

Kubrick Bears the Light: *The Shining* (1980)



Down the years, he had a phrase that he repeated like a personal mantra to hold at bay anyone who pressed him too closely about the “meaning” of his work, or his own “intentions.” It came from an essay by H.P. Lovecraft, like Stephen King a popular manipulator of the occult: “In all things that are mysterious – never explain.” The edict applies to Kubrick’s own work, but even more to himself.¹

– Walker, Taylor and Ruchti, *Stanley Kubrick, Director*

Generally considered one of the best horror films of all time, Stanley Kubrick’s adaptation of the Stephen King story *The Shining*, is not lacking in interpretive creativity on the part of film critics and analysts. Freudian psychoanalysis combined with esoteric speculation generally garners much of the review space, but in my estimation *The Shining* is about something much more obvious (and obscure at the same time). I believe the film adaptation is intended to convey the same message as King’s, and that is demonic possession. Not merely a presentation of the possession of Jack Torrance (Jack Nicholson), but of the spectral haunting of America itself, in terms of its dark past in relation to the Native Americans. Author Peter Levenda explains this insight:

Americans seem to be unconsciously aware the [Indian] mounds are repositories of something more than crumbling bones. The famous Overlook Hotel in Stephen King’s novel of horror and demonic possession, *The Shining*, was said to have been built over an Indian burial mound. The house that was the scene of terrifying paranormal phenomena in the film *Poltergeist* was also said to have been built on sacred Indian ground. Thus, our novelists and filmmakers seem to agree there is a substratum of spiritual force – for good or evil – beneath the very foundations of America’s towns and cities.²

Indigenous animistic spiritualism undergirds the film, manifesting as a form of generational curse upon Jack, as we will see.

Initially, the camera perspective appears to fly in from an aerial vantage, as if it were the view of a disembodied spirit or demon. From the camera’s vantage we also see a lake whose very reflection suggests “as above, so below,” and of a lonely islet in the midst of vast mountains. Signifying isolation, Jack’s desire to be rid of his family is conveyed in the natural landscape itself, but as we will see, mirrors and reflections will be displayed prominently in the film to convey reality behind the veil: the spiritual realm.



As above, so below – the mirror of two worlds.

Hovering then over the mountains, the viewer gradually comes to spot Jack winding toward the ominous Overlook Hotel in Colorado. Built in 1907, the site was chosen for its seclusion and scenic beauty, yet there is a darker side to this locale: It seems to draw dark forces into its midst as a kind of spiritual vortex. While the hotel is “real,” we will discover in Jack’s mind it begins to take on an other-worldly portal association. Jack has, in fact, chosen this location purposely because the “writing” of the story is not his novel, but his gruesome reenactment of spiritual, ritual sacrifice that is required for his imagined entrance into the hall of fame – the abode of the “beautiful people.”



All-American Manager Ullman, facilitator of whores, orgies and abuse.

Arriving at the hotel, Jack and his new masters become acquainted: The interview scene conveys an overtly Americana façade that clues the viewer into the dual symbolism of the film, where the Overlook is both Jack’s degenerating *psyche* and a microcosm of the United States. With a friendly, charming veneer, the baby-boomer generation has a dark side that is portrayed both figuratively and literally in Jack’s brutality at the mystic locale of the Overlook. In this sense, America is not baseball and apple pie, and manager Ullman’s JFK-esque appearance masks his own potential to actually be nefarious, while surrounded by icons of *Americana*, from flags to paintings to Native American artworks.

Jack’s homosexual and incestuous tendencies. Image credit: Rob Ager.



