

Spaces in *Shutter Island* and *The Shining*

A Dissertation Submitted to the University of Hyderabad in Partial Fulfilment
of the Requirements for the Award of

MASTER OF PHILOSOPHY

IN

ENGLISH

BY

Biba C Babu

20HEHL01



**DEPARTMENT OF ENGLISH
SCHOOL OF HUMANITIES
UNIVERSITY OF HYDERABAD**

HYDERABAD – 500046

TELANGANA (INDIA)

December 2022



DECLARATION

DEPARTMENT OF ENGLISH UNIVERSITY OF HYDERABAD

I hereby declare that the research embodied in the present dissertation entitled, '**Spaces in *Shutter Island* and *The Shining*.**' is carried out under the supervision of **Prof. Pramod K Nayar**, Department of English, School of Humanities, University of Hyderabad, Hyderabad, for the award of Master of Philosophy, is an original work of mine and to the best of my knowledge no part of this dissertation has been submitted for the award of any research degree or diploma at any university. I also declare that this is a bonafide research work which is free from plagiarism. I hereby agree that my dissertation can be deposited in Shodhganga/INFLIBNET.

A report on plagiarism statistics from the Librarian, University of Hyderabad, is enclosed.

Biba C Babu

Reg. No. 20HEHL01

Place: Hyderabad

Date:



CERTIFICATE

This is to certify that the dissertation entitled '**Spaces in *Shutter Island* and *The Shining***', submitted by Biba C Babu bearing registration number 20HEHL01 in partial fulfilment of the requirements for the award of Master of Philosophy degree in the School of Humanities, Department of English, is a bona fide work carried out by her under my supervision and guidance.

This thesis is free from plagiarism and has not been submitted previously in part or in full to this or any other university or institution for the award of any degree or diploma.

Parts of this dissertation have been:

A. Presented in the following conferences:

1. "The Malayarayan Discourse in Narration: An Analysis of the Myths and Beliefs of the Malayarayan Community through Narayan's *Kocharethi*" in the Three-day International Virtual Conference on Cultural studies organized by Cape Comorin Trust, India, in collaboration with Andhra Loyola Institute of Engineering and Technology, Andhra Pradesh, India, White Memorial College of Arts and Science for Women, Kerala, Lavender Library club, India on 17-19 December 2020.

Further, the student has passed the following courses towards the fulfilment of the coursework requirement for M. Phil:

Course Code	Name	Credits	Pass/Fail
1. EN701	Critical Approaches	4.00	PASS
2. EN702	Research Methods in English	2.00	PASS
3. EN735	Theories of Space, Place and Mobilities	4.00	PASS
4. EN756	Research and Publication Ethics	4.00	PASS

Prof. Pramod K. Nayar

Research Supervisor

Prof. D. Murali Manohar

Head of Department

Prof. V. Krishna

Dean

School of Humanities

Dedicated to the Loving Memory of my Ammamma

Acknowledgement

Gratitude is a word too short to express what I feel right now. The trials and tribulations I went through to see this day make it even more necessary to acknowledge everyone who had been there with me on this journey.

I began work on this project only in February 2022 when I was assigned to a new Supervisor, Professor Pramod K Nayar, after my previous supervisor resigned from the University services. The success of research takes a humongous level of support, and here my work wouldn't have seen the light without the meticulous guidance of my supervisor Professor Pramod K Nayar, from the department of English at the University of Hyderabad. I take this moment to express my gratitude to him for all his encouragement throughout this research journey and for always pointing out my mistakes and letting me learn from the same. His concerns were constant, and I find myself lucky for his supervision. Professor Anna Kurian, my RAC member, was there during difficult times. I also take this opportunity to thank Dr Saradindu Bhattacharya for his valuable suggestions and remarks on my research work. I would like to convey my thanks to the faculties in the English department for their insightful comments throughout the course of my research.

It is important to recognize the desk staff and other non-teaching staff in my department, who were always happy to assist me.

My work has been actively influenced by the PhD scholars in my department. I would want to take this opportunity to thank Sourav for his remarks. Thank you so much, Dr Meenakshi Sreehari and Athul.V. Nair, for revising and proofreading my dissertation.

This effort eventually took a toll on me at various points. My university colleagues and friends were always there to support me with my emotional and professional needs. I felt a lot more at ease just being around them.

Thank you Gopika, Shahla, Parvathy.M.U, Jiji, Parvathy Venu, Nusarath, Amala, Chaithanya, Kichu, Snigdha, Sonu, Arun, Vinod, Sreenish for their support and care.

To Sreekala, Lenin and Vishnu, without whose unwavering love and support, this would not have been possible.

Thank you Anju. S. Anand, Athul Devan, Shanoob and Nafas for their emotional support.

This recognition wouldn't be complete without acknowledging my family, who have been my pillar throughout- My dotting sister Paru, my Appa, and my Amma. They supported me and encouraged me as I pushed myself to complete this research. I will never forget the kindness, compassion, and respect they showered on me.

Last but not least, I remember my Ammaamma, who is no longer with us, for the unconditional love and warmth she showered on me.

Biba C Babu

Contents

1. Introduction	1
2. Chapter 1- (i) Mapping the Physical Space	14
(ii) Making Sense of Place	24
3. Chapter 2- Place and Memory	35
4. Conclusion	54
5. Works Cited	62

Introduction

This is a study of the role of space and its production of memory in two contemporary American novels: Dennis Lehane's *Shutter Island* (2003) and Stephen King's *The Shining* (1977). In both these novels, the authors have explored space in depth and represented the protagonists as spatial beings. In my study, I will analyse these novels from a spatial perspective to show that human beings are ultimately shaped by the spaces around them.

In this introduction, I first offer a review of my primary texts, *Shutter Island* and *The Shining* by Dennis Lehane and Stephen King, respectively. I then move on to the methodology and literature review. Finally, I offer a brief overview of the chapter organization.

I examine the relevance of space and examine how space acts as a determining factor in bringing forth the character's memories in the texts. People tend to attach values and meanings to the space around them. They focus on the colours, sounds, and smells, along with symbols and objects, identifying a place to position them. They develop a sense of belonging based on these attached meanings. Hence, the place-attachment is a significant factor in any narrative. I examine how the physical spaces enable a person to make sense of a place. Along with this, I also focus on the relation between places and memories, to understand how places act as focal points for evoking memories in a person.

Literature Review

A. Primary Texts

The story of Dennis Lehane's *Shutter Island* revolves around a mental institution on an isolated island. In order to undertake an investigation at the Ashecliffe hospital, U.S.

Marshall Teddy Daniels embarks an official journey with his companion. The hospital is renowned for rehabilitating the deviants who are deemed perilous to the society. The events in the novel take place over four days. Teddy is a war veteran who fought in the Second World War. He was assigned to probe into the disappearance of Rachel Solando, an inmate at Ashecliffe. In reality, Teddy is a patient in Ashecliffe whose real name is Andrew. Teddy is Andrew's alternate persona that he adopted to escape from his trauma and guilt. The story is a journey through Teddy's fantasy. Teddy, a war veteran, is traumatised by his experiences in Dachau post the war, and he turns to alcohol for solace. Staying away from his family most of the time, he failed in his duties as a husband and father. His wife, Dolores, showed symptoms of mental illness, which Andrew ignored for convenience. Dolores drowned their three children in the lake behind the house, and this made Andrew lose his mind, resulting in him shooting his wife. These events brought him to Ashecliffe, and he became one of the most dangerous patients, ending up in Ward C.

On reaching the island, the plot unravels through the fantastic narration of Teddy. Dr. Cawley decides to give Andrew a chance to realise the truth by providing an opportunity to enact his imaginative story in which the entire officials play a role. Teddy's encounter with Dr. Cawley poses a mysterious and secretive tone. Apart from handling Rachel's case, he also aims to unravel the illegal treatment measures like lobotomy, which he believes the hospital carries out secretly. He is also searching for Andrew Laeddis, whom he believes is responsible for the fire in their apartment that killed his wife. While investigating Rachel's disappearance, Teddy finds the hospital dangerous. He discovers clues that lead to another, which he believes were left behind by Rachel. Teddy explores the space around him, which brings back the memories of past trauma, and it starts haunting him more intensely than ever. He starts seeing Dolores more often, and the memories of war weigh on his mind.

The space in which the story is set, that which Andrew experiences, influences his thoughts and memories. The physical spaces- institution and island- evoke his memories of the past with sensory perceptions. Andrew, thus, creates a spatial identity with these memories. This spatial identity defines his existence in the world he built. He is the one who is in control of the memories, and he denies others any access to his thoughts.

Jack Torrence in Stephen King's *The Shining* is a victim of the space around him. Jack takes up the job of a winter caretaker in the Overlook hotel, which he considers an opportunity to reconnect with his family. He was an alcoholic with a volatile temper, which caused problems in his life. Because of his temper, Jack lost his job, after attacking a student. These also create hostility in his family and strain his marriage as he accidentally breaks his son's arm. As his last resort to save his broken family and his failing literary career, he takes up a job in the hotel up in the mountain, situated away from the city. Staying in a space devoid of social interaction, Jack becomes a victim of 'cabin fever,' eventually losing his mind. This space that he occupies starts to bring in memories. The memories begin to affect his cognitive ability, making him see and hear things. He eventually fails to remain who he was and becomes submissive to the supernatural elements of the hotel, which turn him into a threat to the others in the family. Jack becomes dangerous, trying to inflict harm upon his family- he tries to kill his wife and son.

Danny, Jack's five-year-old son, has his share of trauma like his father. At a young age, he has to witness his parents' failing marriage and his father's terrors. He then seeks an escape from all this by creating an imaginary friend named Tony. Tony shows him happy things and keeps him away from evil thoughts. But once they reach the hotel, Tony starts showing him horrifying images, making Danny more scared. Danny, like his father, can easily break, so the hotel's evil forces feed on them. They both become targets of the past

atrocities of the former inhabitants. In the end, Jack forgets his duties as a caretaker, leaving the pressure of the old boiler high, which explodes and destroys the hotel.

The novel tries to bring forth the adaptive problems of people. It also analyses the problems of survival amidst the hostile forces of nature. The supernatural agents appearing in the story are a mixture of the moral forces from the past and the present. The evils of the past overshadow the present and lead people to destructive rage. These psychological changes can be seen as an outcome of the isolation that they had to feel in the hotel. The hotel which was supposed to be populated is now depopulated and that brings in fear and anxiety to the people inhabiting there. This dissertation attempts to analyse this novel by emphasising on the space and the subsequent isolation and its impact on the people occupying that space.

The rationale for the choice of the novels *Shutter Island* and *The Shining* is as follows. Both have an isolated setting and the characters thrive in the space without much social interaction. They are cut off from the outside world and experience a loss of mobility. A human being, in order to survive, has to have freedom of movement. The protagonists in the texts are also victims of extreme trauma and deal with enormous guilt.

Humans are spatial beings who develop an identity with reference to the space they occupy. We make sense of a place not just because of its physical properties but also with the inherent qualities embedded in them, such as the sensory elements. Humans recollect the past experiences in relation to the space surrounding them.

B. Secondary Texts and Criticism

The paper “Schizophrenia on the Main Character of the Shutter Island Film Based on Sigmund Freud’s Psychoanalysis Theory” by Gofur studies the personality problem of the main character of the film adaptation of the novel *Shutter Island*. The protagonist faces

regression to the primary narcissism and uses his mental illness, schizophrenia, as a defence mechanism. Because of the past trauma, he exhibits the symptoms of delusion and hallucination. The paper also studies the clinical features of schizophrenia and associates it with the main character, Andrew. With reference to the observed features shown by patients, the author points out that Andrew's schizophrenia occurs in three stages- regression, delusions and hallucinations, and schizophrenia.

The paper "Edward Daniels Delusion in the Martin Scorsese's Movie *Shutter Island*" by Muh Fauzi Razak aims in bringing forth the different types of delusional disorder and the treatments used to cure the characters in the movie. The author lists out the major types of delusional disorders- grandiose type, jealous type, persecutory type and somatic type. The major treatment measures adopted to cure are described as individual therapy, and anti-psychotic drugs.

Along with a description of the movie *Shutter Island*, Suzanne Cataldi Laba describes the concept of trust and truth reflected in the story. The spectators share the fantasy world with the protagonist and are given access to his thought and memories. This paper connects the elements of trust at two levels- an interpersonal and an institutional level. This study focuses on 'cinematic spectatorship' where the spectators experience and share the same as the characters on screen.

