

## PATTERNS OF CREATING SUSPENSE IN STEPHEN KING'S *THE SHINING*

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### Abstract

The article focuses on the ways of creating suspense in Stephen King's novel *The Shining*. Its main purpose is to explore the basic suspense motifs in the book and establish some general patterns of their development and distribution throughout the novel. After providing a theoretical definition of what suspense is, the paper sets to explore the ways it is achieved in the novel. A toolkit is adopted from narrative theory, in order to analyze the ways of building suspense in terms of narration. The study shows that the suspenseful motifs in *The Shining* can be divided into three groups according to their operation in the text: *gradually developed suspense motifs*, *climactic suspense motifs*, and *mini episodes of suspense*.

**Keywords:** suspense, suspense motifs, Stephen King, *The Shining*

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According to Alfred Hitchcock suspense is “the most powerful means of holding onto the viewer’s attention” (Truffaut, 1983, p. 72). If this is valid, then it might be claimed that the careful manipulation of suspense structures is one of the strategies that can make a narrative interesting. Despite the fact that Stephen King is an author who is famous for his talent for creating tension, there are few extensive studies on how suspense functions in his novels. The objective of the current research is to explore the basic patterns of suspense building in King’s bestselling novel *The Shining*. By isolating the main suspense motifs and analyzing their structure, an attempt will be made at classifying them, which will offer a glimpse at the author’s narrative techniques of building suspense.

*The Shining* is a typical ghost story about a family of three that decides to spend the winter in a deserted mountain hotel for financial reasons and to resolve a family crisis. After a series of wrong moves Jack Torrance, a former alcoholic, accepts the job as a caretaker at the Overlook Hotel in an attempt at earning some money and reuniting his family.

The story unfolds as strange things begin to happen to the Torrances while they are isolated from society. Moving hedges, sounds beyond explanation, strange dreams, and eventually ghosts’ appearances are just part of the horrific experiences the family goes through at this haunted place and gradually it becomes clear that the hotel is trying to possess them. Jack resumes his drinking habits, (although the Overlook is free of alcohol!) and starts acting like a madman who wants to kill his family.

Following a series of terrifying experiences, Danny, the Torrances’ five-year-old son, who possesses the supernatural talent called *the shining*, manages to call telepathically Dick Halloran, the African-American cook of the hotel, who comes to save them. After a ruthless pursuit, Danny, his mother and Halloran survive, but Jack dies as the hotel explodes because he has forgotten to check the pressure of the boiler (something he was supposed to do regularly).

The metamorphosis of good into evil, of protagonist into antagonist, and the ruin of family bonds during life in isolation are among the basic themes discovered in the novel, and even though it was published more than thirty years ago, in 1977, its high

rating on Goodreads and the appearance of its sequel called *Doctor Sleep* in 2013 prove that the readers' interest to the narrative has not waned.

The critical discussion of the novel is mainly preoccupied with the exploration of the characters and the social issues it addresses. As the book holds a very strong autobiographical element connected with the character of Jack Torrance and his problems with alcohol addiction, his transformation is at the core of many of the studies devoted to the book. Jack turns out to be the loser on various fields of life: as a father (he harms his child); as a husband (his wife doubts him because of his previous failures and alcohol addiction); as a teacher (he is fired because he physically abuses a student); as a writer (he experiences a writer's block). Edwin Casebeer (1996) suggests that "...the alcoholic Torrance (...) is the monster." (p. 51).

This inadequacy of the white male in the novel is seen by some critics as reflecting problems of the American society, as a whole. For Tony Magistrale (2010) the text might be read as a critique on capitalism and class division in the Reagan historical period: "It is more accurate to say that the two forces—capitalism and supernatural evil—create a complementary nexus where the ghosts on board still represent the design and power of wealth and privilege" (p. 95).

