was talking about in the car with Hallorann. Danny shrugs, and Wendy can see Jack in the gesture. Danny and Jack are so close—both in likeness and their relationship—that Wendy often feels like an “outsider.” Wendy realizes with shame that she is jealous of Jack's relationship with Danny, and she is horrified that she is beginning to act like her mother. Ullman approaches the Torrances and offers a quick tour of the hotel. As they walk across the lobby to the elevator, they pass Watson, who gives Wendy a wink and a “lecherous” smile that makes her uncomfortable.

As the great-grandson of the Overlook's first owner, Watson has the closest connection to the hotel; however, it isn't clear if Watson how, if at all, connected to the hotel's darker side. The fact that Watson is inappropriate and a bit threatening suggests that he might be. Wendy struggles with her feelings of jealousy for most of the book, and she fears that jealousy will ruin her relationship with Danny like it did with her own mother.



They get on the antique elevator and Danny looks nervous. Ullman tells him not to worry. The elevator was installed in 1926 and has been running without issue ever since. Wendy isn't consoled, and she imagines them, alone in the hotel, stuck between floors in the ancient elevator. She thinks again of the Donner Party and makes a mental note to stop obsessing. The elevator climbs to the third floor, and when they step out, Danny is frozen with fright. The carpet is the same bright blue and black carpet from his vision.

Again, Wendy is intimidated by their isolation. There will be no one at the Overlook to help the Torrances, and if they were to get stuck in the elevator, they would slowly starve to death—or resort to cannibalism like the Donner Party. Meanwhile, the carpet that corroborates Danny's vision proves that his shining is legitimate and that his premonitions should be taken seriously.



Ullman shows Jack, Wendy, and Danny to room 300, the Presidential Suite, and opens the door. Three presidents have stayed in the suite, including President Nixon, and Jack says he isn't sure Ullman should be proud of that. As they walk in the room, Ullman points out the spectacular view, which Jack and Wendy are clearly impressed with, but Danny can't take his eyes off the red and white wallpaper. The walls are splattered with blood and brain matter. This must be what Hallorann was talking about, Danny thinks to himself. When Danny looks again, the blood stains are gone.

Judging by Jack and Wendy's positive reactions to the room, the blood and brains Danny sees splattered on the walls are evidently only visible to him. This is an example of what Hallorann told Danny about people who shine being able to see remnants of the Overlook's past that others can't perceive. The blood and gore likely mean that someone was murdered in this room, though it isn't clear when this happened or to whom. Nevertheless, the Overlook seems to have somehow absorbed all the terrible things that have happened there, and Danny's ability to shine blurs the lines between these past horrors and the present.



Ullman leads them out of the Presidential Suite and back to the elevator. As Danny looks over his shoulder on the way out, he sees that the blood stains are back, and notices that he has bitten his lip hard enough to draw blood. Ullman then shows the Torrances to the second floor and walks right by room 217 without stopping. He explains to Jack that all the windows in the hotel must be shuttered. Danny stares at the old-fashioned fire extinguisher and hose affixed to the wall, disturbed by the object without knowing why. The hose of the extinguisher is coiled and has a brass nozzle at one end. Ullman directs them to the first floor to their living quarters. Hallorann lives in the room during the season, and while there isn't a kitchen, they should be very comfortable. Wendy agrees that the room is more than adequate, and they leave to walk Ullman out.

The fire extinguisher is yet another example of how the Overlook seems to retain negative experiences and energy. Given the legitimacy of Danny's intuition about the hotel thus far, it's safe to say that something sinister related to the extinguisher will, indeed, come about. Meanwhile, the areas of the hotel that are frequented by Hallorann—mainly the kitchen and his living quarters—generally feel warm and inviting because of their connection to Hallorann, suggesting that the hotel retains positive energy as well.



Back in the lobby, the Torrances pass Watson, who is also preparing to leave. He reminds Jack to keep a close eye on the **boiler** and gives Wendy another lustful look. As Ullman picks up his bags to leave, he reminds Watson to be back by May 12th. Watson nods, and Danny catches Watson's thoughts. Watson *really* hates Mr. Ullman, Danny thinks. As Watson and Ullman walk out to their cars, Danny feels as alone as he has ever felt in his life.

Danny is isolated by both the extreme location of the hotel and his ability to shine, compounding his feelings of loneliness. Again, Watson is inappropriate and makes Wendy uncomfortable, similar to of the hotel itself. This further implies that Watson may somehow be connected to the hotel's sinister energy.



CHAPTER 13: THE FRONT PORCH

Jack, Wendy, and Danny stand on the porch of the Overlook Hotel as Ullman and the last of the employees drive away. They watch the cars disappear in the distance, and Jack realizes they are completely alone. He has a "curious shrinking feeling," as if his "life force" is growing smaller and the hotel is growing larger. He looks around the grounds and thinks the hotel seems to have grown and "become sinister, dwarfing them with sullen, inanimate power." Jack looks down at Danny. Danny's nose is "running like a fire hose," Jack says, and Danny and Wendy inside.

The shrinking "life force" Jack feels represents the hotel's dark energy beginning to take hold of him. The hotel seems to be completely in charge, reflected in the "inanimate power" that hovers over the Torrances. Jack is finally beginning to sense the Overlook's isolation just like Wendy and Danny have, and he is finally beginning to appreciate just how secluded they really are. On another note, Jack's comparison of Danny's nose to a fire hose conjures images of the hose attached to the fire extinguisher on the second floor that so disturbed Danny, again foreshadowing this object's significance later on in the story.



CHAPTER 14: UP ON THE ROOF

As Jack sits high on the roof of the Overlook Hotel, he feels a wasp sting his right hand. He worried that he would disturb a **wasps' nest** pulling the rotten shingles from the roof, and it looks like there is one situated just under the flashing. He waits for the swarm. It is some 70 feet to the cement below; if Jack is overcome by a swarm of wasps, he will surely fall to his death. He waits a moment, and when the air remains still, he continues on with his work. Wendy and Danny have gone to Sidewinder in the hotel's truck to get some milk and do some Christmas shopping. It is only October 20, but they don't know when the snow will come to stay.

The view from the roof of the Overlook is so spectacular, it puts the view from the Presidential Suite to shame. Jack enjoys the mindless busywork of the hotel's upkeep, and he can feel himself healing from the last three years. Jack moves down the roofline to the **wasps' nest**. He pulls away the flashing and inspects the nest. He knows a little bit about wasps from a childhood experience. The wasps are sluggish from the falling temperatures, but they can still hurt him.

Jack looks at the **wasps' nest** and thinks that it makes a good "workable symbol" for what he has been through in life and is "an omen for a better future." Jack always thought of his life in a passive way. He didn't do things; things were done to him. But Jack knows that he and Al had been alcoholics and drifted to each other because of it, and Jack knows that he is *still* an alcoholic. He has been an alcoholic since he first took a drink in high school, and he will *always* be an alcoholic.

Alone on the roof, Jack thinks about George Hatfield. George was a good-looking kid and exceedingly popular, and Jack always doubted that he had any trouble with the girls. George actually reminded Jack of the lead in his play. The other characters in the play are often envious of the lead, but Jack never felt that way about George. Jack rather liked him, in fact. George was a jock, but he tried out for the debate team on his father's insistence. George's father wanted George to be a corporate lawyer just like him, and debate looks good on college applications. George was a talented debater. He was always prepared and could argue anything—and either side, too, which is a rare trait. George's problem was that he stuttered, badly, and only during debates.

Wasps' nests represent lurking danger within in the novel. The nest lies in wait, and could easily kill Jack. The Overlook, too, seems to be a lurking danger—as per Danny's visions—that is lying in wait as the Torrances get settled. Once the snow comes, the roads to Sidewinder will become impassable, further isolating the Torrances.



Again, the wasps' nest is a parallel to the Overlook. Although wasps within the nest seem to be pacified by the cold, they are still dangerous—and the hotel, too, still poses an unknown danger despite seeming like a harmless empty building. At first, Jack finds the hotel a therapeutic place to recover from his alcoholism and the abuse he put his family through. But if Danny's visions are any indication of what's to come, this illusion of tranquility won't last.



Jack is finally admitting to himself that he is an alcoholic, which he seemed unwilling or unable to do earlier in the novel. The wasps in the nest is an appropriate symbol for the lurking dangers of Jack's alcoholism (like the abuse that goes along with it), but he it remains to be seen whether the hotel—like the wasps' nest—really is an omen for a better future.



The fact that Jack thought about George's good looks and advantages in life—like plenty of girls and his rich, successful father—suggests that Jack was jealous of George. Having already witnessed Jack's resentful attitude toward Ullman and others, the reader can infer that Jack's resentment of George's good fortune likely played a role in Jack's violence toward the young man—even if Jack insists otherwise.



At one debate in particular, George stuttered through the whole thing, and when the clocked stopped, he accused Jack of setting the timer ahead. Jack assured George that he had done no such thing, but George insisted Jack had cheated his time. Jack denied it, and told George it was his stutter that was taking up time. George became irate, and told Jack that he never stutters. He insisted Jack had set the timer ahead, and implied that Jack had done it because he was jealous George. Jack thought the boy ridiculous. He didn't envy George at all.

Jack cut George from the team immediately after this incident, and when Jack went out the parking lot after practice, George was slashing the tires on the Volkswagen. Jack's temper got the best of him, and the next thing he remembered, one of the other teachers was holding him back. He looked down at George, who was bleeding from a cut on his forehead. George also had blood coming from his ear, and Jack feared he might have a concussion. He told the other teacher to call the school doctor. Jack didn't hate George at all, and if he did set the timer ahead, it was just one minute out of pity. "I'm getting better," Jack thinks to himself, and climbs down the ladder to get a bug bomb for the **wasps' nest**.

CHAPTER 15: DOWN IN THE FRONT YARD

Wendy and Danny get out of the hotel's truck, and Danny immediately runs to Jack. Jack tells Danny that there is a surprise for him on the porch, and Danny runs to go see. As Danny runs away, he notices the new shingles lining the roof and shudders as he thinks about the vision from Tony. Jack kisses Wendy and asks if she is happy. Yes, she answers, the happiest she has been since they were married. They watch Danny as runs away, and Wendy remarks that he looks skinny. He is just getting taller, Jack says to reassure her.

Wendy says she is thinking about making Danny an appointment with the doctor in Sidewinder before the snow falls, and Jack agrees it is a good idea. She should make appointments for all of them, Jack says. Danny runs back from the porch with the **wasps' nest**, and Wendy recoils. She asks Jack if it is safe to keep, and he says that he had one as a kid. He got it from his dad and kept it by his bed, and now Danny can do the same thing. It is plenty safe, he says. He sprayed it with a bug bomb. Wendy doesn't like the nest, however. She hates anything that stings, she says.

Of course, Jack did set the timer ahead, and he does envy George. Jack hates George because he has everything in life that Jack wants—money, popularity, a bright and successful future—and this is exactly why he treats George so unfairly during the debate. Given George's stutter, Jack could have just waited for that to be the cause of his failure at debate, which was sure to happen sooner or later. But Jack's hate for George is too strong, and since Jack isn't drinking at the time, his pent-up aggression and abuse is released on George.



Again, Jack's treatment of George is extreme and is evidence of his abusive nature. The blood from George's ear suggests that he has a serious brain injury—and it means that Jack hit George very, very hard. Notably, Jack comes to his senses quickly and tries to salvage the situation by ensuring George gets the help he needs, but it is already too late. Jack may think he is "getting better," but he clearly isn't—he still can't admit his true motivations for attacking George, which are closely tied to his alcoholism. Jack's alcoholism itself is much like a wasps' nest, lying in wait and ready to strike.



Danny likely looks skinny because he is constantly scared and stressed out at the hotel, and his health is presumably suffering. The new shingles on the roof mean that Danny's vision is coming true, at least in part, and he is terrified anticipating the rest of it. Wendy's happiness, like Jack's sense of comfort and healing, may be just an illusion that will be shattered if Danny's premonitions do pan out.



Just as Jack believes he has neutralized the nest and that it is safe, he likewise believes that he has neutralized his alcoholism and that it can't hurt Danny anymore either in the form of his abuse. Wendy's comment that she hates anything that stings implies that she still resents Jack and his addiction, regardless of his current sobriety.



CHAPTER 16: DANNY

Wendy can hear Jack typing down the hall. Since coming to the hotel, Jack's writer's block has lifted, and it looks as if he might actually finish his play. He doesn't really care if the play gets any attention once he hands it over to his agent—he just wants to finish it and move on. Wendy watches Danny as he pours over the beginning reader books Jack found for him, sounding out each word. He is almost obsessive about learning to read, and Wendy has been concerned about this. She tells Danny it is time for bed, and after a little resistance, he goes to the bathroom to brush his teeth.

A few minutes later, Wendy begins to think Danny is taking too long in the bathroom, and she decides to check on him. As she walks through Danny's room, she notices the **wasps' nest** sitting on the highest shelf and it makes her uncomfortable. She can hear the water running in the bathroom and knocks on the door. She asks Danny if he is okay, but he doesn't answer. Wendy grabs the handle but finds the door locked. Jack comes in to investigate the noise and demands Danny open the door. He bangs on the door and threatens to spank him, and Wendy worries that Jack is losing his temper.

Jack kicks in the bathroom door, and Danny is sitting on the tub with a blank look in his eyes. Jack shakes him a bit, trying to get his attention, but Danny just stares. "Roque. Stroke. Redrum," Danny says in a trance. Jack shakes Danny again, and he snaps out of it. "What?" Danny asks. "W-w-wuh-what's wr-r-r—" Suddenly, Jack yells at Danny, telling him not to stutter. His voice is so loud and aggressive, it catches Wendy off guard and frightens her. She runs to Danny and snatches him up, carrying him from the room.

Wendy holds Danny and gently rocks him back and forth, trying to soothe him. Danny apologizes for being bad, and Jack tells him he isn't bad. Danny says he doesn't know why Jack told him not to stutter. He doesn't stutter. And there was something about a timer, too, Danny says. Jack grows visibly angry again. "What?" he asks Danny. Danny says he doesn't know what happened. He can't remember. Wendy asks Danny why he locked the door, and he says that Tony told him to. Danny was just brushing his teeth, thinking about reading, and he saw Tony in the mirror.

Danny is obsessive about learning to read because he is compelled to know what "Redrum" and the other words from his visions mean. Danny is terrified by his visions of the figure with the mallet that's associated with "redrum," but if he can just read the word, he will be that much closer to figuring out what it is and hopefully defeating it. Meanwhile, Jack believes that he is healing, and even his writing is turning around—perhaps suggesting that Danny's fears are unfounded after all.



Wendy seems to sense that the wasps' nest isn't safe, which again suggests that she has some form of the shining. Jack's threats to spank Danny again reflect his abusive nature. Wendy is upset that Danny has locked the door, too, but she doesn't threaten to hit him.



Danny's nonsense talk—"Roque. Stroke. Redrum"—seems to allude to Danny's vision of the figure chasing him with a roque mallet. Danny stutters just like George Hatfield as he struggles to come out of his trance, and this reminder of the past is enough to send Jack into a bit of a rage. Jack immediately gets loud and aggressive, which speaks to his level of resentment for George Hatfield and the anger the young man induces in him.



Danny's vision had something to do with a timer, which also hearkens to Jack's experience with George Hatfield. Just like when Danny stuttered, Jack is angered by the very mention of a timer, even when it isn't mentioned in context with George Hatfield. Jack is already having a hard time controlling his anger, even though he is convinced that he is beginning to heal and get better.



Wendy and Jack tuck Danny in bed, and Danny insists on a nightlight. The nightlight concerns Wendy, too—Danny never wanted one before coming to the hotel. As Jack leaves the room, Danny asks him if he would ever hurt him or Wendy. Jack is shocked. No, he says. Danny says that Tony told him about roque, that it's played in innings like baseball. It is, Jack says, and wonders who really told Danny about roque. It must have been Hallorann or Ullman. "What's redrum?" Danny asks Jack, but Jack doesn't know. He thinks again about roque. Who told Danny about it? And how did he know about the timer? As Jack shuts the door and tells Danny he loves him, he thinks about how badly he needs a drink.

As Danny sleeps he dreams of "Redrum" and the figure chasing him through the hotel, the **roque mallet** whizzing through the air. Danny suddenly bolts upright in bed, aware of something biting his hand. He realizes it is a wasp, three to be exact, and starts to scream. Wendy and Jack run in and, realizing that the room is swarming with wasps, begin to kill the bugs with rolled up magazines. Jack runs to the kitchen and grabs a Pyrex bowl. He returns to Danny's room and drops the bowl over the **wasps' nest**. Angry wasps fly around under the bowl, pinging against the glass.

Danny has 11 stings total, but he finally calms down and agrees to sleep in Jack and Wendy's bed. Wendy is obviously irritated with Jack for bringing the **wasps' nest** into Danny's room, but Jack could have sworn the wasps were all dead. He'd used the bug bomb and poured the dead wasps out of the nest. Jack wipes his lips with the back of his hand and thinks with "superstitious dread" that the wasps have come back to life. He killed them and they came back to life. Jack takes the Pyrex bowl and the wasps' nest to the backdoor off the kitchen and places them outside. The cold will kill the wasps by morning. As Jack makes his way back to his room, he wipes his lips again with the back of his hand. He doesn't like the Overlook so much anymore.

CHAPTER 17: THE DOCTOR'S OFFICE

Danny sits in his underwear in Dr. Edmonds's office as the kind man puts electrodes on Danny's head for an electroencephalogram. The test will tell them many things, Dr. Edmonds says, like if Danny has epilepsy. There was a kid in Vermont who had epilepsy, Danny says, and Dr. Edmonds asks if he ever sees flashing lights or smells something funny, like sawdust or oranges, before one of his spells. Danny says he doesn't, and Dr. Edmonds says that he doesn't think Danny has epilepsy. He orders the nurse to take the electrodes off Danny's head and tells him to get dressed. They will talk a bit in the next room.

Jack has been twice reminded of George Hatfield through the timer and Danny's stutter, and this is quickly followed by a strong desire for a drink. This suggests that Jack's alcoholism is deeply rooted in his feelings of failure. Jack doesn't have the things he envies of George—money, a bright future, good looks—which fuels both his desire to drink and his hatred of George. Danny wants a nightlight because he is terrified, of the hotel and of his visions, and he knows deep down that Jack is dangerous.



The wasps' nest is a harbinger of the danger that is coming, both in the form the hotel and Jack's creeping instability and abuse. The fact that the wasps escape despite Jack's insistence that they were dead implies that Jack's underlying issues, too, will resurface in spite of his notions of healing and self-improvement.



Jack wipes his mouth both when he is drinking and when he wants a drink, and the stress of the incident with the wasps' nest obviously has him wanting a drink. The "superstitious dread" that Jack feels thinking the wasps have come back to life is really his dread that his alcoholism is coming to a head again and that he won't be able to resist it. The wasps' nest marks the end of the Jack and Wendy's honeymoon period at the Overlook, and the hotel begins to show its true colors after this point.



Wendy worries that Danny's strange behavior (his ability to shine) is some kind of mental illness because she doesn't understand it, and Danny frequently worries the very same thing. Ironically, Hallorann does smell oranges before he shines, like some sort of aura before an epileptic seizure, which likely adds to Danny's feeling of insanity over his ability to shine.



As Dr. Edmonds joins Danny in the next room, he notices that Danny's hand is lightly wrapped in a bandage. He tells Danny that the electroencephalogram looks good, but that he is going to send it to a colleague in Denver for a second opinion, and then he asks Danny to tell him about Tony. Danny says Tony is just his imaginary friend, but Dr. Edmonds says that this is what Jack and Wendy say about Tony. Dr. Edmonds wants to know what *Danny* says about Tony. Danny looks at Dr. Edmonds and tries to see his thoughts or the color of his mood, and then he tells the doctor that he doesn't really know who Tony is.

Danny tells Dr. Edmonds that he has never seen Tony up close, and he doesn't know how old he is. Dr. Edmonds asks if Tony always comes before Danny passes out, and Danny explains that he doesn't pass out exactly. It is more like Danny follows Tony, and then Tony shows him things, like where to find Jack's lost trunk. Dr. Edmonds asks what Tony showed Danny in the bathroom last night, but Danny can't remember. Dr. Edmonds then asks if Tony locked the bathroom door, and Danny says no. Tony isn't real, Danny says, and can't lock the door. Tony told Danny to do it, and he did.

Danny continues and tells Dr. Edmonds that Tony sometimes shows him what is going to happen, and other times Tony just shows him signs, but Danny can't read that well yet and doesn't know what all the signs mean. Dr. Edmonds asks if Danny likes Tony, and Danny isn't sure. He used to like Tony and wanted him to come every day, especially when Jack and Wendy were thinking about "DIVORCE," Danny says. But now Tony only shows him bad things—really terrible things—which sting just like the wasps.

Danny can't remember everything about Tony. In fact, Danny doesn't *want* to remember, and he thinks he doesn't remember precisely because the visions are so awful. He only remembers "Redrum," but doesn't know what that is either. Dr. Edmonds asks if Danny can make Tony come now, and Danny agrees to try. He thinks about Wendy's thoughts and tries to concentrate. Suddenly, Wendy's thoughts become clear. She is thinking about her sister, Aileen, who died when Wendy was just a girl. Wendy is thinking that Aileen's death is what turned her mother into such a miserable woman, and then Danny hears Tony calling his name.

Here, Danny explains Tony in his own words. Jack and Wendy call Tony his imaginary friend because that is how they understand him, but that is not who Tony is, exactly. While Danny doesn't seem to understand who Tony is either, Dr. Edmonds seems to know that Tony is a part of Danny's subconscious.



In addition to showing Danny things about the future, Tony also seems to have Danny's best interests in mind. In light of Jack's angry reaction after Danny's trance in the bathroom, it's possible that Tony told Danny to lock the door because he senses Jack's violent, abusive side. However, given that Tony is just an extension of Danny, this means that on some level, Danny is the one who understands that Jack is dangerous.



Again, there is a symbolic connection between wasps and the uncertain danger that Danny feels is lurking. Tony only shows Danny visions of the hotel and Jack's murderous insanity, which are both direct threats to Danny's life. Danny's inability to read the signs in his visions is why he is so motivated to learn to read. Danny can't read "DIVORCE" either, but he knows what it means, unlike "Redrum."



Danny doesn't want to remember the vision or admit who Tony really is because then he would have to admit that the figure with the roque mallet is Jack and that he believes his father is going to hurt him. Danny blocks this out because it is too painful and traumatic to acknowledge. Given that Wendy is in another room, Danny has no way of knowing what Wendy she is thinking about—if she really is thinking of Aileen, this is further proof of Danny's ability to shine.



Danny can't see Tony, so he follows the sound of his voice. He follows into the darkness, past something chiming like church bells and a **clock** under a glass dome. Danny can see Tony's silhouette just ahead and walks closer. Danny is suddenly in the basement of the Overlook Hotel, and Jack is looking through a pile of cardboard boxes. Jack picks up a book—a white leather **scrapbook**—and Danny wants to scream at him to put it down. Not all books should be read, Danny thinks. He can smell the dampness and mildew of the basement, and he can smell the “Bad Stuff,” which always seems to hang around Jack.

Danny can hear Tony's voice. “*This inhuman place makes human monsters*,” Tony repeats, over and over again. Danny can also hear the strange figure with the **mallet** screaming at him to “take [his] medicine,” and then Danny pulls himself from the darkness and opens his eyes to Dr. Edmonds. Dr. Edmonds asks Danny what he saw, but Danny can't remember. He asks if Danny can remember anything from before Tony came, and Danny says that Wendy was thinking about her sister, Aileen. Dr. Edmonds is confused and asks how Danny could possibly know that. Danny shrugs and says only that it is “the shining.”

Dr. Edmonds sends Danny to the waiting room and asks to speak to Jack and Wendy alone. He can't find anything wrong with Danny, Dr. Edmonds says, but he suspects that Danny has an incredibly high IQ. He says that Danny went into one of his trances on command. “Textbook auto-hypnosis,” the doctor says. He tells Jack and Wendy all about Danny's trance and Tony. Tony was a pleasant “imaginary friend” in Vermont, but now Tony has turned frightening for Danny. Danny can't remember exactly why he is afraid, but that is perfectly normal, Dr. Edmonds says. Frightening dreams are rarely remembered.

Dr. Edmonds asks if the move from Vermont occurred under stressful circumstances, and Jack admits that they had to move because he lost his job in Vermont. Dr. Edmonds informs Jack and Wendy that Danny believes they were seriously considering divorce but now doesn't think it is much of an issue. Wendy is shocked. She and Jack have never even said the word out loud, she claims. Jack tells Dr. Edmonds about his struggle with alcoholism and about breaking Danny's arm. Dr. Edmonds already knows about the arm, but he can also tell that Danny has not been abused since then. Of course Danny hasn't been abused, Wendy interrupts. She tells Dr. Edmonds that Jack didn't mean to break Danny's arm, but Jack says that he did. At the moment he grabbed Danny, he meant to hurt him.

At this point, it's unclear why the clock or the scrapbook, but their presence in Danny's vision (much like his preoccupation with the fire extinguisher) implies that these objects will prove to be significant. The fact that Danny is desperate for Jack to not to read the book suggests that it will play a role in the violence that Danny has already envisioned.



Tony's saying that “this inhuman place makes human monsters” is exactly what the Outlook did to Grady, the former winter caretaker who went insane and killed his family and himself. This suggests that the hotel itself is somehow sinister or evil, and that it has the potential to corrupt the people who stay there. If this is true, and if violent Danny's visions come to pass, Jack may be the one who is turning into a “human monster”: the figure that chases Danny through the hotel with a roque mallet, yelling at Danny to “take [his] medicine” in the form of his abuse.