Steven Bruhm associates gothic with male homosexuality. The paranoid protagonist allows the ghosts of the hotel to enter his mind. According to the writer, King's novel is a documentation of the anxiety that springs from the forced male proximity. This anxiety is reflected in the novel which causes the psychic dissolution and eventual collapse of Jack's personality. This paper also views Danny's mind as a silent corridor witnessing the horrors inflicted by his father.

Mathias Clasen analyses the central conflict in the novel as that which is rooted in human nature. The novel deals with the problem of adaptation in a new environment and tries to understand the motifs evolved from this.

Methodology

The methodology of this study primarily focuses on close textual analysis. The primary texts are scrutinized to examine the role of space in evoking memories in a person. This study draws largely from the theories of Henri Lefebvre, Michel Foucault, Yi-Fu Tuan, for the analysis of the primary texts. In order to understand the significance of space in a narrative, an analysis is done on the architecture and spatial formation in the primary texts. With the use of spatial theories, the texts are analysed to understand how people make sense of a place through the sensory perceptions and images. A thematic analysis is conducted to observe isolation and its subsequent effect upon the characters. A focus on the mental health of the traumatized protagonists of the select texts enables the researcher to understand the risks and impacts of past unpleasant experiences in the present- how the recollection of such memories shapes the behavioural pattern of the characters. The analysis is done to analyse the spatialising moments in the texts.

Understanding space helps shape a perspective on the thematic scheme of a literary work. A space can be described, in simple terms, as a vacuum, present everywhere which can be occupied. It can be a geographical location or physical or mental space. A space could be “measured, divided, quantified, bought and sold, and can be controlled by a particular individual” (Tally 18). Human beings live in these spaces and it is in these spaces that human activities are defined. Such spatial representations can be found in every piece of literature. Drawing from the influence of the spaces they occupy each person acquires their characteristic behavioural pattern. The spatial practices shape their identity.

Until the 19th century the focus was mainly on time rather than space, and the theorists almost ignored the existence of space. It was the mathematicians who first focused on space, defining various kinds of space related to the field of mathematics: “they invented spaces- an infinity, so to speak, of spaces: non-Euclidean spaces, curved spaces, x-dimensional spaces (even spaces with an infinity of dimensions), spaces of configuration, abstract spaces, spaces defined by deformation or transformation, by a topology, and so on” (Lefebvre 2). After the Second World War, especially with the postmodern concept of the spatial turn, space was recognised in critical theory.

The shift to the focus on space occurred towards the end of 1960s with Hugo Dyserink’s concept of ‘imagology’, which paid attention to the question of space. This concept held a Eurocentric grip where they used the dichotomy of ‘one’ and the ‘other’. The ‘one’, that is, the West constructs images to define the ‘other’, which is considered unknown and thus dangerous. Hence, they defined them by exhibiting control or dominating them. This Eurocentric grip was get ridden by the works of Daniel- Henri Pageaux and Jean- Marc Moura.

The space can be organised in various ways such as social, political, economic, and so on. This spatial organization helps the readers to have a better understanding and recognition of the space they occupy or the one they talk about.

The spatial idea into the philosophical discipline came mainly through the Cartesian principle of *cogito, ergo sum* (I think, therefore I am) where he argued that there is a spatial extension for all bodies around us, and our notion of space is an extension of the bodies. It is drawn from this idea that “there is no empty space because it is full of bodies” (Tally 27). Theories of Euclidean space also talk about how “space cannot be separated from the bodies in space” (Tally 27). In this sense, a space can either be 'plenum', that is full of matter or 'vacuum', that is completely empty. (Tally 27-28)

In recent scholarship, the conceptualization of space is slowly gaining momentum as there are studies on the various spatial organisations. There are mapping of spaces in the literature that describes the spaces available exclusively in the same literary work, a space with its own dimensional and functional roles only in that particular work. Barbara Piatti focuses on the spatial entities in literary texts and classifies the geography of literature into five categories: setting, projected space, zone of action, marker, and routes. The setting is an important feature in every literary piece, as it is the location where the action takes place, where the characters are present and interact. On the other hand, the characters will be absent in a projected zone, but these places are what they dream of, the place they remember or long for. The zone of action is the place put together by a scholar by combining several settings or projected space. A marker is a location that is only mentioned and that has no significant role in the story or for the character. The role of these markers is to indicate the geographical horizon of the fictional space in the literary work. The route is through which the characters move and it connects the various settings or projected space in the work. (Qtd. in Tally 179)

The study draws its fundamental idea from Henri Lefebvre's *The Production of Space*. For any space, one can apply three levels of analyses: the actual space, that is the physical space, discursive or the representation of space, and the lived space which is formed through human experiences. He emphasises the lived experiences of people who are in close association with it. For him, the space is a social space only with lived experiences. His spatial triads are significant in analysing the novels. The three spatial triads are the spatial practice, representations of space, and representational spaces. The spatial practice refers to perceived space which constitutes mundane routine. Representations of spaces are the conceived spaces which are "the space of scientists, planners, urbanists, technocratic subdividers and social engineers" (Lefebvre 38). Representational spaces are the lived spaces through its associated images and symbols, and hence the space of inhabitants and users.

These representational spaces are the everyday space that is produced by people inhabiting it. In the novels, the spaces the characters occupy are perceived as representational spaces. His concept of perceived, conceived and lived space paved ground for later theoreticians like Soja and Foucault. Lefebvre's perceived space is the common-sense perception of the everyday social life which is blended with action and outlook. The conceived is the professional space of cartographers, urban planners or property speculators. The lived space is kept alive by arts and literature where human beings capable of imagination dwell. His key idea is that human beings while producing social relations, also produce social space along with it. Each body occupies space and in fact it itself is space. For Lefebvre, space is not a thing or a container, but a product and a means of production.

Foucauldian notion of heterotopia is another development in spatial studies. He represents a world within worlds, that is, he describes spaces that contain different layers of meaning. These spaces are the physical representation of an approximated utopia. Spaces like prisons can act as spaces that contain undesirable bodies in them which make a utopian space possible. These spaces mirror themselves but are distinguishable from the outside world. Foucault tries to describe the institutional spaces, isolated and concentrated. According to him, all cultures produce heterotopias and their functions change over time. The heterotopias arrange multiple spaces and times.

The study on spatiality by Robert T. Tally has influenced various disciplines. Tally argues that literature acts as a means of mapping, which provides the readers with a space-fictional or imaginary and with a detailed description of place takes the readers to an alternate world, helping them to understand the world in which they live. Even the stories function as a map with the detailing of the places the characters come across. Hence, he argues that there is no need of an actual map in geocriticism.

Space provides an ‘involuntary memory,’ a recollection of the past evoked with the everyday encounters. This concept of involuntary memory is analysed in the second chapter of this dissertation. The characters with their everyday encounters- with space and people- recollects their past and with the help of which they re-shape their identity. This identity which is built in relation to the space is significant in understanding their thoughts and memories in return.

With all these arguments it is evident that there occurred a gradual shift of focus from time to space. This changed the outlook of people towards the meaning-making process in life. People make sense of events in accordance with the space around them. With the advent of technology, the barriers upon space have collapsed, providing people with an understanding of space and hence, enhancing the significance of space in daily life. With or without their knowledge, people’s characters are shaped by the space they occupy.

In *Space and Place: Humanistic Perspective*, Yi-Fu Tuan discusses the spatial feelings and ideas experienced by people. He defines experience as “the totality of means by which we come to know the world: we know the world through sensation (feeling), perception, and conception” (Tuan 388). Space reflects the moods and intentions of people and the space in the two primary texts is also associated with and influences the people living in them. Both the protagonists, Teddy and Jack, become the focal point of the space they occupy and the rest of the events revolve around them. The writers attribute certain personality traits and spirit to these spaces, hence, transforming these spaces into meaningful places. The way each person perceives a particular space is not the same. It varies from person to person and so people possess different mental maps based on their experiences.

On his attempt to differentiate between space and place, he examines how people experience and conceptualise space, how they develop attachments to their homes,

communities, and countries, and how their perceptions of time influence these emotions. Space for him is a vacuum that exists in every place and it is not related to events or memories. It can be described as nothing but a location which is devoid of social connections. On the contrary, a place has an identity established through various elements in them and that which has a value of its own. Unlike space, it is more than a location or setting but one created through human experiences. He says that while we are attached to one and yearn for the other, place is security and space is freedom.

Non-Places: Introduction to an Anthropology of Super Modernity by Marc Augé is a pathbreaking work which brings the concept of non-place to the forefront. According to him, a non-place is somewhere with no concern on identity. He defines “super modernity” as the “overabundance of events, spatial overabundance, the individualization of references” (Augé 40). As opposed to anthropological place where people exert identity, non-places are transitory spaces which are meant to be passing by and where people remain anonymous. Examples of such non-places include shopping malls, airports, hotel rooms, etc. This concept of non-place helps to understand the significance of such places in the novels in influencing the characters. When the characters occupy a non-place, they slowly start to exert a spatial identity, which blurs the line between places and non-places.

David Punter in his *Literature of Terror* explains the features of gothic fiction. Gothic represents the repressed fear and it deals with repeated motifs. In a gothic setting, the characters have to confront the suppressed fear and anxiety which offers the readers a sense of horror. The setting in such fiction is the key element that offers the fear and horror. This unnatural setting feeds on the weak and controls their minds. In the novels being analysed here, the gothic plays an important role in evoking anxiety and fear in the minds of both the protagonists. The extreme isolation along with the overwhelming weather and the gloomy ambience makes them lose control of their minds and brings forth the underlying dangerous

attitude. The gothic to which they are exposed poses a threat to the people around them. The characters in both the novels deal with lack of freedom and privacy. Because of extreme weather, their mobility is also curtailed. On analysing the elements of the gothic, the above said situation can put a person in uncertainty and can drive them crazy. These situations can freeze the moment in their heads, put them in conflict with the space and themselves.

The Collective Memory Reader describes different kinds of memories- individual memory, cultural memory, and historical memory. The focus on memory became crucial with the emergence of ‘memory boom’ of the late 1970s. Focusing on the collective past, this book is a detailed study of collective memory. The identity of a group is manifested through shared trauma and oppression. Hence, memory has social dimensions. Every human being possesses an individual level of memory which emerges from their own experiences, with their own perceptions. The collective memory, on the other hand, is shared by a group of people inhabiting a particular space. These people share common experience and share the same kind of memory. Hence, collective memories are constructed at a social level with shared values of the group. With historical memory a past event is evoked in the minds of the people, not necessarily something they would have experienced. These memories can emerge from any historical point or from any historically relevant space. Memories, the recollection of the past, are significant in the lives of people because memories give meaning to the present. People are governed by these three forms of memories, with which people exerts an identity of their own.

Chapter Plan

In the first chapter, I study the physical spaces and settings in the two novels. In the second section, I will further extend the description of relevant physical spaces to understand

how people make sense of a place. This will mainly consist of the sensory elements of colour, smell, taste, sound and touch.

In the second chapter, I examine the relationship between a place and memories in the novels. This chapter focuses on how the memories are evoked by the space that a person occupies. This section will further dwell on the distinct memory types, mainly the individual, collective, and historical. These memories will be analysed to understand the role of space with which the characters process them.

Chapter 1

Mapping Physical Spaces

(i)

For a better understanding of space, Lefebvre developed the idea of spatial triads in *The Production of Space*, where he proposes the ideas of “spatial practice,” “representations of space,” and “representational space.” The novels also depict such spatial triads. The “spatial practice”, according to Lefebvre, is one “which embraces production and reproduction, and the particular locations and spatial sets characteristic of each social formation. Spatial practice ensures continuity and some degree of cohesion.” It is spatial practice that controls the spaces in a society. These ‘perceived spaces’ lie within the daily routine and differentiates space. (Lefebvre 33)

Physical spaces are significant aspects of people’s daily life. In the case of a literary text, physical spaces form an important part in the framework of the geographical schema. These physical spaces can be either natural or artificial. Both these subsequently contribute to the development of the plot and character.