Other scholars consider this inadequacy of the individual resulting into an inadequately functioning family. According to Erica Joan Dymond (2015), with *The Shining* "... King offers his most objective and a family-centered work to date" (p. 124). The family is represented as a vulnerable unit that is easily destroyed by personal weaknesses and society flaws. For Casebeer (1996) *The Shining* dramatizes "the point that the pathological individual is a symptom of the pathological family and that both must undergo treatment" (p. 50).

Another aspect of the novel which is in the focus of literary discussion is the character of the child – Danny. According to Sharon Russell the book centers primarily on the exploration of the nature of evil and its attack on childhood innocence and other critics, like Reino and Casebeer, set to explore the duality of Danny Torrance, who "is already two people: a child and an adult" (Reino, 1988, p. 36). Tony Magistrale (2010) goes as far as calling the novel "a scathing critique of patriarchal abuses" (p. 101).

After the release of Stanley Kubrick's experimental adaptation of the novel (1980), which met the disapproval of Stephen King, the discussion around the book became even more vivid. Not only did Kubrick dare to experiment with the conventions of the horror genre, but it also became evident that the movie departed radically from the novel's basic message and themes and offered numerous allegories varying from racism to the Holocaust.

In a nutshell, the critical discourse of *The Shining*, both novel and film, is basically orientated to literary, historic and cultural interpretations and analyses and there have been few, if any, attempts at an extensive narratological exploration of the suspense motifs in the novel and the way they operate in the text.

Although the current study tends to be purely analytical and it has no ambition to break new ground into the theory of suspense, a formal definition of suspense as a phenomenon related to fiction needs to be provided. As the theoretical postulates of Noël Carroll and Dolf Zillmann give the most straightforward and detailed criteria for defining this reception phenomenon, they have been selected for the purposes of the analysis. Thus in combination with narrative theory, they can easily be used in tracing suspenseful situations and motifs in terms of plot development and narrative structure.

Noël Carroll (2003) summarizes that suspense, as a response to fiction, is:

1. an emotional concomitant to the narration of a course of events
2. which course of events points to two logically opposed outcomes
3. whose opposition is made salient and
4. where one of the alternative outcomes is morally correct but improbable (although live) or at least no more probable than its alternative, while
5. the other outcome is morally incorrect or evil, but probable. (p. 260)

Dolf Zillmann (1980), on the other hand, emphasizes on the opposition of hope and fear that suspense involves, more specifically, "(1) the fear that a favored outcome may not be forthcoming, (2) the fear that a deplorable outcome may be forthcoming, (3) the hope that a favored outcome will be forthcoming, (4) the hope that a deplorable outcome will not be forthcoming, and (5) any possible combination of these hopes and fears" (p. 135).

In his efforts to explain how suspense functions in horror stories, Carroll (1990) introduces the term *erotetic narration* which suggests that "... scenes, situations and events that appear earlier in the order of exposition in a story are related to later scenes, situations, and events in the story, as questions are related to answers" (p. 130). Thus, while reading a horror novel, for example, the reader is projecting a number of possible outcomes in his mind "as tacit questions or implicit expectations, which the narratologist can represent as questions" (Carroll, 1990, p. 133). This increases their interest in the development of the story and many narration devices, such as analepses and parallel narration, can be used to answer such questions.

Carroll (1990) establishes two crucial types of narrative questions: *macro-questions* that concern the global development of the whole story and are usually related to how it ends and *micro-questions* that "organize the small-scale events in the plot, even as they carry forward the macro-questions in the story" (p. 136).

Carroll (1996) summarizes:

Suspense arises when a well-structured question – with neatly opposed alternatives – emerges from the narrative and calls forth what was earlier referred to as a simple answering scene (or event). Suspense is an emotional event that accompanies such a scene up to the point when one of the competing alternative outcomes is actualized. (p. 137)

It becomes clear that in order to understand how suspense works in the novel, one should go into its plot and explore how the story events are narrated. That is why some main concepts from narrative theory have been adopted for the purpose of the analysis: *voice* (who tells the story?) *focalization* (who sees it?), and *time* (including the categories of *order*, *duration* and *frequency*). Thus the analysis of the suspense in the novel *The Shining* will pursue situations which produce hope and fear in the reader by involving two logically opposed outcomes, one of which is morally correct, but improbable and the other morally incorrect but probable and the way these situations unfold in the text in terms of its event structure.