Dr. Edmonds's assessment of Danny isn't wrong, exactly—it is simply lacking. Danny's trances are, in a manner of speaking, “auto-hypnosis,” in that the trances are related to Tony, and Tony is a part of Danny. However, Danny doesn't have that much control over his trances. While he can at times produce one on command, he can't always, and he is also struck by them unwittingly with no power to stop them. It's clear that Dr. Edmond isn't open to the possibility that Danny's strange behavior could stem from anything more than a medical issue.



Dr. Edmonds likely already knows about the arm because doctors can tell when breaks occur under abusive circumstances. Young bones break in a very specific way when they are grabbed aggressively by larger hands—unusually in a spiraling fashion—and this is very easily detected via X-ray. This is one of Jack's only moments of obvious honesty. Here, he admits openly to the pain he has caused Wendy and Danny, and he doesn't make excuses. This, of course, doesn't last, but it suggests that deep down Jack knows all of this is true.



Jack admits that this is the first time they have openly discussed divorce, alcoholism, or child abuse, and Dr. Edmonds claims that this is their problem. Danny is a perfectly healthy boy with an active imagination, the doctor says. Danny has a tendency to retire into his imagination, but that is normal enough. Dr. Edmonds says it is no wonder why Danny has named his imaginary friend Tony, but Wendy says they haven't pointed that out to Danny yet. Dr. Edmonds suggests they let Danny figure it out on his own. Dr. Edmonds mentions Danny's inkling about Jack's trunk, and Wendy says Danny was born with a caul. Dr. Edmonds laughs. Danny is simply perceptive, he says, and his ability is "unusually keen." Danny knew where the truck was from the process of elimination—they had looked everywhere else.

As Dr. Edmonds talks, Wendy isn't sure she agrees. Dr. Edmonds doesn't live with Danny and has never experienced his abilities. Dr. Edmonds has never had Danny tell him where a lost button is or where the *TV Guide* was misplaced. Danny knows when it is going to rain and reminds Wendy to go to the library when her books are near due. She asks the doctor why Danny is having nightmares all of a sudden, and Dr. Edmonds says it is because Tony is no longer needed or useful. Danny created Tony during a stressful time, and now that the stress has resolved and he no longer needs him, Tony has become a negative presence.

Dr. Edmonds explains that all children exhibit "schizoid behavior," and adults have basically accepted that children are "lunatics." They have imaginary friends and place undue importance on objects, like security blankets and stuffed animals. Dr. Edmonds is quite certain that Danny will grow out of his current problems without lasting effect. As Jack and Wendy stand to leave, Dr. Edmonds asks Wendy if she has a sister named Aileen. Wendy says she did—Aileen was killed when she was six years old and Wendy was 10.

Dr. Edmonds asks if Danny knows about Aileen, and Wendy says that she doesn't think so. Wendy has never talked about her, at least. Dr. Edmonds tells her that Danny said she was thinking about Aileen in the waiting room, and Wendy admits that she was. He asks if either Wendy or Jack know anything about "redrum" or "the shining," but they are clueless, too. As Jack and Wendy leave, Jack pulls out a handkerchief and wipes his lips.

It's unclear here what Dr. Edmonds means when he comments that Danny naming his imaginary friend Tony makes sense, but the doctor's suggestion that they let Danny figure it out implies that the name will hold some sort of significance for Danny later on in the novel. Although Dr. Edmonds is right when he points out that Danny is "unusually keen," he is missing the full picture—Danny's ability to shine means he absolutely has a "second sight" that goes far beyond above-average intuition or intelligence.



Tony is certainly a stressful presence, but it isn't because Danny no longer needs him. On the contrary, Danny needs Tony now more than ever, given that Tony seems to be warning him about impending danger at the Overlook. If Danny had been able to tell Wendy more directly about his visions of Jack's violence, they may have been able to leave the hotel before winter set in. Danny's stress hasn't resolved—it is just getting started, and Tony is way for Danny to cope with that stress.



Given Jack's demonstrated violence and mental instability as an adult, it's ironic that Dr. Edmonds refers to children like Danny as "lunatics" simply for having imaginary friends or favorite objects. This conclusion unfairly paints Danny as somehow untrustworthy or irrational compared to the adults in his life, when the reader can see that Danny's visions and fears are, in fact, legitimate.



Here, everyone seems to know that Dr. Edmonds's assessment is wrong, and that Danny really does have the power to shine—there is no other reasonable explanation for how he could know about Aileen or that Wendy was thinking of her. This realization clearly makes everyone uncomfortable, and Jack responds by wiping his lips, a nervous habit which means he's craving a drink.



CHAPTER 18: THE SCRAPBOOK

It is November 1 when Jack finds the **scrapbook** in the Overlook's basement. Wendy and Danny are hiking behind the roque court, so Jack goes down to the basement to hit the damper on the **boiler** and look for rats. Here, Jack finds old boxes filled with newspapers, ledgers, and receipts for toilet paper and other hotel supplies. He is captivated as he roots through the piles. The Overlook's entire history is in the boxes, with the exception of the years it was closed, and Jack marvels at the fact that the hotel has struggled so much over the years—the Overlook's location alone should be enough to ensure success. It even has a special ring to it—"the Waldorf in May," Jack thinks, "the Overlook in August and early September."

Jack thinks that the management must have been particularly bad at the Overlook Hotel over the years and returns to the history inside the boxes. He glances at his watch and can't believe he has already been in the basement for nearly an hour, and then he notices the **scrapbook**. The book is sticking conspicuously out of the top of a box, and Jack immediately grabs it. It is bound in thick white leather, and the pages are wrapped in gold. He opens it, and an invitation to a masked ball celebrating the Overlook's grand opening on August 29, 1945 falls to the floor. According to the invite, dinner is at eight and the unmasking is at midnight. Jack can just imagine the hotel's ballroom filled with chants of "Unmask! Unmask!" and he settles down to look through the scrapbook.

The **scrapbook** is full of old newspaper clippings about the Overlook Hotel and Horace Derwent, the hotel's former owner. Jack looks through pages of the famous people who stayed at the hotel over the years and still can't believe the hotel hasn't consistently made a go of it. He remembers hearing that Derwent often resorted to illegal and taboo means to keep the hotel open, like bootlegging and prostitution. Jack wipes his lips with the back of his hand, and thinks that he could really use a drink. As Jack looks at the pages in the scrapbook, he feels for the first time his level of responsibility at the Overlook. It is like he is responsible for history.

The reason why the Overlook isn't as successful as other luxury hotels like the Waldorf is likely because it is haunted and tarnished by its dark past, as Watson and Halloran implied. The scrapbook is symbolic of the Overlook's history, and it is what piques Jack's interest in the hotel and drives his obsession to learn as much about it as he can.



As Jack is in the basement going through the boxes, he loses track of time, which is further evidence of the warped and twisted sense of time at the Overlook Hotel. This also reflects time's relativity—Jack is there for hours, yet it feels to him like minutes. The scrapbook's description—white leather—lines up with Danny's alarming vision of the book while at Dr. Edmonds's office, in which he desperately tried to get Jack not to read it. This ominous connection suggests that whatever Jack finds in the book will somehow put his family in danger.



Here, Jack's desire for a drink comes out of nowhere. He isn't stressed out or angry, yet he is still craving alcohol. Again, it seems that something about spending time at the Overlook worsens Jack's feelings of addiction, and his nervous habit of wiping his lips (a sign that he wants a drink) begins to manifest more and more. Additionally, Jack's feeling that he is responsible for history further emphasizes the Overlook's deep ties to its dark past and implicitly connects Jack to those disturbing events, as well.



Jack reads that the Overlook was a school for writers for a short time in the 1960s, but it closed after a student drunkenly fell from a third-floor window to the concrete below. The newspaper suggested that the fall was a suicide, and Jack remembers what Watson said about all hotels having ghosts and scandals. Jack turns the page of the **scrapbook** and can feel the Overlook around him. He rubs his lips and reads about the Las Vegas group who owned the hotel before Derwent bought it back. The newspaper clippings suggest that Derwent had some sort of connection to the mob, and then Jack comes across the headlines for the “gangland-style shooting” at the hotel.

In 1966, two bodyguards of mobster Vittorio Gienelli were shot dead in the Presidential Suite of the Overlook Hotel. Gienelli himself was found dead as well, and the hotel was sold again shortly after. Jack flips through the rest of the **scrapbook**, but the pages after the shooting are empty. He goes back to the beginning and tries to find a name or some evidence of who the book belongs to, but he finds nothing. Wendy comes to the stairs and yells down. Jack has been down there for hours, she says as she comes down the stairs. Wendy looks at Jack and remarks that his lips are bleeding. “It’s been hell for you, hasn’t it?” she asks. Jack shrugs. Not so bad, he says, leading Wendy up the stairs, glancing back one last time to the scrapbook sticking out of the box.

CHAPTER 19: OUTSIDE 217

Danny can hear Hallorann’s voice as he stands outside room 217, telling Danny to stay away. The door looks normal enough to Danny, like all the other doors in the hotel, and when he looks in the peephole, he can’t see a thing. Danny hears a voice in his head. “Why are you here?” the voice asks. After Danny’s hike with Wendy, she made lunch, and they ate in Hallorann’s kitchen. The family has stopped eating their meals in the big empty dining room, which they all decided was too depressing. Danny thinks that Wendy’s cooking tastes better in Hallorann’s kitchen, and he can feel the Hallorann’s friendly and comforting presence there.

Jack took the **wasps’ nest** from Danny’s room out to the hotel’s incinerator and burned it, and they haven’t had any wasps since. Wendy told Danny to go play after lunch, but he had instead come to stand outside 217 with the skeleton key in his pocket. “Why are you here?” Danny hears the voice again. As he stands in front of the closed and forbidden door, Danny remembers a story, “Bluebeard,” that Jack once read to Danny while drunk.

The newspaper article about the student’s death adds yet another layer to the Overlook’s disturbing past. The image of a drunk writer dying at the hotel is particularly ominous, given that Jack is an alcoholic and a writer himself, and gives the reader the sense that history is repeating itself on some level. The fact that Jack can feel the Overlook’s presence around him suggests that the hotel is beginning to have a mysterious influence over Jack’s thoughts and perceptions.



The Torrances’ story in The Shining takes place in 1975, and Horace Derwent owned the hotel until Al Shockley and his associates bought it in 1970. It is never revealed what happened between 1966 and 1970. Time seems to simply stop, which again points to the power the Overlook has to distort and manipulate time. Meanwhile, the “hell” Wendy refers to is Jack’s alcoholism and the constant struggle that staying sober must be. Jack has been rubbing his lips so much they are bleeding, which is to say that he wants a drink very, very badly. Jack isn’t honest with Wendy here, either. Of course Jack’s sobriety has been hell, but he is too proud to admit this to Wendy.



Danny knows that he shouldn’t go into room 217—Hallorann told him not to, and Jack explicitly tells Danny to stay out of all the guest rooms. But Danny wants to know if the scary things in the hotel can hurt him, which he believes he can find out by going into room 217. Eating alone in the empty dining room again illustrates just how isolated and secluded the Torrances are at the Overlook.



Given that the wasps’ nest is a symbol for the Overlook, the image of it burning in the incinerator suggests that Jack may similarly try to wreak havoc on the hotel and the dangers within it. “Bluebeard” is a story about a man who kills his wife, which is particularly disturbing given Grady’s story and Danny’s own visions of Jack chasing him with a mallet.



Danny hears Hallorann’s voice again. Hallorann had some terrible visions at the hotel, but he said that he doesn’t think such visions can hurt Danny. They are like pictures in a book, Hallorann had said. Danny reaches into his pocket and pulls out the hotel’s skeleton key. He slides it into the lock and stands there, staring at it. He promised Hallorann he wouldn’t go into room 217, so he pulls the key from the door and puts it back in his pocket. Danny turns and walks down the corridor, but something makes him stop.

Danny remembers that the old-fashioned fire extinguisher is on the wall just around the corner. He knows the hose is coiled there, like a snake waiting to strike. Jack told him that the old extinguishers do not have chemicals and are instead hooked directly to the hotel’s plumbing. By turning a valve, the extinguisher turns into a fire hose. Danny peaks around the corner and sees the hose coiled up. The word “EMERGENCY,” which Danny is able to read, is just above it. Danny will have to pass the hose to get to the stairs, and he starts moving slowly toward it.

Danny moves closer, about 10 steps away, and the brass nozzle falls from the top of the coiled hose to the carpet. Big deal, Danny tries to convince himself, the nozzle fell. He wipes at his lips and takes a hesitant step forward. It is just a hose, he tells himself, but he can’t help but wonder if it is full of wasps. He stops, frozen with terror, and knows he will never move if he doesn’t just run for it. He sprints by the hose and hears it giving chase behind him. Danny runs faster, the hose creeping across the carpet behind him like a snake. He gets to the stairs and catches himself just before he falls. Looking back, Danny sees the hose coiled at the end of the hall. It was all his imagination, Danny tells himself, and goes downstairs.

CHAPTER 20: TALKING TO MR. ULLMAN

Jack sits at the Sidewinder Public Library looking through old issues of the *Sidewinder Gazette* and the *Boulder Camera*. After 1965, all newspapers are on microfilm, and the distorted screen of the reading machine is giving Jack a screaming headache. Wendy asks how much longer Jack will be; Danny is at a nearby playground, and she doesn’t want him outside too long. She asks what Jack is looking for anyway, and Jack says he is doing some research on the Overlook’s history.

Danny’s visions are more than just pictures in a book, as evidenced by the fact that many of them have proven to be accurate thus far. Hallorann’s insistence that they can’t hurt Danny, then, may not be true. Danny’s hesitation to go into room 217 seems to be equally about not wanting to disobey Hallorann and sensing that the room is inherently dangerous.



Once again, the fire extinguisher serves as a mysterious source of uneasiness for Danny despite not knowing why. Danny, Wendy, and to some extent, Jack, live in a constant state of fear at the Overlook—in this sense, the hotel itself seems to somehow intimidate and control them.



Here, Danny wipes his lips just like Jack does when he is feeling unstable and wants a drink. Danny has many of his father’s mannerisms—Wendy is constantly pointing this out—but the wiping of Danny’s mouth suggests that the hotel is getting to him, too. Given that Danny was able to see blood and gore in the Presidential Suite when no one else did, this possessed hose seems to be a similar kind of supernatural vision that only people who shine can perceive.



This research of the Overlook’s history is prompted by Jack’s discovery of the scrapbook. Jack is compelled to write a book about the Overlook, and he is constantly looking for more information on the hotel. Jack wants to know who the scrapbook belonged to, and why it stops after 1966.



Wendy asks Jack if he is finding anything interesting, and he responds pleasantly, but Wendy's questions are seriously irritating him. It is just like when she would ask him a million questions during his drinking days with Al. She drove him to drink, Jack thinks. She certainly wasn't the only reason, Jack admits, but sometimes Wendy nags him so much that he just wants to hit her to shut her up. Wendy asks if he is feeling okay and comments that he looks pale. "I am fine!" Jack yells at her suddenly.

Wendy begins to walk away, clearly upset by Jack's sudden explosion, but he stops her and apologizes. It is his headache, Jack says, that's making him cranky. He asks Wendy if she has any aspirin, and she hands him tin of Anacin from her purse. Jack is disappointed and asks if she has Excedrin instead. She stops and stares at him. Jack hasn't had Excedrin since he quit drinking and swore that the medication was the only thing that could cure a hangover. Wendy tells Jack she doesn't have any Excedrin, and Jack says the Anacin is fine, but Wendy knows it isn't.

Wendy asks Jack if he would like some water, and he tells her he will stop at the drinking fountain, but in his head he is screaming at her. "GET THE FUCK OUT OF HERE!" Jack thinks. Wendy tells Jack she and Danny will be waiting at the playground and leaves. Jack looks back to the microfilm but can't ignore his headache. He goes to the circulation desk and asks the librarian if she has a payphone, and she directs him to a drugstore down the street. Jack goes immediately to the drugstore and buys a bottle of Excedrin on his way to the payphone in the back.

In the phone booth, Jack opens the Excedrin and lines up three pills before picking up the phone and asking the operator to connect him to Fort Lauderdale, Florida. The line rings once at the Surf-Sand Resort, and Jack asks for Ullman. Jack pops one of the aspirin into his mouth and tastes the familiar bitterness. He chewed aspirin habitually back in his drinking days, but he hasn't done it since, having read somewhere that chewing aspirin can be addictive. Ullman picks up the line and is instantly worried that something is wrong. No, Jack assures him, everything is fine. The **boiler** is holding, and Jack hasn't killed his wife yet. He is saving murder for after the holidays when things get boring, he jokes.

Jack's irritability reflects his abusive behavior, and he is right back to taking very little responsibility for his drinking and bad temper. In this way, Jack rationalizes his drinking and bad temper by telling himself these things aren't because of him—instead, they are about Wendy. Wendy's nagging drives him to drink and even to violence, he thinks.



Jack is manifesting his hallmark signs of drinking: he is cranky, mean, and has a headache that can only be cured with Excedrin. At this point, Wendy is definitely suspicious that Jack has been drinking and has a hangover. However, Jack's symptoms actually seem to stem a mix of his lack of alcohol. Regardless, his attitude causes further stress to the Torrances' already strained marriage.



Jack is clearly unraveling and becoming more abusive. His thoughts seem to be deteriorating toward a violent rage each day, and here Jack can barely keep his abusive thoughts from escaping.



Of course, everything isn't fine—Jack's rage is clearly "creeping" just like the boiler. Jack's flippant joke about killing Wendy is disturbing given Grady's murder of his family, and takes on an especially sinister note given how poorly Jack has just treated Wendy. Here, Jack's aspirin chewing is directly linked to his drinking—the fact that Jack hasn't chewed aspirin since he drank implies that perhaps he is drinking again.



Ullman doesn't think Jack is funny and asks him what he wants. Jack says he just has some questions about the hotel's history and Horace Derwent. Ullman didn't tell him that Derwent had ties to the mob, Jack says, nor did Ullman tell him about the shooting in the Presidential Suite. Ullman argues that the hotel's history has no bearing on Jack's ability to do his job as caretaker, but Jack cuts him off. Ullman didn't tell him about Gienelli and the woman who bought the hotel after his murder. Ullman tries to speak, but Jack keeps going. He didn't tell Jack about the U.S. senator who died of a heart attack at the hotel wearing a garter belt and patent leather high heel shoes. Ullman screams that such rumors are lies, but Jack isn't so sure.

Ullman says that there is no way he's going to share the hotel's scandals with the caretaker and asks who Jack thinks he is. Jack reminds Ullman that he dragged Jack's personal history into the interview and embarrassed him, and Ullman threatens to fire him. Jack says that Al Shockley wouldn't like that, but Ullman says that Jack overestimates his importance. Jack ignores Ullman and asks who owns the Overlook now, but Ullman refuses to tell him. Jack continues to push, and Ullman says that Al Shockley owns 35 percent, but Ullman won't reveal the other major stockholders. Jack tells Ullman about the **scrapbook** and asks if he knows who it belongs to, but Ullman assures him that he doesn't.

Jack says that he is considering writing a book about the Overlook Hotel, and Ullman tells him that would be a major mistake. Jack pops the last of the three aspirin into his mouth, feeling an instant high. Ullman claims that he would fire Jack right now if he was convinced he wouldn't lose his own job in the process, and he promises to call Al Shockley immediately. Jack tells Ullman not to worry—there will be nothing in the book that isn't true. Ullman begins to yell that he wants Jack out of his hotel. *"It's not your hotel!"* Jack screams and hangs up the phone.

"You lost your temper again," Jack thinks to himself. He wipes his lips with the back of his hand and thinks about how badly he needs a drink. There is a bar down the street, and he considers going there and ordering a martini. He doesn't even know why he called Ullman in the first place, and now it seems likely that he has just lost his job. Had Jack called Ullman simply because he embarrassed Jack during the job interview? Jack isn't sure, but he knows calling him was stupid, like the kind of stupid thing one does when drunk. But, of course, Jack is sober.

Jack is trying to get back at Ullman for embarrassing him during his interview. Ullman implied that Jack wasn't good enough to be the caretaker and brought out all his dirty laundry as proof. Here, Jack implies that Ullman's hotel, which he implied was so perfect, is really a hotbed of scandals and illegal activity. Jack's drinking and temper pale in comparison to the skeletons in the hotel's closet. Ullman works hard to conceal the hotel's seedy side, and bringing it up is the surest way for Jack to lose his job.



It is never clear who currently owns the hotel, other than Al Shockley, but it is implied that Horace Derwent still has some stake in it. The true ownership of the hotel and what happened to Derwent are some of the mysteries that Jack is hoping to solve, but he is shut down by Ullman and Al at every turn.



Again, Jack loses his temper. Screaming at Ullman and insulting him can't possibly be good for Jack, and he badly needs his job, but he seemingly can't control his temper. He also seems more than willing to sacrifice his friendship with Al to write the book, which is further evidence of the strange hold the hotel has over Jack.



Jack's comment that he lost his temper and the nervous habit of wiping of his mouth again draws a parallel between alcoholism and abuse: there is a direct correlation between drinking and violence in the novel. When Jack is drunk, he abuses his family; when Jack is sober, he abuses other people. Regardless of whether he is actively drinking or not, the addiction still has a hold over him and influences his behavior. Jack loses his temper with Ullman partly because he is craving a drink, and it is implied that this was the case with Jack's assault on George Hatfield as well.



Jack walks outside and is met by Wendy and Danny. It is beginning to snow, and the street is already dusted white. Wendy asks if Jack thinks this is the snow that will finally block them into the hotel, and Jack admits that he would like another week or so before that happens. As they get into the trunk to head back to the hotel, Jack realizes that even though he is intrigued by the hotel, he doesn't actually like it very much. Maybe that is why he called Ullman, Jack thinks to himself, so he could get fired before the snow falls.

Here, it is implied that Jack subconsciously upset Ullman to purposefully lose his job. This suggests that Jack knows deep down that staying the winter at the Overlook is a bad idea, and that he is vulnerable to the hotel's strange influence, the isolation and seclusion of the mountains, and his own demons in the form of his alcoholism and abusive nature. Jack's realization here can also be seen as a kind of premonition—another form of the shining, despite Hallorann's insistence that Jack does not shine.



CHAPTER 21: NIGHT THOUGHTS

It is late at night, and Jack listens as Wendy and Danny pretend to sleep. He can still taste the Excedrin on his tongue and thinks about the call from Al Shockley that came earlier in the evening. When Jack picked up the ringing phone, Al immediately asked him what was going on. Stuart Ullman had called Al, upset about Jack and some book about the Overlook. Jack admitted that he only called Ullman to give him a hard time. Ullman had embarrassed Jack when he hired him, Jack told Al, and he only wanted a little payback.

Jack clearly isn't sleeping well, and he is obviously taking more and more Excedrin, both of which could suggest that he may have started drinking again. Jack seems to be quite bothered by Al's call—the fact that Al calls so quickly after speaking with Ullman suggests that Jack isn't as safe with Al as he thought he was. Al will clearly choose the hotel over Jack, and that is becoming apparent to Jack, exacerbating his sleeplessness and symptoms of drinking.



Although, Jack admitted, he would like to write a book about the Overlook. It would be an amazing book, Jack told Al, but Al refused to allow it. Al plans to be associated with the Overlook for many years to come, and he said the idea of Jack writing a book to smear his hotel made him nauseous. Al was clearly angry. He'd tried to help Jack, Al said. He had the board at Stovington thinking about giving Jack tenure before he hit George Hatfield, and Al gave him a job at the hotel. Al asked Jack if this is how he treats his friends, and Jack said that he had no intention of hurting Al.

Al's desire to be part of the hotel long-term implies that he intends to be part of the Overlook forever, just like Grady and Derwent are forever a part of it. Again, it seems that the hotel has a peculiar hold over the people who are associated with it.



Jack asked Al if he is fired from the Overlook, and Al said that he isn't, as long as Jack doesn't contact Ullman again and promises not to write a book about the hotel. Before Jack hung up the phone, he asked if Derwent was still involved with the hotel, but Al didn't see how that was any of Jack's business. Jack hung up and told Wendy that everything was fine, that Al had just called to check in. Then he went to bed early, complaining of a headache, even though Jack knew he wouldn't fall asleep.

Like Ullman, Al is secretive about the Overlook's history and refuses to confirm whether or not Derwent is still invested in the property, further obscuring the hotel's recent history from Jack. Jack's headache is another symptom of his drinking that has seemingly been brought out by the evil of the hotel.



At the same time Jack is thinking about the phone call, Wendy lays in bed listening to Jack breathe. She is incredibly worried about him. Many of his old drinking symptoms have returned: the wiping of his mouth, increased swearing and irritability, the constant chewing of Excedrin. Wendy is worried that Jack's temper will return, too. When Al called earlier, Wendy noticed that Danny lost interest in the book he was learning to read and stared toward the office where Jack was talking on the phone. Danny seemed anxious during the call—wiping his lips and running his hands through his hair like Jack—and Wendy did not believe that Al had called just to see how things were going.

As Wendy watched Danny fidget during the phone call, she was convinced that Danny has more than the intuition Dr. Edmonds claimed. When she helped Danny get ready for bed, she causally mentioned that Al called, and Danny said he knew all about it. Al was angry, Danny said, because he doesn't want Jack to write a book about the hotel. Wendy wondered how Danny could possibly know that, but she didn't ask. As Wendy lays in bed, she decides it is time to have a serious conversation with Danny about the hotel. They are planning a trip to the Sidewinder Public Library tomorrow to see about keeping some books long-term over the winter, and she resolves to talk to him then.