In *The Shining* and *Shutter Island*, physical spaces are important because they influence the characters. Both Teddy and Jack, along with other characters, experience the available physical spaces, which in turn affect their mental space and result in shaping their behaviour and response. The physical spaces in these novels develop a physical relationship with their characters. They also produce a spatial identity based on the physical connection that grows in the spaces they occupy, the hotel and the mental institute, respectively. The buildings act as shells that keep the characters closed from the outside world. In the novels, the characters find no way to move away as their mobility has been curtailed because of several factors such as the weather and the people around them. This limited locale where they are forced to live, creates a spatial experience in them that is not entirely pleasant. For

example, in *Shutter Island*, the hurricane limits his mobility and he feels as if he is trapped in the island. It is difficult for him to even explore the whole island because of the terrible weather. And this harsh weather cuts off the island from the mainland, hence Teddy finds it impossible to leave the place. In *The Shining*, Jack and family had to live in the hotel during the winter and they “would be cut off from the outside world for five to six months” (King 8). They will be subjected to solitude, which “can be damaging in itself” (King 9). And this resultant pattern of their self is scary and inflicts horror upon others. In *The Shining*, the narrator describes ‘cabin fever’ which is caused when people are subjected to extreme isolation;

. . . it is a slang term for the claustrophobic reaction that can occur when people are shut in together over long periods of time. The feeling of claustrophobia is manifested as dislike for the people you happen to be shut in with. In extreme cases it can result in hallucinations and violence- murders have been committed over such minor things as a burnt meal or an argument about whose turn it is to do the dishes. (King 9)

Jack surrenders himself to this cabin fever, where he tries to inflict horror upon his family by trying to kill them and eventually, he burns the entire hotel. In *Shutter Island*, Teddy, shutting himself from the external reality, hides in a guilt-free persona where he has violent outbursts at times. He has an inclination for violence. Despite experiencing frequent bouts of aggression, he exhibits no remorse.

The physical spaces in the novels have the ability to inflict horror upon the people living in them with their gothic character and appearance. Even though gothic as a literary theme that emerged in the late 18th Century, the traces can still be found in most American fiction. The repressed fear in humans can be represented and reflected through gothic tropes and motifs, which offers horror not only to the characters in the novels but also to the readers. The Gothic is perceived as barbaric, archaic, and crude (Punter 8). The setting is considered a

key feature of gothic literature. “Gothic has always had to do with disruptions of scale and perspective” (Punter 50). In the novels, the characters once exposed to the otherwise gothic architectural setting experience this disruption. Their perspectives are shattered to form a new one, a result of the place they are exposed to. This setting inflicts horror and fear by creating a mood of its own, a gloomy and a scary mood; “terror evoked cathartic emotions and facilitated the expulsion of the object of fear” (Botting 7-8). The gothic settings are “usually isolated landscapes or highly-secured prisons, secret passages or corridors, old castles or ghostly houses, and graveyards” (Punter 32). This gothic architecture, brings the past into the present, threatening the future, to the people inside them; “architecture signalled the spatial and temporal separation of the past and its values from those of the present” (Botting 3). In the novels, characters imbibe gothic horror and surrender themselves to it as they find a ground to exist in the space. Both Teddy and Jack, experiencing isolation, reach a point where they couldn’t distinguish between the nightmares and reality.

Shutter Island is set in a mental asylum located in a solitary island, whereas *The Shining* is set in an isolated hotel. Both these settings are located far from the gaze of people and where the characters face extreme isolation even from the self.

Architecture is an important element in gothic fiction (Punter 33). They are the rapidly growing artificial constructions that influence people, becoming an integral part of human life. In the novels too, architecture plays a significant role in the development of the story. Both the novels happen in and around a single institutional setting, and it has a significant contribution to the physical and mental experience of the characters. Thus, the buildings have a crucial role in a narration.

Representational spaces or spaces of representation are where people live, interact, and share experiences. It is a realm of ideas and imagination. The sense of representational space is evoked through day-to-day experiences. People inhabiting a space produce meaning

with their physical, emotional, and cultural relations. For the production of such social spaces, there is a need for lived experience. Both the novels use representational spaces to denote the depth in the psycho-social effect on the people experiencing the same space. Space is experiential and representational in *Shutter Island* and *The Shining*. The inmates of the hotel and the island experience the space in physical terms but this experience is mediated by their minds and memories.

Physical Spaces in *Shutter Island*

Teddy and his companion Chuck Aule, visits the Ashecliffe, an isolated mental asylum for the criminally insane, in 1954. The hospital is situated on an island, which is far away from the mainland. The island, a natural physical space, is thus the locale or the setting of the novel. The route Teddy moves along begins from the boat journey towards the Ashecliffe. The sea route is the only way in and out of the island, and the officials control it. No one can enter or leave the island without the officials' permission. Teddy and Chuck reach the shutter island dock, as they are being dispatched to this isolated island to investigate the disappearance of an inmate, Rachel Solando.

The sea, another natural space, act as a significant trope here- it is the space that divides the island from the mainland, an island deliberately kept away from the reach of people to maintain the sanity of the people in the mainland. The insane, whom they consider the ones causing an imbalance in society are banished to this island. Since childhood, Teddy had been scared of the sea, when he went out with his father on their boat, he could feel that it was nothing but water around him which triggered his insecurities and this fear remains throughout his life. He was, in this way, afraid of water since he was a boy. Ironically most of the disasters in his life are linked to water. It is in the lake that Dolores took the life of their kids, which made him to kill her out of anger and ends up in the mental asylum, failing to

accept the reality, adopts an alternate, imaginary world of his own where he creates the persona of Teddy Daniels, a US Marshall.

The buildings themselves were once forts and barracks during the Civil War. This highly secure prison, the cells, Rachel Solando's room, the staff quarters, Ward C, and the dormitory play a role in taking the story further. Architecture is important in the sense that it grows on people, either making them feel good, a feeling of belonging, or making them feel bad, a feeling of destruction. In the novel, the architecture is so significant as the characters do not have a life beyond the buildings. Lehane describes the buildings and the surroundings of the facility.

The building resembles the sentinels of the Victorian era. The wall around the facility was "ten feet tall and topped with a single strip of wire" (Lehane 43). Teddy feels pity for the people inside and thinks of how the people were being kept away from society and considers them outcasts who disrupted normal social life. These people are trapped on the island, and the length of the wall can be the desire of the people on the mainland who badly wants to keep these people out of sight.

There is a lawn inside the walls. The gate is a significant metaphor for how Teddy enters a new world. The gate enables the entry into a different, new but unknown world. Once they enter the gates are closed behind them and there is no going back. They are trapped inside the walls, and they can only go out when the gates are opened. The gates are controlled by an authority with power. The organisation of the garden, an artificial setting, is perceived from Teddy's point of view.

Teddy in describing the facility draws parallel to an imperial architecture with six stories in the shades of red, charcoal, yellow, and white. The magnificent building that stood against the backdrop symbolises power.

There is an old lighthouse that looked like a tower and it is now used as a sewage treatment facility. Teddy suspects that the illegal lobotomies are performed there as it is secured by a wired fence and guards with arms. Noyce told Teddy that the authority would take him into the same lighthouse to cut open his head, and Teddy believes that Laeddis is kept in the lighthouse when he couldn't find him in Ward C. When in the caves, Teddy meets a woman, who claims to be Rachel, and she describes the illegal brain surgery that takes place in the lighthouse. The mysterious lighthouse brings Teddy into two empty rooms where he couldn't find anything as he expected.

Teddy was eager to find some proof and searched every nook and corner. He enters a room only to find Dr. Cawley sitting behind a table, waiting for him. Teddy finds bedsheets, radio, documents, and his notebook in the room.

The lighthouse is an important setting in the novel. The entire story points to the lighthouse as a destination and a solution to the mystery. In this place, Teddy learns the actual truth about himself- that Teddy is actually, Laeddis whom he searches to take revenge for killing his wife. He comes to terms with being a patient in the hospital and then, failing to accept the reality, he adopts the personality of Teddy and an imaginary narrative of his own, a world of his creation.

According to Teddy's narrative, he came to the island to investigate the case of the missing Rachel Solando, an inmate in the asylum who mysteriously disappeared from the facility. She left her room, which was apparently under strict surveillance, without even her shoes. (It would be difficult for anyone to walk around the island on bare feet as the paths are filled with stones.) Teddy ponders over the circumstances in which one could escape from such a space of maximum security and surveillance. The author meticulously describes Rachel's tiny room to give the idea that there is no place to hide in the premise. The room gave Teddy an immediate sense of imprisonment in his spine.

Rachel's room is not just another cell because deep inside Teddy's mind, he has already experienced a similar space. Being a patient in the very institution, he also shared the room of the same feature, and the sense of imprisonment for him is inseparable from his true self. Be it Andrew or Teddy, irrespective of the personality he adopts, he is imprisoned in the past and the resultant guilt.

There is a mausoleum in the graveyard, where Teddy and Chuck took shelter during the heavy storm. They didn't find the presence of a body or coffin in the mausoleum. Teddy walks along the paths and reaches a cliff from where he can see the lighthouse. he climbs down the cliff and walks along the shore, when he notices a cave or, as he realises "at least a sizeable crevice" (Lehane 299). Teddy notices a light in one of the caves, and he climbs up to where he met Rachel.

The physical spaces in the novel are closely associated with the characters' experiences. Being a patient in the Ashecliffe, Teddy is familiar with the island and the hospital. For Andrew, even though he thinks he came to the island for the first time, the narrative is based solely on his unconscious. Teddy brings forth this memory in his narrative, forcing the reader to explore the hidden and mysterious spaces on the island like the cave, the cemetery, and the lighthouse. He creates a mental map of the island and the hospital. Hence, it can be said that he organises the space of the island in his mind, by merging his physical experience of the place with the ideas in his mind. Thus, physical spaces, spatial organization and the experience of space are the result of a convergence between the material space of the island and the nature of this space as imagined by Teddy.

Spatial Experience in *The Shining*

Jack Torrence, with his family, comes to the Overlook Hotel when he gets a job there as a winter caretaker. The Overlook had been standing on the Colorado rocks for a long-time.

The locale for the hotel is secluded, upon the hills, away from the crowd, and notable for its scenic beauty. But when the winter arrives, this space is separated from the entire neighbourhood and becomes unreachable for almost six months.

The building schema is described by Mr. Ullman, the manager of the Overlook:

The Overlook has one hundred and ten guest quarters, thirty of them, all suites, are here on the third floor. Ten in the west wing (including the presidential Suite), ten in the center, and ten more in the east wing. All of them command magnificent views...forty rooms, thirty doubles and ten singles. And on the first floor, twenty of each. Plus, three linen closets on each floor, and a storeroom which is at the extreme east end of the hotel on the second floor and the extreme west end on the first. (King 5)

In the “lobby level is the registration desk in the center, behind which are the offices. The lobby runs for eighty feet in either direction from the desk. Over here in the west wing are the Overlook Dining Room and the Colorado Lounge. The banquet and the ballroom facilities are in the east wing” (King 5). Being the winter caretaker, Jack has to maintain the boiler in the basement keep the building warm occasionally and undertake repairs of the parts damaged by the weather. The building, an artificial physical space is an important factor of human life, and this hotel provides ample opportunity for Jack and his family. Jack chooses this hotel to make amendments on his life, reconnect with his family and repair the damages he caused in it.

The mountains in which the hotel is situated are a natural physical setting, and impress everyone with their breath-taking beauty and peace. Danny too was impressed by the mountain which brought back memories of him in the mountains in Boulder where his father took him once.

The interior of the building is significant as the major part of the story happens inside this hotel building. The hotel stood magnificently on the far side of the porch along with a properly maintained lawn and swimming pool. Beyond the pool, there was a gravelled path that leads to the roque court and to the topiary which came alive with the shift in Jack's psyche. These hedge animals came to life when Jack was trimming them, He could feel them moving towards him. First the dogs and then the lion and buffalo.

In the course of the narrative, the basement literally gives Jack the entire history of the Overlook, in the form of old papers and a scrapbook. The scrapbook, being an inanimate object, absorbs his soul, and the history of the building inhabit him through the narrative. Jack spends hours understanding and analysing them and they become an inseparable part of him.

Another significant facility inside the hotel was room 217, which people believed had a ghost in it. The room was in the second floor and remained the same like other rooms. Danny hesitated to enter the room at first, but when he entered the room, everything changed, the balance shifted, and the supernatural elements in the hotel started taking over. When he entered the room, it was nothing but an empty room at first. Danny went inside the old-fashioned bathroom. He sees a dead woman in the bathtub, and she was dead for such a long time that she was bloated and purple. But her corpse moved toward him and tried to attack him. The hotel was starting to come alive, perhaps in Jack's hallucinations. The elevator moves on its own- Jack, Wendy and Danny can hear and see the supernatural presences. Their force made Jack attack his family and burn down the entire hotel, destroying himself. As this section has demonstrates, it is evident that human beings try to establish a connection with the space in which they dwell. It is also possible for human beings to have several different characteristic features depending on the changes in the space they occupy. Characters evolve and fledge in these spaces. Teddy shapes a narrative based on the island

space embedded in his unconscious. His imaginary story touches upon all the nuances of the island space. Jack also creates an unreal experience as he is affected by the space, he finds himself in.

In *Shutter Island*, there are individual and collective human experiences of the space of the island, such as the lighthouse used as a sewage treatment facility. This lighthouse acts as a symbol of revelation as it is where Teddy is exposed to reality. The tiny prison cells impose an immediate sense of confinement.