Before isolating the individual suspense motifs, one should take a look at the general distribution of suspense-inducing episodes in the novel.

*The Shining* is divided into five parts, called BOOKS. BOOK ONE and BOOK TWO serve as an introduction to the plot and characters. Although they do not abound in suspense-inducing episodes, they have a function in creating suspense as the main suspense bombs are planted in these parts. The elements that are going to develop later as suspenseful motifs are introduced. Such elements are the hedge animals and room 217. It is mentioned that Danny does not like the topiary the first time he sees it and Hallorann warns the child not to go into room 217. Later on in the book, these two are to be developed into suspense motifs.

In BOOK THREE, there are more suspenseful episodes and some of the elements introduced earlier are incorporated into suspenseful situations that gradually reach their climax. Danny finally enters 217 and Jack sees the hedge animals moving.

BOOK FOUR also offers suspenseful episodes as the story progresses and a lot of situations reach their climax and BOOK FIVE is intense with suspense. With the approximation of the denouement of the story the suspense episodes are shorter, but the tension they produce is greater because of the probable fatality that envelops their outcome. The micro-questions give way to macro-questions, such as, *will the protagonists survive?*

It can be concluded that in terms of overall structure, suspense is less in the beginning of the book and it gradually intensifies with the closeness of the denouement.

The type of narration in *The Shining* can be defined as what G. Genette (1983) calls *heterodiegetic*: "the narrator is absent from the story he tells" (p. 244), the narrator is covert, undetermined, placed outside the action and uses the third person singular form. The story is presented from the viewpoint of an internal focalizer which is different in every chapter. Such type of narration M. Jahn (2005) calls *figural narration*:

... narrative which presents the story's events as seen through the eyes of (or: from the point of view of) a third-person internal focalizer. The narrator of the figural narrative is a covert heterodiegetic narrator presenting an internal focalizer's consciousness, especially his/her perceptions and thoughts. Because the narrator's discourse will preferably mimic the focalizer's perceptions and conceptualizations the narrator's own voice quality will remain largely indistinct.

Figuratively speaking, the novel guides the reader on a tour round the heads of the different characters. As Russel (1996) points out, "King moves immediately into the minds of the characters and lets us read their thoughts" (p. 47). This shift in the focalizer can be generally defined as *variable focalization*, in Jahn's terms. There are also cases of multiple focalization – when one episode is repeatedly related from the viewpoint of different characters in the story.

A few general tendencies should be mentioned with regard to the time analysis of the overall structure of the novel. In terms of order, the discourse structure generally follows the event structure, although there are also cases of anachronies. In terms of duration all the five modes are observed: ellipsis, summary, scene, slow-down, and pause. The general frequency dependency throughout the text, in Genette's terms, is singulative, although one might find cases of repeating and iterative frequency. The repeating mode is usually observed in cases of multiple focalization. For example, the story with the dead lady in room 217 is first told by Watson in the beginning then it is repeated from Halloran's viewpoint in the final part of the book.

The close analysis of *The Shining* reveals that several types of suspenseful episodes can be identified:

1. Situations that revolve around one particular motif which is developed in the course of several chapters. These chapters are not successive but are distributed in alternation with other chapters dealing with different parts of the story. This type will be called *gradually developed suspense motifs*.
2. Shorter suspenseful episodes that lead to the general denouement of the story whose outcomes have direct relation to the answers of the macro-question: will the protagonists survive? Such episodes are generally distributed around the end of the book when the strands of the plot are drawn together. This type will be referred to as *climactic suspense motifs*.
3. *Mini episodes of suspense*, which introduce individual situations that involve tension-release experience for the reader but do not pertain directly to the denouement of the overall story and are not extensively developed in terms of discourse time. They are placed in chapters which often have another focus.