It is also worth noting that the photos in Ullman’s office appear to be the same images that will conclude the film (as will be shown below). Ullman reveals to Jack that the history of the caretakers involved a previous mass murder, where “cabin fever” resulted in an instance of madness and violent outbursts. Danny, we begin to learn, has a special talent by which he can presage the future, named in the film’s title, “Shining.” Walker, Taylor and Ruchti explain, highlighting my point about animism and Native American traditions: “Carothers [Dick Halloran] is a great casting success. His talent for “shining” springs from the animism associated with blacks, but Carothers’ features, ancient and weathered like an Easter Island monument, also lend the

story more gravitas. He's the hero, although a sacrificial hero.³

Jack explains to Ullman that his wife Wendy (Shelley Duvall) is a "confirmed ghost story and horror film fanatic," but as we see from the imagery in the Torrance apartment, Wendy actually shares an interest in the occult, including numerous books on witchcraft, as well as the notorious *Catcher in the Rye*, associated with several assassins.⁴ Because Jack has come to despise his family, who he thinks are his stumbling block to greatness, the dark depths of his subconscious will suggest (through the whisper of the demonic) a *real* horror for Wendy and Danny.



Nihilistic favorite of so-called assassins and killers, *The Catcher in the Rye*.

Following his father's job interview, Danny experiences a supernatural premonition, a seizure and dissociating blackout, sensing intuitively the trauma they are destined to undergo in their Overlook ordeal. We begin to suspect Danny has been abused (possibly sexually), as his alternate persona emerges as a spirit named "Tony," who lives in Danny's "mouth and stomach." In my opinion, the usage of inverted stars on Danny's shirt is intentional, as we later discover Jack has, in fact, physically and sexually assaulted Danny (resulting in his traumatic break and "Tony"). Interestingly, in accounts of indigenous religions and spiritual possession, there are instances of spirits inhabiting certain areas of the body in precisely this way.⁵

Indeed, as film analyst Rob Ager has correctly elucidated, the abuse appears to be generational, as intergenerational conflict and Freudian/Oedipal envy (Jack resents Danny) will occupy much of this story.⁶ Ager is also correct in his insights concerning the cartoon programming Danny has apparently received, as Jack will become the "Big Bad Wolf," utilizing the Disney and nursery rhyme mantras during his psychosis.⁷ This is also why cartoons are consistently playing throughout the film, including numerous references to fairy tales such as Hansel and Gretel, as well as classical works of mythology with Theseus and the labyrinth's Minotaur. Fairy tales and mythical referents are profuse: Ager is also perceptive to connect the old hag in the bathtub we will see later in the film, to the classical notion of the seductive nymphs or sirens transforming into hags, causing sailors to crash upon the rocks.⁸ This omen will appear and apply to Jack as he progresses down his path of possession.



"Ghost and horror fanatic" Wendy's books include *The Magic Circle* and *The Mother Goddess*

Looking over the books visible in Wendy's living room, we can see an interest in witchcraft in *The Magic Circle* (or is Jack the witch?) and *Mother Goddess*, as the counselor learns Jack dislocated Danny's shoulder in a drunken rage. Wendy, however, is partly to blame in this, as she is naively willing to overlook the trauma and against her better judgment trust Jack's empty promise. Recall as well the "magic circle" appears here and in Kubrick's final film highlighted in the previous chapter, *Eyes Wide Shut* – in fact, it appears Danny has arranged his Disney and cartoon stickers in a kind of magic or ritual circle on his door.



Danny's magic circle of stickers.

Concerning the minotaur and the film's art direction, Walker, Taylor and Ruchti note:

Kubrick often positions Nicholson visually against extremely formal backgrounds. One image frames him in the abstract design of a wall tapestry. A Native American motif, it also resembles a printed circuit. It calls to mind the rigor of programmed information. No deviation allowed. In another shot, Torrance looms above

a model of the garden maze. The maze clearly alludes to the Minotaur myth in which a monster with the head of a bull and the body of a man who was kept in a labyrinth and fed on human flesh until a hero, Theseus, killed it. It was a legend that had long appealed to Kubrick. (The company that made *Killer's Kiss* twenty-five years before was called Minotaur Productions.) . . . In his film, the environment is destiny, not its instrument.⁹



The bull/Minotaur Taurus with Gemini (the twins) and "Monarch."