Danny is awake in his own bed, staring at the nightlight. He knows that things are much worse at the Overlook now than they had been before. Jack is thinking about drinking a lot more now, Danny knows, and he always seems mad at Wendy for no reason. Jack keeps wiping his mouth, and his eyes even look drunk and hazy.

Danny thinks back to his experience earlier with the fire hose. He considered telling Wendy about it, but he is sure that she will think he is going crazy. Back in Vermont, Danny had a friend whose father "LOST HIS MARBLES" and had to go the "THE BUGHOUSE." His friend's father tried to kill his whole family and then ate a bowl of dead bugs and grass like cereal and milk. Jack had tried to explain to Danny that his friend's father was under stress and had a nervous breakdown. Regardless of what it was called, Danny knew that his friend's father was taken away by men in white jackets and wouldn't see his family again for a long time.

Danny appears to be reading Jack's thoughts while he is on the phone with Al. Danny's mannerisms, which are exactly like Jack's, hints at the tendency for various characteristics—including addiction—to run in families.



Danny's knowledge of Jack's conversation with Al is more evidence of Danny's ability to shine, which Wendy is now convinced of. Earlier in the book, Danny said that his parents will have no choice but to believe his ability to shine, and this is quickly becoming the case. Previously, Wendy only believed Danny's abilities in her dreams—now, however, she is taking Danny's perceptions of the hotel seriously.



Jack is clearly spiraling into instability, and his alcoholism is front and center in that struggle. Jack is abusive when he is drunk, and he is already getting short-tempered with Wendy. The Overlook seems to be slowly breaking Jack down.



Danny's thoughts about insanity are always in capital letters, as are most of the things he is frightened of, like "REDRUM" and "DIVORCE." Danny is intensely afraid of anything that threatens his family unit or causes separation, like divorce or long-term hospitalization. Danny is clearly afraid of the fire hose, but he is more afraid of being deemed insane and getting sent away from his family, which further underscores that reality can be much scarier than the paranormal.



Danny badly wants to get away from the Overlook Hotel. He knows that Jack needs the job to get their lives back on track, and until recently, it seemed he was succeeding. But ever since Jack found the **scrapbook**, things have changed. Still, Danny is afraid to say something to either Jack or Wendy, even though he knows things are worse at the hotel. It is beginning to snow now, and Danny knows it won't be long before they will be unable to leave. Danny wonders what will happen then. "Redrum," he thinks. Danny decides he must make Tony tell him what exactly redrum is, and he must do it as soon as possible.

CHAPTER 22: IN THE TRUCK

As Wendy and Danny drive down Sidewinder Pass, a Creedence Clearwater Revival song about "a bad moon a-rising" comes on the radio. The song ends, and the disc jockey comes on with a weather report: snow storms are expected, and no one should be driving without chains. "Remember," the jockey says, "that's how the Donners got into trouble." Wendy reaches over and shuts off the radio, and Danny says that Jack picked the right day to trim the animal topiaries. The sky is clear, and he remarks that it is hard to believe snow is coming.

Wendy asks Danny if he is having second thoughts about spending the winter at the hotel, and Danny swears he isn't. She asks him what he would think if they didn't stay the winter at the hotel. Danny reminds her that it is Jack's job, but Wendy says she thinks Jack might be happier away from the hotel, too. Danny disagrees. Jack is worried about them, and if he leaves his job, Jack is afraid that he won't find another one. Plus, Jack worries that Wendy and Danny will be lonely without him, and he likes it at the hotel. Wendy asks if Danny knows anything else about Jack's thoughts, and he says no. "Because he is different now," Danny says of his father.

Wendy asks if Tony told Danny all of this, and Danny says he didn't. Danny just knows, even though Dr. Edmonds didn't believe him. Wendy tells Danny not to think about Dr. Edmonds. She believes in Tony, even though she doesn't know who or what he is, and she says that if either Danny or Tony think that they shouldn't stay at the hotel, they won't. She and Danny can spend the winter somewhere else and see Jack in the spring. Danny asks if they would go to another hotel, and Wendy says they can't afford it. They will have to go to her mother's if they leave the Overlook.

Jack's mental decline seems to have been put on the fast track from the moment he found the scrapbook. His alcoholic symptoms increase, and he is more withdrawn and on-edge. Danny is aware of this change and that it puts the family at risk, but is afraid to say anything to Jack or Wendy because he is afraid that they will think he is crazy and send him away. Danny is clearly afraid of the hotel and Jack, but he is more afraid of his family falling apart.



The song on the radio about a "bad moon" is like an omen or a harbinger of the potential danger that is headed the Torrances' way, and the disc jockey's coincidental comment about the Donner Party reinforces Wendy's feelings of isolation and seclusion. Snow is coming, and the family will soon be trapped up at the Overlook. If Danny and Wendy are going to leave the hotel, they will have to do it now.



Danny's comments suggest that Jack is hiding things in his mind from Danny's shine. Danny believes that Jack likes it at the hotel, but Jack really hates it. He has already admitted it and he called Ullman for no other reason than to upset him and hopefully get fired. Deep down, Jack wants to leave the Overlook, too, but seems eerily drawn to stay. Danny's sense that Jack is "different now" suggests that coming across the scrapbook somehow destabilized and changed Jack.



Again, Wendy now believes in Danny ability to shine and the existence of Tony, just like Danny said she would. Danny doesn't want to leave Jack alone at the hotel because doing so will separate their family. This represents Danny's greatest fear, and he will endure the terror of the hotel simply to avoid it.



Danny says he knows how Wendy feels about her mother. Wendy doesn't feel like her mother was much of a mother at all, Danny says. It is almost like Wendy is afraid her mother. Plus, Danny says, he doesn't like Wendy's mother either. She is always thinking that she can raise Danny better than Wendy can. Danny would rather stay at the hotel if leaving means going to Wendy's mother's house. Wendy agrees and says they will stay, and Danny worries that she is angry. Wendy promises she isn't angry, and then she asks Danny if Jack has been drinking again. No, Danny answers. "Not yet," he thinks.

The fact that Wendy is willing to go to her mother's house to get away from Jack and the hotel proves how desperate she is. Wendy hates her mother, but she is deathly afraid of Jack becoming abusive and being trapped at the Overlook Hotel. Wendy seems almost afraid of her mother because she is scared that her mother will somehow take Danny from her. Wendy knows that her mother considers Wendy to be a substandard parent, and she does not want to risk losing Danny. Plus, since Danny thinks to himself that Jack isn't drinking "yet," it is only a matter of time before Jack falls back into old habits—and when the snow comes, it will be too late for Wendy and Danny to escape.



Wendy tells Danny that Jack isn't perfect, but he has tried very hard to change his ways for them. She asks Danny to try and make Tony come, so he can ask if they will be safe at the hotel. Danny says he has already tried, and Tony doesn't come. Danny suddenly bursts into tears, begging Wendy not to take him to her mother's. He wants to stay with Jack, Danny says, and Wendy agrees. They will spend the winter at the hotel with Jack, she says, and everything will be "just fine."

Despite Wendy's reassurance that everything will be "just fine," Danny's feeling about Jack beginning to drink again suggest that things will be quite the opposite. This is the last chance Wendy has to get out, but Danny convinces her to stay out of fear of breaking up their family. They aren't safe at the Overlook, and both Wendy and Danny know it on some level. Danny's inability to call Tony suggests that he doesn't need Tony to filter his visions like he once did—Danny is beginning to admit to himself that Jack is dangerous and that he will soon start drinking again.



CHAPTER 23: IN THE PLAYGROUND

Jack walks out to the porch of the Overlook Hotel. The sun is bright, but the air is cold, and he zips his jacket up to the top. Jack wipes his lips with his hand and thinks about the weather. Snow is in the forecast, and he can see clouds beginning to build in the distance. He moves in the direction of the animal topiaries with an electric hedge trimmer. There isn't much work to be done, and it won't take long, Jack thinks. He mostly has to trim up the dog and the rabbit, so he walks toward the rabbit first and turns on the electric trimmer.

Each time it snows, the Torrances will become more and more secluded. As the snow accumulates and blocks them in, they won't be able get out of the Overlook, and help won't be able to easily get to them, making them more vulnerable. Although it hasn't snowed yet, Jack is still very much isolated in this passage since Wendy and Danny are in Sidewinder. Despite the relative mundanity of the landscaping task, Jack still seems to be on-edge, as he performs his nervous habit of wiping his lips which means he is craving a drink.



As Jack approaches the rabbit, he talks to it and immediately feels stupid. He starts to trim and feels bad about it—he hates the animal topiaries. It doesn't seem right to force a hedge into something it isn't, but Jack keeps trimming anyway. He wasn't hired to wax philosophical. He trims the rabbit's face, which looks nothing like a face up close. After Jack is done, he shuts off the trimmer and steps back several paces. From a distance, Jack can better see the rabbit's features. Of course, Jack thinks, if he owned the hotel, he would cut down all the topiaries and lay sod. The guest could sip cocktails on the hotel's lawn. Margaritas, pink ladies, and sloe gin fizzes, he thinks, but stops himself. Thoughts like that will get him nowhere, Jack says to himself.

Jack is about to go back to the hotel, but he decides to walk through the playground first. Jack and Wendy have both been surprised that Danny never wants to spend time on the playground, but kids are weird that way, he says to himself. Sometimes they just don't like what their parents think they should. In the playground, there is a playhouse that is a scaled replica of the hotel. Danny could stand up inside of it, Jack thinks, and looks into the windows like a giant. He puts the hedge clippers down and goes to the slide. He climbs to the top and sits down. It has been 20 years or more since he has been on a slide, and Jack's backside doesn't quite fit on the slide like it used to.

Jack walks toward the playground's cement rings but decides they are way too small for him and keeps walking. Suddenly, he hears a sound behind him. Jack turns around instantly, expecting Wendy or Danny to catch him acting like a kid in the playground and is somewhat embarrassed, but there is no one there. Jack looks to the topiary dog, which is now crouching like it is ready to charge. It *had* been standing up like it was begging for a treat. Jack's flesh begins to crawl, and as he picks up the hedge trimmers, he feels his testicles creep up into his body.

The rabbit, which was standing on its hind legs when Jack trimmed it, is now on all fours, and the lions, which were formerly guarding the path are now blocking it. Jack puts his hand over his eyes and removes it, but the scene doesn't change. During his drinking days, he called such hallucinations during withdrawal, but now he thinks he is going crazy. Jack hears another sound and sees that the lions have moved even closer. He stares in disbelief, trying to perceive actual movement in real time, and wonders what will happen if the lions actually get him.

Jack easily slips into thoughts of alcohol, which illustrates how bad his addiction really is, especially when he is unhappy like he is now. Jack hates the animal topiaries because he feels like he, too, is being forced into something that he isn't. Jack is a writer and an intellectual, not a hotel caretaker, and he resents having to take such a menial job.



The fact that Danny is resistant or afraid of going to the playground suggests that this location, like other rooms and objects at the Overlook, may have a sinister or paranormal element that only those who shine can perceive. Given that Danny's visions and feelings about other aspects of the hotel have been correct thus far, there's probably a valid reason for his hesitance.



Although Danny has been the only member of the Torrance family to directly witness the Overlook's paranormality thus far, here Jack witnesses the impossible: a topiary hedge coming to life. The sight utterly terrifies Jack, and the fact that he's able to see it at all suggests that he, too, may have the ability to shine despite Hallorann's insistence that he can't.



The moving topiaries have Jack believing he is going insane. Jack is all alone and doesn't have anyone to confirm what he is seeing. This is likely why the Torrances don't see the topiaries move when they are together. Jack is much more vulnerable alone and is left questioning what he really saw, if he really saw it, and what it means. This fear and confusion serves to further break Jack down, leaving him more open to the Overlook's unsettling influence.



Jack again slaps his hands over his eyes. There is no way this is happening, he says to himself, and removes his hands. The entire topiary scene is back the way it was—the dog is begging, and the rabbit is on its hind legs—and Jack stands frozen in fright. He reaches into his pocket for his cigarettes and drops several. He bends to pick them up without moving his eyes from the topiaries and puts one in his mouth. Jack tells himself that he is tired and under a lot of stress and begins to head back to the hotel. His instinct is to avoid the topiaries, but he decides to walk down the center of the path. The wind rustles the hedges as Jack walks through, and he decides not to tell Wendy about his little hallucination.

Jack walks through the center of the topiary path almost like a challenge to the topiaries, or a dare. By walking right through the animal topiaries, Jack implies that he isn't scared, even though he clearly is. Jack seems to be trying to convince himself that they aren't real and can't hurt him, just like when Danny stands outside of room 217. Jack's resolution not to tell Wendy about what he saw further suggests that he feels he is going crazy and would be judged by his wife.



CHAPTER 24: SNOW

At dusk, Jack, Wendy, and Danny stand on the porch of the Overlook Hotel and watch the snow fall around them. The snow started not long after Wendy and Danny returned from Sidewinder, and it has snowed ever since. The driveway is completely covered, and they watched as the highway disappeared in the distance. The Torrances each feel secretly relieved that the decision to stay at the hotel has been taken out of their hands with the snow. Jack has been acting strange all evening, but standing on the porch, he seems to get a little better. The three of them go inside the hotel and go about their nightly routines, “like microbes trapped in the intestine of a monster.”

Part of Jack's strange behavior may be due to the fact that he's sensed Wendy has been considering leaving the hotel. Jack feels better standing on the porch in the snowstorm because he knows Wendy and Danny will be unable to leave now that the roads will be blocked. King frequently uses the word “monster” to describe the hotel and what it does to people, like Tony's warning that the “inhuman place makes human monsters.”



CHAPTER 25: INSIDE 217

It snows every day now, and the temperature, especially at night, is frigid. Whenever the sun shines, Jack, Wendy, and Danny make it a point to get outside, and they have been having a good time pulling each other around on Danny's sled. They even see a herd of caribou crossing the highway, and Wendy thinks to herself that the road belongs to the caribou now until spring. After the caribou sighting, Wendy goes to the kitchen to make lunch and cries, thinking about the **wasps' nest** left under the Pyrex bowl to freeze. Jack is teaching Danny to snowshoe, but Wendy hates it. The snowshoes make her ankles ache, but Jack says Danny will be a pro in no time.

In addition to the snow, the Torrances are also confined and limited by the cold. Even if Wendy could get past the snow to escape the hotel, the frigid winter temperatures are just as deadly, which only worsens her feelings of isolation and seclusion. Wendy cries thinking about the wasps' nest freezing under the Pyrex bowl because that is how she feels at the hotel—like she and Danny are trapped and slowly dying.



One overcast day, Wendy sits in front of the fire knitting a scarf, and Jack goes down in the basement to check the **boiler**. He has become obsessive about checking the boiler, and it gives him an excuse to go through more boxes. As Jack digs in the old boxes, wiping at his mouth, he looks insane. He pulls out a different box and finds it full of oddities, such as dismembered dolls and an old letter still smelling of perfume. The letter is from 1934 and mentions something about bad dreams. Jack thinks that the contents of the boxes are like pieces to a puzzle that he must fit together.

The boiler is symbolic of Jack's “creeping” insanity and rage, and every time he goes into the basement, he slips further into madness, as evidenced by his crazy-looking appearance as he digs through the boxes. The letter from 1934 and the mention of dreams suggests that the Overlook Hotel has been evil for most, if not all, of its existence. The letter is also another example of multiple eras converging into one. Reading the letter in 1975 gives Jack a taste of living in 1934—it even still smells of perfume.



As Jack digs in the basement, Danny stands outside of room 217 with the skeleton key in his pocket. He didn't want to come to the room, not after the incident with the fire hose, but he is curious. After all, Hallorann said he didn't think the hotel could hurt Danny. When Danny saw blood on the walls of the Presidential Suite, he closed his eyes and it went away, and when he walked by the fire hose on the way to room 217, it was harmless. If Danny goes into the room now and nothing happens, it will prove that the hotel can't hurt him.

When Danny passed the fire house in the hall, he stopped to touch the brass nozzle. He poked at the hose and dared it to get him, but it just sat there. The hose couldn't hurt him, and neither can room 217. Danny reaches into his pocket and produces the key, sliding it into the lock. The door opens easily, without noise, and Danny flips on the light switch. The room is large, and the bathroom door is slightly ajar. Danny moves toward the bathroom door as if he is possessed, and opens it wide. The bathroom is large, too, and old-fashioned. There is a claw foot tub with the curtain drawn.

Danny walks to the bathtub and pulls back the curtain. Sitting in the tub is the ghost of room 217—a bloated and purple corpse—and Danny stands frozen, staring into her dead eyes. She smiles at him and begins to stand, and Danny backs up, preparing to run. He runs to the door, which is now closed, and runs directly into it. He bangs on the door and screams, but no sound comes from his mouth. The door isn't locked, and Danny only needs to turn the knob, but he isn't thinking clearly. With his mouth open in a silent scream, Danny hears Hallorann's voice. "I don't think they can hurt you," Danny hears Hallorann say.

As Danny thinks of Hallorann's voice, he begins to calm down. Danny tells himself there is nothing there. He stands at the door for some time and realizes that the door isn't locked. He goes to turn the doorknob, but the ghost of room 217 places her bloated and purple hands around his throat. Danny turns around and stares directly into her cold, dead eyes.

CHAPTER 26: DREAMLAND

As Wendy knits, her eyes grow heavy, and she begins to fall asleep at the exact moment Danny meets the ghost of room 217. Wendy sleeps deeply and does not dream. At the same time, Jack falls asleep in the basement, but his slumber is light and full of vivid dreams.

Again, Danny stands in front of the room almost daring it to hurt him, just like Jack walking through the center of the animal topiaries. Danny attempts to overcome his fear of the hotel by proving it can't hurt him—whether this is accurate or not remains to be seen.



Again, Danny tries to overcome his fear by proving the hotel can't hurt him. When he passes the fire hose, he stops and pokes at it, daring it to come after him. By assuming that the incident with the hose was only his imagination, Danny he gains the nerve to go into 217, since, he figures, that must be his imagination, too.



Danny is petrified of the ghost in room 217, just like Delores Vickery was. Under this level of extreme terror, Danny can hardly function. He can't scream, and he can't even manage to turn the doorknob and run, which underscores the profound effect fear can have on the body.



From this moment on, Danny enters into a whole new level of fear at the Overlook because he now knows that the hotel really can hurt him, contrary to Hallorann's reassurance. When the ghost of 217 physically puts her hands on Danny, the threat is no longer just psychological, and this significantly increases Danny's fear.



In this passage, Torrance family's separation throughout the hotel underscores the fact that although they are a family, all three of them experience a sense of isolation in their experiences at the Overlook.



When Jack begins to grow sleepy, he is going through the boxes in the basement like someone feeling around a strange room for a light switch. He accepts that AI doesn't want him to write a book about the hotel, and he believes his experience with the animal topiaries is his brain's way of rejecting AI's "high-handed request" that he abandon his idea of writing the book. Jack decided to write the book anyway, even if it costs him his friendship with AI. He will call the book *Strange Resort: The Story of the Overlook Hotel*, and he won't write it to get back at AI, Ullman, George Hatfield, or his father. He will write the hotel's biography because the Overlook wants him to.

As Jack sleeps, the papers he is reading slip from his hand, and he is transported to dreams of his father, a rather large male nurse. Jack's father would call Jack weak and then hit him in the mouth and laugh hysterically. Still, he had been kind to Jack, too, and spent hours playing the elevator game with him. He would throw Jack in the air, and Jack would yell: "Elevator! Elevator!" Jack was young when he realized his siblings hated their father and that his mother only stayed because her Catholic religion demanded it. Jack's own love for his father began to suffer after his father savagely beat his mother with his cane for no reason at all. "Now. Now by Christ," Jack's father had said to his mother, "I guess you'll take your medicine now."

Jack's father hit his mother exactly seven times with his cane, and then he said she fell down the stairs and took her to the same hospital where he worked. After Jack's father, who was also an alcoholic, died, he left plenty of insurance money, and Jack and his mother felt almost rich. As Jack sleeps and dreams, he stands and goes upstairs to Ullman's office and flips on the CB radio. His father's voice comes through the speaker. "You have to kill him, Jacky, and her, too," his father's voice says. "No! You're *dead*, you're in your grave, you're not in me at all!" Jack screams and smashes the CB.

Wendy wakes to the sounds of Jack's screams and runs down the hall just after he smashes the CB radio. "Jack? Jack!" she yells, snapping him out of his light sleep. He looks down at the broken and mangled radio. Now, the snowmobile in the shed is their only access to the outside world. Jack can feel a headache coming on.

The fact that Jack goes through the boxes like someone feeling for a light switch suggests that he knows what he's looking for, or at least that he will know it when he finds it. Jack is beginning to become one with the Overlook, and he doesn't think that AI—one of the Overlook's owners—has any right to tell him what to do concerning the hotel. The Overlook is very clearly influencing Jack and leading him to insanity, especially since he is willing to throw away his friendship with AI to continue researching.



Jack's history with his father lends tremendous insight into his own struggles with alcoholism and abuse. Jack's father abused him, just as Jack has a history of abusing Danny. Like Danny, Jack loved his father, despite the abuse, which again harkens to the deep connection of family. Jack's father, a male nurse, referred to his own abuse as "medicine"—something his family needs that is also good for them. The elevator game Jack played with his father also has important implications, as Wendy is deathly afraid of the hotel's elevator.



When Jack smashes the CB radio, he further isolates the family inside the hotel. Since the phones are down, the CB is the only way they can call for help, but Jack eliminates this as well. Jack is afraid of turning into his father, reflected in his claim that his father is "not in [Jack] at all." Of course, Jack is like his father, and his alcoholism and abusive nature suggests this.



When Jack smashes the CB, further cutting off his family from the outside world, he is sleepwalking and under the influence of the hotel. Jack feels a headache coming on because, presumably, he is under strain as he fights between the Overlook's influence and his innate instinct to protect his family. This harkens back to Wendy's claim that her family can only be destroyed by an outside force—Jack will not do it on his own.



CHAPTER 27: CATATONIC

At the sound of Jack's screams, Wendy runs down the hall to Ullman's office. At the top of the stairs stands Danny, motionless and staring into space with large purple bruises rising from his neck, but Wendy doesn't look up. She runs through the door and finds Jack standing over the broken CB radio. She yells his name, and he looks at her, confused. He immediately begins to cry. Wendy has seen Jack cry before, but only when he was drunk and feeling bad about it. He comes to her, tears streaming down his face, and falls into her arms. She feels his breath hot in her face and smells no traces of alcohol. Not that she would, Wendy reminds herself—there isn't any alcohol in the hotel.

Wendy asks Jack what is wrong, and he explains that he had been sleeping and was dreaming of his father. He heard his father's voice coming through the CB in his dream and must have broken it in his sleep. Wendy asks why he was sleeping in the office, but Jack says he wasn't. He fell asleep downstairs going through boxes and must have sleepwalked up to Ullman's office. Wendy looks around and asks where Danny is. Jack says he thought Danny was with Wendy, and Wendy says she thought he was downstairs with Jack. Jack grows visibly angry and says that Wendy just loves to remind him about Danny's accident any way she can. Jack swears that when he is on his deathbed, Wendy will lean over and remind him of Danny's arm.

Jack accuses Wendy of being convinced that Jack will hurt Danny again, but Wendy says she only wants to know where Danny is. "Go ahead, yell your fucking head off, that'll make everything okay, won't it?" Jack screams at Wendy. She turns and leaves the room, but Jack stops her. It is the dream, Jack says. He is upset and asks her to forgive him. She does, and they go to look for Danny. Wendy yells for Danny but is answered by silence. Suddenly, Jack stops in his tracks, sending Wendy crashing into his back. Wendy follows Jack's line of sight to the top of the stairs and sees Danny standing motionless and sucking his thumb.

"Danny!" Wendy screams, taking the stairs two at a time. She reaches him and pulls him into her arms. Jack immediately asks what happened to Danny's neck, pointing out the large bruises. "Don't you touch him!" Wendy shrieks at Jack. "I'll kill you if you lay your hands on him again!" Jack promises he didn't touch Danny and says he is just as confused as Wendy is. But Wendy isn't interested in listening to Jack, and she gathers Danny in her arms and runs to their room. Jack hears the door slam and the lock engage.

Jack has not physically consumed any alcohol; however, the hotel makes him act in all the ways he does while drinking. Jack is clearly emotional, something he even admits only happens when he is drinking. He is confused and violent (he has just smashed the CB radio) and he is incredibly remorseful. The fact that there isn't any alcohol in the Overlook makes very little difference, as the hotel seems to have the power to manifest Jack's alcoholism without drinking.



Jack's quick switch from despair to anger is also a sign of his drinking. Wendy doesn't remind Jack about breaking Danny's arm at all—she simply asks where Danny is, but Jack is immediately defensive. He clearly has tremendous guilt over breaking Danny's arm, and he is determined to take it out on Wendy. Jack goes from emotional and crying to angry in no time flat, which is also evidence of his abusive nature. Jack's temper has a hair trigger, and he doesn't require much to fly off the handle.



Jack's interaction here with Wendy makes him appear completely insane. He is obviously picking a fight with Wendy, and then he accuses her of yelling (she isn't), which is exactly what he is doing. Jack verbally attacks her for no reason, and this is another manifestation of his alcoholism and abusive nature. By manifesting Jack's drinking symptoms, the hotel ensures that Jack and Wendy drift further apart.



Wendy assumes that since Jack has abused Danny in the past, he has abused him now. Wendy's threat to kill Jack reveals just how fiercely protective she is of Danny. She later wonders if her primal mother's instinct will allow her to fight Jack to the death if Danny's life is in danger, and she doubts her abilities. However, Wendy's rage when Danny is hurt suggests that she could really kill Jack if she had to.