Let us first take a look at the gradually developed suspense motifs. A general tendency in their structure is that they unfold in the course of several chapters that do not follow one another but are interspersed among different chapters. These are basically the motifs of room 217, the motif of the hedge animals, and the motif of Halloran's journey.

217 is the number of a haunted room in the hotel where a lady committed a suicide after being abandoned by her teenage lover. The story of the dead lady is first mentioned in Chapter 3 by Watson, a worker at the hotel, although he does not specify the number of the room. Then, in Chapter 11, Dick Hallorann makes Danny promise never to go into room 217, which only provokes the boy's curiosity. In Chapter 12, the room is briefly mentioned, as the family is given a tour round the hotel with Mr. Ullman. Chapter 19, which is called "Outside 217", is one of the moments of great suspense in the book as Danny is pictured standing in front of the door, holding the passkey, almost entranced by a morbid curiosity. After all, he does not enter the room until Chapter 25 ("Inside 217"). In this chapter the motif of 217 reaches its climax as Danny enters the room and meets the ghost lady in the bath-tub, then he is attacked by her. Finally, in Chapter 30 ("217 Revisited"), Jack enters the room to check what is wrong with it. Suspense is generated while he is checking the room. Although he could feel a presence in the bathroom, he lies to Wendy and his son that there is nothing there. "Not a thing" (King, 1992, p. 184) is his verdict in the next chapter.

It can be assumed that in this suspense motif Hallorann's warning functions as an initiating event which generates suspense-bound micro-questions such as: *will Danny enter the room? Will he be hurt there? Yes* is the probable, but incorrect outcome and *No* is the correct, but less probable one. The reader is predisposed to feel hope that Danny will not go in and fear that he will. As the situation unfolds, there are some additional questions that appear in relation to suspense: *will Danny die? Will Jack see the ghost? Will she attack him?*

The suspense motif of 217 is developed successively in Chapters 11, (Chapter 12 just mentions it to build up tension), 19, 25, and 30 with obvious pauses over a few chapters that deal with different matters. The greatest tension is observed in Chapters 19 and 25.

The second gradually developed suspense motif in *The Shining* is the motif of the hedge animals. It has to do with the topiary which consists of hedges trimmed like animals that come alive and attack the protagonists in different phases of the book. The motif of the hedge animals operates similarly to that of 217. It is first introduced in Chapter 9: "Beyond the path leading to roque there were hedges clipped into the shapes of various animals. Danny, whose eyes were sharp, made out a rabbit, a dog, a horse, a cow, and a trio of bigger ones that looked like frolicking lions" (King, 1992, p. 54).

The motif is developed further in Chapter 11, when Halloran warns Danny to stay away from them. The structure of gradual development of the motif into several suspense-inducing situations scattered among other chapters resembles the organization of development of the motif of 217. The hedges are frequently mentioned throughout the book and thus a constant reference to them is provided. This makes them a basic suspense element of the text. Once again, Hallorann's warning that these hedges are nothing good functions as an initiating event. Then, three confrontations of the hedge animals follow, as they successively threaten or attack the three male protagonists of the novel in different chapters: Jack (Chapter 23), Danny (Chapter 34), and Hallorann (Chapter 51).