The island is also home to officials who share a common experience, looking after the inmates. They are differentiated from the inmates through their uniform. The doctors and officials of the facility played roles according to Teddy's fantastical narratives. The figments of his imagination were born on the island to experiment with his mind and treat his delusions.

In *The Shining*, the Overlook Hotel can be considered the representational space where the characters live and produce meaning. This hotel symbolises the changes happening in the family over time. It is a search for hope and correction. Earlier the family was a happy one where Jack, his wife, and Danny lived in harmony, but once Jack got into alcoholism, the dynamics of the family changed. Due to his violent behaviour, Jack and his wife were on the verge of a divorce. The Overlook Hotel, thus, came as a redemption where Jack hoped to repair the damage he caused to his family. At first, life in the hotel was filled with happiness and comfort. He could spend time with Danny and his wife. The Overlook symbolises broken time and relationships. The isolated hotel, accompanied by harsh weather, plays mind games and inflicts horror on their lives. It has happened before in the hotel, and it will happen again. The hotel has such a violent history. When subjected to a lack of mobility and social interaction, Delbert Grady, the previous caretaker of Overlook, killed his wife and two daughters. The past repeats itself as the space remains the same, like a cyclical formation.

Jack slowly surrenders himself to the supernatural forces present in the hotel and follows the same path as Grady. Danny's visions, in the words of Hallorann, "the shining," become frequent and terrifying with the changes in the hotel. His imaginary friend, Tony, shows him violent images, and he gets terrible nightmares.

The interior spaces in the hotel contribute to the changes happening in their lives, acting as symbols and images in the story. Such spaces where people live and spend time also influence and shape their behaviour. These spaces have a history of their own which affects the present situation. Jack gets hallucinations due to isolation, when he imagines drinking and talking to people. His lack of social interaction works on his mind, feeding on his past trauma.

The ballroom is the hotel that comes to life towards the end, where Jack surrenders to the ghostly presence there. The ghost of the woman in room 217 appears before them. The hotel comes alive at the end, and that experience inflicts fear and terror on the people living in the hotel- Jack, his wife, and his son Danny.

(ii)

Making sense of place

The physical spaces in the novels shape the perspective of the characters and hence, influence them to attribute meaning to the spaces they occupy. The sense of place emerges not only from the spatial experience but also because of sensory perceptions. The sensory elements help to develop an understanding or meaning of these places and attach feelings to the space. They establish relationships with the spaces through these elements, transforming them into meaningful places. These developed feelings in the people allow them to live in that closed environment.

Thus, the personal meanings of these places are closely connected with the physicality and the subsequent sensory experience of those localities. The place-making process is gradual, where the characters identify themselves with the locality and gradually develop a sense of belonging.

Eyes play a significant role in any narrative; the characters see the places around them, develop feelings and find a position for themselves. In every literary work, the sense of seeing foreshadows different sensory perspectives of colour, smell, touch and taste as it is the essential element that influences people. This sense of place differs from person to person as it is solely dependent on personal experiences. In the novel, each character develops different place-attachments; with respect to the thoughts, feelings, and memories evoked in them by the places they occupy.

In this section I explore how the physicality of the place generates specific meanings for the characters because of their 'sense' of the place.

In *Shutter Island*, Teddy, after reaching the island, identifies his position concerning the other inmates and develops a personal feeling with the entire island. He tries to survive in that space through the emotions he develops in relation to what he sees there.

The novel begins with an account of Dr Sheehan, who says that he hasn't been on the island for a long time now. An initial impression of the Ashecliffe hospital is given through Dr Sheehan's account. The hospital stood in the north-western side of the island. For him, the hospital resembled that of a boarding school. His account goes on to give a detailed description of the surrounding as well.

Teddy finds a different meaning, as he has an underlying connection with the hospital and the locality that is not evident to the readers in the beginning. The introduction of Teddy is as a US Marshall, who reaches the island to look into the case of a missing inmate. But through the course of the novel, it is revealed that he is indeed a patient there, who is

schizophrenic. For Teddy, his mind makes him believe in another persona, so his perspective of the island is different from that of an inmate. His impression of the island changes as he explores it, trying to unravel its secrets. And for this exploration, apart from seeing, Teddy imbibes the island through his other senses too. The sound of the sea is a significant motif in the novel as Teddy's memories are closely connected with water. Teddy's father used to take him in his boats, and the memories of his father came rushing into his mind when he was on the boat to the island. The smell of the sea always makes him sick, and in his journey to island, he could smell the sea. His memory of his wife Dolores, is also connected with colours and smells. He remembers the floral tie that she gifted on his birthday, and the way she kissed him. Even though Teddy appeared fine and normal on the outside, his mind was unstable with the memories and the trauma. This reflected on the waters too which appeared calm on the outside but disturbed inside. The very first meeting between Teddy and Chuck started with a story of a scar that Chuck had, which "he tapped with his index finger" remembering that it "wasn't from the war", but "was from playing war" (Lehane 29). Chuck's reference to the war is significant as it means a lot more to Teddy, for he himself was a war veteran. The traumatic experience during the war constantly haunts him. The images of piled up dead bodies' flash through his eyes, the cries of people resonate in his ears. It is the war that destroyed his family, the trauma of the war makes him an alcoholic, to escape the reality. He runs away from his family responsibilities, as a result of which his children get killed, he kills his wife and ends up in a high security mental hospital. The memories appear often when he experiences the place with his sensory perceptions. As they move closer to the island, they could see the vastness of the place. Once they reach the dock and start exploring the island, their impression changes. For Teddy, the island appears a large place with hidden secrets and he tries his best to cover the entirety of the island but it proves to be a futile attempt due to a storm. Teddy has a preconceived notion that

the hospital carries illegal medical practices on the island and believes that it is his duty to unravel them. The story moves forward with Teddy's investigation and his memories.

Teddy's memories are largely those of Dolores which are as if he is seeing her in person.

When Chuck asked of the girl, before answering that "she dies", he thinks of her, her memories, he pictures her look when he first met her. His memories were wavering in him like his unsettled mind. When he comes out of these thoughts, he already reached the dock.

His views on his personality were initially narrow much like his first impression of the island and its intensity increases over time when he finds new opportunities to identify himself as he explores the vastness of the island.

Teddy's view of a person is described in detail with the colours and physical presence. Most such encounters or the people passing by evoke memories of past, either of Dolores or of the war. Dolores is an integral part of Teddy, she lives in him and without her memories, Teddy could not find an existence of his own. He lives through her memories and his life is driven by the guilt of murdering her which he fails to accept. With each object he sees, he invokes in him one or another memory of Dolores. These involuntary thoughts are a way of him trying to stay the way he wants, escaping the reality.

Teddy tries to associate the island in relation to its smells and colours, identifying and distinguishing each place with such smell and colours that he registered in his memory.

Teddy focused on the smell and colours wherever he went on the island. Dr Cawley greeted Teddy with a firm handshake and this firm handshake reflects in Teddy's mind his views on the institution; he suspects the Dr Cawley carries on illegal activities on the island. Like the handshake Teddy is also strong-minded to reveal the secrets of the island. Teddy identifies the smells around him, and in relation to these perceives the space and the people around him. And with these kinds of smells, Teddy identifies almost all the people on the island.

The memories that evoke the moments with Dolores for Teddy are always associated with the sense of touch, he feels her touch on his body. And the sensory perception made Teddy remember his past and make sense of the place. The sound, for instance, brings back his memories of Dachau and the war he fought. Teddy was constantly stuck with the sounds around him, which eventually brings in him some past memories. The noise that had come over the radio was still audible to Teddy. Machine gun fire, cries, static, wailing, and more static are all heard after that.

The wind and the storm play a significant role, as these elements affect Teddy's psyche, which manifests as his inner self. When Teddy and Chuck go into the graveyard, the climate gets worse, and it, in turn, reflects in Teddy. As the wind gets stronger, floods Teddy with memories, he thinks of his father, how he felt when his father used to take him out in the boat.

In the institution, colour is significant, as, at the primary level, it was the colour of the uniform that separated the officials from the patients. The white colour, hence, becomes a symbol of power. When Teddy entered the room, he could identify the people in the room as doctors, from their dress. The colour also separates the inmates too, for the dangerous patients were kept in Ward C, which is referred to as "Blue Zone." They are surrounded by the ocean which is as unstable and unpredictable as the patients, so blue is a significant colour to separate those who are considered to inflict harm on others.

Teddy even identifies Rachel based on these sensory perceptions- remembering her skin colour. He associates her skin to the purest untouched sandstone. The sense of touch for Teddy always brings in memories of Dolores. When Rachel touched him and talked, he realized that it was exactly like Dolores. Teddy could never run away from his memories of Dolores. When Teddy reached the island, he was having severe headaches, partly because of the flooding of memories which he couldn't control anymore. The dreams started coming to

him even when he was awake. He doubted the pills that Dr Cawley gave him for his migraine and felt that he'd never taken them. Deeply immersed in the memory of his lovely Dolores, he takes in her essence. He remembers looking at her at three in the morning, basking in her beauty, and the sweetness of her Boston Island. He was deeply in love with her. A love that traverses the space and period.

The underlying feeling of guilt and trauma he had, made him block the reality and survive in a delusional world that he created to save himself. These underlying feelings make his condition worse, to a state where he could not sleep while being bombarded with these memories. He harked back to the moment when he first met her in a party at the Coconut Grove. The room screamed entertainment- the band, the smoke, and the dancing woman says it all. The memory beckons him. he vividly takes in her details- the silhouette against the orange light. She was watching him innately, when he walked towards her with a bouquet of flowers. The moment symbolized love. A love so deep that pondered on the feelings that it evoked. He still remembered how beautiful she looked in the violet dress. Even though there were many other beautiful dresses out there in the party, all he could see was that of Dolores. It was the same dress that became a symbol of terror at the end, at the time when he killed her.

In *The Shining*, Jack and his son Danny experience the place through of their sensory perceptions. They develop a 'place-attachment' with the hotel and its surroundings, a place for work for Jack. Jack wants to restructure himself from his anger and alcoholism and to reconnect with the family. The anger almost destroys his family when he acts on his anger and beats Danny. Jack got angry just by seeing Danny, who stood there with a grin. He breaks Danny's hand, and from there on, his family starts shattering. This job as the hotel's caretaker gives him another opportunity to repair the relationship with his family. And for that, he has no other option than to stay there for six months in the harsh winter. To survive in

such an isolated space, he is supposed to find a ‘place-attachment’ not to lose his mind.

Sensory perceptions play a significant role in identifying spaces with a person; Jack also tries to connect with the hotel surroundings using sensory elements. The family is welcomed happily, and they are indeed happy.

This initial impression of the hotel changes as time passes. Jack and his family reach the hotel on the last working day, when people are busy winding up their work and going back to their own lives. They reached there at the last working day and so it was so busy there. People were running around to check out the facility and the staffs were clearing out the hotel.

The entire hotel was filled with voices and sounds, which Wendy observed closely. On seeing the people talking and smiling, Wendy could even feel “a smile touch her own lips” (King 71). She was, in the beginning, trying to connect with the place happily. For her, the hotel is a place where she hopes to bring her family back to normal. But for Danny, the place haunts him more and more as the time moves forward. Danny’s replies are always in an “odd colorless little voice” (King 74). The overlapping of the senses shows an extremity of feelings of the person experiencing them. Here, Danny fears the place and at the same time wants his family to be happy. When people left the hotel, it hit Wendy with the harsh reality- with the overwhelming silence that covers the hotel as a whole. All that resonates in the premise is the sound of the wind blowing outside.

Danny associates with the place mainly through Tony’s voice. The voices started before reaching the hotel, resonating “redrum” in his head. He spends almost all of his time figuring out the meaning of this word that Tony has told him. Danny tries to find a place of comfort. Danny can see the events that could happen in the near future, and when his mind overflowed with thoughts, there is a glooming darkness. He carefully observed everything

around him, everything that deface the natural beauty. There were autumn leaves in the gutter and luminous figures looming around.

From one room to another, he saw more dreadful visions which started haunting him. Everything started haunting him. it was dark. The building was dilapidated. There was a broken window. The snow passed in through it, frosting everything around. The bits that formed the whole was disturbing, triggering him to the worst. The scarier the images are, the lesser he wants to go and he pleads to Tony to take him back. Danny could sense the smell, colors vividly and it haunted him more. He could feel him crouching in the corners, haunted by noises around him- the sound of mallet and vicious cry of someone.