As the now evidently dysfunctional family journeys to their nightmare abode, Jack posits a macabre topic for discussion: the reality of cannibalism as a drive that is "necessary to survive," sneering at Danny's awareness of what he saw "on television." Jack displays his psychopathic, parasitic side in a glimpse, a premonition, of what horrors he will unleash upon his own family – a form of cannibalism. Here it is crucial to note, as Ager has shown, that Jack apparently has homosexual proclivities, despite his exteriorly masculine, fatherly role. Touring the hotel, Ullman reveals the secret to the Overlook – it was formerly a getaway for monied elites, Hollywood stars and royalty – all the "best people." Kubrick's dour view of American aristocracy and the middle class is reflected in their offspring, represented in the film by Jack. The hotel is not merely a site for elite orgies and lascivious dalliances, but a representative sacrificial site where the dead feed parasitically on the fear of living victims. This theme will also appear in the chapter on *Twin Peaks*.

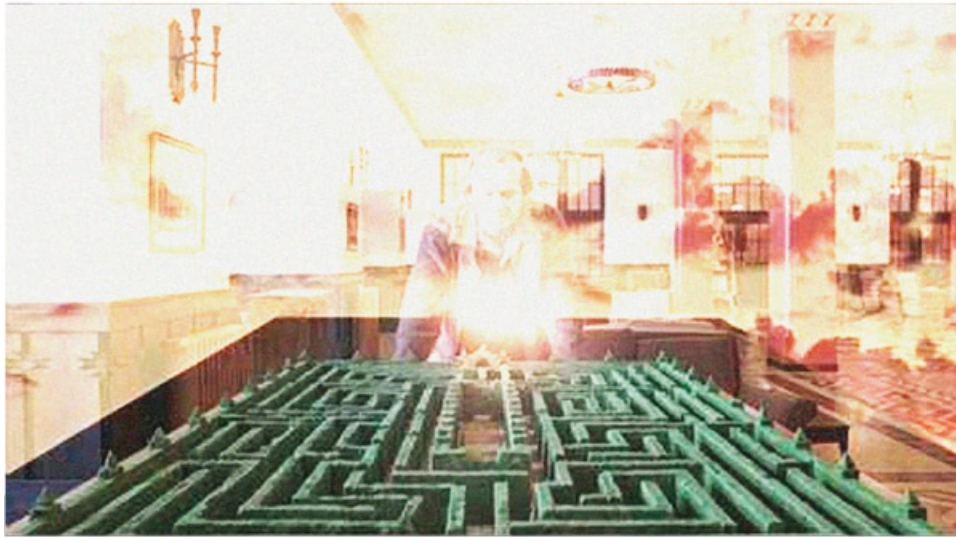


The alchemical "Gold Room," according to Jay Weidner.

Timidly touring the hotel, Wendy anxiously refers to it as "a maze" like the hotel's garden, sprinkling her dialogue with references to cartoons and nursery rhymes. Danny is spoken of as "lost" (signifying both a literal and figurative sense), looking for his parents. He has been abandoned, his parent's fixation on the landscape leaving him forgotten in the "game room." Jack rhetorically comments on Danny's playfulness, "Did you get tired of bombing the universe?" – signifying Danny's representation of youthful American aggression, the great Enlightenment experiment that sits upon a giant Indian burial ground

(the U.S.). Kubrick was very much a critic of Americanism and its foreign policy, as we can see in films like *Dr. Strangelove* (1964), where the absurdity of mutually assured Cold War destruction and the Rand Corporation are lampooned.

The Cold War Great Game was truly a “game room” of the theater of war, making Kubrick’s critique of Western Imperialism appropriate.¹⁰ Danny, we recall, had seen a vision of the murdered twins in the “game room,” while behind him in the scene is a poster that reads “Monarch.” Given Danny’s representation of both traumatized youth and naïve America, Monarch can also be applied to the nation en masse, since, I propose, the MKUltra abominations were really about mass mind control, and not primarily programmed assassins.¹¹ Kubrick is thus gradually revealing Danny’s abuse, trauma and mind control under the hand of Jack.



Comparison capless pyramid: Jack at the head of the maze, like the minotaur, superimposed over the apex of the pyramid during the zodiacal alignment in *2001: A Space Odyssey*.