The third gradually developed motif has to do with Hallorann's journey to the hotel to save the family. When distraught Danny uses his telepathic abilities to 'call' Hallorann for help (initiating event), the cook immediately starts for Colorado. His journey from Florida to Colorado spans on five chapters and thus takes considerable discourse time. It is easy to see that the outcome is far postponed and the very journey vastly prolonged, as the distance is long, the weather is awful, and the cook is unprepared for such an experience, the travel is not an easy one and this creates tension and uncertainty. Suspense revolves around the micro-question: *will Hallorann arrive on time and save the family?* The fact that Dick makes his will before leaving for the hotel intensifies the feeling of a possible bad outcome and thus increases suspense. A considerable retardation of the action is achieved by integrating every little detail of the journey (significant or insignificant). This blow-by-blow account manages to convey the atmosphere vividly and we feel as if we are there, but its basic function is to postpone the announcement of the actual outcome and thus sustain tension for a long time. The description of the long journey does not become tiresome and boring as every difficulty

that the protagonist overcomes on his way up the mountain provokes tension-relief experience and thus the interest is sustained.

It is evident that despite the fact that the three motifs are developed gradually, suspense is equally intensive at every stage. It cannot be claimed that suspense is less intense in Chapter 19 ("Outside 217") than in Chapter 25 ("Inside 217") because it does not depend on the outcome, as Carroll states in *Beyond Aesthetics* (2003), "the emotion of suspense takes as its object the moments leading up to the outcome about which we are uncertain.... Once the outcome is fixed, however, the state is no longer suspense ... the emotion of suspense gives way to other emotions" (p. 257).

A common pattern of narration in these suspenseful episodes is that at first there are a lot of fragments that interrupt the suspense-related situation (describing memories or everyday activities). Sometimes the linear narration is paused by the introduction of analepses or some description. This postpones the outcome of the situation and creates suspense. Thus, in Chapter 19 for example, the whole action in it can be synthesized in a few sentences:

1. He [Danny] had been drawn to Room 217 by a morbid kind of curiosity.
2. He plunged his left hand into his pocket and it came out holding the passkey.
3. ...he... slipped the passkey into the lock.
4. Suddenly he reached out with his left hand, not sure of what it was going to do until it had removed the passkey and stuffed it back into his pocket.

(King, 1992, p. 123-129)

This short scene is largely prolonged by the analepses and accounts of Danny's thoughts and emotions. In the very beginning there is a minutely detailed description of the door Danny stares at.

It was a perfectly ordinary door, no different from any other door on the first two floors of the hotel. It was dark gray, halfway down a corridor that ran at right angles to the main second-floor hallway. The numbers on the door looked no different from the house numbers on the Boulder apartment building they had lived in. A 2, a 1, and a 7. Big deal. Just below them was a tiny glass circle, a peephole. Danny had tried several of them. From the inside you got a wide, fish-eye view of the corridor. From outside you could screw up your eye seven ways to Sunday and still not see a thing. A dirty gyp:

(*Why are you here?*) (King, 1992, p. 123-124)

The close inspection of insignificant details, such as its number plate and peephole together with Danny's association with their home in Boulder halts the action. This pause is extremely important for suspense creation, as it not only delays the real action but it also creates tension by infecting the reader with the curiosity of the child. We see through his eyes and just like him are inclined to feel eager to know what hides inside.

The main action is also slowed down by instances of long analepses. Some of them just give additional narrative time to unimportant events and details. However, there are also cases of analepses that function as suspense amplifiers by providing an analogous situation. Such is the mirror text of *Bluebeard* in Chapter 19. It reveals Danny's memory of how Daddy read to him the scary tale of *Bluebeard* when he was three. Just like Bluebeard's wife, out of curiosity Danny intends to do something he was warned not to. This episode not only slows down the action, it also tips the balance in favor of the negative outcome. Probably here, the reader's fear for Danny is most intense, as we are indirectly reminded of the consequences that might follow. This feeling is intensified by Danny's emotions and overall attitude towards the story:

The old fairy tale book had depicted her discovery in ghastly, loving detail. The image was burned on Danny's mind. The severed heads of Bluebeard's seven previous wives were in the room, each one on its own pedestal, the eyes turned up to whites, the mouths unhinged and gaping in silent screams... (King, 1992, p. 125)