Alone in the room with Danny, Wendy hears Jack scream somewhere in the hotel. Wendy has no doubt that Jack has done this to Danny. She thinks Jack probably strangled Danny while sleepwalking, before he broke the CB. Still, Wendy thinks, she can't possibly stay locked in the room forever. They will eventually have to eat. She wonders just how dangerous Jack is, and she knows that she will have to make a decision soon to find him. It isn't like she can take Danny down to Ullman's office and call for help on the CB.

Wendy curses herself for putting Danny back within Jack's reach. She made the wrong decision to stay the winter at the hotel, and she made the wrong decision not to divorce Jack after he broke Danny's arm. There isn't a gun at the hotel, and Wendy has no way to protect herself and Danny. She decides she will stab Jack with a butcher knife if she has to, but while Jack is awake, she will have to assume that he is sane. While he is awake, she can convince Jack to help her get Danny down the mountain and back to Dr. Edmonds's office.

Wendy opens the door and steps out. "Jack?" she calls out into the dark, but there is no answer. Instead, she hears Jack singing somewhere in the hotel. "Roll me over / In the clo-ho-ver," Jack sings loudly. Wendy decides she doesn't have a choice and starts down the stairs.

CHAPTER 28: "IT WAS HER!"

Jack stands on the stairs listening to Wendy soothe Danny through the closed and locked door of their room. Things will never change, Jack thinks to himself. He could be sober for 20 years and Wendy would still sniff him to see if smelled like gin. He thinks of Wendy's face as she pulled Danny away from him. "She has no goddamn right!" Jack yells. Well, maybe at first, Jack thinks, but he has reformed. Doesn't he deserve recognition for that? And if Wendy refuses give him recognition, shouldn't he at least be allowed to drink? He wipes his mouth with his hand. Unless she is planning to resort to a "radical sort of diet," she will have to come out sooner or later.

Jack goes out and stands in the lobby, and finds himself moving toward the dining room. He walks in. The room is empty, but, Jack thinks, dinner will be at eight and the unmasking at midnight. He tries to imagine what the room might have looked like in 1945, the men and women in costume and shouting "Unmask! Unmask!" He walks toward the Colorado Lounge. Drinks would have been free at the masquerade ball, Jack thinks.

Jack's scream alone in the hotel suggest the he is slipping further into insanity, and Wendy senses this, too. Still, she doesn't think that Jack purposefully hurt Danny, only that he somehow accidentally injured him while sleepwalking, not while alert and cognizant. This reflects Wendy's obvious love for Jack—she doesn't want to admit that he could hurt Danny on purpose while in his right mind.



Wendy wants to get Danny back to Dr. Edmonds because she is certain that Danny is having a mental breakdown, just as she is convinced Jack is. Her resolution to stab Jack with a knife if necessary shows just how dedicated she is to keeping Danny safe—even though she loves Jack, too, she is willing to sacrifice him if it means protecting her son.



Jack's singing is another sign of his building insanity. His behavior is erratic, and he clearly can't control it. This passage also reflects Wendy's fear of Jack. She knows that she can't stay in the room forever and will soon have to face him.



Jack's reference to the "radical sort of diet" Wendy and Danny will have to resort to if they stay in the room also hearkens to Wendy's fixation on the Donner Party and cannibalism. Now, Wendy and Danny are even more isolated than they were before. Wendy and Danny are no longer just trapped in the hotel, but are confined to a single room, which makes them even more vulnerable. Jack's screams that Wendy has no right to keep Danny from him again reflect his escalating insanity and rage.



When Jack walks into the dining room and thinks about the masquerade ball in 1945, it is like he is living in 1945 as well as his own time of 1975. All eras are combined at the Overlook Hotel, and they all unfold at once. Jack is living in 1975, but he is also waiting for dinner and drinks in 1945.



Jack walks through the batwing doors of the Colorado Lounge and swears that he catches the glint of light on bottles behind the bar. The bar was empty when Ullman gave him the tour, Jack thinks as he feels around for the light. He flips on the light, but the shelves are empty. Not even dust has collected yet. The beer taps are dry, but he distinctly smells beer. Jack has been in several bars over the years, and he knows the old smell of beer that sinks into the woodwork, but this smell is *fresh*. He feels the same sense of bewilderment he felt in the playground, but there is no use in thinking about that, Jack decides.

This figures, Jack says to himself. This is the first bar he has been inside of in 19 months, and the place is dry as a bone. “Hi Lloyd,” Jack says to an imaginary bartender. “A little slow tonight, isn’t it?” Jack begins a conversation, telling Lloyd that he has \$60 in his wallet that he feared would be there until spring. He tells Lloyd to line up 20 martinis, and he is going to drink them, one at a time. As Jack imagines Lloyd making his drinks, he pops two Excedrin into his mouth and reaches into his wallet, finding it empty.

Jack tells Lloyd that he seems to be short on cash and asks if his credit is any good. He imagines that Lloyd tells him it is just fine and continues mixing drinks. Jack spins on his stool and looks to the booths. They are all empty, but when he spins back around, he imagines that 20 glistening martinis are sitting before him. He thanks Lloyd (the best bartender, Jack has always thought) and lets the first drink slide down his dry throat. He throws the imaginary empty glass over his shoulder and reaches for another. He asks Lloyd if he has ever known a man “on the wagon.” Lloyd says he has, and Jack asks if he has ever known a man to jump back off the wagon. Lloyd, Jack imagines, says he isn’t sure.

If Lloyd isn’t sure, Jack says, he has never seen a man jump off the wagon. Jack drinks two more martinis and continues talking. The wagon is great when you first get on, Jack says. People cheer you on and clap and wave like you are a float in a parade. Then, Jack tells his imaginary bartender, you see things you didn’t notice before you jumped on. The wagon’s wood is so straight and fresh that it gives you splinters, and there aren’t any cushions to sit on. Just hard benches. “And that’s when you realize what the Wagon really is, Lloyd,” Jack says. “It’s a church with bars on the windows, a church for women and a prison for you.”

The hotel is clearly torturing Jack here and makes him think, even for just a moment, that there is alcohol in the bar. This speaks to the level of Jack’s addiction, but it also reflects his deteriorating mental state. On some level, Jack knows that the hotel is trying to trick him. He feels the same confusion he felt in the playground, but he doesn’t acknowledge it. If he did, then Jack would have to admit that the alcohol isn’t real, and he badly wants it to be.



This is where Jack begins to really unravel, although he is still sane enough at this point to know that Lloyd isn’t real. Notably, Jack is increasing the amount of Excedrin he is taking as well. When Jack first began chewing aspirin again, he would chew just one at a time, now he is up to two, and he later chews three—yet another sign of his escalating mental instability.



The fact that Jack orders 20 martinis rather than a single drink is a testament to his level of alcoholism. Even in his own imagination, Jack is a hopeless alcoholic. Furthermore, Jack looks at the martinis like water in the desert—he doesn’t just want to drink, he needs to drink. Jack has been “on the wagon” (sober) for 19 months now, which may have some bearing on why he orders 20 drinks: one for each month of his sobriety and one for good measure. Jack is making up for lost time.



Jack’s explanation of the wagon reflects just how difficult remaining sober is for him. The hard wood and splinters implies it is often painful, and support, while heavy in the beginning, wanes just when sobriety gets really difficult. Jack doesn’t consider his sobriety a good thing—it is a prison holding him back and making him miserable. His claim that sobriety is a “church for women” implies that Jack quit drinking for Wendy, not himself.



Jack stops talking. Lloyd is suddenly gone and so are his drinks. Even worse, Jack thinks, they were never really there in the first place. He looks around the bar at the empty booths and stools and is certain he is going insane. He is compelled to pick up a barstool and trash the place, but instead he stands up and begins to sing. Jack thinks suddenly of Danny. What is he doing here talking to himself when Danny is upstairs acting like someone who belongs in a mental hospital?

“Jack?” comes Wendy’s voice from outside the bar. As Wendy enters the bar, Jack immediately says he never touched Danny. Not since the night he broke his arm, anyway. Wendy says it doesn’t matter now, and Jack cuts her off. “*This matters!*” he screams. “*It matters, goddammit, it matters!*” She is carrying Danny, and as she begins to say they must get him off the mountain, Danny starts to move. His mouth twists into a horrible shape, his eyes open wide, and he begins to scream. Wendy starts to cry, and Jack loudly yells Danny’s name, breaking his son’s trance.

Danny jumps from Wendy’s arms and runs to Jack, screaming and crying. “*Daddy, it was her,*” Danny wails. Jack immediately looks to Wendy and demands to know what she did to him. Wendy says that Jack must know she would never hurt Danny, and as she does, it begins to snow again.

This is one of Jack’s last lucid moments. He knows he has imagined everything, and he knows he is likely going insane. However, Jack abruptly breaks into song again, which further suggests that he is unraveling. He even thinks of Danny and is worried about his mental health. It seems Jack is fighting the hotel’s pull on him. He is ultimately losing, but there are still momentary flashes of lucidity.



Jack again quickly loses his temper; however, his frustration isn’t entirely unwarranted. Wendy suspects Jack is drinking when he isn’t, and she suspects he is abusing Danny when he isn’t. Of course it matters to Jack—he doesn’t think of himself as an abusive alcoholic. Presumably, the Overlook is also influencing this tension between Jack and Wendy.



Here, Danny is referring to the ghost in room 217, but Jack assumes Danny is talking about Wendy. Danny is terrified by what he saw in the bathtub. He is comforted by Jack, not Wendy, which reflects the closeness of Jack and Danny’s relationship in spite of the abuse that has occurred. As the tension builds in the novel, the heavy snowfall only amplifies the Torrances’ anxiety as it continues to isolate them.



CHAPTER 29: KITCHEN TALK

Jack carries Danny into the kitchen, and Wendy follows, claiming she doesn’t know what Danny is talking about. Jack knows that, he says. Although, Jack admits to himself, he rather enjoys having the shoe on the other foot. He puts water to boil on the stove and drops a tea bag in a large cup. He asks Wendy if she has any cooking sherry, and when she says she does, he pours a large dollop into the cup. He adds water and tells Danny to drink, warning him it will taste awful. Danny does as Jack says and drinks the spiked tea.

Wendy watches Danny drink the tea and feels slightly jealous, knowing Danny wouldn’t drink it for her. She stops herself and realizes that she wants Jack to be responsible for Danny’s bruises so she can continue to blame him. It is just like when she was young, and she fell at the playground. Her mother had blamed her father and said it was because he wasn’t watching her closely enough. For better or worse, Wendy thinks, she will always carry a part of her mother with her. She tries to get Jack’s attention, but he is focused on Danny.

Jack asks Wendy for cooking sherry because he is looking for alcohol to help calm Danny down. Jack’s use of alcohol to comfort Danny is ironic, but it doesn’t seem to bother Jack. He is not tempted to drink it, and he doesn’t exhibit any symptoms of cravings, like irritability or wiping his mouth. Jack is clear and lucid here. Danny needs Jack, and Jack is able to curb his own insanity and alcoholism to tend to his son’s needs.



Wendy’s claim that she will always carry a part of her mother speaks to the bond within families. Wendy’s history with her mother is by no means pleasant, but they are nevertheless connected. Wendy is jealous just like her mother, and she resents the closeness between Jack and Danny. However, Wendy’s awareness of this jealousy suggests she has the power to overcome it.



Jack orders Danny to tell them what happened and not spare any details. Danny agrees and says he wants to tell them everything. Jack asks why Danny hasn't wanted to tell them what is wrong, and Danny claims he doesn't want Jack to lose his job. Wendy says that the talk she had with Danny didn't do much good, and he shakes his head woefully. Jack is immediately upset, thinking Wendy and Danny are talking behind his back, but Wendy explains that they were talking about how much they love him. Danny thought the hotel seemed good for Jack, but now Jack is changing and spends all his time in the basement.

Wendy tells Jack that he even talks in his sleep now, mostly gibberish, but he often yells "Unmask! Unmask!" and talks about slot machines. Plus, Wendy says, all of Jack's drinking symptoms have returned, like wiping his mouth and chewing aspirin, and now there is this writing project that Al has forbidden. Jack asks Wendy how she could possibly know about that, and she says that Danny told her. Jack reminds her that the Dr. Edmonds said Danny doesn't really have "second sight," and Wendy says that Dr. Edmonds is a quack.

Jack asks Danny if he really knew about his conversation with Al, and Danny admits he did. He says that he knows all about how Jack called Mr. Ullman and got him upset and that Al doesn't want him to write anything about the hotel. Jack is shocked and asks Danny who strangled him. "Her," Danny says—the ghost of room 217. Danny tells his parents that he knew things were bad at the hotel, even before they left Boulder, because Tony showed him dreams. Danny says he can't remember the dreams exactly, but there was a "monster" chasing him, and there was "redrum."

Jack asks Danny what "redrum" is, but Danny doesn't know. He tells Jack and Wendy that Mr. Hallorann told him he had "the shining," and that Danny's shine is the strongest Hallorann has ever seen. They ask what shining is, and Danny explains it is how he knows things. Mr. Hallorann can shine, too, Danny says, and he told Danny that people who shine see bad things in the hotel. Danny explains how he saw the blood on the walls in the Presidential Suite, and Jack can't believe his ears. He tells Wendy about Vito Gienelli and says that Danny perfectly described the picture of the crime scene in the newspaper from 1966.

Jack grows increasingly paranoid that Wendy and Danny are conspiring against him, and he is certainly worried here. Wendy is referring to the talk she had with Jack about whether or not Danny wanted to stay the winter at the hotel, and he admits here the real reason why he wanted to stay. If Jack loses his job, it is likely that Danny's family won't make it and his parents will divorce, and to Danny, that reality is much scarier than a haunted hotel.



Again, Wendy finally believes Danny just like he predicted she would. She is so convinced of Danny's ability to shine that she takes the young boy's word over Dr. Edmonds's. Meanwhile, Jack is yelling "Unmask!" in his sleep because he is effectively living in 1945 (the year of the masquerade ball) since discovering the boxes in the basement and hallucinating at the Colorado Lounge. It seems that Jack is gradually falling under the hotel's bizarre, time-warping influence.



Danny again uses the word "monster" to describe the figure (Jack) chasing him, which again hearkens to Tony's warning that "this inhuman place makes human monsters." Danny knows about Jack's conversation with Al because of the shining, and like Wendy, Jack has no choice but to believe him. There is only one working phone in the hotel (when the lines aren't down), so Danny could not have listened in.



If Jack didn't believe Danny before, he certainly does now. In the scrapbook that Jack found in the basement, there is a picture of the Presidential Suite crime scene, and Danny has definitely not seen the scrapbook or a newspaper clipping from 1966. Jack finally has to admit that Danny has "second sight," and that he isn't the only one.



Danny says that Hallorann told him about to stay away from the playground and room 217, but Danny disobeyed and went into the room anyway because he didn't think that anything in the hotel could hurt him. Jack asks Danny what Hallorann said about the playground. He wasn't specific, Danny says, and only said something about the topiaries. Wendy eyes Jack suspiciously and asks if something happened to him in the playground, but he denies it. Danny says he stole the skeleton key and let himself into room 217 and found the ghost in the bathtub. She chased him, and he was so scared that he couldn't get the door open. Then, Danny says, she grabbed him. He must have passed out, because the next thing he remembers was screaming in Wendy's arms.

Jack tells Wendy to take care of Danny and begins to walk out of the kitchen. With obvious panic in her voice, Wendy asks where he is going. To room 217, Jack says. She begs him to stay, but Jack says they must find out if someone else is in the hotel. "Don't you dare leave us alone!" Wendy screams. Jack rubs his lips and tells Wendy that she sounds exactly like her mother, then leaves the room. Danny tells Wendy not to worry. Jack doesn't shine, Danny says, so nothing can hurt him. Wendy doesn't believe him.

CHAPTER 30: 217 REVISITED

Jack takes the elevator up to the second floor, which feels strange because Wendy hasn't let anyone use it since Ullman took them in it their first day at the hotel. Wendy worries that the three of them will get trapped in the elevator and have to eat each other like those rugby players did. As the elevator climbs, Jack takes three aspirin from the Excedrin bottle. He isn't afraid of the hotel at all. Jack and the Overlook are in sync with each other.

Jack steps off the elevator on the second floor and walks in the direction of room 217. He can see that the door is slightly ajar, and the skeleton key hangs from the door knob. Jack is suddenly irritated. He specifically told Danny to stay out of the guest rooms—all of them—and Jack will definitely be having a talk with him when things settle down. Most fathers would do more than talk, and Jack thinks that might be just what Danny needs.

Jack obviously asks Danny about the playground because of his own experience with the topiaries. The fact that Hallorann says people who shine see bad things in the hotel again suggests that Jack really can shine. If Jack didn't have this ability, he likely would not have seen the topiaries move. Wendy seems to suspect that Jack had an experience in the playground, even though he denies it.



Wendy is obviously terrified of the hotel and doesn't want to be left alone, and she doesn't believe that Jack doesn't shine. Jack clearly does have this ability, though not to the extent that Danny does, but he nevertheless has powers.



Here, Jack is further becoming the hotel. He is in sync with it, like they are one. Jack's mention of the rugby players is a reference to the Uruguayan rugby team whose plane crashed in the Andes Mountain in 1972. 45 people were on board, but only 28 survived. When they were rescued 72 days later, only 18 of them were left, and they survived by consuming those who died. Jack's reference to the rugby players again underscores their complete isolation at the hotel.



This again speaks to Jack's abusive nature. Danny was scared to death in room 217, which seems like punishment enough, but Jack is determined to punish him further. Jack doesn't just want to scold Danny, he wants to physically punish him. Jack's sudden irritation again points to his building insanity. His moods are unstable, and he goes from one extreme to the next.



Jack goes to the door of 217 and removes the key. He puts it in his pocket and enters. He isn't exactly sure, but Jack bets that this is the room where Mrs. Massey killed herself. The light is still on, but nothing looks disturbed. The bed is zipped in plastic and covered with a bedspread, and the door leading to the bathroom is slightly open. Jack pushes through the mirror-backed door into the bathroom. The pink shower curtain is drawn, so he pushes it back. The tub is empty and completely dry. He looks down and notices the bath mat. Strange, Jack thinks. All the linens were put away at the end of the season. A maid was probably in a hurry, Jack decides, and turns and walks back into the main part of the room.

As Jack enters the main part of the room, he catches the unmistakable smell of disinfectant and soap, the scented kind, like Camay or Lowila. He hears the sound of the shower curtain moving along the metal bar, so he turns back to the bathroom to have a look. The shower curtain is completely closed, but Jack can make out a shape behind it. There is definitely someone in the bathtub, he realizes, and feels a headache begin at his temples. Jack tells himself to and rip the curtain back, but he instead turns and walks back out to the main part of the room. The door leading into the hall is closed.

Jack walks across room 217 to the door and fears that it won't open, but it does. He turns off the light and closes the door. He can hear wet sounds inside, like someone getting out of the tub quickly to answer the door. Jack clumsily reaches in his pocket for the key and slips it in the lock. He turns the key and step back, relieved. Jack thinks he is losing his mind. He closes his eyes and hears the unmistakable sound of the doorknob turning. Jack squeezes his eyes shut and waits. There is only silence.

Jack finally opens his eyes to an empty hallway. He turns and walks away, his feet moving quickly on the bright blue and black carpet. He passes the old-fashioned fire extinguisher and thinks that it looks different. Jack swears the nozzle was facing the other direction when he went into room 217. Jack keeps moving down the hall to the stairs; he doesn't take the elevator this time.

CHAPTER 31: THE VERDICT

Jack goes down into the kitchen where Danny and Wendy are waiting and stands there staring at them. There is nothing in room 217, Jack says. It is totally empty. He smiles at Danny and Wendy until he feels them relax a bit and thinks that he has never needed a drink more in his entire life.

Jack's intuition tells him that this is the room Mrs. Massey committed suicide in, which again suggests Jack might be able to shine on some level. Earlier in the novel, Watson said that hotels are superstitious about mirrors on doors, yet one hangs here. Mirrors are often considered portals, or entrances to other dimensions and planes of existence. The mirror on the bathroom door, then, suggests that Mrs. Massey is able to slip back and forth between the Overlook Hotel and whatever dimension she occupies in death.



Jack isn't so in sync with the hotel now, and he is most certainly terrified. He is smelling Mrs. Massey's scented soap and hears her get into the bathtub. Jack's headache, which is also linked to his drinking, is a clear response to his terror, and he can't force himself to look in the tub. The closed door (it was opened when Jack came in) seems to lock him in, as if the room, or Mrs. Massey, wants to hold him captive.



As time is relative at the Overlook, there is no telling how long Jack stands with his eyes closed. Clearly, there is something in room 217, and it has the ability to bruise skin and turn doorknobs. Again, the fact that Jack is having this experience at all suggests that he can shine. Danny didn't seem to think that Jack would see anything in the room, but he was obviously wrong.



King draws attention to the carpet, which is the same carpet from Danny's vision in which Jack chases Danny with the roque mallet. Jack is clearly terrified, which is reflected in his decision not to take the elevator. He was brave on his way up to 217, but now Jack has completely lost his nerve.



Jack's craving for a drink reflects his stress and terror. He knows there is something in room 217, but he lies to Wendy and Danny. Given Jack's ruthless desire to punish Danny, it's unclear at this point whether he wants to protect and comfort Danny and Wendy, or simply to keep them in the dark.



CHAPTER 32: THE BEDROOM

That afternoon, Jack brings a cot from the storage room so that Danny can sleep in Jack and Wendy's bedroom with them. They figure Danny won't want to sleep anytime soon, but he falls asleep early watching television, so Jack goes to work on his play. He doesn't know why he ever thought the play was any good; it is complete garbage, and he doesn't think he will ever finish it. In Jack's sudden interest with the Overlook Hotel, he has begun to have conflicted feelings about his characters. Usually, Jack likes his characters (he once wrote a story about a child molester and even liked that character), but he is beginning to hate this play's protagonist.

Wendy is talking to Jack, but he isn't listening. She repeats herself. They must get Danny down the mountain, she says again. Jack asks Wendy how she expects him to do that. He says he can just change his clothes in the phone booth downstairs and fly Danny down like Superman. Wendy says she understands that they don't have many options, but Danny was catatonic today and needs to see a doctor. Plus, there is clearly some sort of presence in the hotel, and she doesn't want Danny anywhere near it. They have to get Danny out of here, Wendy says, and all Jack is doing is reading his play.

"We have to get down, we have to get down," Jack says, mocking Wendy. He says that he will explain again, since Wendy isn't internalizing certain truths, "as the sociologists say." They are snowed in, Jack says loudly with irritation. Wendy begs him not to wake up Danny. Jack apologizes for sounding angry. He isn't mad at her, he says, but at himself. He is the one, after all, who broke the CB. Wendy begins to soften. She says she knows that she can't be like her mother, but Jack must understand that getting over Danny's broken arm is very difficult.

Jack says that he can probably snowshoe Danny down the mountain, but it will take days, and they might die of exposure. Plus, if Jack snowshoes Danny down the mountain, Wendy will have to stay behind alone, since she can't snowshoe very well. Wendy agrees that staying in the hotel alone sounds awful, and Jack suggests they wait. A ranger is bound to check on them sooner or later, and when he does, they will go down the mountain then. Wendy asks how the ranger will get them down. A helicopter, Jack says, or a snowmobile. Wait, Wendy says. Don't they have a snowmobile in the shed?

Jack hates the characters in his play because he has completely lost interest in it—he would rather abandon the play and focus all his energy on writing about the Overlook. This underscores the tight grip the hotel has on Jack. Jack's play is an important part of his life, and he considers finishing it a major accomplishment. Now he seems to care very little about the play, which highlights the hotel's control over him.



Jack is completely sarcastic and demeaning to Wendy. He is irritable—another symptom of his drinking—and is close to losing his temper. Wendy's motherly instinct wants Danny out of the hotel, and she is still worried about his mental health. Normal children don't slip into catatonic states. Wendy's fear at this point—her fear for Danny, of the hotel, and of Jack—is intensifying.



Here, Jack is completely insulting to Wendy, mentioning sociology—Wendy's field of study—and implying that she is stupid. Wendy has every right to be angry with Jack for breaking Danny's arm, and she has every right not to trust him, but she must tread carefully. Wendy knows she must placate Jack and his temper, or it will get out of hand.



This passage speaks to the Torrances' level of isolation: it is not only the snow that is blocking them in, the family is also isolated by distance and weather. Sidewinder is 40 miles down the mountain, which is tough in freezing temperatures, even on a snowmobile. Jack seems to have completely forgotten about the snowmobile because he doesn't want to leave the hotel.



If they have a snowmobile, Wendy says, they can get Danny down the mountain. Jack says he has never driven a snowmobile before, and Wendy says it can't be that difficult. Plus, Jack had a Honda 350cc in college. Jack says it is possible, but he doesn't know what kind of shape the snowmobile is in, and he doesn't even know if it has gas, or a battery, or spark plugs. Wendy says they can siphon gas from the truck and the Volkswagen. Even the generator has gas, she reminds him, and the battery and spark plugs are probably in the shed, too. Jack says he will go out to the shed and check, but Wendy shouldn't get her hopes up. He turns around and notices that Wendy has stripped off her shirt and is lying on the bed, playing with her breasts.

Jack and Wendy have sex, and afterward, as they lay in the dark, Wendy asks him what got Danny. Jack doesn't exactly answer. He admits that there is something special about Danny, something the rest of them don't have. "The most of us, beg pardon," Jack says, correcting himself. Perhaps the hotel has something as well. Like what, Wendy asks, ghosts? Jack says he doesn't think the hotel has ghosts in a literal sense, but perhaps there is "residue" left from so many years and so many scandals.