Danny gets a glimpse of the hotel and the horrifying incidents that were supposed to happen during their stay. He gets connected to the place, but in a terrorising way, mainly through the smell and colour he experienced. Every time Danny thinks of the incidents that Tony showed him, his head starts bursting. The noise was getting into his head. Every noise in the corridor pulled on his auditory nerves, aggravating the situation. His brain started messing up with him and he felt like shrieking out loud.

Hallorann, the cook, is another significant character, who appears to have the same ability as Danny. They connect immediately after meeting, sharing “the shining”. Hallorann gives a tour of the kitchen to Wendy who observes Hallorann closely – a black man with a Southern accent. While observing Hallorann and his dentures, Wendy suddenly remembers her own father who had a pair of dentures. Wendy as even taken to the memories of her mother for a moment.

Such sensory elements, be it sound, smell, touch, an object, or a colour, can evoke memories. The immediate surroundings have, thus, an ability to bring the past incidents to mind, and it is to these memories that a human being hangs on to live.

Both the inside and outside of the hotel space together evoke memories and feelings in the characters. An example is when Jack senses the hedge figures moving towards him, eventually attacking him. Isolation changes his mind to the point of surrendering himself to the supernatural presence there.

Another such significant element is the elevator, the sound of which echoes through the hotel. From the very beginning, the elevator sound induces fear in their minds. As the elevator started moving, it had a bumpy start and after on it eased up. They stopped on the third floor and entered into an enormous hall. Wendy felt that the hall looked pretty. She noticed the paintings in the corridor- the painting of a bizarre wilderness. The enormous hall appears like a forest which Wendy could not believe was real. This huge space, over the course of the story, becomes smaller, and eventually they cannot escape this huge place unnoticed.

Jack and Wendy keep observing every element of the hotel, moving on to the sitting room, where she noticed the tinge of golden colour everywhere. When they were awestruck by the beauty of the place around them, Danny's eyes were fixed on the wallpaper that occupied the walls of the room. While Danny's parents were gasping at the beauty, Danny was terrified for the horrors that had already happened and were yet to happen. He felt sick when he saw the patches of blood, splattered on the wallpaper. This view of the crazy picture drawn in blood was evidence of the past horrors that the hotel had witnessed of Grady who became the victim of cabin fever and killed his children and wife. This was also a pre-warning of the horrors yet to come, where Jack also follows Grady's path by surrendering himself to the hotel's supernatural powers, the resultant changes that occur due to isolation.

The beauty of the place they are in awe of the beginning later becomes a nightmare. The hotel itself comes to life to haunt their lives, putting them in danger of death. The hotel which was an epitome of beauty and hope slowly turns to a curse for Jack and his family.

Jack starts to getting lost in thoughts and it slowly affects his mind. He sees people, hears voices and this in turn makes him scared. Later, he inflicts horror upon his family. In one instance, he has hallucinations, sees people in the ballroom who he has read or heard about. He witnesses several things and one such notable incident is that of the mallet. This incident foreshadows the imminent horror when Jack would try to kill his own son, chasing him with the same mallet. The sound of the mallet, hence, is the sound of fear, that the family is about to face. He noticed the movement of the mallet. In that hallucination, the daddy attacked his son with this steel mallet where the son's hands wavered to stop it. Danny saw the uncontrolled movement of the mallet till the son fell unconscious.

Jack also sees images of blood along with the mallet incident, again symbolic of the supposed horror in the novel. The hotel witnesses' blood and death- in the past and as well as in the immediate future, and Jack's family become the next victims of the supernatural forces in the hotel, catalysed by the loneliness they have to face because of their loss of mobility. The snow is an essential element in the story, as the heavy snow limits the character's mobility. Even "a sharp and cutting fall wind had come up since they had arrived" (King 86). As time passes by, "it snowed every day, sometimes only brief flurries that powdered the glittering snow crust, sometimes for real, the low whistle of the wind cranking up to a womanish shriek that made the old hotel rock and groan alarmingly even in its deep cradle of snow" (King 233). The snow affects the people in the hotel very severely, both physically and emotionally. When Jack is in the cellar, "leafing through the old records and papers," the shows us how the snow and the subsequent confinement affected him: "confinement has leached his skin of its autumn tan, and as he sat hunched over the yellowed, crackling sheets, his reddish-blond hair tumbling untidily over his forehead, he looked slightly lunatic" (King 235). There are many instances where Jack constantly wipes his mouth, something he only

did when he drank. Confinement makes him an alcoholic and makes him mimic those actions, even when not drunk.

Humans make sense of a place by deriving meanings in relation to these sensory elements. People focus on the colors, sounds, smells, and touches along with their vision and identify the places around them. The sense of belonging thus developed based on these make them attach meanings by creating in them a place-attachment. These attached meanings will, in turn, bring memories associated with these sensory perceptions. This is related to the physical spaces around them, and this chain of processes helps people exist in their immediate physical surroundings. In both novels, the characters try to find an attachment with the place they reside in to make their stay easy and comfortable. At the same time, the sensory perceptions also evoke their memories of the past and make them restructure them in the present. Each character experiences the places differently, and this in turn is closely connected with their mental space.

Chapter-2

Place and Memory

People's memories are shaped by their experiences. Places contribute to the shaping of an individual's memory. The places people occupy can leave impressions on them, bringing back positive or negative memories based on their experiences, which we can term 'spatial memory'. Spatial memory often shapes the behaviour of a human being and therefore of the identity of a person or even of a group.

In this chapter, my primary focus is on the three levels of memory and its relationship with the place. As human beings try to build a connection with their immediate surroundings in order to live, these spaces largely influence both their personalities and memories.

Maurice Halbwachs carried out the earliest study on memory. Later on, scholars from various disciplines adopted Halbwachs's study. A person's memory is closely associated with the places they experience, and their inherent ability to recollect the past acts as a meaning-making process.

Autobiographical memory is the aspect of memory that is concerned with the recollection of personally experienced past events. It is central to human functioning, contributing to an individual's sense of self, to his or her ability to remain oriented in the world and to pursue goals effectively in the light of past problem solving. Such orientation and goal pursuit are particularly important for interpersonal goals, where autobiographical memory arises from and then, in turn, contributes to a shared social world. (Conway 261)

This autobiographical memory is reflected in every aspect of human life. We show a desire to recollect the past, and this desire "for memory has often made it appear fragile and threatened when it is actually fluid and changing" (Sturken 2). Since memory is in a state of flux, there occurs the problem of the verifiability of memory.

The memory of a place works at three levels: individual, collective, and historical. This chapter explores these three levels of memory as represented in *Shutter Island* and *The Shining*. I focus on the unverifiability of the characters' memories. Teddy and Jack depend on their pasts, and memories are the driving force for their survival, as I shall demonstrate.

Individual Memory

People's individual memory arises from their personal experiences. This individual memory shapes their attitude and identity. Halbwachs defines individual memory as "autobiographic memory" that concerns the events of one's own life that one remembers because they were experienced directly, though it also includes reference to events which one did not experience directly but around which one's memory is oriented (qtd. in Olick 19). There is a sense of unreliability in personal memories which can be seen in the chosen novels.

In *Shutter Island*, Andrew adopts the identity of Teddy, an identity formed from his individual memory as a means to escape from the past. The trauma of war and family issues made him choose this coping mechanism of adopting an alternate persona. Andrew shapes his memory with respect to that of Teddy, the alternate persona he created. He restructures his memory to his convenience. This alternate persona is his attempt to validate his memory and conceal the reality to keep himself away from the immense amount of guilt he has. Andrew thus accesses his memory through Teddy's eyes, by altering real events in the most convincing manner. Through this false reality, a response to his experiences in war and the death of his family, he tries to escape from the horrors of his past.

In other words, Andrew's altered personality is his defence mechanism to hide from the pain of his past experiences. He experiences different kinds of thoughts, dreams, hallucinations, and delusions. His guilt and tragic past manifest in the form of dreams, which

render the events of his suppressed guilt. As Andrew suffers from delusional disorder, these dreams are unreliable. Andrew shapes his memory based on the unreliable narrative of his alternate persona, even as the readers know the truth to be otherwise. Finding solace in this unreliable imaginative narration, he buries his true personality in his unconscious mind. The dreams and hallucinations he encounters reveal themselves to be from an untrustworthy source, making them unverifiable. Andrew is the only one in control of his thoughts and dreams, which he moulded only for himself, for his convenience. This helps him to live a life with an easy pass to his memories, staying away from the overshadowing guilt. The unreliability is resolved at the end when Dr. Cawley reveals the truth about Andrew. Dr. Cawley's narration is the only reliable one here.

This juxtaposition of reality and imagination in the plot is revealed to the readers mainly through Andrew's memories. The unreliability shows his constant internal conflict between reality and fantasy. The first glimpse of this internal conflict is expressed in his conversation with Chuck on the ferry. Chuck's enquiry about Teddy's wife makes him remember her, and he keeps picturing Dolores in his mind so that he can see her. He recollects Dolores walking around the apartment wearing his uniform, humming in the kitchen. He could feel her in his bones, evoking a familiar sense.

Dolores constantly appears in his dreams and this encounter arises from a state of repressed guilt and remorse- the regret of losing her. He could not believe that "Dolores had been dead for two years" because "she came to life at night in his dreams, and he sometimes went full minutes into a new morning thinking she was out in the kitchen or taking coffee on the front stoop of their apartment on Buttonwood" (Lehane 36). He refuses to accept that he was the one who killed her, and in his narrative, which we can call the 'fantasy narrative', it was an Andrew Laeddis who had committed the crime.

Teddy is a war veteran who, when faced with the traumatic memories of war, finds solace in alcohol. He ignores his responsibilities and turns a blind eye to Dolores's mental illness. This immeasurable guilt is shifted on to Andrew, whom he believed to be housed in Ward C, thus creating a spatial location for his traumatic memories displaced on to an imaginary person.

Teddy reaches the Island ostensibly to investigate the missing patient, Rachel Solando. His ulterior motive is to unravel the illegal treatments secretly taking place on the Island. In his search for the missing patient, Teddy builds connecting clues and constantly questions the authorities, especially Dr. Cawley. He also continues his search for Andrew Laeddis in Ward C. The weather also contributes to these delusions of Andrew. When the weather deteriorates, it affects Teddy, haunting him. The harsh weather fills him with sadness-

...the air was dead again, thick and sullen. The rain fell in a tired, steady drizzle. Dead fish covered the shore. When they'd first come out into the morning, a single flounder lay flapping and puffing in the breezeway, one sad, swollen eye looking back toward the sea. (Lehane 238)

Piled-up memories start crowding in his head, making him doubt his mental state. Teddy felt the weather more intensely than anyone else in the island, feeling unstable and going as crazy as the weather. At the same time, he felt numb and empty in mind too, "Teddy saw only sky, felt nothing underneath the wheels, and then the tires hit dirt and they spun through a sharp curve that dipped steeply with the trail and Teddy could see the ocean off their left, the water churning with explosions that bloomed white and wide like mushroom clouds" (Lehane 184).

As Andrew is the most violent patient in the hospital, he is locked up in Ward C. He does not show remorse for his conduct. Andrew reshapes his reality with his creation of

Teddy and is not ready to come out of his imagined world. This makes some doctors think about lobotomy, where he will get a chance to stay calm from the troubled mind. As a last resort for treating him, Dr. Cawley decides to experiment by giving him an opportunity to stage his delusional narrative. The hospital authorities take on the roles of different characters in his narrative. But even then, when he is walking around the Island, talking and mingling with people, a violent self often emerges. In one instance, when he questions the inmates, he finds a patient named Peter who assaulted his father's nurse with a broken glass. The violent self in Teddy resurfaces and he felt a weird tendency to attack Peter, or to irritate him.