Interestingly, the minotaur has a significance in terms of human sacrifice (the dark side of the film, as we will see), in relation to the myth of Theseus – originally a human sacrifice tale according to scholar Nigel Davies in his history of the practice:

Perhaps the most famous concerns Theseus and the minotaur. Theseus was already the hero of many tales, including the killing of Procrustes, another slayer of men. ... Athens paid an annual tribute of seven youths and seven maidens to Minos, King of Crete; these he shut up in the labyrinth, where they either lost their way and died of hunger or were eaten by the minotaur, half man, half bull.¹²

Monarch is reportedly connected with the various mind control programs of the CIA, in part seeking to create alternate personas, often mentioned under the umbrella of “MKUltra,” but including projects BLUEBIRD, ARTICHOKE and NAOMI, centered on mass mind control and whispers of creating dissociative states and altered consciousness through LSD, torture and traumatization.¹³ Even if this has been exaggerated, the film certainly uses this narrative with Danny being subject to Jack’s abuse, Danny’s “alter” or spirit “Tony,” the game room reference to “Monarch” and frequent use of maze and labyrinth symbolism, signifying compartments of the *psyche*.¹⁴ Note below Jack’s exhaustion and sleep state is accompanied by images of butterflies, signifying his transformation, as well as the mirror. Mirrors often represent the subconscious, the *psyche* or the inner world that is reflected in our minds from the outer world, as well as signifying the spiritual realm or another plane (Alice in *Through the Looking Glass*), closely parallel to our own where much of *The Shining* is taking place.¹⁵ It is in this scene that Jack once again hints *he* is writing the ghostly horror tale that is *not* a book.



The maze-like compartments of the psyche, and Danny's carpet maze simulacra.

The maze itself is interesting for its dual usage: symbolizing both Jack's psyche and his writing of the fiction into his reality, the viewer begins to discover the principle of simulacrum, where the modeled things become real in a preparatory phase for later fulfillment. I will highlight Spielberg's use of this in later chapters analyzing *Close Encounters of the Third Kind* and *E.T.*, where the director functions as a shaman or magus, fore-signifying events to come. Through symbolic objects like toys (operating like a voodoo doll) in *Close Encounters*, *E.T.* or *A.I.* which later appear as real, life-sized objects, power is given over the reality: Roy's mashed potatoes and television programs (such as *The Ten Commandments* where Moses is at Mt. Sinai – like Devil's Mountain) portend future events. And like Devil's Mountain in *Close Encounters*, the Overlook Hotel is also situated on a "high place," where the spirits of the dead meet with man and demand and exchange.

The models in Roy's house in *Close Encounters* will become real, later, as the government stages an outbreak in the train sequence.



I propose this is not merely a plot device or choice of nostalgic imagery, but an attempt to *script reality* by writing one's own twilight language (like Jack is doing). Twilight language is a form of angelic script that integrates synchronistic events, like a kind of semiotic text to be read, while writers and directors like King, Kubrick and Steven Spielberg are operating in the role of the magus to produce a dramaturgical ritual that communicates with the subconscious. This is also why mazes and labyrinths have historically been associated with both the underworld and the *psyche*, as we will also see in the Lucas/Henson production, *Labyrinth*. In "The Process of Individuation," M.L. von Franz explains the meaning of the labyrinth as subconscious:

The maze of strange passages, chambers, and unlocked exits in the cellar recalls the old Egyptian representation of the underworld, which is a well-known symbol of the unconscious with its mysterious abilities. It also shows how one is "open" to other influences in one's unconscious shadow side and how uncanny and alien elements can break in.¹⁶



Aeneas in the Underworld, from *The Aeneid* by Virgil, Book VI.