Wendy reminds Jack of the ghost of room 217 and asks if he thinks Danny is going crazy. Jack doesn't know. They know that Danny often falls into trances, and he definitely seems to have precognitive episodes, which, could possibly be part of his subconscious. But, Wendy says, Danny's bruises are real. Jack agrees and can think of two explanations, neither of which involve ghosts or another person in the hotel. He says Danny's marks could be a form of stigmata. Wendy asks if that is when people bleed on Good Friday, and Jack says it is something very close. People have studied the connection between the mind and body, and it is possible to make one's heartbeat slow down or even to make one's self bleed.

Wendy dismisses Jack's idea of stigmata. Danny didn't *think* the bruises onto his neck, Wendy insists. Jack says that it is also possible Danny gave himself the bruises. Not on purpose, Jack says, but Danny sometimes falls when he goes into a trance, and it is possible he hurt himself. Sure, Wendy says, she has seen him fall over in a trance before, too; however, Danny's bruises look like fingers. Yes, Jack says, and Danny could have wrapped his hands around his own throat, too, especially if he had a vision in which he was strangled.

Jack is making every excuse he can think of to discourage Wendy's snowmobile idea. He clearly doesn't want to leave the hotel, and he doesn't want Wendy and Danny to leave either. It's unclear what, exactly, his intentions are at this point, but the fact that he is so adamant to stay at the Overlook suggests that he is prioritizing his connection to the hotel over his wife's very legitimate concerns about their son's mental health.



Like Wendy, Jack is beginning to believe that Danny has a special power in his ability the shining. Jack's correction, however, suggests that there are others who have the shining, perhaps even Jack himself. Jack implies that years of history, scandals, and death have left a permanent imprint in the hotel, like the multiple eras that exist side by side in the hotel.



Jack knows perfectly well that Danny isn't crazy and that his experience in room 217 was real, but he doesn't calm Wendy's fears. Instead, he leaves her wondering and tortures her. Clearly, finding out that there is definitely a ghost in 217 isn't exactly comforting, but it will at least let Wendy know that Danny isn't losing his mind. This can be seen as another form of Jack's abuse. Instead of telling Wendy the truth, he offers a farfetched theory of stigmata and self-mutilation.



Again, Jack knows perfectly well that Danny didn't give himself the bruises. Jack saw the ghost in 217 turn the doorknob. If the ghost can grab a door, she can certainly grab Danny, but Jack doesn't tell Wendy this. He seems to want to torture her, telling her one horrifying thing after another. This suggest that even when Jack seems sane and calm, he is still under the influence of the hotel.



Wendy says again that they must get Danny down the mountain to a doctor. What Jack is explaining is schizophrenia, Wendy says, which is even scarier than ghosts. You can keep away from a ghost, she says, but how are they to keep Danny away from himself? Jack insists that he is only talking about a very limited kind of schizophrenia. After all, Danny does seem to be able to read minds. As Danny gets older, he will learn to control it better. If only Danny had listened and stayed out of the guest rooms, Jacks says.

Wendy says that Jack can't possibly be suggesting that Danny deserved what he got. If they stay, they will all be seeing things, Wendy predicts. Jack tells her not to be ridiculous, and she asks again if he saw anything in room 217. Jack says he saw nothing. She asks again if he really plans on taking them down the mountain on the snowmobile, and he tightly clenches his fist. "Stop nagging me!" Jack thinks to himself. Yes, he promises, and tells Wendy to go to sleep.

Jack lays in the dark thinking. Wendy never suggested what they might do when they finally get to Sidewinder with \$60 and no car. She is afraid of ghosts but doesn't seem to recognize how scary being broke and homeless will be. And what is Jack supposed to do? Explain to Al that ghosts are after Danny, so he had to shut down the boiler and leave the hotel to the elements and vandals? Blood begins to pour out of Jack's clenched fists, and he thinks again about stigmata. Maybe he should explain to Al that he just had to kill Wendy.

Thoughts of killing Wendy pop into Jack's mind without warning. He imagines wrapping his hands around her throat and slowly choking the life out of her. He will "make her take her medicine. Every drop. Every last bitter drop." Suddenly, Jack hears Danny make a noise in his sleep, and he goes to him. Jack is ashamed of himself. He should be thinking about Danny right now. He touches the boy's forehead and feels a crippling sort of love for him. Jack goes back to bed and tries to sleep. He wonders what could possibly happen if they didn't go down the mountain tomorrow. He would probably finish the play. One way or another, he will write an ending, and maybe he will even make a little money on it. Then, Stovington will give him his job back. With these thoughts in his mind, Jack drifts off to sleep.

Wendy's fear that Danny has schizophrenia underscores how reality can be even scarier than the paranormal. Wendy is obviously afraid of the hotel, but she is truly frightened by the idea that Danny might be really sick and that there is nothing she can do about it. Jack, on the other hand, implies that Danny deserved to be scared to death because he disobeyed Jack, which further reflects Jack's building insanity and abusive nature.



Jack again implies that Wendy's fears are unfounded when he knows they are perfectly reasonable. He even lies when she asks him point-blank about room 217. Jack could turn everything around right here, but he doesn't. Instead Jack snaps at Wendy, again showing his ugly temper and abusive nature.



Jack's insanity and rage are rising, and drawing blood from his clenched fists is proof of this. Under the hotel's influence, Jack is now beginning to think more explicitly of killing Wendy, just like Grady killed his wife. This passage also underscores how terrifying reality can be. Once they get to Sidewinder, they will have zero options. They will have no money and no prospects, which is absolutely terrifying.



The fact that the images of killing Wendy pop into Jack's mind without warning suggests the hotel is somehow influencing his thoughts. However, Jack's claim that Wendy will "take her medicine" again harkens to Jack's father and suggests Jack is just as abusive and mean as his father was. While the hotel is clearly manipulating Jack's thoughts and emotions to some extent, his history of abuse means that he is not a wholly blank slate. Jack already has such inclinations—the hotel just pushes him toward them. Jack's love for Danny is clear, but by the time Jack gets back to bed, he has talked himself out of leaving.



Jack wakes and is standing in the bathroom of 217. He wonders if he is sleepwalking again and begins to walk toward the bathtub, even though he doesn't want to. He is afraid, but his mind tells him not to be afraid of a dream. He goes to the bathtub and rips open the curtain. In the tub is George Hatfield, naked with a knife stuck in his chest. He accuses Jack of setting the timer ahead and insists again that he doesn't stutter. Jack says he set the time ahead for George's own good. Plus, Jack adds, he happens to know that George cheated on his Final Composition. George denies cheating, but Jack says he can prove it.

George puts his hands around Jack's throat, and Jack reaches for the doorknob. The doorknob turns and he falls through the door; however, instead of room 217, Jack is standing in the basement. He begins to look through the boxes, yelling that he will find "it," and pulls out a **wasps' nest** and a ticking timer that has a bundle of dynamite connected to it by an electrical cord. George won't be able to hurt him now, Jack thinks just as George appears again and wraps his hands around Jack's throat. George insists again that he doesn't stutter, and the electrical cord turns to a cane in Jack's hand.

Jack beats George with the cane until George lets go of his neck, begging Jack to spare him. "Now you'll take your medicine," Jack says to George. "Now by God, won't you." George falls to the ground with his hands protecting his face and head, and Jack keeps beating him with the cane, only it has turned into a **roque mallet**, and the hard end is clotted with blood and hair. Jack suddenly realizes that it is not George before him but Danny. Jack's realization comes a moment too late, and as he brings the mallet down on Danny's head, something—or someone—in the hotel begins to laugh.

CHAPTER 33: THE SNOWMOBILE

The next morning, after eight inches of fresh snowfall, Jack stands in the equipment shed. Golf equipment and **roque mallets** stand against the wall, and Jack goes to the mallets and picks one up. He thinks about the roque tournaments that used to be held at the hotel. "Schizo," Jack suddenly thinks. Yes, roque is a schizo sort of game, he decides. One soft side, one hard side; a game of finesse, and a game of strength. Jack swings the mallet and smiles at the sound it makes cutting through the air.

George appears in the bathtub of 217, not Mrs. Massey, which implies that Jack is really haunted by his own actions of attacking and nearly killing George. Jack's hatred for George is wrapped up in Jack's own feelings of failure and inadequacy, and these same feelings are tied to his alcoholism. In short, Jack is afraid of himself—his temper and his alcoholism.



Jack has spent hours in the basement searching,—though for what, he doesn't know. Here, here he finds is a wasps' nest and a timer. Given the symbolic significance of wasps' nests in the novel as a signal of impending danger, this suggests that Jack and his family are at risk and are running out of time. The electrical cord turns into a cane in Jack's hand because Jack's father beat Jack's mother with his cane, and Jack is going to do the same to George.



In this hallucination, Jack completely turns into his father, one of his greatest fears in life. Jack uses his father's threat and his father's weapon, but when the vision changes, Jack sees how this abuse looks in the next generation. The hotel seems to be using Jack's abusive history to manipulate him and convince him to kill Danny. While Jack is clearly more comfortable with the idea of killing Wendy, he is also fighting the idea of killing Danny on some level.



Jack's claim that roque is a "schizo" kind of game again reflects his growing insanity. The mallet has two sides, just as Jack has two sides—the sane side and the insane side. Jack's smile as the mallet whizzes through the air further makes him appear crazy. While Jack is clearly trying to resist hurting Danny, he is succumbing to the hotel all the same.



In the center of the shed is the snowmobile. It is fairly new and bright yellow, like a giant “mechanical wasp.” Jack takes a handkerchief from his pocket and wipes his mouth. Jack hates the snowmobile and fights the urge to smash it to pieces with the **roque mallet**. Still, he knows Wendy is right. If he trashes the snowmobile, it will be as good as killing Danny. Jack drops the dip stick into the gas tank. Not much registers, but it is enough to start it. He opens the cowl and discovers the snowmobile is missing a battery and spark plugs.

Jack looks around the equipment shed and finds a box with spark plugs. He goes back to the snowmobile and installs the spark plugs and caps. He stops for a moment and touches the snowmobile’s magneto. He goes back to the shelves in search of a battery, and as Jack walks by the snowmobile, he fights the urge to kick the machine. He scours the shed but finds nothing. Pleased, Jack thinks about telling Wendy that the snowmobile is dead in the water. Suddenly, he notices a box in a corner near the door.

As Jack approaches the box, feelings of anger and resentment sweep over him. He looks out the door and sees Danny making a snowman near the hotel porch. Jack thinks about the night before when he contemplated Wendy’s murder. The hotel isn’t just working on Danny, Jack realizes, but him, too. Jack is the “weak link,” not Danny, and the hotel will continue to work him until he snaps. Jack is aware that the hotel probably wants all of them, but it is really after Danny. Danny seems to be the one who has set the hotel in motion—his strange mind winding it up like “malevolent clockwork.”

Jack is suddenly shaking. He goes to the snowmobile and installs the battery, the electric current flowing immediately. Jack doesn’t want to leave the Overlook, and he is certain that doing so is the wrong decision. All of this is Danny’s fault, Jack thinks, deciding that Danny’s ability to shine is a curse, not a gift. Jack leans over the snowmobile and easily rips out the magneto, flinging it out into a snowbank. There, Jack thinks, feeling suddenly calm. He leaves the shed and heads back to the hotel, stopping for a snowball fight with Danny on the way.

The description of the snowmobile as a “mechanical wasp” implies it is a threat to Jack. The snowmobile is Wendy and Danny’s way out, thus it is a threat to Jack’s plan, or rather the hotel’s plan. When Hallorann arrives at the novel’s climax, his snowmobile is described much the same way, reflecting the threat he, too, poses to Jack’s evil plan.



The magneto is the part of the engine that provides the electrical current that in turn starts the engine. Without the magneto sending a current to the spark plugs, the snowmobile won’t start. Jack is hoping he can’t find the battery, then he can honestly tell Wendy the snowmobile is out of commission. Without the snowmobile, they will be completely cut off from the outside world.



Wendy later says that Danny’s ability to shine is somehow fueling the hotel’s evil, and Jack implies the same here. When Jack sees Danny out the door, he seems to snap out of his insanity and have a moment of lucidity, which again speaks to the connection between Danny and Jack.



Jack begins to resent Danny and his ability to shine, which again underscores Jack’s worsening insanity and the hotel’s evil control over him. Jack says earlier that destroying the snowmobile is like killing Danny, and here he does it with ease.



CHAPTER 34: THE HEDGES

By three days after Thanksgiving, Danny's bruises are beginning to fade, and the Torrances are beginning to settle down again. Danny is still afraid, but he avoids scary places in the hotel and keeps to areas he considers safe. Wendy says the park rangers will wonder why they haven't checked in on the CB radio and come check on them soon, and then she and Danny will go down the mountain together. Danny knows that Wendy is still a bit scared, too, but his parents seem happy. Jack, however, seems to be hiding something in his mind. Danny wonders if it is possible to be both happy and ashamed of something, but he decides this isn't possible in a "normal mind."

Danny gets out of the hotel as often as he can, and he usually plays off the back porch, but he is tired of being in the hotel's shadow. Danny decides to go out front to the playground instead. Hallorann told him to stay away from the topiary, but the animals seemed much less threatening covered by mounds of snow. Danny straps on his snowshoes. Walking in the snowshoes is still difficult, and his ankles get sore quickly, but he is definitely improving. The playground is downhill, and Danny easily reaches it.

Covered in snow, the playground seems almost inviting covered in snow, and it looks like a magical fairy land. Danny walks to the cement rings and decides to dig. He excavates one end of the tunnel and slips inside. The other end is packed with hard snow, and Danny immediately begins to feel claustrophobic. If the snow at the end he just dug falls in, Danny will be trapped in the cement ring, and Jack and Wendy don't know where he is. He begins to panic. He is certain there is something—or someone—in the cement ring with him. Maybe some kid who died on the playground after falling from the monkey bars. Although he has never been told specifically, Danny is certain that a kid died on the playground.

Danny imagines the dead kid grabbing him by the ankles, and the thought snaps him out of his frozen state. He begins to pull himself to the end of the tunnel and climbs out, thankful for the bright sun. Outside of the cement ring, Danny hears a soft thud. He looks around. Snow has fallen from the hedge dog. Danny looks back at the cement ring and hears another thud. One of the hedge lions has moved closer and is snarling at Danny. He begins to walk out, taking the same path Jack took the day he trimmed the hedges. Halfway down the path, Danny begins to lose his balance, flailing his arms and struggling to stay on his feet.

Jack doesn't have a "normal mind" and he is absolutely both happy and ashamed. He is happy that he threw out the magneto, which means Wendy and Danny can't leave on the snowmobile. He is simultaneously ashamed that he threw out the magneto because, in Jack's own words, to destroy the snowmobile is to kill Danny. Jack is clearly going insane, but his love for Danny has not left him. In fact, it is likely the only thing keeping him from completely losing his mind.



Danny's fear of the hotel is reflected in his behavior. The evil presence of the hotel isn't as strong outside, and for Danny it is a welcome relief. The fact that Danny decides to go near the topiaries despite Hallorann's warning emphasizes just how young and innocent Danny is, since something as simple as the allure of a fun playground is able to cloud Danny's better judgment.



Again, the snow masks the evil beneath the playground, as it is the furthest thing from inviting. Interestingly, despite Danny's ability to shine, he is notoriously bad at sensing danger and avoiding the more active areas of the hotel. Still, Danny's shine tells him that a kid died on the playground and the ghost in the cement ring with him, the same ring Jack passed up on the playground, deciding it was too small.



Just like Jack, when Danny walks down the center path between the topiary hedges, it is like he dares them to get him. Danny could go around and avoid the hedges, but he doesn't. He wants to prove that nothing at the hotel can hurt him—especially not big bushes trimmed like dogs and rabbits—and then he won't have to be afraid. Just like every other time Danny dares the hotel, however, it proves that it can hurt him.



Danny knows that if he falls, he is done for—the hedge animals will pounce for sure. He hears another thud, and the dog moves its head. The lions are all crouched ready to attack, and they are all staring at him. Danny begins to walk again, faster and faster to the front porch of the hotel. He looks back, and a lion is less than five feet behind him. Danny begins to move faster, nearly at the porch, when he hears something jump behind him. He falls on the porch steps, screaming and crying, and feels a sharp pain in his calf. Jack opens the door and Danny falls into his arms, crying.

The sharp pain in Danny's calf is further proof that the hotel can hurt him. His experience with the hedges is still terrifying, much like Jack was terrified by them earlier



CHAPTER 35: THE LOBBY

Danny tells Jack and Wendy all about the topiaries, but he doesn't tell them about the cement ring. He isn't exactly sure how to explain it, anyway. Jack builds a big fire in the fireplace, and Danny sits sipping hot soup from a mug. As Danny finishes telling his story, he worries again about men in white jackets. Jack stands at one of the lobby's large windows and tells Danny to stand next to him. Danny looks out the window, and Jack asks what he sees. Only his own tracks, Danny says. Exactly, confirms Jack. Nothing happened out there; it was all just one of Danny's trances.

Danny worries about the men in white jackets (like the ones who came to take his friend's father away) because he fears he is going insane. Given that a large lion shrub has just attacked him, a mental breakdown seems only reasonable. Jack knows Danny isn't going crazy because of his own experience with the topiaries, but he explicitly tells Danny it was all in his head. Like he does with Wendy, Jack lets Danny suffer and think he is crazy—a particularly cruel thing to do to a child.



Wendy objects to Jack's questioning of Danny, but Jack says he is only helping Danny distinguish reality from hallucination. Jack insists that Danny cut his leg on the crust of the snow or the porch. Danny starts to say that even Jack had an experience with the animal topiaries, but Jack slaps him, cutting Danny off midsentence. Wendy screams at Jack, and grabs Danny's arm. Wendy and Jack pull Danny back and forth until he screams for them to stop. A pine knot explodes in the fireplace, sounding like a gunshot.

At this point, the entire Torrance family is falling apart, and the hotel is winning. Jack is completely abusive of Danny here, both physically and mentally. He further tortures Danny by letting him believe he is insane, and then Jack strikes him. Wendy and Jack both tugging at Danny is the ultimate display of their mutual jealousy, and Danny is literally stuck in the middle.



Later, as Wendy and Jack tuck Danny into bed, Wendy apologizes to Jack. But, she says, Jack should not have hit Danny and promised that he never would again. She says that when the ranger comes, they are all going down the mountain, and Jack agrees. He hopes that Wendy will ask about the animal topiaries, so that he can tell her everything—the animal hedges, the ghost of room 217, the firehose—but she doesn't ask.

Here, Jack has a moment of weakness where he almost tells Wendy everything. Notably, Jack has this tender moment, in which he tries to come through his hotel-induced insanity, when he is tucking Danny into bed. Again, it seems to be Jack's love for Danny and their connection as father and son that is Jack's best defense against the hotel.



CHAPTER 36: THE ELEVATOR

That night, Wendy wakes to a strange sound. It is the elevator, Jack says. Just the elevator. Wendy is instantly hysterical. Who's running it? Danny wakes, frightened, and Jack gets up to go check. Wendy refuses to stay in the room alone, so she and Danny follow Jack down the dark hallway. Danny flips on the light, and the elevator station is flooded with light. Jack stands in front of the elevator, and the word "party" suddenly pops into Wendy's mind. She has a vision, as clear as a memory, of thousands of lights and a band playing Glenn Miller's "In the Mood."

Wendy hears the sounds of the elevator's gears as it rises between the floors. Jack says that it is only a short circuit, but Wendy knows it's not. She claims she is hearing voices in her head and looks down to Danny. He nods. He hears them, too, and music from a long time ago. Jack says Wendy and Danny are both crazy, and he breaks the glass case in which the key to engage the emergency stop is kept. He puts the key in the socket and the elevator grinds to a halt.

As the elevator stops, the floor is at Jack's chest. He pries the doors open and looks in. See, Jack says, empty. It is just a short circuit. Wendy approaches the elevator and boosts herself inside. She throws out party confetti, a green streamer, and a cat's-eye mask. "Does that look like a short circuit to you, Jack?" she screams.

Wendy seems to be shining here as well. She has a vision, just like Danny does, and a word spontaneously pops into her mind. Like Jack's hallucinations in the Colorado Lounge, Wendy is seeing the past and the masquerade ball from 1945 that has left its "residue" on the hotel. Wendy's fear of the elevator is finally realized the moment it begins running on its own. This longstanding fear seems like an intuitive warning to stay away, which can itself be seen as a form of shining.



Jack again lets Wendy and Danny believe they are crazy despite what he knows. He admitted to himself in the equipment shed that the hotel is working its evil influence to get to Danny. Danny is hearing the masquerade ball just like Wendy, which is going on in the ballroom down the hall in 1945.



Wendy is terrified, yet she is still courageous enough to get in the elevator, a particularly brave act under such circumstances. Clearly, Wendy is gaining the ability to perceive elements of the Overlook's past, just as Danny has been able to do all along.



CHAPTER 37: THE BALLROOM

It is December 1, and Danny stands in front of the fireplace in the ballroom. On the mantel is a **clock** under a glass dome, two large ivory elephants on either side. Danny supposes that he probably shouldn't touch the clock, but he takes the glass dome off anyway. He lifts the silver key and winds the clock. It starts to tick. It plays Strauss's "Blue Danube Waltz," and boy and girl ballerinas twirl around to the music. Shouts appear in Danny's mind. "Midnight! Stroke of Midnight!" and "Hooray for masks!"

Danny looks around the ballroom. It is completely empty, but it isn't *really* empty. The hotel is never empty because all times and eras are one at the Overlook. It is always the night of the masquerade ball in 1945, and it is always 1966 with bullets peppering the Presidential Suite. The Overlook is alive, as if it has been wound like the **clock**, and Danny knows that he is the key.

Danny is again hearing the masquerade ball, which the clock in the ballroom is perpetually counting down to. The clock is sort of the hotel's master timepiece; it runs the hotel and all the eras within it. When Danny winds the clock, he winds the hotel, so to speak, and he sets the events that are to follow in motion.



Time is completely relative at the hotel. At any given moment it is both 1945 and 1966, and every other time in between. Time collapses and completely ceases to matter, except for the clock on the mantle. This clock seems to be ticking down to the hotel's final moment, and Danny is the key because of his ability to shine. The hotel, then, seems to be after Danny to absorb his shine and harness his power.



Staring at the **clock**, Danny calls to Tony, but Tony doesn't answer. Suddenly, the clock face is a black hole, and Danny is entering it. He is in the Presidential Suite, with the unmistakable sound of the **roque mallet** whizzing through the air. Danny can just make out the figure with the mallet, but there is another one, all in white. Danny realizes the figure in white is Hallorann, and he reminds Danny to call him if there is any trouble. Danny concentrates, calling to Hallorann in Florida, begging him to come back to the hotel.

Danny is suddenly falling down the rabbit hole, and he realizes that Tony is falling, too. Danny falls into Jack and Wendy's bedroom, which is completely trashed. Tables and chairs are overturned, and in the bathtub, Danny can make out a bloody hand. On the medicine cabinet, the word "REDRUM" flashes, and a big **clock** under a glass bowl forms. The clock face has only a date: December 2. The "REDRUM" written in the mirror reflects again on the glass bowl, and Danny reads the word "MURDER."

Hallorann's presence in Danny's vision, which has only included Jack and Danny himself up until this point, foreshadows the fact that Hallorann may return to the Overlook to help Danny, after all. In this sense, it seems that Danny's visions aren't necessarily set in stone—his shining shows him what may happen in the future, not necessarily what will happen.



Danny's vision in Jack and Wendy's bedroom is another promotion of the future. The disheveled room and bloody handprint—in addition to the fact that this vision takes place the very next day, on December 2—suggests that Danny is in imminent danger. "REDRUM" is finally reflected as "MURDER," giving the reader further insight into what may happen on December 2—if Danny's vision is correct, it seems that Jack really is out to kill Danny. But the fact that the word is capitalized (as words always are when Danny can't read them) suggests that Danny still doesn't quite understand what it means.



CHAPTER 38: FLORIDA

Down in Florida, Hallorann has been smelling oranges for at least a half hour. But since Hallorann is at a fruit and vegetable stand, he doesn't really think much of it. It is December first, at precisely 4:30 p.m., EST. Hallorann is at the stand buying fruits and vegetables for the resort at which he's working. He didn't have to come to the stand himself, he could have sent one of his helpers, but he wanted to get out. There was a lawyer in town and Hallorann wanted to get a will. He went to the lawyer before the fruit stand, and had him draw up a will. Hallorann only has his car and about \$9,000 in the bank, but he wants it to go to his sister in the event of his death.

Hallorann isn't sure why he chose today to get his will squared away. He has been putting it off for years, but at 60 years old, Hallorann has recently been feeling his mortality. He leaves the fruit stand after loading his fruits and vegetables into the car and speeds down the highway. The smell of oranges becomes stronger, and Hallorann worries the oranges he just bought might be going bad. Suddenly, Danny's voice shoots through his head "with a .45 caliber scream." Hallorann loses control of the car and narrowly misses an accident. He pulls into an A&W stand to catch his bearings and orders a root beer float.

Throughout the rest of the novel, King continuously mentions what time it is, often right down to the time zone, to underscore time's relativity. It isn't the same time for Hallorann that it is for Danny—even though it is the same moment—and King constantly draws attention to this. Hallorann's sudden desire to get a will serves as a premonition of his death. Because of his shine, he subconsciously knows trouble is coming and is prepared.



Hallorann is perhaps feeling his mortality because he will somehow become involved in what is about to happen at the Overlook, as per Danny's most recent vision. This feeling is Hallorann's shine; it might now be as strong or obvious as Danny's, but it still gives him hints of the future. Danny's shine, on the other hand, is incredibly strong, like a ".45 caliber" bullet all the way from Colorado.