The analeptical episode of *Bluebeard* functions as a warning for Danny that he might not like what he will find there, just like Bluebeard's wife did not like what she found behind the locked door of the forbidden room. The specific outcome of the fairy tale is only foreshadowed in Danny's mind as the child is obsessed by the ghastly secret awaiting behind the door of 217. The intrusive thought that is suggested by this analogy is that curiosity leads to nothing good. *Curiosity killed the cat* is another refrain that echoes in the boy's head during his visits to the room. An obvious parallel can be traced between the protagonist of the fairy tale and the protagonist of the novel.

With the advance of the action, narration becomes quicker paced following mostly scenic mode with occasional slow-downs to maintain the experience of suspense. As the situation reaches its climax, the action develops more quickly, with no significant interruptions, the confrontation is more severe.

It can be concluded, that in terms of gradually developed suspense motifs the suspense-building techniques depend largely on the focalizer. The episodes in which the focalizer is Danny are far more reflective, including large parts of interior monologue, intertextual fragments and analepses. Suspense is built over the child's feelings of insecurity and fear as well as his defenselessness. The episodes involving Jack and Hallorann as focalizers are not so meditative, the action is quicker-paced and suspense is generally built by incorporating a lot of details in the narration. These details are not descriptions that completely pause it (as is the case with the description of the door of 217 in Chapter 19) but they manage to slow it down to a considerable degree and thus postpone the outcome and create suspense. The alternation of one suspense motif with another can be observed and this maintains the tension throughout the whole book.

The second type of suspenseful episodes has been defined as climactic suspense episodes. They are generally characterized by their brevity and fatality. These episodes are placed close to the end of the book and their resolution is significant for the macro-questions and the overall finale of the work. In *The Shining*, by and large, these are the episodes in which Jack, possessed by the Overlook ghosts, attacks his wife Wendy and chases his family, his final meeting with Danny and the escape of Wendy, Danny and Hallorann before the hotel explodes.

The overall impression is that the climactic suspense episodes are more dynamic, they develop more quickly than the gradually developed suspense motifs as the lines of the plot come together towards the end of the novel. They are less reflective and more intense with action. The basic technique for creating suspense is the filmic cross-cutting (parallel editing). Thus Chapter 55 presents now the chase of father and son, now the scene of Wendy and Dick. The most extensively employed frequency mode is the scene with occasional slow-downs. There are hardly any anachronies or long reflective passages representing memories and thoughts. The action is dense and unfolds quickly. Despite the fact that some of the climactic suspense episodes span over more than one chapter they take considerably shorter discourse time than the gradually developed suspense motifs. The chapters that deal with them appear either in succession or within the distance of one chapter, which makes their resolution quicker. However, despite their brevity suspense is no less intense in them as they present a direct risk to the life of the protagonists and foreshadow the denouement of the whole story. Another typical

feature is that micro-questions rapidly change and as soon as suspense is resolved in a particular situation, it is quickly revived by another one.

The third type of suspenseful situations identified in *The Shining* operates on a smaller scale to maintain the tension and they have been called mini episodes of suspense. These episodes are sporadically scattered throughout the narrative and although they are not developed extensively in the course of many chapters, they have their significance for the nature of the book. Their basic function is to keep the reader on the alert and feed the expectation for horror. Some examples of such episodes are provided in: Chapter 8 (suspense is provoked by the uncertainty whether the Torrances' car will manage to climb the mountain), Chapter 12 (when Danny gets a scary vision in the Presidential Suite), Chapter 16 (when Danny locks himself in the bathroom and then is bitten by the wasps which were supposed to be killed) Chapter 33 (around Jack's dilemma whether to fix the snowmobile or break it), Chapter 36 (the elevator's party game), Chapter 41 (when Danny meets the Dogman and is scared by him), and Chapter 56 (when the hotel tries to trick Hallorann on their way out).