Andrew's anger grew in him from the past to the present- the trauma and guilt make him angry, and he tries to reinforce it on other people. A chain of events took him to the present condition, primarily the war and its trauma affecting his family. Being a war veteran, the horrors of war haunted him – the bloodshed and bodies piled up in his imagination. His wife, who was showing symptoms of a mental breakdown, had drowned their children in the lake behind the house they lived in. Andrew ignored the symptoms she showed, for he was preoccupied with his trauma. He failed to protect his family from the disaster which made him lose his mind, taking the extreme measure of shooting his wife at the end. These events that destroyed his life and his mind led him to the Island. The trauma of war, with its scenes of violence, bloodshed, death camps and inhuman massacres numb his mind. Despite his efforts at coping with the adverse effects of the war, the memories of war had already consumed his mind. These memories flooded him often. One such instance was when:

Cawley, behind them, placed a record on the phonograph and the scratch of the needle was followed by stray pops and hisses that reminded Teddy of the phones he'd tried to use. Then a balm of strings and piano replaced the hisses. Something classical, Teddy knew that much. Prussian. Reminding him of cafes overseas and a record collection he'd seen in the office of a sub-commandant at Dachau, the man listening

to it when he'd shot himself in the mouth. He was still alive when Teddy and four GIs entered the room. Gurgling. Unable to reach the gun for a second shot because it had fallen to the floor. That soft music crawling around the room like spiders. (Lehane 98)

The distress of the experiences makes him take measures that prevent 'normalcy' entering his life. He becomes an alcoholic and workaholic, ignoring his responsibilities as a husband and a father. He ignores the possibility of his wife's mental instability and the harm she could cause the family. Andrew was not ready to accept how rapidly his wife's mind was unravelling:

She was suicidal. She hurt the children. You refused to see it. You thought she was weak. You told yourself sanity was a choice, and all she had to do was remember her responsibilities. To you. To the children. You drank, and your drinking got worse. You floated into your own shell. You stayed away from home. You ignored all the signs. You ignored what the teachers told you, the parish priest, her own family. (Lehane 375)

Even as he realises what is going wrong, Teddy refuses to accept reality and decides to dwell *in* his memories. He surrenders himself to those memories he created for himself to escape past experiences.

In *The Shining* also, the protagonist Jack is haunted by his past experiences. Jack's anger almost destroys his family, and his violent behaviour is a result of his childhood trauma which reflects his present life. Spending time in the hotel cut off from the outside world without social interaction makes Jack's mental health deteriorate to the point that he reaches a delusional stage where he imagines getting drunk, seeing and meeting people.

Jack's relationship with his father was not a pleasant one; "his relationship with his father had been like the unfurling of some flower of beautiful potential, which, when wholly opened, turned out to be blighted inside" (King 244). Jack's father used to beat his mother, and Jack feared him "when he put his mother into the hospital with his cane" (King 246). After this incident, when he was dozing,

Jack's body twitched in a remembered cringe at the sound it made in the air, a murderous swish, and its heavy crack against the wall . . . or against flesh. He had beaten their mother for no good reason at all, suddenly and without warning . . . Momma had opened her mouth to answer and then the cane was whickering through the air, smashing against her face. Blood spurted from her nose. Momma's spectacles dropped into her gravy. The cane had been drawn back, had come down again, this time on top of her head, splitting the scalp. (King 246)

These incidents of his father's anger are imprinted in Jack's mind. It is imprinted so deeply that he takes after his father, getting angry at and hurting his son, Danny. Jack resorts to alcohol to stop thinking of his trauma, which worsens his condition. He attacks one of his students, George Hatfield, and as a consequence, loses his job. When anger absorbs him, Jack cannot recollect the incident entirely, and everything appears to be in bits and pieces. In the case of George,

Jack had seen red, and remembered very little of the encounter that followed. He remembered a thick growl that seemed to issue from his own throat: 'All right, George. If that's how you want it, just come here and take your medicine.' He remembered George looking up, startled and fearful . . . Jack had waded in, his fists held up in front of him, and it seemed that he had grinning. But he wasn't sure of

that. The last thing he remembered was George holding up the knife and saying: 'You better not come any closer-' (King 123-124)

All these convince him that he should stop drinking. Even though he stopped drinking, there was,

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 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. (King 40)

Jack did really love his family, but when the ghosts of his past met those of the hotel, he started to hear voices in his head. He was no longer in control of his thoughts, but for some time, he tried to control his feelings. He clenched his fists so hard as not to act upon what the voices told him. But,

...blood had begun to trickle down from his palms. Like stigmata, oh yes. He squeezed tighter, savaging himself with pain. His wife was asleep beside him, why not? There were no problems. He had agreed to take her and Danny away from the big bad boogeyman and there were no problems.... 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 a 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 floorboards, 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. (King 295)

Even though he tried hard to control it, his mind was overpowered with horrifying thoughts. When he saw his wife peacefully sleeping beside him, he suddenly thought of killing her in the cruellest manner.

The thoughts 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 floorboards, 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. (King 295-96)

The sudden rush of irrational thoughts results from his suffocation from being a prisoner of the past and being unable to let go of the trauma. Jack surrenders himself to the thoughts that develop as hysteria and lead him to try to kill his family and eventually burn down the entire hotel.

The novel presents the readers with a journey through the characters' thoughts. Danny, the six-year-old boy, is depicted as a victim of his father's trauma. Jack, an alcoholic, sometimes lost his temper, putting Danny in unfortunate circumstances. In one such incident, Jack hurts Danny, breaking Danny's hand, and leading to him almost getting divorced from Wendy. For Wendy, this incident is terrifying, and she cannot tolerate Jack's anger anymore. She tells herself that divorce was essential at this point. Even though her parents disapprove of this decision, she is sure of it as she thinks of the reasons. She decided on this only to protect her son from her husband's bad temper.

Reaching the hotel was almost a relief for her, for she thought the family situation would improve if they spent more quality time together and Jack could get back to finish writing the play that he started years ago. To her dismay, things do not turn out as well as she expected. Jack, who at first was happy to be with his family, becomes the victim of cabin fever. As a means of restructuring the family situation, he does spend quality time with Danny and Wendy but the lack of social interaction makes him isolate his thoughts from the rest of the family, slowly turning into a terrorising figure, posing a threat to Wendy and Danny. The unhappy incidents that Danny faced force him to take measures to block them. He creates an imaginary friend, Tony, to whom he can talk to about his sadness and fears. Tony shows him incidents that could happen in the future, and the images become more horrifying after reaching the hotel. Even if he is merely a figment of Jack's imagination, Tony is hard to neglect as the things he showed slowly started to happen in real. Hallorann, the chief cook of the Overlook, called this telepathic ability "the shining" which, in fact, he also possessed. Hallorann and Danny could talk without words and exchange their worries and warnings. When Hallorann met Jack, he could feel something different, as if Jack also possessed some strange ability.

Jack had visions of killing his wife and son, and Danny had those of his father killing him and his mother. They both ended up in room 217, saw the hedge animals moving, and encountered the clock in the ballroom. They both experienced the abnormal happenings of the hotel, unlike Wendy, who did not have the ability to do so.

The characters' memories of their past experiences resurface at times, showing us how their behaviour shaped their identity. These memories are mainly related to the space around them. It is the isolated space, away from social interaction, that makes the memories appear and creates a conflict with who they are now. These memories are combined with the

present experiences, creating a new self that is also dependent on the space they occupy. Their memories are hence essential to understand their spatial identity.

Collective Memory

The cultural memory is produced through objects, images, and representations. These are technologies of memory, not vessels of memory in which memory passively resides so much as objects through which memories are shared, produced, and given meaning. (Sturken 9)

Human beings possess a collective memory, which they share as a group. This shared memory is closely associated with the culture and society. In his 1925 work *Social Frameworks of Memory*, the sociologist Halbwachs approached collective memory with respect to “public memory.” Olick points out that Bergson later rejected this concept, which pointed mainly to the subjective approach toward memory by focusing on the experience of time. Human beings are social beings, and the individual memory springs from the social context. These social identities are created around the space they experienced.

Shutter Island is located on an island far away from easy human access. The location of such an institution arises out of the cultural perceptions surrounding the insane. People always considered the mentally ill as outcasts and that they may disrupt the normalcy of their world (Corrigan 16). With this concern for safety and everyday life, the insane are kept in facilities that are highly secured and far-off. The Ashecliffe Hospital is such an example. Powerful government authorities control this island, and it is not easy for the common man to get into it. At the same time, the hospital inmates cannot reach mainland either. The water surrounding the island is a non-place as people only pass through in order to reach the other end. Marc Augé a French anthropologist, introduced the concept of “non-place,” (1995)

which, according to him, is a transitory space created by supermodernity – meant for passing by. In Augé's terms, "if a place can be defined as relational, historical and concerned with identity, then a space which cannot be defined as relational, or historical, or concerned with identity will be a non-place" (Augé 77-78). In a non-place, people remain anonymous and do not exert any identity. People are considered customers or consumers: "a person entering the space of non-place is relieved of his usual determinants. He becomes no more than what he does or experiences in the role of passenger, customer, or driver" (Augé 103). In the novels, the hotel and water around the island exhibit characteristic features of being a non-place.

People here have no specific identity, except that of travellers, and "the traveller's space may thus be the archetype of non-place" (Augé 86). This traveller would get an identity once he enters the island. Teddy was a mere traveller in the waters, and when he stepped on the dock, he resumed the identity of the US Marshall. While travelling, there is only "the movement of the fleeing images enabling the observer to hypothesize the existence of a past and glimpse the possibility of a future" (Augé 87).

The water is a significant motif in the novel, and it has huge impact on the protagonist. In the sea, Andrew is not conscious of the sense of space. In general, the sea appears as a place without meaning. On the contrary, Teddy attaches meaning to this fleeting point. He uses the sea in his narratives; it is also present in his memories since his father used to take him to the sea. But Teddy never enjoyed the water as much as his father because he never felt comfortable in such lack of land.

Similarly in *The Shining*, the hotel space emerged from humans' need to rest on different occasions. It is a transitory space where people stay for a short period without exhibiting much of their self-identity. People become consumers and hence stay away from developing a deep connection with the space. Unlike an anthropological place, these "non-places create solitary contractuality" (Augé 94).

Jack, in the beginning, has a shared experience with other people who live in the hotel, but gradually his sense of place changes. As time passes, he gets closer to this otherwise non-place, and the non-place slowly changes to a place where he can exhibit an individual identity. Here, for Jack, the “places and non-places intertwine and tangle together” (Augé 107). Jack slowly starts to exert a relationship with the hotel space, transforming it to a place of inhabitation.

Collective memory created at the hotel helps provide an identity to the newly arriving members through their shared identity. One of the powerful ways of establishing this shared connection involves recollecting past trauma. Trauma traverses beyond affecting the individual, affecting the people around the person experiencing it too. Traumatic experiences in the *The Shining* affect members of the Torrance family not merely as individuals but also on a collective plane. It is the same in the case of *Shutter Island*, where Teddy’s trauma affects the people around him as well. Here, the individual experience transforms into a collective by involving a group to be part of the experience.

In *Shutter Island*, the proper inquiry into Teddy’s mental state doesn’t start until Teddy, his partner, Chuck Aule, and his psychiatrist Dr. Lester Sheehan, are briefly stranded on the island because of a hurricane. Teddy’s paranoid illusions of a government-sponsored psychosurgical and psychotropic drug-induced treatment heightens the tension as he grows more persuaded that the hospital’s doctors are carrying out psychiatric experiments started by the Nazis. Daniels experiences more vivid dreams, hallucinations, and migraine headaches throughout his physical adventure on the island, bringing to light the well-known philosophical dilemma of actually distinguishing a dream from reality. A turning point occurs at the lighthouse, where Daniels is presented with proof of his identity as Laeddis and his own involvement in the deaths of his wife and children, serving as both a metaphor for and a

concrete representation of psychiatry's efforts to enlighten unreasonable patients through psycho-surgery and medication therapy.

In *The Shining*, Jack Torrance has a proclivity to violent aggression and alcoholism which is in conflict with his affiliative tendencies toward parental love and care. He does love his family, but at the same time is submissive to the difficult relationship he had with his father. Jack develops an obsession with the hotel's bloody and sinister past, its former owners' connections to organised crime, the hotel's history of suicides and gruesome assassinations, and more. The opening line of the book, "Jack Torrance thought: officious little prick", establishes Jack's obsession with status and social power dynamics (King 3). He is the patriarchal head of the family, who takes charge of the entire family. Jack's character flaws, such as an inclination for drinking, violent outbursts, yearning for status, add to the memories of his own psychopathically abusive father. Taken together, these are the psychological forces at work in him. His mind is slowly overtaken by the horror of the past and the hidden evil within him, which eventually leave nothing but violent vengeance.

Historical Memory

History and memory share a complementary relationship. Space possesses a history of its own. Historical events can influence both people and the space. Hence, history plays a crucial role in determining the identity of a place. Even though it is history that creates collective memory, it is complete in itself and static, unlike collective memory, which is constantly in a state of evolution.

Pierre Nora, a French historian, puts forward the idea of *lieux de mémoire*, the site of memory, where he argues that memory arises from "a particular historical moment." (Pierre 1989) He also emphasises the cultural function associated with these sites of memory which

emerges from the social conventions that transmit from generation to generation. These memories lie within both material and non-material entities in nature, which reflects itself symbolically in the minds of the person experiencing the space.

According to Halbwach, “historical memory” refers to residues of events by virtue of which groups claim a continuous identity through time (qtd. in Olick 19). In this sense, the war that Teddy witnessed imprints in his mind as a historical memory as it is not only recollected by him but people around him like Chuck. In the case of the hotel, the development of memories around the hotel is not an individual process but through a group of people, and has a significant past.