Sitting at the A&W stand, Hallorann thinks about Danny. There was obvious terror and panic in his voice. Hallorann looks at his arms. It is nearly 80 degrees, but he has goosebumps. He can't believe he left Danny at the Overlook, shining like he does. Something bad was bound to happen, Hallorann thinks. As the server comes with Hallorann's float, Hallorann is screeching out of the parking lot.

Hallorann tells his boss at the resort that his son has been shot and is in critical condition in Denver, Colorado, and he gives Hallorann three days off. As Hallorann is leaving the resort, he is struck again with the smell of oranges and Danny's cries for help inside his head. Danny's cries are so loud and powerful, Hallorann is thrown back against the side of the building, the will falling from his pocket. He picks up the envelope and suddenly realizes what it all means. He is having premonitions of his death. He wonders if he is really willing to die for three white people he doesn't even know. But, Hallorann thinks, he knows Danny. Still, he wishes bitterly that this was all happening to someone else.

Hallorann goes home to pack and thinks about Delores Vickery, a former maid at the Overlook. She had an experience in the hotel and said something about it to the other maids and even the guests. When Ullman found out, he fired her. Delores came to Hallorann in tears one day, not because she was fired, but because she saw Mrs. Massey's dead and bloated corpse in the bathtub of room 217. Impossible, Hallorann had said. Mrs. Massey's body was already removed. He never really liked Delores. She was young, about 23, and she shined a bit, although she didn't know it.

Delores was a "lazy goof-off," and she spent all her time smoking and reading in the linen closet. Of course, when Ullman did his rounds, she was always working hard, her cigarettes and magazines safely hidden away. Delores was so terrified after seeing Mrs. Massey's corpse that she cared very little when Ullman fired her.

Hallorann doesn't know why Delores came crying to him when she saw Mrs. Massey's corpse, other than that a shine always knows a shine. He decided to check out the room himself. When he went into 217 that night, he expected to see Mrs. Massey's corpse in the tub. He'd had other experiences at the hotel, like a recurring dream about some kind of costume party and shouts to "unmask." A few times, he saw the hedge dog move outside, and he even had a terrifying experience in which he became trapped in the attic. He knew the guests had experiences, too. They checked out abruptly for seemingly no reason, and many kids refused to go to the playground.

Hallorann's fear all the way in Florida is a testament to how terrifying the Overlook Hotel is. Danny's terror is so obvious and consuming, Hallorann has chills in 80 degree heat, nearly 2,000 miles away.



The fact that Hallorann and Danny can both shine imbues them with a special connection, not unlike family members. Hallorann's premonition of his death could possibly be another example of how visions don't always come true, since it's unclear at this point whether or not he will be killed. As is the case with Danny's visions, shining means only that one can see what might happen, not what will happen.



Delores sees Mrs. Massey's corpse in the bathtub of 217 because she can shine. Like Danny, she is more open to paranormal experiences because of her perceptiveness, thus she sees what others don't. It is strange that Hallorann feels a connection to Danny on account of his shine, but not to Delores. In fact, Hallorann doesn't even like Delores. It is difficult to imagine that Hallorann would risk his life to save Delores just because she can shine, suggesting that Halloran also feels a kind of paternalism toward Danny that contributes to his protectiveness of the young boy.



Delores knows when to look busy because she can shine. Her intuition tells her when Ullman is coming, and she puts her magazines away and goes to work.



Those who shine are repeatedly drawn to one another throughout the book. Delores is drawn to Hallorann because of the shining, just as Danny and Hallorann are drawn to each other. The fact that Hallorann has also had experiences related to the masquerade ball, topiaries, and playground further suggests that the Torrances' paranormal experiences at the Overlook are not in their imaginations.



Since Hallorann expected to see Mrs. Massey's corpse, he wasn't completely terrified. He was scared all right, but terror didn't come until Mrs. Massey smiled at him and began to chase him. Now, Danny is alone and shining in the hotel. Hallorann finishes packing and looks at his watch: 5:30 p.m. He grabs an overcoat from the closet and scans the room, wondering if he is forgetting anything. Yes, he says. He goes to his dresser and grabs the will.

Hallorann suggests here that the fear induced by the Overlook, particularly by room 217, is on a whole other level. Hallorann knows the hotel is haunted before he goes into 217, and he expects to be scared. However, Hallorann is not prepared for the level of terror he feels when Mrs. Massey turns and comes for him, suggesting that even those who shine can be caught off guard and overwhelmed by paranormal forces.



CHAPTER 39: ON THE STAIRS

It is 7:15, MST, and Wendy finds Danny sitting on the stairs in the lobby. He is singing softly to himself, and his lip is fat and bloody. Wendy sits down and asks him what happened. Danny called Tony, he says, and fell off a chair. Wendy looks doubtful. Jack didn't do it this time, Danny promises. Wendy asks him what Tony said, but Danny says it doesn't matter anymore. She grabs his shoulders and asks again, thinking to herself about the irreparable damage she and Jack are doing to Danny. She apologizes to Danny in her mind, and Danny says that Tony can't come to him anymore. The hotel won't let him.

When Wendy apologizes to Danny in her mind, she knows that it is as good as spoken—Danny's shine means that Wendy's thoughts are rarely secret. When Wendy grabs Danny's shoulders, she feels no better than Jack. She wants Danny to tell her something, so she puts her hands on him. It isn't exactly the same thing as Jack's abuse, but Wendy is obviously bothered by it and feels guilty that she didn't leave Jack long ago and spare Danny all of this trauma.



Wendy asks Danny if he can see people in the hotel, and he claims that he can only hear them. He hears them everywhere, and it is all his fault. He is the key, Danny explains to Wendy, and the hotel has been wound. The hotel is tricking Jack, too, and is trying to make him think it wants him most, even though it really wants Danny. But, Danny continues, the hotel will settle for any of them. Wendy says that she wishes the snowmobile worked, and Danny says that Jack threw something from the engine into the snow. The hotel made him do it. Danny dreamed about it. Jack knows all about the ghost of room 217, too, but Danny doesn't care if Wendy believes him anymore or not.

Both Wendy and Danny are constantly worried that everything is their fault. Danny worries that the hotel is his fault because his shine seems to be fueling it, and Wendy worries that the problems in her marriage are her fault, just like she was made to believe the problems in her parents' marriage was her fault too. Wendy and Danny's tendency to accept blame, even when it doesn't belong to them, is evidence of the long term abuse they have suffered. Jack rarely accepts blame, and when he does, it is insincere.



Wendy tells Danny that she believes him, and she asks if Jack is going to hurt them. Danny says Jack is going to try, but Danny already called Hallorann for help. Hallorann can't answer him back, so Danny doesn't know if Hallorann heard him. "Tomorrow," Danny says, suddenly stopping. Wendy asks about tomorrow, and Danny shakes his head, telling her it is nothing. Wendy asks where Jack is now, and Danny says he is in the basement. He won't be upstairs tonight. Wendy tells Danny to wait for her, and she runs down the stairs.

Tomorrow is December 2, which is the same day it was in Danny's vision when Jack was trying to kill him. While they were still living in Boulder, Danny claimed that Wendy would have to believe his power to shine soon, and she indeed believes now. Danny is Wendy's most valuable tool: he can tell her where Jack is and what he is thinking.



Wendy runs into the kitchen and surveys the knives stuck to the magnetic strip. She grabs the biggest, sharpest one, wraps it in a towel and runs. Danny still sits on the stairs, singing. He can hear the spirits of the Overlook Hotel talking and gathering around him. Danny can hear something about a writing desk and shouts to unmask. Suddenly, Wendy rounds the corner and stops. She asks Danny if he hears something, but he doesn't answer.

Danny hears something about a writing desk because the hotel was a writing school for a short time in the 1960s. As Jack found out from the scrapbook, the school closed after one of the students committed suicide by jumping from the third floor. As all eras unfold simultaneously at the hotel, the early 1960s are playing out, as well, along with the ball in 1945 and the shooting in 1966.



CHAPTER 40: IN THE BASEMENT

Jack is in the basement looking through boxes again, when he suddenly remembers the **boiler**. He has been in the basement all night looking for clues and information about the hotel, and hasn't checked the boiler in nearly 12 hours. He runs to the boiler. Jack has grown thinner since coming to the hotel, and his face is covered with stubble. The pressure gauge on the boiler is at 210 psi, and Jack remembers how Watson claimed he wouldn't stand next to it at 180. He considers letting it go and blowing the place sky high. He knows that Wendy and Danny will have time to get out.

Jack again has a moment where he seems to break the hotel's control of his thoughts. He knows the only way out is to kill himself and destroy the hotel by exploding the boiler, but he isn't able to break the hotel's control long enough to actually do it. Jack's forgetting to check the boiler here foreshadows the fact that he may again forget to check it as his mental state continues to deteriorate, possibly spelling disaster for him and his family.



Jack can see the explosion in his head, and he visualizes flames and flying metal. A gas explosion follows, and the whole building is gone in 12 hours. He watches as the gauge rises to 212. This is it, Jack thinks, the last chance. He remembers the life insurance he and Wendy took out when Danny was born: \$40,000, and it pays out double if he dies in a fire. Standing in front of the boiler, Jack thinks about the **wasps' nest** in the apple tree when he was a kid.

Given Jack's demonstrated ability to shine (at least to some extent), it's possible that this vision of the boiler exploding could come to pass. Like his father was, Jack is heavily insured and knows that Wendy and Danny will receive a hefty sum if he does end up dying in an explosion. In this way, Jack feels more useful to his family dead than he does alive.



Jack's father had smoked the wasps out with a smoldering pile of wet leaves placed under the nest, and then he knocked it down and started it on fire. "Fire will kill anything," Jack's father told him. With the pressure gauge rising to 220, Jack thinks about all the secrets and evil of the hotel burning, and he starts to fall asleep. He snaps awake, suddenly alert. It is his job to protect the hotel. He grabs the boiler's release valve and hits the damper. Mist begins to rise from the boiler and the gauge drops.

Jack's memory of the wasps' nest here connotes danger. The boiler's pressure is building, as is Jack's insanity, and the explosion is imminent. Like the wasps' nest, Jack and the hotel can only be destroyed by fire, which, like Jack's father says, "will kill anything." Jack and the hotel are the ultimate danger, and they must be destroyed.



Blisters begin to form on the palm of Jack's hand, and he thinks about how badly he needs a drink. A drink will dull the pain in his hand, Jack thinks. It is medicinal. He thinks about the bottles he swore he saw in the Colorado Lounge. Jack has just saved the hotel from a fiery death, so it probably wants to repay him and buy him a drink. Just one drink. Jack takes the handkerchief from his pocket and wipes his raw lips. It is 5:20 a.m., MST.

The evil forces of the hotel send Jack to the Colorado lounge to get drunk because Jack has to be drunk in order to act out violently. Jack is usually only abusive when he is drunk, so to get him to hurt his family, and particularly Danny, the hotel gives him alcohol—or makes him feel as though he is drunk, at least.



CHAPTER 41: DAYLIGHT

Danny wakes with a start from a dream. He dreamed that the Overlook exploded and was burning. The animal topiaries outside were charred and dead, and as Wendy and Danny watched the hotel burn, Jack ran out, his clothing and hair on fire. That was when Danny woke. Wendy is still sleeping, so he obviously didn't scream. He feels as if some great disaster has narrowly been avoided, and he travels in his mind, looking for Jack in the hotel. Jack is in the lobby, thinking about the "Bad Thing." As Danny listens in to his father's thoughts, a loud and evil voice interrupts. "GET OUT OF HIS MIND, YOU LITTLE SHIT!"

Danny gets out of bed and goes out to the hallway. He rounds the corner and sees a dogman guarding the stairs to the lobby. The dogman is a human in some kind of mask, but he is vicious, and there is blood smeared all over his face. He growls at Danny, and Danny bravely demands to get by. The dogman threatens to eat Danny, and Danny loses his nerve and runs back to the short hallway where the resident quarters are. He can hear the dogman talking drunkenly, and when he looks back around the corner, the dogman is on all fours, growling.

Danny runs back to his room, where Wendy is still asleep. The hotel doesn't want him to go to Jack, but Danny knows that Jack will come to him, sooner or later. Danny begins to cry. They are all going to die, he thinks helplessly. He closes his eyes and tries to send another message to Hallorann, but he falls through the darkness and is chased by the figure with the **roque mallet**. Danny screams and forces himself back to reality. He climbs into bed with Wendy and cries. The hotel won't let him call Hallorann either.

CHAPTER 42: MID-AIR

At 6:55 a.m., EST, Hallorann boards a plane to Denver. He takes his seat next to a sour-faced woman reading a book. At 7:05, takeoff is delayed. Hallorann curses audibly. He spent all night at the airport trying to find a flight, and he even called the Rocky Mountain National Park Authority and told the ranger on duty that there was big trouble at the Overlook Hotel. The ranger said he didn't receive any kind of mayday call from them, and Hallorann tried to explain that this didn't matter. There is a family there, and the caretaker has gone insane. It has happened before, Hallorann warned, and they need to get there quickly.

Danny's dream is perhaps another premonition of the future, especially considering that it lines up with Jack's own vision of the boiler exploding. Likewise, Danny feels like a disaster has been avoided because the boiler nearly exploded tonight. Again, the "Bad Thing" is alcohol, and Danny knows that Jack is thinking about drinking. Presumably, the voice that breaks into Danny's head is the voice of the hotel itself. It tries to keep Danny away from Jack long enough for Jack to get drunk. If Danny goes to Jack before then, Danny might be able to talk him out of it, or cause Jack to reconsider based on his deep love for Danny.



The dogman seems to be trying to keep Danny away from Jack. Again, if Danny goes to Jack, it is highly likely Jack won't go into the Colorado Lounge to drink. The hotel can't possibly convince Jack to kill Danny if he is sober. The hotel's entire plan hinges on Jack getting drunk, so the dogman blocks Danny's path to Jack.



Danny knows that Jack will come to him sooner or later, in order to kill him. While Danny admits that Jack is going to kill them, he still doesn't identify the figure with the mallet as Jack. On some level, Danny is still struggling to admit to himself that Jack would actually want to kill him, and he appears to have blocked this out, even though he knows deep down that it's true.



Around the time Hallorann boards his plane, Jack decides to go to the Colorado Lounge for a drink, which again underscores time's relativity. Since a ranger found Grady's family dead at the hotel just 5 years earlier, it seems like this ranger should know all about the hotel's history and take calls of insanity at the hotel a bit more seriously.



The ranger didn't believe Hallorann, and since Hallorann wasn't in Colorado and not within CB range, he didn't believe that Hallorann could possibly know anything about the family at the Overlook. Hallorann convinced the ranger to try to call on the CB, and there was no answer. The ranger reasoned that they had gone to bed (it was after 9:00 p.m. then), and claimed that the Overlook wasn't a priority. Two amateur climbers were stuck up on the mountain, and all the rangers and their two choppers were already gone on a rescue.

The plane takes off at 7:31, and Hallorann is suddenly rocked with another cry for help from Danny. He recoils in his seat from the power of Danny's shine, but the message is gone, as if it is cut with a knife. The sour-faced woman in the seat next to him asks Hallorann if he always acts like this at takeoff, and Hallorann blames a metal plate in his head from Korea. The woman asks if that is true, and Hallorann confirms that it is. She eyes him and goes back to her book.

CHAPTER 43: DRINKS ON THE HOUSE

Standing in the dining room, Jack can hear the Overlook "coming to life." Jack can't explain exactly how he hears the hotel, but he guesses it is something like Danny's shining. "Like father, like son," Jack says. All of the hotel's eras have come together, except for the "Torrance Era." The current time period stands outside, but it will soon combine with the others as well.

In the Overlook's ballroom, there are decade's worth of business conventions taking place at the same time, and in the dining room, 70 years of meals are served simultaneously. All of the guest rooms are filled, and there is steady chatter and cigarette smoke coming from the Colorado Lounge. Jack pushes through the batwing doors and is greeted by Lloyd. Lloyd asks what he can get him, and Jack orders up a martini. Jack places a 20 on the bar, and when Lloyd serves his drink, he pushes the money back. There is no charge for Jack, Lloyd says, on the manger's order.

Jack is confused. What manager? Lloyd explains that the manager will see to Danny later. The manager has great interest in Danny and thinks he is a very talented boy. Jack can't imagine what Danny has to do with any of this, and he wonders what he is doing in a bar with a drink. Jack is "on the wagon," he reminds himself. Jack thinks that he is the one the hotel wants, not Danny or Wendy. He is the caretaker and the one who found the **scrapbook**. He asks Lloyd what the manager wants with Danny. Lloyd smiles and tells Jack not to worry about such things.

The fact that the Overlook isn't a priority to the ranger further isolates Wendy and Danny. The rangers are busy on a rescue mission, and there are no available helicopters. It could be sometime before anyone gets there to check on them, and by that time, Wendy and Danny might be dead.



The message is cut off because the hotel is not letting Danny communicate with Hallorann. Like the snowmobile, Hallorann is a threat to the hotel's plans. If Danny is successful in calling Hallorann, he will come and save them, and the hotel will come up short.



Again, Jack is shining when he hears the hotel come to life. It seems that only people who have moved on from the hotel or passed away are part of this amalgam of different eras at the Overlook, so the Torrance Era seemingly won't combine with the other time periods in the hotel until the Torrances have been gotten rid of—one way or another.



Time is not linear, nor does it unfold in a predictable way at the Overlook. Everything happens at once, causing time to collapse and become meaningless. When Jack enters the bar, he orders 20 martinis, just like he imagines earlier. Only this time, Jack doesn't seem to realize that he is hallucinating.



As soon as Lloyd mentions Danny, Jack immediately remembers that he is "on the wagon" and shouldn't be drinking, which again underscores Jack and Danny's profound connection. Jack said earlier that the hotel didn't want Danny, but here he contradicts himself. Jack believes that since he has the scrapbook, the hotel wants him specifically, but is ultimately only using Jack to get to Danny.



Lloyd tells Jack to drink his martini, and all the conversation in the bar suddenly stops. Jack looks around, and everyone in the bar is staring at him. He sees Horace Derwent, and Jack is pretty sure the woman next to him, staring into her Singapore sling, is Mrs. Massey from room 217. Jack demands to see the manager. Danny isn't part of all this, Jack tells Lloyd. Lloyd tells Jack he will meet the manager when the time is right. For now, Jack should just drink his drink. The people in the bar echo Lloyd's words.

Jack brings the martini to his lips and drains it. He slides the glass across the bar to Lloyd and orders another. Jack downs that drink as well, and Lloyd immediately makes him another. Jack thinks of Danny and how he hurt Danny in the early days, before Jack could really handle his alcohol. Now, Jack is better. He will never hurt Danny again.

Since Jack is typically only violent while intoxicated, the hotel needs to get him drunk if he is going to kill Danny. The hotel's anticipation is reflected in the other bar patrons' stares—the first drink is crucial, since it's the one that will throw Jack "off the wagon" of his months-long sobriety. If the hotel can get Jack to take the first drink, he will likely continue from there.



Jack clearly isn't better, and he can't handle his alcohol, not even in a hallucination. Jack has had only two drinks, and he is already making excuses. With these two drinks, Jack is well on his way to being completely intoxicated.



CHAPTER 44: CONVERSATIONS AT THE PARTY

Jack is dancing with a beautiful woman. He doesn't know how long he has been drinking inside the Colorado Lounge. Time doesn't matter anymore. Jack remembers talking to a comic from television's infancy, and he saw men crossing the lobby in formal dress from the early 1900s. Japanese lanterns are strung everywhere, and the only sober part of Jack's brain tries to tell him that it is 6:00 a.m. on a morning in December, but time is "canceled."

A poem pops into Jack's head: "*The arguments against insanity fall through with a soft shurring sound / layer on layer...*" Jack can't remember the poet, but it is something he read in his undergraduate. He laughs. The woman he is dancing with asks what is so funny. The band is playing some postwar music, but Jack doesn't know which war. The woman is wearing a cat's-eye mask, and she invites Jack up to her room. Over her shoulder, Jack can see Derwent, and a man dressed in a dog costume, Roger, is following him on all fours, obviously drunk and barking.

The band's number ends, and the woman excuses herself. Jack nearly falls over a drink cart moving by. He apologizes, and the man pushing the cart asks if Jack would like a drink. Yes, he says, a martini. Jack asks the man what his name is, and he answers Grady. Jack asks if he is the caretaker, but Grady is confused. Jack is the caretaker, Grady says. He has always been the caretaker. At least since Grady was hired. The manager hired him the same day as Jack, Grady says, and he asks Jack if he remembers.

Jack's disorienting feeling is a result of the Overlook Hotel's warped and twisted sense of time. Jack is talking to a man from the 1930s, while watching men from the early 1900s. The Japanese lanterns are decorations from the masquerade ball in 1945, and all of this is unfolding at once, at 6:00 a.m. in December of 1975.



The poem that pops into Jack's head is a poem written by King, a version of which also appears in King's novel, Lisey's Story. The poem clearly reflects Jack's growing insanity, which is compounded by the disorienting nature of time. The woman is wearing a mask just like the one Wendy finds in the elevator, and Roger, Derwent's drunk friend, is the dogman who stopped Danny at the stairs when he tries to go to Jack.



This is further evidence of Jack's growing insanity, as he is now hallucinating that he is talking to Grady. Grady came to the hotel in the winter of 1970-1971, and Jack is in 1975, but since time unfolds all at once at the Overlook, Jack and Grady came to the hotel on the same day.



Jack mentions Ullman, but Grady corrects him. Not Ullman. The hotel. Grady suggests that Jack ask Danny about the hotel. Danny understands the hotel, even though he has been holding out on Jack. Grady says that Danny needs to be “corrected.” The boy “needs a good talking-to, and perhaps a bit more,” Grady continues. Grady says his own daughters didn’t like the hotel at first either, and they even tried to set it on fire, but Grady “corrected them.” When his wife resisted, he “corrected her,” too. Jack will have to do the same with Danny and Wendy.

Grady tells Jack that if he disciplines Danny, Wendy will fall in line. Jack asks why Wendy and Danny can’t just leave. After all, it is Jack the hotel wants, not Danny or Wendy. As Jack speaks, Derwent yells at Roger for peeing on the floor and the room erupts in laughter. Grady tells Jack that Danny has been calling out to Hallorann, calling him to the hotel to interrupt their plans. He further tells Jack that the **scrapbook** was left behind for Jack by the manager, who thinks Jack has a future with the hotel’s top management.

However, Grady says, how far Jack goes in the hotel depends on Danny. Jack can’t understand why. He makes his own choices, Jack says. Grady says that Jack must do something about Danny and Wendy. A man who can’t manage his wife and son cannot manage the hotel. Jack shouts at Grady, telling him that he will take care of them, and the entire room is silent. Grady tells Jack to follow him, and he leads Jack to the mantle, where the **clock** sits below the glass dome, the elephant statues situated on either side. It is one minute to midnight.

“Midnight!” Derwent shouts. “Unmask! Unmask!” The **clock** chimes and the crowd cheers. Two figures, a father and son, come to the front of the clock as Strauss’s waltz plays. The father holds a **roque mallet** and begins to strike the son repeatedly. The son falls, and blood splatters the inside of the glass dome. Jack doesn’t believe what he is seeing. Clocks can’t bleed, he says to himself. He looks around the ballroom. It is empty. He looks back to the clock, feeling drunk. It is only the clock under the dome and the elephants. No blood.

Jack walks through the dining room, stumbles and falls, striking his nose. Bleeding, he goes to the Colorado Lounge. It is empty, too, but the shelves are full. Relieved, Jack goes to the bar and yells for Lloyd. Silence. He yells for Grady. Silence. Jack gets up, intending to get his own drink, and tries to jump behind the bar. He falls forward, striking his head. Jack passes out. Outside, the snow continues to fall. It is 8:30 a.m., MST.

When Grady says he “corrected” his wife and daughters, what he means to say is that he killed them. They wouldn’t willingly surrender to the hotel, just like Wendy and Danny won’t, so he murdered them and himself. When Grady suggests that Jack “correct” Danny, he is really telling Jack to kill him.



The hotel doesn’t really think Jack has a future in top management—it believes that Danny does. Grady is simply appealing to Jack, flattering him in a way, especially since he has struggled so much with his career lately, as a means to get ahold of Danny. The hotel would never allow Danny to just leave; it is determined to harness Danny’s shine to fuel its evil power.



Here, Grady implies that there isn’t a place for Jack in hotel management without Danny, which Jack seems to pick up on, because he quickly loses his temper. Grady continues to push Jack with coded talk of murder, and Jack snaps. The whole room is silent, because they are all waiting for Danny, which means they are waiting for Jack to kill him, and they know that Jack is hesitant to do so.



When Danny stood in front of the clock, the figures were boy and girl ballerinas. For Jack, the figures change and serve as a visual aid of what is expected of Jack. Jack is to kill Danny with the roque mallet, just like the figures from the clock. When everything disappears, Jack is left again feeling insane. However, the seed has been planted. Jack knows what is expected of him.



Jack is clearly drunk. He can’t walk a straight line, and he is stumbling everywhere. When Jack first came up from the basement to get a drink, it was 5:20 a.m. He has been hallucinating for nearly three hours.



CHAPTER 45: STAPLETON AIRPORT, DENVER

At 8:31 a.m., MST, a woman aboard Hallorann's flight begins to panic and scream that the plane is crashing. Outside the plane, snow falls relentlessly, and the plane rocks violently back and forth. It has been a rough flight, but the stewardess manages to calm the woman down. The pilot comes on the loudspeaker and says they will soon begin their descent, and the "NO SMOKING" light turns on. The sour-faced woman sitting next to Hallorann asks how his head is, and he says it is just fine. The plane begins to rock even more, and the woman takes off her glasses and tells Hallorann everything will be alright. She asks Hallorann if he would like to get a drink after the flight, but he politely declines. She smiles at him, a warm and friendly smile, and looks years younger.