Tension also revolves around the episodes when Tony, Danny's imaginary friend, appears and gives Danny scary visions as warnings, and even in the dreams of the protagonists, but as the reader is aware that these are not real, their function is a little bit different. Although Danny's visions are pretty scary, we know that Tony is there to guard him and we do not feel intense fear for the protagonist. These episodes, together with the dreams, are more or less prophetic. Usually the function of dreams, especially in Gothic literature, is to foreshadow the future and thus move the plot forward. They maintain suspense on another level – by suggesting the idea that something awful is going to happen and they also signal the psychological instability and vulnerability of the characters. All the characters have their dreams that somehow reflect their past and present nightmares and dreams, especially bad dreams, occur when the psyche is bothered. Thus they are important to suspense.

It can be summarized that the suspense analysis of *The Shining* revealed three basic patterns of ordering the episodes to develop suspenseful motifs in the overall structure of the book – *gradually developed suspense motifs* (in the course of several chapters which are scattered among other chapters that deal with different situations); *climactic suspense*

*episodes* (within only one or two consecutive or close chapters, observable primarily close to the denouement of the story and the end of the book); and *mini episodes of suspense* (short situations providing suspense in chapters with different focus).

The *gradually developed motifs* take the longest discourse time. They are frequently characterized by the reappearance of the same motif in different situations. For example, the hedge animals against Jack, the hedge animals against Danny and the hedge animals against Hallorann. In the case of Hallorann's journey, there is alternation of different vehicles and suspense is repeatedly provoked with each one of them (the car, the plane, the Buik, the snow mobile). Although the attacks of the evil forces increase in severity towards the last phases of development of the motif one cannot claim that suspense is higher towards the final stage of development of the motif. This is partly because suspense does not depend on the outcome and partly because in the initial phases the reader hasn't been acquainted with the threat yet, which suggests fear of the unknown and thus great suspense. The chapters follow different narratological strategies depending on the focalizer. The suspenseful chapters in which the focalizer is Danny use the widest range of devices including different kinds of analepses, mirror stories, intertextual references, unusual punctuation, and inner monologue. One can identify the erotetic type of narration, as the motifs are first introduced as elements or situations that one can expect to develop further.

The *climactic suspense episodes*, on the other hand, are shorter in terms of discourse time but not less intense in terms of action. They appear towards the end of the novel and pave the way to its denouement. They frequently employ a type of narration that is analogous to the parallel editing in cinema - following simultaneously two different situations in alternation. The episodes are most frequently narrated in scene mode or slow-downs. They are less reflective and more dynamic in terms of action. As every little detail of the scene is included, the actual outcome again is somehow retarded, although there are no significant deviations from the primary narrative. The prevailing singulative frequency of such episodes signals the quick pace of the action. The quick alternation of one micro-question with another eventually leads to the macro-questions.

The primary function of the *mini episodes of suspense* is to maintain the emotion throughout the text. Suspense in such episodes is quickly resolved.

What has been said above leads us to the overall conclusion that suspense in Stephen King's *The Shining* is constantly in operation on several levels as the identified three different patterns of suspense-building cooperate and work together. Episodes of gradually developed suspense motifs are scattered among the chapters and thus one motif intertwines with another. When they are resolved with the approaching end of the book, they are replaced by climactic suspense episodes that lead to the end. The entire narrative is populated with sporadically scattered mini episodes of suspense that have no direct relation to the more elaborate patterns but they sustain suspense throughout the book by inducing tension and relief experience on a smaller scale. Sometimes the emotion of suspense operates together with the emotion of horror but they are not in direct relation.

Generally, in terms of order, the narration of the suspenseful episodes can be defined as primarily linear and analeptical. In terms of duration the most frequently employed modes are scene, pause, slow-down (slowed-down scene). In terms of frequency – narration is primarily singulative, less frequently – iterative, rarely repeating.

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