Simulacra is important to semiotics, but it also has an important role in esoterism because of the idea of correspondences. Before modern philosophy divorced metaphysics from academia, the holistic view of the sciences in the western tradition included an idea of essentialism, which connected the “essences” of things with all their referents and symbols. Thus, there would be an association between the symbol of the maze, the model, and its referent, the actual maze. This is a deep, difficult subject that gets into a lot of heavy philosophy and semiotics, but the idea is simply foreign to most moderns because of stupid philosophy. Thus, Plato discussed simulacra – we can see simulacrum in Spielberg’s *Jurassic Park*, where a simulation of a theme park shows simulations of simulations (dinosaurs), as an example. Hollywood, just like esoterism, or like writing itself, is the manipulation of copies, signs and symbols. *E.T.* is about symbols, language and meaning (like *Close Encounters*), and we are constantly given camera angles and shots in *E.T.* from a child’s perspective. The cross-reference to *Star Wars* is also interesting.¹⁷

Reminiscent of the Hortus Palantius, the garden maze of the Overlook Hotel would appear to have an alchemical significance in similar fashion to the above: the nearly mystical 17-century “eighth wonder of the world” constructed by Elector Frederick Palatine V for his wife Elizabeth Stuart. According to Enlightenment scholar Dame Frances Yates, the gardens signified Rosicrucian mysteries, both regents being friends of Francis Bacon.¹⁸ Largely destroyed during the Thirty Years’ War, the garden mazes are replete with esoteric symbology according to Dame Yates and we can see in Kubrick’s maze that same principle at work. In fact, while looking at the image of the maze on the sign below, it occurred to me how similar the maze was to both a mandala and a sigil.



PLATO: 5th century B.C. Greek philosopher generally considered the father of western philosophy through his school in Athens known as “The Academy,” together with his teacher Socrates. Known for his dialogues, laws and *The Republic*, Plato taught that reality is truly present in mental ideals. These ideals exist in a realm of forms distinct from the material realm. Through philosophical discourse and dialectical argumentation, the philosopher can attain to a direct knowledge of the forms. Influenced by mystical, Pythagorean and mathematical traditions, Plato argued for a fully rational, logical interpretation of how to construct an ideal government, explained in his highly influential *The Republic*.

This connection is not tenuous, as Oxford anthropologist and Comparative Religion scholar John Layard outlines in his work “The Malekulan Journey of the Dead” where the indigenous religious mythology of the Malekulan tribe’s after-death



The alchemical maze-gardens of Frederick the Palatine, the “Hortus Palatinus.”



The Overlook Maze, reminiscent of the mandala or a sigil. The “Loser” has to keep America “clean” of the people who aren’t the “best people.”

journey is drawn from the patterned formations that appear in the natural, sacred geometry of the tortoise shell. Not only is this seen to be a kind of math puzzle, it is

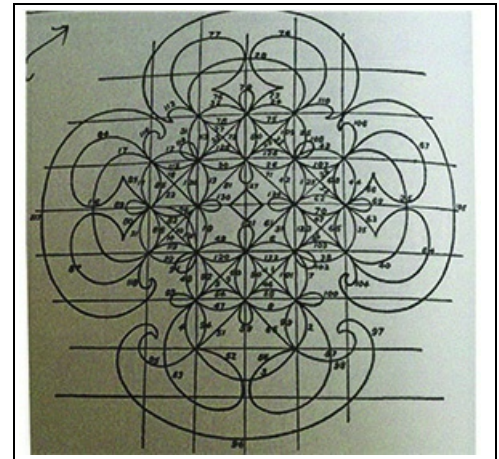
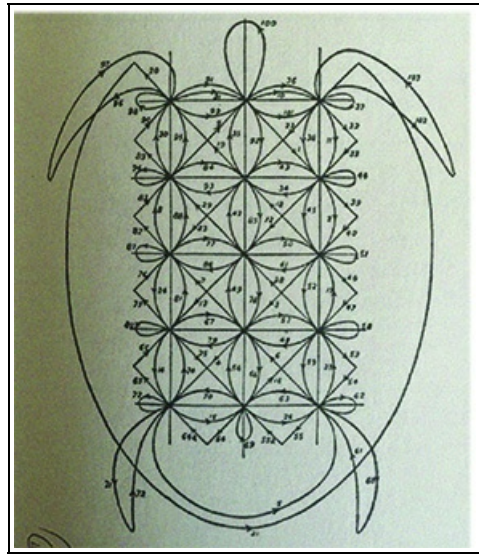
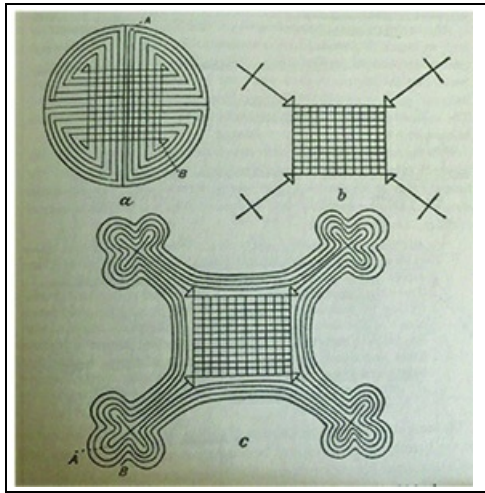
also a maze and a pathway for the dead, resembling a sigil:

Malekulan mazes and sigils, signifying the journey of the soul after death.

Fig. 8, [Left] Constructed in a similar way, resembles a mandala... Apart from a diamond shaped center unconnected with the other parts, the whole design is formed of a single, never-ending line. These are only a few examples of the pure art forms that have developed in Malekula out of the labyrinth motive combined with that derived from the outline of the human form [The Anthropocosmic principle].

From the Near East to Malekula is a long way. However, there are connecting links that suggest the itinerary which these

combined motives apparently followed. One such link is to be found in South India, where ritual and labyrinth designs almost identical with those made in Malekula are still in use. This field of study has only begun to be investigated, but already it is possible to throw light on certain obscure points in classical tradition by comparison with the living beliefs of Malekula. The sibyl of classical and medieval lore may well be compared with the Malekulan Female Devouring Ghost, sitting beside her cave guarding the labyrinth. Through caves or clefts guarded by these mythical figures mighty heroes of antiquity started their journeys to the underworld to visit the shades of their ancestors.



Using
the
animism
of the

Malekulan tribe as an exemplar, we see the symmetry and patterns of the tortoise shell that inform their mythology of the maze that follows

upon death.

Virgil describes such a descent in the sixth book of the Aeneid, in which Aeneas goes into the underworld. Hitherto, scholars have, very understandably, failed to appreciate why, in his introduction to this book, the Latin poet interrupts his otherwise consecutive tale with a now apparently unintelligible interpolation concerning a labyrinth. Aeneas, who has finally landed at Cumae on Latin soil, approaches a cave, guarded by the sibyl, through which he wishes to descend to Hades. But here Virgil, often criticized for a passage that has nothing to do with the story, breaks off his account to describe a representation of the Cretan labyrinth, depicted at the entrance to the Cumean Cave; right in its symbolic place, but for the Roman reader the scene would have been charged with all the emotional connection with initiation rites at the journey into the land of the dead. In this same book of the Aeneid are also described "two waters;" outside flows the Styx nine times round, the river of death, which Aeneas can only be ferried over after he has shown the sibyl the famous Golden Bough or magic wand which, judging from the Malekulan evidence, is his own counterpart or spiritual double. Inside, he comes to Lethe, the water of forgetfulness leading to the inner life, which for full initiation he must immerse himself to achieve new life on earth. (Spiritual Disciplines: Papers From the Eranos Yearbook, pgs. 148-50).¹⁹

The third drawing is a Mandala-esque design of the same tribe that illustrates both the psyche and the human form, showing the anthropic principle.

The esoteric and literary *topoi* in connection to Jack Torrance become obvious: Jack's own *psyche* is plunging into the underworld maze of his dark persona as he is already under the reign of death through his gradual possession. This makes perfect sense of the infamous scene with Jack staring at the model of the maze gardens that morph into the real maze, with Wendy and Danny. The underworld is Jack's *psyche* where, like the Minotaur in the mythology of Theseus and the labyrinth, Danny will battle the bullish beast in the center of the Labyrinth. This explains why Jack even seems to have a kind of bullish appearance, as well as a devilish Minotaur that appears in the hallway of the game room when Danny sees the omen of the murdered twins. Interestingly, the twins are Gemini, and the film takes place in May, the month in which the zodiac transitions from Taurus (the Bull), to Gemini; or the Minotaur (Jack) to the Twins, which I think is obviously intentional.²⁰