Collective memory paves the way for the emergence of historical memory. Space shapes these memories. In the settings of the novels, the space described has a history of its own, and there is a process of evolution from the past to create the present place that the readers see. In these places, Teddy and Jack look back into their past and compose their histories.

The novel *Shutter Island* describes the island’s war history, and the asylum was once a fort. For instance, Ward C of the facility was once “Fort Walton”. While traveling to the island, Teddy describes its historical significance to Chuck that the facility was built during the days of Civil War. It was fort and barracks then.

This island has war-related history, like that of the protagonist. The place which served as a fort during the war is now a “maximum security institution” and as McPherson explains, the institution is “under dual charters – one from the Massachusetts Department of Mental Health, the other from the Federal Department of prisons” (Lehane 44). Another historical marker is the old lighthouse on the premise, which is not in use from early 1800s and where in the old days “the Union army posted lookout sentries” (Lehane 48).

The evolution of a place is always associated with the history evoked by people sharing that space. The fact that the island has a record associated with war helps Andrew relate to the place as he also has memories of war. In a way, the space mirrors Andrew's mind. He makes sense of the island space with the memories that he unveils.

Teddy possesses a historical memory of the war, and shreds of holocaust memories appear as signifiers in the novel. Andrew's memories are evoked through historical narration by people around him and the readers can see the memories of Dachau haunting him now and then. For instance, when Teddy listens to music in Dr. Cawley's room, it reminds him of war time. He recollected the memory of a suicide that he witnessed at Dachau. The memories that reek blood and horrid. He vividly narrows down upon the dead man's family photograph, while the GIs ransacked the room in the background. All this time, the music resonates in the room.

In the novel, Teddy spends close time with Chuck, his partner, and they both have conversations about the time they served in the war. The recollection of memories tries to convey to the reader the 1950s American life – during World War II. In the beginning, Chuck describes how hard his life was living in 1950s Seattle with his Japanese-American wife, who grew up in a camp (Lehane 30). He talks about the hostility he had to face from other regions for this. Chuck also condemns the treatment facility for its barbaric approaches and considers it a by-product of Victorian thinking. Shaded by the Victorian influence, the treatment was stated as barbaric. It lacked the essence of inclusion. The new order of treatment is embedded in the ideal of rebuilding the patient, welcoming them without any preconceived notion that leads to exclusion.

Chuck compares the primitive methods of treatment in the facility as outdated and long forgotten to war-related imagery. Andrew's primary doctor, Chuck is trying to evoke the

trauma of the holocaust to get Andrew to accept the reality and his dissociation of personality.

The history of the treatment methods also changed over the time. Dr. Cawley experiments using a less conventional method, by providing the patients a chance to realise their condition. The mental institutions were not quite a pleasant place, as people who have lost their sanity were put there and looking after them required great deal of patience. Cawley gives details on the brutal treatment methods that were used to tame the patients. Some of them, in the name of treatment defied any possible trace of humanity.

The doctor tries to implement a role-play therapy method so that Teddy would realise he was Andrew. This shows how society's perception of treating people with mental illness has gradually changed. People consider having a mental illness weird and dangerous. The hospital for mental illness is far from easy access. The Ashecliffe hospital is situated on a far away island, away from access to the mainland. Lehane is trying to point out to the readers that mental illness is not abnormal as perceived by people but is treatable.

The Shining depicts the past of the hotel, and suggests that these influence the present. Jack and his family moved into the hotel without realising how the past would affect their lives. The hotel has a historical memory of its own that sheds light on the happenings in the hotel. From the beginning, the readers are taken into a world of horror. There is a lot of cruelty in its history, yet the hotel stands majestically, housing people until its end. The bloodshed and violence resemble the journey of America, where the story is set. The hotel can be seen as the epitome of America, where both undergo violence in the past and still upholds the spatial memory in the minds.

Manager Ullman describes to Jack the story of the former caretaker, Delbert Grady, who moved into the hotel with his family. As he has to stay inside for a long time, he fell into the condition of “cabin fever” which is,

a slang term for the claustrophobic reaction that can occur when people are shut in together over long periods of time. The feeling of claustrophobia is externalized as dislike for the people you happen to be shut in with. In extreme cases it can result in hallucinations and violence – murder has been done over such minor things as a burned meal or an argument about whose turn it is to do the dishes. (King 9)

As a result of this cabin fever, Grady took his life after killing his wife and children. As the story progresses, the readers witness that history repeats itself with Jack as well. Jack claims that “a stupid man is more prone to cabin fever just as he’s more prone to shoot someone over a card game or commit a spur-of-the-moment robbery. He gets bored. When the snow comes, there’s nothing to do but watch TV or play solitaire and cheat when he can’t get all the aces out” (King 10). This becomes an ironic statement because spending time without social interaction, Jack slowly develops cabin fever. He tries to harm his wife and son as a result of falling into the hands of his tragic past.

The hotel has undergone many changes; different people came to take care of it, renew it, and bring it to the present state. In the basement of the hotel, Jack finds lots of boxes and papers, discoloured by age stacked carelessly on the floor. According to Jack, these were not just newspaper headlines but rich history. And this history was “buried between the entries in these ledgers and account books and room-service chits” (King 169).

These papers provide him the vast history of the hotel and he carefully reads them to understand the historical formation of the enormous facility. He reads the invoices, newspaper headings and articles with utmost care and he finds himself referring to a history of almost twenty years. When he was going through these newfound materials, he felt more alive and found the experience exhilarating.

Jack recollects the development over twenty years. He submits himself to the history of the hotel, turning in his agency to the supernatural powers of the hotel. After going through the vast history of the hotel, Jack starts to feel more attached to the building. The point where Jack takes interest in the hotel's history, he is enthralled by something that catches his eyes, which eventually leads him to experience contrasting feelings about his characters, as opposed to earlier. With the change in focus, his perspective also changes – he becomes hostile and dangerous along with the hotel. The history of the hotel feeds on him. Jack, considered a patriarchal figure in the Torrence family, is also the destruction of everything – both his family and the hotel space.

The physical spaces develop meanings through experiences and history shared by people. In this process, they transform into a “place of memory,” a concept put forward by the French philosopher and historian Pierre Nora (Hanna 2021). These places of memory evoke in people a sense of belonging and help create their own meanings on both personal and collective levels. It is not just physical spaces that store memories but these are also manifest in objects and sensory elements. They possess an ability for various levels of interpretations based on the person perceiving them.

The analysis of both the novels shows that the protagonists are influenced by the space around them. Teddy and Jack both try to keep the traumatic memories hidden and create a memory of their convenience. They do so as they are confined to an isolated space, away from social interaction and this extreme silence evokes in them the memories of past events. These memories are nothing but the trauma of the past days. It is the space that decides the memories that are brought to forefront. And hence, space is essentially significant in shaping the personality and identity of a person.

Conclusion

Human experiences are closely related to the spaces around them. Space has its own history, which is in a state of flux. With time, space evolves. The focus on space is crucial in understanding human existence. People shape their identity and meaning with respect to the spaces they occupy. People inhabiting a space produce meaning with their physical, emotional, and cultural relations. They experience a place in accordance with their everyday life. Through the process of establishing an association with the surroundings, people exert an identity.

In the first chapter, I analyse the physical spaces in the novels and try to bring out the relevance that these physical spaces have to the characters in making sense of those spaces. In both *Shutter Island* and *The Shining*, the characters experience the physical spaces by establishing a connection with them – a ‘place attachment’. These ‘place attachments’ help them in navigating through the space and finding a position of their own. Through this connection, the characters establish a spatial identity, which would help them break away from their past trauma. I first list out how the characters perceive the physical spaces and the way in which they establish a connection to create a spatial identity, which they do through their sensory perceptions.

Andrew in *Shutter Island* is an inmate of Ashecliffe Hospital who suffers from an extreme case of Schizophrenia. He creates an alternate persona for Teddy, a US Marshall, who has been dispatched to the island with his partner Chuck to investigate how and where a dangerous patient Rachel Solando goes missing. This creation of an alternate personality is a defense mechanism he adopts to escape the guilt and trauma he faced. As Teddy, he becomes

a part of the spatial structure of the island. To reinforce my argument, I list some physical spaces that influence his fantasy narratives.

The hospital building and its structure, which resembles a gothic setting, evoke horror in Teddy, placing him in a state of continuous fear – fear of oneself and others around him. This highly secured prison was once part of forts and barracks during the civil war, which adds to the terror in Teddy's mind as he was a war veteran and had his share of trauma that he struggled with. The past traumatic experiences intensify once he identifies his position on the island space and realises that he is away from the reach of people. The sea surrounding the island is a significant trope that influences Teddy's mind. Water brings in unpleasant memories, which he fears to accept as reality. The sea, a non-place meant to pass by, affects the characters. The vast, unfathomable sea symbolises Teddy's mind, which is enormous and profound. For Teddy, the ocean makes him sick and weak, and this feature shadows the entire narrative of the story. When the hurricane hits, the sea appears unstable and overwhelming, unsettling his mind. He could feel the gigantic world around him, like his thoughts. Through his fantasy narrative, he approaches the people and space around him with suspicion, considering them a danger to him and society. One place he sees as a danger is a lighthouse, a significant spatial structure in the narrative. He thinks of the lighthouse as a secret facility where the officials carried out illegal and inhuman treatment practices upon the patients. Shutter Island dock is another notable spatial element in the story that describes the conditions of the inmates. The ferry, as described, is controlled by the facility's officials, and it is not easy for anyone to access it. Teddy tries to reach the ferry and escape the island but fails in his attempts. The dock acts as another symbol representing the patients' conditions, that they cannot escape from the island as they wish- and also not from their troubled selves. For Teddy, there is no escape, not only from the island but also from his troubled mind and trauma. Teddy creates the imaginary world that we witness to escape harsh realities and cope

with his past, so there is no way to snap out of it. Even though the caves can be seen as a representative element of his hopes to find his partner, Chuck and a way to escape the island, it does not give him the hope that he expects but adds more secrets to his narrative.

These spatial arrangements intensify with the bad weather. Like the outside, Teddy's mind also becomes more intense and reaches a point where he breaks. Dr Cawley fails to treat Teddy with the conventional treatment method of having him enact his fantasy. Teddy can be cured only with his will and not with any outside factors. Teddy shapes his narrative concerning the space he occupies. As the readers are taken along with him and introduced to new spaces, we find that Teddy has already been there. For him, the space is familiar, even though he fails to recognize it. From his experiences, we deduce that a person identifies themselves in a space with their experiences. That is, past experiences influence a person's present, and with that, they create a spatial identity.

Similarly, Jack finds a position of his own in *The Shining* when he reaches the new space. The hotel building and the adjacent spatial structures influence his behaviour. His perception of the space changes with his isolation, and the lack of social interaction keeps him trapped in his head and his thoughts. The architecture of the Overlook Hotel is significant in Jack's imaginative world as most of the incidents happen inside the hotel. The enormous hotel has one hundred and ten guest quarters apart from an attic, basement, lobby, ballroom, etc., and this interior structure of the building influences Jack's mind. The mysterious forces inside the hotel weaken his mind and attack it by inducing hallucinations from the past. The most significant spatial elements inside the hotel are Room 217 and the ballroom. Jack opens the doors to these rooms where he experiences hallucinations, resulting in him losing his mind. The entrance to the ballroom makes him witness the dreamy pop of the 1920s, while the door to room 217 exposes a decomposing corpse. Here, his mind collides with the extended time and space and with reality. Jack tries to establish a connection with

the hotel, which is evident in his change in attitude when he comes across old newspapers and bills. He spends time reading them and absorbing those details.

This anachronic architecture of the hotel feeds on his mind, questioning his agency. Jack is the patriarchal figure of the family by all means. Once he submits himself to the supernatural elements, he loses his agency, which the hotel takes over. With this, Jack becomes a homicidal figure who inflicts horror upon his family by trying to kill his son and wife. In the end, he eventually kills himself and destroys the hotel. The supernatural that invades Jack's mind shapes his spatial identity. The extreme weather formed outside further intensifies these horrors inside the hotel. The harsh winter causes extreme isolation, and the lack of social interaction slowly breaks Jack. The reference to the old caretaker, Delbert Grady, paints a picture of the cabin fever that Jack later gets. Jack imitates Grady and follows his path unconsciously. Jack's imagination of meeting and talking to people is a cue for his longing for social interaction. Because of the ghostly voices in his head, he develops hatred towards his family and takes the harshest possible ways to hurt them.