Hallorann gets off the plane at Denver's Stapleton Airport and goes directly to the car rental desk. He rents a car, and the desk attendant tells him that this is the worst storm since 1969. Hallorann can stop at the gas station on Route 270 and get chains put on the car's tires. Hallorann thanks the attendant and leaves, passing the sour-faced woman waiting for her suitcase. She smiles and gives Hallorann the peace sign, and he feels her shine. He instantly feels badly for lying about a metal plate in his head, and he wishes her well in his head. As Hallorann gets in the rental car, he can hear the woman wishing him well, too.

The sour-faced woman seems to have an innate sense that the plane won't crash, perhaps suggesting that she has a strong sense of intuition as well. Time is relative here, too, as it is only 8:30 a.m., yet the woman is ready for a drink.



Like all the other people who shine in the book, the sour-faced woman seems to be drawn to Hallorann. Their mutual ability to shine gives them a special connection, much like a family. Given the dangerous nature of the snowstorm, it's clear that Hallorann is willing to risk his own safety in order to save Danny despite having only met the little boy briefly.



CHAPTER 46: WENDY

Around noon, Wendy decides to go to the kitchen to make something to eat. Danny is in the bathroom, so Wendy knocks on the door and tells him it's lunchtime. She asks if he knows where Jack is, but he doesn't. It doesn't really matter, Danny says again. Wendy leaves the room. She is certain Jack has gone insane. They listened to him all night long, having what sounded like drunken conversations with himself. Early this morning, there was a loud crash, and silence followed.

In the lobby, Wendy notices the velvet rope that blocks the ballroom is down, and the metal pole is knocked over. She passes the registration desk and wonders what she will do if Jack appears. Will she have the courage to kill him and save herself and Danny? Or will she stand frozen in fear? Wendy has always thought herself weak. During trouble she usually sleeps and tries to avoid it. She gets to the kitchen and feels some relief. She feels Hallorann's comforting presence, and thinks maybe he is on his way now to help them.

Danny is convinced the family is going to die, which is why he tells Wendy that it doesn't matter where Jack is. Sooner or later, Jack is going to get around to killing them, and Danny and Wendy can't hide forever.



Despite Wendy's opinion that she is weak, she is actually quite strong, as evidenced by her ongoing resolve to protect Danny. Like Danny's ability to sense where Jack is and what he's thinking, Wendy's ability to sense Hallorann's presence further establishing the fact that she has at least some amount of the shining, as well.



Wendy quickly whips up an omelet and gets a can of tomato soup from the huge walk-in pantry. The door is heavy and close to the ground so mice can't get under it, and it locks with a massive bolt. As she cooks, Wendy feels a presence behind her. She puts her hand on the knife in the pocket of her robe and spins around, but the kitchen is empty. She finishes cooking and mentally prepares herself to return the way she came. Wendy puts the food on a tray and walks out to the registration desk. It is December; they could be stuck here for another four months. It could be weeks, maybe even a month, before the rangers come to check on them. How long can she reasonably avoid Jack? She puts the tray on the desk and calls his name.

King pays special attention to the pantry door here, foreshadowing its significance in the coming pages. In the meantime, Wendy is obviously terrified. She thinks Jack is going to come up from behind and attack her, and she is incredibly brave in her decision to just get it over with and find him. Despite the fact that Wendy is obviously scared of the Overlook, too, this fear is completely overtaken by her fear of Jack. To Wendy, Jack is much more dangerous and scary than any haunted hotel could ever be.



Wendy's calls are answered with silence. She crosses to the lobby and pushes through the doors of the Colorado Lounge, the smell of fresh gin hitting her. There isn't any alcohol at the hotel, Wendy tells herself. She goes around the bar and finds Jack sprawled out, drunk, on the floor. Surprisingly, she isn't mad. She walks behind the bar, passing several decorative wine bottles wrapped in straw. Jack begins to stir, and Wendy, going to him, asks if he thinks he can walk.

Despite everything Jack has put Wendy through, she obviously still loves him. She wants to help him, even though he is clearly drunk, but she can't figure out how. In just a moment, Wendy will use of the decorative wine bottles to knock Jack out and then drag him into the pantry.



Jack asks if it is really Wendy, and she says yes, then he grabs her ankle. "Gotcha!" he yells. Wendy is struck with pure fear, more intense than any fear she could possibly feel for the hotel. She tells Jack he is hurting her ankle, and he threatens to hurt more than that. He accuses Wendy of never really loving him, and never bothering to think about his "re...res...respons'ibilities." Wendy is crying now, and Jack says she is just like her mother. He knows that Wendy and Danny have been conspiring against him, and now Wendy has turned Danny against him.

Notably, Jack stutters here, just like George Hatfield, which reflects his immense guilt over George's attack. Jack's responsibility in this case is to kill Danny and Wendy and make them a permanent part of the hotel. Jack is again acting jealous, as Wendy does, too. Wendy usually feels like an outsider with Jack and Danny, but here Jack implies that he is the outsider to Wendy and Jack.



Jack puts his hands around Wendy's throat, and she steps back, fumbling for the knife in her left pocket. Jack breathes pure gin in Wendy's face and pins her left arm down. Danny walks in and screams for Jack to stop, but Jack keeps strangling Wendy, cutting off her air. Her free hand gropes along the bar, finding one of the decorative bottles. She raises it, briefly hopes she doesn't mess up and hit him on the shoulder or back, and brings the bottle down hard on his head. The bottle shatters and Jack drops.

Wendy gives herself very little credit for just how tough she is. Here, she worries that she won't be able to hit Jack hard enough, but she knocks him out cold. Surprisingly, Danny's screams are not enough to get Jack to stop, which suggests that the hotel has a firm grip on him now, and has finally convinced him to kill Wendy and Danny.



Danny runs to Wendy, and they stand there for a moment, holding each other. Wendy tries to explain to Danny that the hotel has made Jack behave this way, and Danny asks where Jack got the “Bad Stuff.” Wendy says the hotel gave it to him, and she reminds Danny that Jack loves them. Wendy thinks to herself that it is Danny’s power to shine that is fueling the hotel, like a battery in a car. Without Danny, the hotel is creepy, but it is no scarier than a haunted theme park attraction. But, Wendy thinks, if the hotel gets Danny and somehow “absorbs” his shine, what then? The thought gives her chills.

Wendy tells Danny that they must put Jack somewhere, so he can’t hurt them or himself, until a ranger or Hallorann comes. He asks where, and Wendy suggests the pantry. It is warm and has plenty of food, and the door is sturdy. Wendy and Danny can eat what is in the freezer and refrigerator. They will all be fine for a while. Wendy picks up Jack’s legs and drags him in the direction of the kitchen. They have been married for seven years, and she had no idea he was this heavy. As she drags him, Jack talks in his sleep about smoke and a gas can, and something about cheating.

Wendy drags Jack to the pantry, but she can’t get the bolt open. She was just in the pantry, she thinks, but now the bolt won’t budge. Danny cries that Jack is waking up, and then Danny steps up to the bolt and rotates it, knocking it open. In her haste, Wendy had forgotten to rotate the bolt. She drags Jack into the pantry just as he wakes and starts to get up. Wendy runs and yells to Danny to shut the door. Danny slams the door and engages the bolt, and Jack beats furiously on the other side. He threatens to kill them both, screaming profanities. Wendy reminds Danny it is the hotel talking, not his daddy, and they leave the kitchen.

CHAPTER 47: DANNY

It is three in the afternoon and Danny sits on the bed in his room, listening to Jack scream and pound on the pantry door. Jack’s yells float through the dumbwaiter shaft, and Wendy puts on a record to drown out the sound. Even with the music, Danny can hear Jack shouting, and he wonders what Jack will do if he has to go to the bathroom. Danny starts to cry, and Wendy goes to him. She promises that someone will come—Hallorann, a ranger, anyone—and that everything will be fine. When the snow stops, they will be fine. And, Wendy promises, in the spring, the three of them will go fishing. She tells Danny that she loves him as the wind whips the snow outside the windows.

The hotel wants Danny’s power so it can use it for evil. Wendy suggests here that the hotel could be so much worse than it already is if it had Danny’s shine. Wendy makes of point of reminding Danny that the hotel is influencing Jack’s behavior. The hotel has influenced him to drink and assault her, which Wendy thus implies he wouldn’t do without the hotel’s influence. This reflects the profound love she has for Jack—despite everything, Wendy still doesn’t want Danny to think poorly of him.



Judging by his mumbling, Jack could be dreaming about the wasps’ nest that his father set on fire years ago. Given that the wasps’ nest is an ongoing symbol for the hotel and the danger lurking within it, Jack’s allusion to its incineration here underscores both the current danger of the situation (Hallorann is on his way to interrupt any ensuing violence) and the fire that could erupt if Jack forgets to check the boiler again. Jack also seems to be dreaming about George Hatfield (who Jack insists cheated on his final English exam), further emphasizing Jack’s internal torment over his own guilt.



Wendy is so scared of Jack that she can’t get the pantry open, something she has done countless times before in her weeks at the Overlook Hotel. As Jack beats on the door and threatens to kill them, it is obvious that he has been completely taken over by the hotel. Wendy again reminds Danny of this, which underscores her profound love for her family. She doesn’t want Danny to think his father doesn’t love him, even though Jack just tried to kill her.



Danny obviously can’t stand the thought of Jack being locked in the pantry. He deeply loves his father, even though Jack is turning into a monster, which speaks to their profound connection. Meanwhile, Wendy’s calm reaction to this terrifying situation shows that despite her low opinion of herself, she is indeed a strong person under pressure.



CHAPTER 48: JACK

Jack sits on the floor of the pantry, eating a box of crackers. He isn't hungry, but he will need his strength when he gets out. Jack is terribly hungover, his throat hurts from screaming, and he cut his hand on the door latch. He is furious, and when he gets out, he is "going to kick some ass." He thinks of the Excedrin in his pocket, but he is fairly certain he will just throw it up if he takes some. It isn't smart to take pain pills if you're just going to puke them up, Jack thinks. You eat first. Jack is always the smart one. "Wits," Jack says to himself, are imperative in life. "Living by your wits is always knowing where the wasps are," he says.

Wendy had tricked him, Jack thinks. She turned Danny against him, and she tried to kill him in the bar. Worst of all, she locked him in this "fucking pantry," Jack thinks angrily. He tosses the box of crackers across the room. It is nearly 6:30; he has been in the pantry for hours. Jack begins to understand his father. He had a "ball and chain" just like Jack does, and no one had respected Jack's father either—not even Jack himself. Now, Jack is paying for it.

Jack remembers when his father beat his mother with his cane. It was during Sunday dinner, and Jack's father was drunk. The difference between Jack's mother and Wendy is that Jack's mother accepted her place, whereas Wendy is actively working against Jack. She is trying to keep him from becoming a real employee of the Overlook hotel and rising in the ranks. Wendy can't be reasoned with, Jack thinks.

Jack hears music and laughter coming from outside. He begins to scream, and Grady, from the other side of the door, says that there is no need to shout. He asks Jack how he plans to manage Danny and Wendy from inside the pantry, and Jack says that they are the ones who locked him in. Grady tells Jack that he must handle them better, and Jack promises to if Grady will let him out. Grady doubts that Jack will *really* deal with them, but Jack swears he will and begs to be let out.

Grady tells Jack that he must kill Wendy. There is no way Jack can get to Danny if Wendy is alive. Jack promises a "sacred vow" to kill her, and he hears the bolt slide. Jack opens the door and walks out into the empty kitchen. On the counter is a bottle of gin, a martini glass, and a bowl of olives—and next to it all is a **roque mallet**. Jack picks up the mallet and swings it through the air, creating a loud hissing sound. Jack smiles.

The longer Jack is in the pantry, the angrier he gets, and the more he plans to make Wendy and Danny pay for it. Jack prides himself on being an intellectual, which is one of the few things he still has left after alcoholism has robbed him of everything else. "Living by [his] wits" and "knowing where the wasps are" is like Jack's mantra. But Jack isn't very smart when it comes to the Overlook, and he fails to recognize the danger—the wasps—of the hotel.



Jack is still unraveling mentally, and he is getting even angrier. He is swearing and throwing crackers, and his desire to kill Wendy is growing the longer he is locked in the pantry. Jack compares himself to his dad, which again suggests that Jack is turning into his abusive father. Jack even starts thinking of Wendy as a "ball and chain," or a huge burden, just like Jack's father thought of his mother.



The fact that Jack thinks Wendy can't be reasoned with suggests that he has finally planned to kill her. He can't change her mind, so the only option left is to get rid of her. Jack's father was a terribly abusive man who beat Jack's mother for no reason, and Jack is slowly becoming the same kind of man.



Grady is still egging Jack on, ensuring that Jack actually kills Wendy and Danny. Grady is quite sarcastic, pointing out how Jack has obviously failed to handle Wendy and Danny. Grady even implies that he doubts Jack can deal with them, hoping this goading is enough to make Jack want to prove that he can.



The "sacred vow" of Jack's promise to kill Wendy harkens to the sacred vows of a wedding, which clearly aren't enough to keep Jack from trying to kill her. He now has his mind set on going after Wendy, which suggests Wendy and Jack don't have the same kind of connection that Danny and Jack do. Jack finally has his weapon—the mallet—and a bottle of gin, because the hotel must get Jack drunk in order to provoke his violent side.



CHAPTER 49: HALLORANN, GOING UP THE COUNTRY

It is 1:45 in the afternoon when Hallorann slides off the road in his rental car, still hours away from the Overlook. The roads are snow-covered and at times impassable, and several accidents have already been reported. Hallorann is scared, and he knows he shouldn't be out on the roads, but he has a strong compulsion to get to the hotel. He fears something has happened to Danny, and the snow is just something Hallorann will have to deal with. He skidded off the road when he passed the snow plow, its orange and blue flashing lights barreling down at him. He thought for sure they would collide. They didn't, but Hallorann lost control of the car in the process.

Hallorann's rental car comes to a stop at the guardrail, and the plow driver, a man named Howard Cottrell, gets out to help. Howard quickly pulls Hallorann's rental car from the snowbank with his plow truck and asks what Hallorann is doing out on a day like this, unless he *wants* to die. Hallorann says that he has urgent business at the Overlook Hotel, and Howard says the hotel is closed. Hallorann explains that there is a family there, and the caretaker's son is in trouble. Howard says there isn't any way to get to Sidewinder. The roads are closed, and Hallorann will never make it up the mountain in his rental car.

Hallorann insists that he must try to get to the Overlook, and Howard recognizes his urgency. He gives Hallorann a pair of gloves for when he gets stuck again and tells him to send them back to him when he is done—the address is sewed in the lining. Howard's wife made the gloves, and they have sentimental value. He tells Hallorann that if he gets to Sidewinder, he should go to the gas station by the library. He tells Hallorann to show the proprietor, Larry Durkin, the gloves and tell him that Howard sent him. That way, Hallorann can get a good deal on a snowmobile rental to make it up the mountain.

Hallorann takes the gloves and thanks Howard. Howard comments that there isn't any way that Hallorann could know there is trouble at the Overlook. The phones are down, and they aren't in CB range, yet Howard still believes Hallorann. "Sometimes I get feelins," Howard says. Hallorann says he gets feelings, too, and Howard says that he knows. Howard wishes him luck, and Hallorann gets back in the car, not quite believing that he met two "shines" in one day.

The difficulty that Hallorann has getting to the Overlook Hotel demonstrates the extent of the Torrances' isolation at the Overlook. Hallorann doesn't just board a flight and arrive at the Overlook—he must rent a car with special snow chains and drive for hours. The trip is treacherous and could easily cost Hallorann his life, showing just how dedicated he is to saving Danny, as if the boy were his own son.



The condition of the roads further reflects the isolation of the Overlook Hotel. Not only is it impossible to get up Sidewinder pass, it is nearly impossible to get to Sidewinder, which is still 40 miles away from the hotel.



The fact that Howard believes in Hallorann enough to give him his special gloves suggests that he has a strong intuitive feeling about Hallorann. He knows that Hallorann will need a little extra help getting up the mountain, and Howard's gloves are like a sign to Larry Durkin that Hallorann is trustworthy and sincere.



Surprisingly, Hallorann doesn't seem to know that Howard shines until he mentions that he gets "feelins," but Howard seems to already know that Hallorann shines. Hallorann doesn't usually encounter so many shines, which implies that he encounters them on his way to Overlook because they know he will need help along the way.



It is a rough ride, but Hallorann makes it to Sidewinder. It takes him over four hours, and every time Hallorann glances at his watch during the ride, the hands are flying around the face. Just like Howard said, the roads up Sidewinder pass are closed, so Hallorann looks for Larry Durkin's gas station. Suddenly, he smells oranges and a message comes through, loud and clear, warning Hallorann to stay away from the hotel. The message isn't in words, but in images, and Hallorann is rocked by the force.

Hallorann accidentally drives the car into a snowdrift and puts the car in park. He covers his face with his hands and just sits. Danny might be dead by now, and things are definitely dangerous. In one of the images there is a "dull whacking sound, like a hammer splatting into thick cheese," and it really disturbs Hallorann. He puts the car in low gear and backs out of the snowbank. It is 6:30.

CHAPTER 50: REDRUM

Wendy stands staring at Danny as he sleeps. She can't decide what to do. It has been a half an hour since the music and the elevator stopped, and Wendy is even more scared in the silence. She looks at Danny again and wonders when was the last time he got a full night's sleep. She can feel the hotel tightening its hold on them. Danny is boy and needs his sleep, but Wendy is really worried about Jack.

Once Jack stopped screaming, the party started up again. Although, Wendy isn't sure that the party ever really ends; it just slips into a different time where they can't see or hear it. Then, Wendy heard Jack talking with somebody about killing her and Danny. She is terrified that Jack has escaped from the pantry, even though she knows that is impossible. Wendy feels like she is going insane, and she has the sensation of constantly being watched. Finding out if Jack is out of the pantry is simple—she just has to go to the kitchen and check.

If Wendy goes downstairs, she can grab the food she made earlier. They won't be able to eat the omelet, but the soup will be okay if she heats it up on the hotplate in their room. She just has to avoid being killed by Jack. Simple. As Wendy exits the bedroom, she passes Jack's pipe and has fleeting visions of fire. She gets to the door, takes the knife from the pocket of her robe, and grips it in her right hand. She goes out into the hallway. Wendy reaches the next hallway and sees nothing. As she walks down the long corridor, she is acutely aware that she is leaving Danny behind an open door. She stops at the top of the stairs—19 of them.

Hallorann's perception of time as he drives to the Overlook again underscores time's relativity. Four hours is quite a long time, but since Hallorann is worried about how long it is taking him to get there and is worried he will be too late, time seems to be passing too quickly. Presumably, this message is sent to Hallorann by the Overlook, trying to scare him away so the hotel can finally get Danny.



At this exact moment, Jack is stewing in the pantry and is about to be visited by Grady and let out of the pantry. The "dull whacking sound" Hallorann hears is that of Jack beating Wendy with the rogue mallet, and Hallorann is visibly frightened. He nearly crashes his car and sits with his eyes covered, which reflects the power of the Overlook to induce fear and terror, even at a distance.



Wendy is worried about Jack because she senses that he has escaped the pantry. Wendy is more frightened by the prospect of Jack being free in the hotel than of the haunted elevator and ghostly music, which again suggests that reality can be more frightening than the paranormal.



Wendy is even beginning to doubt her own sanity, which underscores the effect that constant fear and isolation can have on the mind. Wendy is right in thinking that the party never ends—time occurs on a perpetual loop in the hotel, and the masquerade ball in 1945 is always unfolding.



Wendy again seems to shine when she has fleeting visions of fire as she passes Jack's pipe. These images harken back to Jack's vision of the Overlook's boiler exploding and the hotel burning down, perhaps suggesting that this will indeed come to pass. Wendy is clearly terrified, and she also seems to intuit that the staircase's length and exposure leaves her vulnerable to being attacked by Jack.



Wendy gets to the bottom of the stairs and hears the **clock** in the ballroom. Danny, or maybe Jack, wound it. Or maybe, Wendy thinks, the hotel wound it. She can see the tray of food sitting on the registration desk, and even though Wendy knows it is 8:00, the clock continues chiming. It chimes past nine and 10, and when it gets to 12, Wendy hears: “Unmask!” She turns around and sees Jack holding a **roque mallet**, only it isn’t really him. His eyes are empty, and he has murderous and insane grin. “You bitch,” Jack says to Wendy. “Now. Now, by Christ, [...] I guess you’ll take your medicine now.”

Wendy turns and runs up the stairs. She hears the **roque mallet** whiz through the air behind her and is struck with searing pain in her side. Jack has hit her just below the breast, cracking her ribs. Wendy remembers the knife, which was knocked from her hand with Jack’s blow, and sees it a few steps away. She lunges for it, and Jack swings again, smashing Wendy’s kneecap. She screams, and Jack swings again. Wendy rolls over, screeching as the pain in her ribs rips through her side. Jack hits the floor with the mallet and it flies from his hand. Wendy grabs the knife.

Jack reaches for the **mallet**, and Wendy stabs him the lower back, up to the knife’s handle. Jack screams and falls, and Wendy forces herself to start up the stairs, half expecting to see Danny at the top. He isn’t there, and Wendy pushes herself to keep going. She gets halfway to the top, and hears movement behind her. “You bitch,” Jack says again. “You killed me.” Wendy feels intense fear at the sound of Jack’s voice. She turns around, and he is coming up the stairs with the knife still buried in his back. Wendy turns and keeps moving.

CHAPTER 51: HALLORANN ARRIVES

Larry Durkin, a man guy with red hair, is just closing his gas station when Hallorann arrives. Durkin isn’t inclined to rent a snowmobile to anyone during a storm as bad as this one, especially a crazy looking man intent on going to the Overlook Hotel. Most of the hotel’s scandals were never in the papers, but the Sidewinder locals know all about them, and Durkin doesn’t like anything to do with the Overlook. However, when Hallorann mentions Howard Cottrell’s name, Durkin changes his tune and listens to Hallorann’s pleas.

In this passage, time again proves to be relative. For Wendy, it is 8:00 p.m., but it is midnight in 1945. When Wendy sees Jack with the roque mallet at the exact moment the clock strikes 12 and they all yell “Unmask!” this suggests that Jack himself is being unmasked and exposed for what he really is—an abusive drunk just like his father. Jack again tells Wendy she will “take [her] medicine,” which further implies that Jack has turned into his father.



Jack’s beating of Wendy is savage. He seeks to do maximum damage, and he comes very close to killing her. This speaks to just how violent Jack really is—he is relentless and keeps coming for her. Presumably, this beating is the sound that came through in Hallorann’s last vision.



It is implied that Wendy kills Jack when she stabs him, but the hotel seems to somehow be control of Jack’s body. There is no reason Jack should still be moving after being stabbed so severely in the back—it seems at the very least he should be paralyzed—but he keeps coming. Wendy finds the strength to get to the top of the stair by thinking about Danny. She must get to him, and her extraordinary love for him drives her on.



The fact that the Overlook Hotel has a bad reputation in Sidewinder is proof of the Overlook’s scandalous history. Ullman may be able to keep unsavory stories about the hotel out of papers, but he can’t stop the locals from gossiping. Again, if not for Howard’s gloves, Larry Durkin likely would have turned Hallorann away without helping him.



Hallorann tells Larry Durkin that the caretaker's son is in trouble, and Durkin asks if Hallorann is talking about Jack Torrance's boy. He is, Hallorann says. Durkin asks what has happened. Durkin has met Danny a few times and always liked him. But Hallorann says he doesn't know what has happened. He only knows Danny is in trouble, and he asks Durkin again to please rent him a snowmobile so he can be on his way. Durkin agrees, and for \$20, he gives Hallorann an Arctic Cat. Durkin takes off his heavy parka and tells Hallorann to give him his jacket. They better trade, or Hallorann is sure to die in his overcoat. Hallorann doesn't want to put him out, but Durkin insists.

Durkin says he hopes Danny is alright, and helps Hallorann push the snowmobile outside. He gives Hallorann, who has never driven a snowmobile, a quick lesson and hands him a ski-mask, telling him to put it on under his helmet. As Hallorann gets ready to leave, Durkin says that Hallorann must know things like Howard does and offers to give him a rifle. Hallorann says it won't do any good and drives away.

Hallorann has never liked the Overlook, but he has never been this afraid of going to it. The message of images he received earlier is trying again to enter his thoughts, but Hallorann has been able to block it out. As he gets closer to the hotel, the message grows stronger, and he is having a harder time keeping it out. He can see a badly injured woman cowering in a bathroom. Hallorann suddenly loses sight of the guardrails and is moving toward the mountain's edge. He yanks the handlebars and recovers, driving along in a constant state of fear. Sometime later, Hallorann sees light, and the Overlook comes into view.

Hallorann approaches the hotel and realizes with terror that one of the hedge lions is guarding the front. He screams and jerks the snowmobile as the lion reaches out with a giant paw and claws at his face and neck, ripping the ski-mask. He is thrown from the snowmobile and feels the lion run after him. He lands in snow, and when he stops rolling, the lion is on top of him, batting him around. Badly bleeding, and with the lion batting at his back and head, Hallorann crawls in the direction of the snowmobile.

Larry Durkin took a liking to Danny, just like Ullman did, because of Danny's shine. Wendy says that people are often drawn to Danny, and this indeed proves to be the case throughout the book. Hallorann would almost certainly freeze to death if not for Durkin's coat and Howard's gloves, which again hearkens to the isolation of the Overlook. It isn't just distance and snow that keeps the Torrances captive, but the cold, too.



Here, Durkin directly references Howard's shine. He says that Howard knows things, and Howard assumes that Hallorann must shine, too—otherwise, there would be no way for Hallorann to know the things he does.