The omen of the murdered twins seen by Danny, along with the vision of rivers of blood gushing from the elevator, is also biblical in nature, recalling the curse in the Book of Exodus upon Egypt. It is also possible the twins have a twin-towers significance, since in Masonry the twin pillars are Jachin and Boaz, which signify a doorway or portal to the Temple (which is also the meaning of Gemini in Babylonian mythology). This makes one puzzle given the title of Kubrick's masterpiece, *2001: A Space Odyssey*, and the events of September 11, 2001, as will be seen in the following chapter.²¹

Jack is seen in the mirror in his dream state, with monarch butterflies in view.



Room 237, in my estimation, does not relate to the moon. Although I do think Weidner is correct to point out the images of Danny in the Apollo shirt are a reference to NASA utilizing Kubrick and front-screen projection to film the footage, I am doubtful that the number change from King's novel is about the distance to the moon. I think 237, being the location of the murder of the twins, is supposed to foreshadow the murder of another child, Danny, who wears a "42" shirt ($2 \times 3 \times 7 = 42$). This is also why the film Wendy and Danny are watching is the 1971 *Summer of '42*, a reverse Lolita-style tale of an older woman who seduces a younger boy.



Danny's "42" shirt with inverted pentagrams.



Illicit teenage seduction in *Summer of 42*. Credit to Rob Ager.

This is the second reference to pedophilia and Danny's #42 shirt clues us into that. Note that Kubrick also directed *Lolita*. As news reports foretell the coming snowstorm, we see Jack fall deeper into his trance states and demonic glares as Wendy and Danny begin to feel the drag of cabin fever. Danny's "shining" kicks in (his premonition and sixth-sense powers) and he begins to see more terrifying images as "Tony" tells him it's "just like pictures in a book, it isn't real," highlighting the surrealist dream-state aspect of the film. As Walker, Taylor and Ruchti explain:

It [The Shining] was also a perfect "closed set." Barry Lyndon, which dispersed the action across vast landscapes, stands alone, in that respect, for Kubrick has always been happiest with the walls of a soundstage enfolding him protectively. To work in a studio concentrates his mind, he believes and helps his players to focus their "psychic energy."²²

And,

Up to now, we might conceivably have believed that all of Jack's apparitions are lived only in his own schizophrenia. But once the storeroom bolts are physically drawn back by an unseen Grady, liberating Torrance to commence his assault on his family, the tables are turned on us. The ghosts aren't one's imagination: They

The “psychic energy” that inhabits the Overlook (and particularly Room 237 and Jack), is exceedingly nefarious, but if you pay attention to the sequence of the scenes, it is my contention that they are somewhat out of order. When Danny is discovered to be beaten and abused, Wendy later thinks it was the old hag in Room 237, and no longer Jack who is the culprit. Rather, it is the hag who possesses Jack to do this, and Danny’s experience of the event was seeing one of the spirits who possesses Jack. This is the explanation of the scene where Jack investigates the bathroom and the beautiful naked woman becomes the hag, invoking the mythology of the sirens of the sea as mentioned earlier. The scenes are thus told from Jack’s vantage point, while others are Danny’s spiritual vantage point, through Tony, his dissociative alter identity (who seems to be a real spirit). Jack, almost fully possessed, says Danny hurt himself, gas-lighting a willfully deluded Wendy who continues to fail to see the evil of Jack (possibly due to her occluded view of spirits from dabbling with witchcraft).

While the notion of a Monarch mind-control slave might seem outlandish, it’s fascinating to observe mainline Kubrick scholars conclude that *is* what appears to be the film’s narrative. In the popular conspiracy vernacular, the reasoning of course goes that the CIA and various secret societies have raised certain persons to be traumatized victims of occult brainwashing, able to be triggered at any moment with various codes. In my estimation, it’s definitely the case that generational bloodline families will traumatize their offspring, often do raise them in the occult and will, in a sense, “program” them.