This notion of identity creation is further reinforced by the other elements in the physical spaces, like the sensory elements. People imbibe a space through their sensory perceptions and convert it into a place of experiences. The sense of smell, colour, sound, taste and touch contributes to the process of sense-making. This spatial perception is thus crucial to understanding a space. The conversion of space to place is achieved by establishing meaning. These ascribed personal meanings reflect in the form of memories. Both positive and negative feelings evoking these personal meanings influence people's behaviour. It is the innate ability of humans to exhibit place attachment.

As evident from the analysis of the novels in the first chapter, the characters try to establish a connection with the places. On one hand, Teddy explores the island to find a clue

to expose the inhuman activities on the island, which is his way of living in his imaginary world. Through his narrative which is his means to run away from reality, he establishes a connection with the space around him, and through this place attachment, he creates a spatial identity. For Andrew, his existence solely depends on the persona of Teddy, without which it is difficult for him to survive. He disperses the overshadowing guilt through this established spatial identity. Similar traits of identity formation are also evident in Jack's case. His existence in the hotel depends on his understanding of the space. Jack tries to build a relationship with the hotel but eventually lets the supernatural prey on his soul. The hotel is an empty shell where the supernatural dwells and creeps into the living. Jack listens to their voices and visions, offering them the key to his inner self and allowing them to shape his personality. This cognitive mapping provides the readers with an understanding of the relationship these characters share with the space they occupy in relation to their past experiences.

Pluralities of space are formed because different people have different views and meanings of a particular place. Hence a place possesses various levels of meanings based on people. The said personal experience of space manifests through the above-mentioned sensory elements, like the outside noise, the odours, and different shades of light, as evident in the novels. Both Teddy and Jack perceive the respective spaces through their senses, develop a personal experience, and convert them into a place. The dynamics of these places, which are developed through their emotions, help them shape the subsequent spatial identity.

In the second chapter, my focus is on the relationship between place and memory and its relevance in evoking different levels of memories in people. With the respective experiences, the meanings developed influence the memories of each person, which varies from person to person. Based on these, there emerge individual, collective and historical memories. This recollection of past experience with respect to spatial structures contributes to

developing the characters' personalities. The sensory experiences shape the memories they receive from those spaces. Teddy and Jack both closely associate their senses with the spaces in which they dwell, shaping selves as we see them. This significance of a sense of the past is analysed in the novels to understand general human nature.

Human beings are governed by past experiences through which they identify themselves in the world. The darkest memories emerge in isolation, making people victims of the terrifying realities. Triggering, thus, produces sensations which appear real, negating the present reality.

Teddy fashions his memory to reflect his imaginary narrative. Since he is the only one with access to his thoughts, he shapes them accordingly. Teddy covers up his overwhelming guilt by reshaping his memories. Even though he knows he killed his wife, he willingly masks this by creating a pseudo memory. And because of the intensity of terror, he refuses to leave the thoughts of Dolores or accept reality. He associates his personal memories with the dehumanising experiences of War, a collective sentiment. War has both collective and historical derivations, and Teddy mixes the three levels into one.

Jack also struggles with his memories of his father and his wrongdoings. He allows outside forces to shape his memories by consciously covering the fear but channelling them to others. Rather than focusing on the fact that he is responsible for the problems in his family, Jack takes up the historical and collective sentiments of the hotel. The mixing up of the three makes him a new person.

From the analysis of the novels from this perspective, the study reinforces that people's memories are shaped by the space they occupy. The traumas are resurfaced only because the characters are subjected to extreme isolation and the cease in their mobility.

Since the present moments are a product of past experiences, the new spatial memory these characters exhibit is what constitutes their personality.

Space holds tremendous power that it exerts upon the characters. The space that the characters experience dictates their characteristic features and personality. Space, in this sense, has its own narrative. Space is the focal point in a narrative where characters come and go becoming part of the particular narrative. The characters do not possess a narrative force and remain external to the unfolding of the plot. The space draws the narrative, and the characters, in reality, revolve around these spaces, weaving a story of their own existence. Hence, space dominates all the objects contained in them and offers a sense of belonging to the people experiencing that space. It would only be possible to narrate a story by describing the place and vice versa.

These spaces in the novels are heterotopic spaces as they are “disturbing, intense, incompatible, contradictory and transforming” (Johnson 790). Both the Island and hotel space provoke the characters in assuming extreme level of possibilities. Heterotopias are defined by Foucault as “sites which are embedded in aspects and stages of our lives and which somehow mirror and at the same time distort, unsettle or invert other spaces” (Johnson 790-91). In contrast to utopias, heterotopias are existing spaces and here, the spaces exist for the characters. They dwell in those places and develop in them a close association with them. The boundaries of the reality and dream collide here and the space itself mirrors the characters’ mind in one level. The protagonists identify themselves in relation to these spaces that engulf them. From the analysis, we conclude that the characters are led on by the immediate surroundings that influence their lives. The isolated spaces induce in the characters extreme fear and anxiety, making them choose the path of violence. Loneliness can act in mysterious ways by attacking the psyche of the occupants. The imperfect and disoriented positions in which the characters live pose a situation of inescapability which is

enhanced by the deteriorating weather outside. Both Andrew and Jack feel a sense of imprisonment that enhances their senses, through which they explore the place around them. Freedom of free movement and mobility is essential for human beings and when they are controlled or cease, it can affect people in difficult ways. These act as a trope that describes the mind and not just physicality. Both Andrew and Jack are victims of past traumas and are still chained to those memories. When incarcerated, the horrors of the past experiences are brought to the forefront, affecting them and the people around them adversely. From the study, it is understood that when people are subjected to isolation and their mobility is controlled, it induces in them fear and anxiety, which has the ability to make them dangerous to themselves and to the people around them.

Works Cited

Primary Texts

King, Stephen. *The Shining*. Hodder, 2021.

Lehane, Dennis. *Shutter Island*. 3rd ed., Bantam, 2009.

Secondary Texts

Augé, Marc. *Non-Places: Introduction to an Anthropology of Supermodernity*. Verso, 1995.

Botting, Fred. *Gothic*. Routledge, 1996.

Bruhm, Steven. "Picture This: Stephen King's Queer Gothic." *A New Companion to the Gothic*, edited by David Punter, 1st ed., Wiley, 2012, pp. 469–80.

Clasen, Mathias. "Hauntings of Human Nature: An Evolutionary Critique of King's *The Shining*." *Style*, vol. 51, no. 1, 2017, pp. 76–87.
<https://doi.org/10.1353/sty.2017.0005>.

Conway, M. A., & Pleydell-Pearce C. W. "The Construction of Autobiographical Memories in the Self-Memory System." *Psychological Review*, vol. 107, 2000, pp. 261–288.

Corrigan PW, Watson AC. "Understanding the Impact of Stigma on People with Mental Illness." *World Psychiatry*, vol.1 2002, pp. 16-20.

Foucault, Michel, and Jay Miskowiec. "Of Other Spaces." *Diacritics*, vol. 16, no. 1, 1986, p. 22. <https://doi.org/10.2307/464648>.

- Gensburger, Sarah. "Halbwachs' Studies in Collective Memory: A Founding Text for Contemporary 'Memory Studies'" *Journal of Classical Sociology*, vol. 16, no. 4, pp. 396–413. <https://doi.org/10.1177/1468795X16656268>.
- Gofur. *Schizophrenia on the Main Character of the Shutter Island Film Based on Sigmund Freud's Psychoanalysis Theory*. Uin Syarif Hidayatullah Jakarta, 2015.
- Hones, Sheila. "The Cube of Loneliness: Literary Geographies in Isolation." *Literary Geographies*, vol. 6, no. 1. 2020, pp. 1-14.
- Johnson, Peter. "The Geographies of Heterotopia: The Geographies of Heterotopia." *Geography Compass*, vol. 7, no. 11, Nov. 2013, pp. 790–803.
- Krawczyk, Janusz, and Małgorzata Balcer. "Pierre Nora's 'Sites of Memory' and the Social Aspect of Issues in Built Heritage Conservation." *Protection of Cultural Heritage*, no. 12, Dec. 2021, pp. 1–12. <https://doi.org/10.35784/odk.2673>.
- Laba, Suzanne Cataldi. "Trust and Truth in Shutter Island." *Film-Philosophy*, vol. 23, no. 3, Oct. 2019, pp. 351–71. <https://doi.org/10.3366/film.2019.0120>.
- Lefebvre, Henri. *The Production of Space*. Blackwell, 1991.
- . *Writings on Cities*. Blackwell Publishers, 1996.
- Madanipour, Ali. *Public and Private Spaces of the City*. Routledge, 2003.
- <https://doi.org/10.4324/9780203402856>.
- Nora, Pierre. "Between Memory and History: *Les Lieux de Mémoire*." *Representations*, 1989, pp. 7–24. <https://doi.org/10.2307/2928520>.

Nosova, Hanna. "Pierre Nora's Concept of Contrasting Memory and History."

International Journal of Philosophy, vol. 9, no. 4, 2021, p. 216.

<https://doi.org/10.11648/j.ijp.20210904.16>.

Olick, Jeffrey K., et al., editors. *The Collective Memory Reader*. Oxford University Press, 2011.

Punter, David, and Glennis Byron. *The Gothic*. Blackwell Pub, 2004.

Razak, Muh Fauzi. *Edward Daniel's Delusion in the Martin Scorsese's Movie "Shutter Island."* Thesis. State Islamic University of Alauddin Makassar, 2014.

Sabouri, Hossein, and Majid M. Sadeghzadegan. "Distress and Psychological Distortions in Dennis Lehane's *Shutter Island*." *Theory and Practice in Language Studies*, vol. 3, no. 2, Feb. 2013, pp. 376–83. <https://doi.org/10.4304/tpls.3.2.376-383>.

Sturken, Marita. *Tangled Memories: The Vietnam War, the AIDS Epidemic, and the Politics of Remembering*. University of California Press, 1997.

Tally, Robert T. *Spatiality*. Routledge, 2013.

---, editor. *The Routledge Handbook of Literature and Space*. Routledge, 2017.

Tuan, Yi-Fu. *Space and Place: The Perspective of Experience*. Arnold, 1977.

Vanclay, F. M., et al. *Making Sense of Place: Exploring Concepts and Expressions of Place through Different Senses and Lenses*. National Museum of Australia Press, 2008.

Spaces in Shutter Island and The Shining

by Biba C Babu

Submission date: 29-Dec-2022 02:00PM (UTC+0530)

Submission ID: 1987249646

File name: Spaces_in_SI_and_TS_1.docx (95.72K)

Word count: 19895

Character count: 98737

Spaces in Shutter Island and The Shining

ORIGINALITY REPORT

2%

SIMILARITY INDEX

2%

INTERNET SOURCES

1%

PUBLICATIONS

1%

STUDENT PAPERS

PRIMARY SOURCES

1

vdoc.pub

Internet Source

<1%

2

any-books.com

Internet Source

<1%

3

Submitted to University of Houston System

Student Paper

<1%

4

Anne-Kathrin Reuschel, Lorenz Hurni.
"Mapping Literature: Visualisation of Spatial
Uncertainty in Fiction", The Cartographic
Journal, 2013

Publication

<1%

5

epdf.tips

Internet Source

<1%

6

qspace.library.queensu.ca

Internet Source

<1%

7

www.bookscool.com

Internet Source

<1%

8

repozitorij.unios.hr

Internet Source

<1%

9

www.goodreads.com

Internet Source

<1 %

10

vbn.aau.dk

Internet Source

<1 %

11

geography.ruhosting.nl

Internet Source

<1 %

Exclude quotes On

Exclude bibliography On

Exclude matches

< 14 words



Three-Day International Virtual Conference 17-19th December 2020 Certificate

This is to Certify that Biba C Babu, M Phil Scholar, Department of English, University of Hyderabad, Hyderabad Biba C Babu, M Phil Scholar, Department of English, University of Hyderabad, Hyderabad has presented a paper titled The Malayarayan Discourse in Narration: An Analysis of the Myths and Beliefs of the Malayarayan Community through Narayan's Kocharethi in the Three-Day International Virtual Conference on Cultural Studies Organised by Cape Comorin Trust, India in collaboration with Andhra Loyola Institute of Engineering and Technology, Andhra Pradesh, India, White Memorial College of Arts and Science for Women, Kerala, India, Lavender Literary Club, India on 17-19 December 2020.

Dr. Sr. Candy D'Cunha
Organising Secretary

Dr. Frank Joison Sathya
President Lavender

Dr. R. S. Regin Silvest
President, Cape Comorin

Dr. C. Jeyaseka Rev.
Principal, WMCASW

Fr. Dr. A. Francis Xavier
Secretary, ALIET