Hallorann's fear again underscores the Overlook's power to induce terror, even across a great distance. The woman whom Hallorann sees cowering in the bathroom in the vision is likely Wendy trying to hide from Jack after he nearly killed her on the stairs. The hotel seems to be showing Hallorann images of a beaten and broken Wendy, hoping they will be enough to keep Hallorann away.



The hedge lion is again a terrifying presence, and it seems intent on killing Hallorann, which further underscores the Overlook's power to induce fear. Had Hallorann not been wearing the ski mask, it is likely that the lion's swat would have been much worse and caused much more damage.



CHAPTER 52: WENDY AND JACK

As Wendy climbs the stairs, she looks back at Jack. He is just six steps behind her, threatening to kill her. Her fear intensifies, and by the time she reaches the top of the stairs, Jack has gained on her and is only four steps from the top. He is holding the **roque mallet** in one hand, pulling himself up the stairs with the other. He is right behind her, Jack says, and he has her “medicine.”

Wendy turns and tries to run down the hall. A door to one of the guest rooms opens, and a man wearing a green mask steps out. He asks Wendy if she is enjoying the party and goes back in the room, slamming the door. Wendy loses her balance and falls forward, pain consuming her. She almost passes out and hears the elevator running between the floors. Jack comes up from behind and bludgeons Wendy in the middle of the back with the **roque mallet**. She hears a snap, and immense pain rushes through her body.

The force of the blow knocks Jack off balance, and he pitches forward, blood spraying from his mouth. Jack is struggling to get up, and Wendy likewise tries to stand but can't. She drags herself toward the door of their room, not able to see Jack or judge how close he is. The door to the room is open, and Wendy thinks about Danny. She pulls herself halfway up and stumbles through the door. She runs into the dresser just inside the room and turns to shut the door. Jack screams behind her, ordering her not to shut the door. She slams it and drives the bolt closed.

Jack breaks through the door and reaches in, grabbing the keys from the dresser. He unlocks the door and rages through the room, knocking over furniture and the television, as Wendy tears apart the bathroom, looking for something to use as a weapon. Jack goes to work on the bathroom door with the **roque mallet**, and inside Wendy finds a box of razor blades. She takes one out, cutting her thumb in the process, and stands back. The mallet comes through the bathroom door, too, and Jack reaches in. Jack tells Wendy she is trapped, in a voice that is not his own—it is the “raving” voice of the hotel.

As Jack reaches through the door, Wendy slices him with the razor. He recoils but reaches again, and Wendy cuts him again. Suddenly, Wendy and Jack both hear a “high, insectile buzzing sound,” and Jack stops, distracted. Wendy hopes it is Hallorann—anybody—and Jack goes to investigate. Wendy unlocks the bathroom door. She has to find Danny. She goes to the closet and opens it, but Danny isn't there either. She falls to the bed, nearly unconscious.

Again, Wendy is more afraid of Jack than she is of anything else. However, this figure climbing up after he isn't entirely Jack. Given that the stab wound should have killed or at least incapacitated Jack, it seems that he is becoming a personification of the Overlook itself, and is now gaining strength instead of losing it.



Jack likely broke Wendy's spine by striking her in the back with the mallet, an incredibly serious injury that will take months to heal. The hotel, meanwhile, seems to be ganging up on Wendy. She is caught off guard and falls when the man in the green mask opens the door, which gives Jack time to catch up with her and strike her again.



Again, it seems to be Danny who gives Wendy the strength to keep moving. Jack has broken her back and her ribs, and it is amazing that she is even alive. Wendy worried earlier in the novel that she was weak and would not be able to stand up to Jack; however, Wendy proves here that she is anything but weak, and she gets her strength from her love for Danny.



Earlier in the novel, Danny had a vision of Jack and Wendy's bedroom after Jack trashed it on his way through to knock the bathroom door down. Regardless of how beaten Wendy is, she doesn't give up. A single razor blade isn't exactly an ideal weapon, but Wendy is desperate to make anything work at this point. Jack's “raving” voice implies that he no longer himself—again, he seems to be a personification of the Overlook itself.



The “high, insectile buzzing sound” of Hallorann's snowmobile hearkens to Jack's description of the snowmobile in the equipment shed as a “mechanical wasp.” In keeping with the symbol of wasps as representative of danger, Hallorann himself represents a danger to Jack, just like the snowmobile in the shed, because he is there to save Danny and keep him from being absorbed by the hotel.



CHAPTER 53: HALLORANN LAID LOW

Hallorann gets to the snowmobile at the same time Wendy is dragging herself through the hallway on her way back to the room. Hallorann doesn't want the snowmobile, just the gas can strapped to the back. Still wearing Howard's mittens, he tries to unstrap the gas can as the lion gains on him, snarling and growling. The lion swats him across the backside, sending him flying. Bleeding, Hallorann crawls back to the snowmobile and grabs the gas can. He opens it, splashing the arms of his parka. The lion charges, and Hallorann soaks it with gasoline.

Hallorann narrowly misses a swat from the lion and throws more gasoline at it. He rips Howard's mitten off with his mouth, tasting gasoline, and digs in his pocket for a lighter. As the lion charges him, Hallorann strikes the lighter, and the sleeve of his parka erupts in flames. Hallorann feels no pain, and the flame travels upward, igniting the lion. He plunges his flaming arm into the snow, and brings it back up without serious damage. The lion burns, snarling and hissing.

Hallorann takes the half-empty gas can back to the snowmobile and straps it on the back. He gets back on the snowmobile, and starts it up. Hallorann drives in the direction of the main gate, not knowing where the rest of the hedge animals are. He doubts he will get through the gate, but he manages to inch it open just enough to squeeze the snowmobile through. Speeding in the direction of the hotel, Hallorann sees the hedge animals lined up in front of the porch. He opens the throttle and heads straight for them, catching Jack and Wendy's attention upstairs. Jack knows it is Hallorann, and he goes to greet him.

Hallorann drives through the hedge animals at top speed and barely stops the snowmobile before jumping off and running up the porch steps. He falls but picks himself up, and one of the topiaries rips the back of his parka. Hallorann reaches the doors and flies inside, calling Danny's name. He sees blood on the stairs and runs up them, in the direction of the caretaker's room. Jack is hiding in the elevator, and when Hallorann gets up the stairs, Jack strikes him in the back of the head with the **roque mallet**. Hallorann falls, bleeding, to the floor. Now, Jack says, it is time to find Danny.

The lion is prime example of what makes the Overlook Hotel so terrifying. The lion is savage and is hell-bent on killing Hallorann. Like Wendy, Hallorann's connection to Danny through their mutual power to shine keeps him going when it seems most unlikely.



Again, it is only fire that proves effective in killing the evil at the Overlook Hotel. Just as Jack's father tells him when he torches the wasps' nest, "Fire will kill anything."



When Hallorann opens up the throttle of the snowmobile and charges the topiaries, Jack can hear the "insectile humming" of the snowmobile and knows that he is in trouble..



Jack's hiding spot in the elevator also carries connotations of his father, as Jack has strong memories of his father playing the "elevator game" during his childhood. As Jack's father was an exceedingly violent man who beat Jack and the rest of his family with a cane, Jack is effectively turning into his father as he wreaks havoc with the roque mallet.



CHAPTER 54: TONY

Danny is in a dark hallway, and he can hear Tony calling his name. The doors to the rooms are closed, and instead of numbers, there are skulls and crossbones on the doors. He hears Tony calling again, and in the distance, he hears the now familiar sound of the **roque mallet** striking. Danny is afraid, but it is a muted fear. Danny has been scared for two months straight—from slight discomfort to complete horror—and he can handle the level of fear in the dark hallway. He wants to find Tony.

Danny can see Tony at the end of the long hallway, and Danny asks him where he is. Tony says Danny is sleeping in Jack and Wendy's bed, and then he tells Danny that it is very likely both Wendy and Hallorann will be killed. Images of death invade Danny's mind—a dead frog, Jack's broken watch, and tombstones—and he begins to cry. He can envision his own death easier than his mother's, or his father's. Danny begins to struggle in his sleep, and Tony's image starts to deteriorate. Tony begs him to stop, and Danny screams that Wendy can't be dead.

Tony tells Danny that he will have to help Wendy, and then he tells Danny that he is in a place deep down inside his own mind, where Tony lives. Tony is part of Danny, he says, but Danny denies it. Tony says that they are alone here. The clocks don't work, and keys don't fit in the doors. They are safe for a moment, but "it" is coming. "It," Danny says. Suddenly, Danny allows himself to admit for the first time that the mallet-wielding figure in his visions is Jack.

Danny says that he must help both Jack and Wendy, and Tony stands directly in front of him for the first time. Danny can clearly see Tony, and it is like looking into a mirror 10 years from now. Tony is a mix of Danny—Daniel Anthony Torrance—and Jack. Tony says that Jack is coming, and that Danny must hide. He tells Danny that he will remember what Jack forgets, and he disappears. Danny can hear Jack calling his name, threatening him with a spanking and striking the walls with the **roque mallet**. Danny runs over the bright blue and black carpet, and the doors have numbers again.

This vision of Danny's mirrors the vision he had in Boulder before his family moved to the Overlook Hotel. In Danny's earlier vision, Tony showed him a skull and crossbones, and here the skulls and crossbones adorn the doors as if to warn of the "poison" Tony mentioned near the beginning of the book.



Danny's image of death as Jack's broken watch has important connotations given the symbolic significance of clocks and time within the novel. Jack's watch is broken, but the clock under the dome still ticks, which suggests that Jack is officially becoming part of the hotel.



"It" is Jack, and while Danny seems to have known this for some time, this is the first time that he actually admits it since much earlier in the novel. Danny seemed to know Jack was "it" back in Boulder when Danny tried to talk to Jack about his vision, but Jack was distracted by thoughts of alcohol.



Just like Dr. Edmonds said he would, Danny is finally discovering that Tony is a part of him. Dr. Edmonds commented earlier that it isn't any wonder why Danny's imaginary friend is named Tony, and this connection is finally revealed here. Danny picks the name Tony because it is a variation of Danny's middle name, and Tony is merely a part of Danny's subconscious—and the part of Danny that shines.



Danny runs by the Presidential Suite and sees two bodies rumped on the floor. He tells himself they aren't real and keeps running. The bodies fade, as if they hadn't been there, and Danny hears the **roque mallet** again. One of the doors opens, and a rotting woman steps out, inviting him in. Danny ignores her and keeps running. He can hear Jack somewhere and can just make out a mechanical buzzing sound. Danny hopes it is Hallorann. He tries to decipher Tony's riddle. What will he remember that Jack forgets? He feels like he almost knows but doesn't yet have an answer.

Danny hears the elevator and knows Jack is inside. The elevator comes to a stop, and Jack gets out, calling Danny's name. Danny suddenly remembers the attic and runs. He rounds the corner and sees the pole Jack uses to grab the trapdoor to the attic. Danny grabs the pole and looks up: a new padlock hangs from the door. Danny is trapped with nowhere to run. He hears Jack down by the Presidential Suite. Danny can't get out without passing Jack in the hallway. He sits down and waits.

CHAPTER 55: THAT WHICH WAS FORGOTTEN

Wendy regains consciousness slowly and becomes aware of the intense pain taking over her body. Her fingers even hurt, and then she remembers the razor blade. Her blond hair is matted with blood, and there is blood sprayed all over the mattress, but she isn't sure if it is hers or Jack's. She doesn't think she has been sleeping long, but she can't remember why that matters. She remembers the "insectile buzzing" and thinks of Hallorann. It had to be him, Wendy thinks. Why else would Jack run off so quickly? Hallorann's arrival means that Jack can no longer afford to take his time and kill them slowly. Jack has probably gone to find Danny and get it done.

Wendy finds Hallorann on the floor by the elevator. There is blood pouring from his mouth, his parka is singed and slashed in multiple places, but he is still breathing. Upstairs, Jack continues shouting for Danny. Wendy shakes Hallorann and imagines her broken ribs piercing her lungs with each movement. She has to get to Danny; Jack is sure to kill him if he finds him. She shakes Hallorann again, and he begins to open his eyes.

The two bodies that Danny sees outside the Presidential Suite are the bodyguards from the mob shooting in 1966. Here, Danny easily runs by the dead bodies and the rotting woman, concerned only with getting away from Jack and the sounds of the roque mallet. This, too, implies that Danny is much more frightened of Jack and reality than the paranormal occurrences in the hotel. Of course, what Jack is forgetting is to check the boiler.



Danny is completely calm as he sits to wait. He doesn't surrender exactly, but seems to know that Jack won't be able to kill him once he finds him. Again, Jack is more threatening just by being in the elevator. It has been considered off-limits since the Torrances arrived in the hotel, and it is a prime location of many of the hotel's paranormal occurrences.



Wendy again appears to shine. She seems to know exactly what is going on, despite being barely conscious and near death. All of Wendy's energy and fear is directed toward Jack, not the Overlook, which again implies that Wendy is more afraid of Jack than the hotel. In this way, King suggests that reality is much scarier than anything paranormal.



Again, Wendy's injuries are extensive, and her pain must be unimaginable, but she keeps moving toward Danny and doesn't give up. Wendy is anything but weak, and she has gone up against both Jack and the hotel to save Danny.



Danny stands against the wall on the third floor. He can hear the thing that looks like Jack periodically strike the walls with the **roque mallet**. Danny is almost relieved. This thing isn't really his father. "The mask of face and body has been ripped and shredded and made into a bad joke," Danny thinks. The thing wipes its lips. "You're not my daddy!" Danny yells. The thing says that it is, but Danny says that it is only a mask. The thing threatens Danny. Danny lied to him, it says, and conspired against him with Wendy. "And you cheated! You copied that final exam!" the thing that looks like Jack screams. He says he will find "it" and knows it is in the basement somewhere. "They promised" that Jack could look as much as he wants.

"They promise," Danny says to the thing that looks like Jack, "but they lie." Danny thinks about what Tony said and wonders what Jack has forgotten. Danny again tells the thing that it isn't his daddy. If any part of Jack remains, Danny says, he knows it is a lie, too. This thing that looks like Jack, is the hotel, not Danny's father. The hotel made Jack drink the "Bad Stuff," Danny continues, because that was the only way the hotel could make him so terrible. Jack says that Danny is lying, and Danny tells Jack to go ahead and kill him—he won't give him what he wants. The thing raises the **roque mallet**, but drops it. Danny sees Jack in the thing's eyes, and the thing tells Danny to run away. He tells Danny that he loves him and claims that this is nearly over.

Danny stands motionless. He knows that no one can help him but himself. He tells the thing that looks like Jack to leave. "It" reaches for the **roque mallet**, and Danny can see the knife still stuck in its back. With mallet in hand, the thing turns it on himself and begins to beat its own face, "destroying the last of Jack Torrance's image." Blood and bone splatter the walls, and Danny watches as his father disappears. When it stops beating itself, it isn't Jack anymore, but a mixture of all the spirits in the hotel. "The **boiler!**" Danny suddenly yells, and realization dawns on the thing's face. It moves down the hall and Danny hears the elevator start again.

CHAPTER 56: THE EXPLOSION

Hallorann hears the elevator pass the lobby and go down, and he senses that something is inside it. Then, Danny runs down the stairs, frantic. Wendy runs to him, every part of her body screaming in agony. Danny's voice enters Hallorann's head. We have to get out, he says. Hallorann has visions of the Overlook in flames and understands. He tells Wendy they must get out, but she isn't dressed. Danny runs up the stairs, and Wendy asks what they will do if "he" comes back. Hallorann asks if she is talking about Jack, and Wendy says that Jack is dead.

Jack is morphing into a personification of the Overlook and is no longer entirely himself. However, bits of Jack are still shining though and can't be eliminated by the hotel. The thing still wipes its lips like Jack, and when it tells Danny that he "cheated" and "copied [his] final exam," the thing is referencing George Hatfield. Furthermore, "it" is a reference to what Jack hopes to find in the basement, which will be the final clue to the hotel. However, the fact that Overlook lies implies that there is nothing to find in the basement, and it was all a ruse to occupy Jack's time and lure him into insanity.



This, too, speaks to the power of the connection within families, and especially between father and son. The part of Jack that loves his son cannot be eliminated, no matter how strong the hotel's evil is. Jack's love for Danny is strong that it could only be masked with the alcohol the hotel gives Jack, but even that only goes so far. When it comes time to finally kill Danny, Jack can't do it, which suggests his love for Danny and their connection is stronger than any evil.



The thing beats the last of Jack's "image" off of its face, presumably, so it can kill Danny without further problems. However, Danny's realization that the boiler has not been checked distracts the thing. Likely, the thing would have finally killed Danny after removing Jack from its image if it had the time.



Danny tells Hallorann that the hotel is about to blow up through his gift of the shining. He projects his voice into Hallorann's mind, and then he projects visions of the fire. This way, Danny and Hallorann can communicate quickly and without confusion. Wendy's claim that Jack is dead reflects the fact that she really killed him on the stairs, and what is leftover is not really Jack, but the Overlook.



It doesn't take Wendy long to put it together either, and she asks Hallorann if the **boiler** is going to blow. That is what Danny says, Hallorann confirms. Wendy is glad, as long as they can make it out. Hallorann promises that they will make it, but he thinks about the animal topiaries and doesn't really know. Danny comes back with their coat and gloves. He has Wendy's boots, too, but not his own. They are running out of time, he says.

Hallorann receives an image of the **clock** under the glass dome in the ballroom, which was a gift to the hotel from a Swiss diplomat in 1949, and it is one minute to midnight. They are out of time, he thinks, and pulls Wendy and Danny toward the door. Wendy screams out in pain, but Hallorann keeps going. He can sense the explosion building below and runs for the doors.

In the basement, the thing that was Jack Torrance runs to the **boiler**, which is glowing red and groaning. The needle of the pressure gauge is buried in the red. He must stop it, the thing thinks. It hits the damper with Jack's hand, and the boiler rocks and spits steam. The needle on the gauge begins to fall. "I WIN!" the thing yells in celebration, and then the boiler explodes.

Hallorann runs out the front doors of the hotel and sees the animal hedges situated between the hotel and the snowmobile. At the exact moment of this realization, the boiler explodes. To Hallorann, it seems as if everything happens "all at once," but he knows this isn't possible. He flies through the air with the blast and lands in the soft snow. He doesn't think about Danny or the hedges; he lays there and watches the Overlook burn.

The windows shatter, and the glass dome over the **clock** in the ballroom cracks. The clock stops. In room 217, the bathroom breaks in half and foul green water spills out. The walls in the Presidential Suite burst into flames, and the batwing doors to the Colorado Lounge burn and fall to the floor. The boxes in the basement ignite. Soon, the entire hotel is engulfed in flames, and the Overlook can be heard shrieking "No! Mustn't! Mustn't! MUSTNT!" The party has ended.

The fact that it doesn't take Wendy long to figure out what is going on also suggests she can shine. Wendy is glad that the boiler is going to explode because she knows the explosion and fire will finally destroy the hotel.



As the clock under the glass dome is the master timepiece of the hotel, Hallorann knows it will blow at exactly midnight. Notably, the clock was gifted to the hotel in 1949, but it is heavily associated with the masquerade ball in 1945, which again underscores the nonlinear way that time unfolds at the hotel.



The thing frantically tries to dump the boiler and bring it under control, but is too late. The hotel doesn't win, and fire is the only thing that can destroy it.



Hallorann's perception that everything happens all at once again underscores the warped sense of time at the Overlook. Time is relative and not fixed or linear. Hallorann hates the Overlook, and instead of worrying about Danny or the hedges, he just enjoys watching it burn.



When the clock stops and the haunted areas of the hotel—room 217, the Presidential Suite, the Colorado Lounge—burst into flames, the hotel officially dies. As the boxes burn, all of the hotel's history burns as well. The hotel's screams reflect that the ongoing party and the horrors contained in the Overlook have truly ended.



CHAPTER 57: EXIT

The hotel shakes, and the hedge dog that is advancing on Wendy and Danny runs off. Hallorann gets to his feet and sees the rabbit beating itself on the fence around the playground. He can hear breaking and snapping twigs. Danny is trying to help Wendy to the snowmobile, but their coats and gloves have been scattered. Hallorann gathers their coats and meets them at the snowmobile. He tells them to get on, but Danny says they will freeze to death. Hallorann says there are blankets in the equipment shed.

Piled on the snowmobile, Hallorann drives around to the shed. He looks up at the Presidential Suite and thinks he sees a large dark mass in the window. Hallorann remembers that more than 50 years ago, when he and his brother found a massive **wasps' nest**. His brother threw a lit firecracker at it, and it exploded, followed by an angry mob of wasps. Hallorann pulls up to the equipment shed and aims the headlight at the door. It is open. Danny refuses to go in and urges Hallorann to hurry.

Hallorann rushes into the equipment shed and grabs the blankets. He stops, noticing that one of the **roque mallets** is gone. It doesn't really matter, Hallorann thinks. It isn't like they will be playing roque, but an odd curiosity drives him to the remaining mallet. He thinks of the dull sound it would make connecting with something, and he thinks about bone and blood. Danny yells from outside for him to hurry up, and Hallorann's grip tightens around the handle. All of this is Danny's fault, Hallorann thinks. And he killed his own father. "Pretty goddam low," Hallorann says.

With increasing terror, Hallorann becomes aware of his thoughts. The voice of the hotel enters his mind and tells him to kill Wendy and Danny. Hallorann throws the **roque mallet** and runs back to the snowmobile. Even if the Overlook burns to the ground, Hallorann realizes, it will still be evil. He wraps Danny and Wendy in the blankets and gets on the snowmobile. The animal topiaries have returned to their positions near the playground and are fully scorched and singed. "They're dead!" Danny screams happily. As they ride off, again squeezing through the front gate, the Overlook's roof caves in.

20 miles out from Sidewinder, the snow stops, and the moon appears. Up ahead, single lights bounce in the darkness. Soon, the buzzing of snowmobiles can be heard, and Hallorann feels himself relax. Danny, Wendy, and Hallorann are saved—help has finally come. They have brought clothes, brandy, and Dr. Edmonds.

At the same time the hotel explodes and burns, the topiaries are destroyed as well. The rabbit, which doesn't start on fire destroys itself instead. Without the hotel to sustain it, the topiary animals cannot survive.



Hallorann's vision of the dark mass in the Presidential Suite and his sudden memory of the wasps' nest implies that Hallorann, Wendy, and Danny are still in some sort of imminent danger. The have burned down the nest—meaning they have burned down the hotel—but the wasps are still swarming, and the threat is not yet neutralized.



Just like Jack's early thoughts, Hallorann's head is suddenly flooded with violence. He thinks of the sound the mallet makes when it connects with flesh, and he thinks of broken bones and blood. Hallorann is even turning on Danny, and calls him low for killing Jack. In a last ditch effort to get Danny, the hotel seizes on Hallorann.



The hotel wants Danny so badly that it is still trying to get him, but Hallorann is able to resist and throw out the mallet. This implies that the hotel is not destroyed—that it can never be fully destroyed. However, it does appear to be weakened considerably as the animal topiaries are dead.



The snow continues to reflect the isolation of the Overlook. Now that Wendy and Danny are finally safe and off the mountain, the snow finally stops.



CHAPTER 58: EPILOGUE/SUMMER

At the Red Arrow Lodge in the mountains of Maine, Hallorann checks on the salads and appetizers. The dinner rush will soon hit. His job here is good, it hasn't been too taxing, and the season is already half over. He goes outside to the row of cabins situated around the lake. The last cabin is the nicest, and he reserved it for Wendy and Danny way back in April when he was hired. Wendy sits on the porch now, her back rigid and straight on account of the brace. Her spine is broken and slowly healing.

Wendy looks older to Hallorann, and her eyes don't have the laughter they once did. She greets him warmly as he approaches and goes to stand. He tells her not to and smiles. The shrimp creole is good tonight, he says. He asks where Danny is, and Wendy points to the dock, where Danny sits alone, fishing. She says Danny only had one dream this week, which is an improvement. Hallorann reassures Wendy that Danny will just fine, but sometimes Wendy isn't so sure.

Wendy tells Hallorann that she is going to take the job Al Shockley offered her in Maryland. Maryland looks like a nice place to raise Danny, and she doesn't want to spend too much more of Jack's insurance money. She still has over half of it. Wendy asks Hallorann if he will forget them, but Hallorann replies that Danny won't let him. He tells her again that they will be alright and reminds her about the creole.

Hallorann reminds Danny that if things ever get too hard, he can just call him, and Hallorann will come running. Danny agrees and promises to come and visit Hallorann again next summer, when he is seven. Hallorann looks to Danny's fishing pole, and tells him that he has a bite. Danny yells happily and starts reeling. As Danny brings in the fish, Hallorann and Wendy sit next to him, laughing in the sunshine.

In relocating to Maine, Hallorann seems to get as far away as he can from Colorado and the Overlook Hotel. Hallorann and Danny's connection on account of their shining has continued even though their ordeal is over. Danny and Hallorann now have a lasting connection, much like family.



Danny and Wendy are healing both physically and mentally after their winter at the Overlook. Hallorann tells Wendy multiple times in just a few pages that Danny will be just fine. This implies that Hallorann had a vision and knows from the shining that Danny will be okay.



Like his father, Jack was heavily insured. He was insured at \$40,000 with a double payout because he died in a fire, so Wendy still has over \$40,000. Additionally, Al Shockley is still looking out for them even after Jack's death, suggesting that he feels guilty about the entire situation at the Overlook.



Wendy promised Danny while at the Overlook that they would go fishing in the spring, and she fulfills her promise here, with the exception of having Jack with them. The image of Wendy and Hallorann, now close friends, sitting in the sunshine as Danny fishes is incredibly optimistic. It suggests that Wendy and Danny have finally found happiness and a bright future.





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