Inverted lettering from the spiritual world, shown in mirrors.

As to whether there is a hidden cell structure of sleepers that are due to snap at any moment with some code and shoot up a school like the so-called Sandy Hook massacre, I answer in the negative (it being a managed event).²⁴ Yet, there are elite Satanic psychopaths, and they do promulgate psychopathy with their progeny.²⁵ And regardless of one’s opinions on those matters, that does seem to be what is happening in *The Shining*, as Jack is either himself traumatized, or seeking to traumatize and sacrifice his family for entrance into greatness, which he believes is being stalled due to his family duties. Previously mentioned mainstream Kubrick analysts even admit:

The scene between Nicholson and Stone has a cool comic civility that turns downright chilly as the spook gives Torrance his orders – to kill his family. The actors serve Kubrick impeccably. They play the masquerade with relish for its Pinteresque undertones, only hinted at by Grady’s use of a choice word like “correction,” as if it were the “trigger” word for Torrance’s programmed psychosis.²⁶

The demonic spirits require a blood sacrifice on the part of Jack.



As the horrifying scenes approach the climax, with Dick being murdered and the family on the run, I am reminded of elements of storytelling that would later be used by directors like Lynch or Linklater, where the surrealist dream state blends seamlessly with the waking state to create an inchoate, mystical formlessness to reality as merely an external projection of the inner *psyche*. Carl Jung, as well as many in the hermetic traditions, has propounded this view, where ultimately the realization of man's own inner divinity is premised on a kind of "awakening" akin to Far-Eastern religious thought. Ager is excellent in explicating the various perspectives on the dream states in the film from Danny's vantage point, while I disagree with Ager's analysis that Kubrick is not interested in esoterica or the occult. I also disagree with Ager that Jack is not supposed to be possessed, just a violent drunk. Danny's spirit "Tony" and the occult references show we are dealing with a real spiritual realm. Ager rightly comments:

By far the biggest giveaway is Danny's description of his own psychic episodes. Halloran asks Danny how his imaginary friend Tony tells him things and Danny replies, "It's like I go to sleep and he shows me things, but when I wake up I can't remember everything." Remember also that Danny's very first psychic episode in the film resulted in him being found unconscious. "I remember mommy saying 'wake up Danny, wake up.'"²⁷

Much later in the film, Danny is heard in his bedroom shouting, "Redrum." His mother enters the room and shakes him. The ensuing dialogue again hints at the nightmare nature of his visions. Wendy: "Wake up Danny, you were having a bad dream." Danny: "Danny can't wake up Mrs. Torrance. Danny's gone away Mrs. Torrance."



Elite sexual "furry bear" deviancy, recalling *Eyes Wide Shut*, with the British Nobles.

In this philosophy, mastering the inner world leads to a mastering of the outer world as the initiate or "enlightened one" meditates to achieve a perceptive unity between the subconscious dream realm and the phenomena of waking experience.

Elucidating a Freudian element that is also a prominent theme in Kubrick, the previously cited authors explain:

So what is the meaning of his horrifying epiphany? Freud said that film going is like wakeful dreaming. Kubrick also believed that films connect subtly with the subconscious. Meaning, he said, may be found in the sensation of a thing, not in its explanation. Yet he has provided a clue. In certain interviews around this time, he mentioned his admiration for *Rhapsody: A Dream Novel*, a novella really, by Arthur Schnitzler.... In *Rhapsody*, the main character, a wealthy young doctor in Vienna, passes almost imperceptibly in and out of the dream state, experiencing seduction, erotic longing, and unrequited passion as if they were events in his waking state....Kubrick's hankering to make a film of Schnitzler's novel probably goes back to his cinema beginnings-and he has finally achieved it, in a manner of speaking with *Eyes Wide Shut*.²⁸



The "Magic Circle" in *Eyes Wide Shut*.

Ultimately, the film concludes with a form of eternal recurrence²⁹ (as shown in David Lynch's *Lost Highway*) where the end of the film culminates in a Baphomet style pose of Jack among the "best people," the boom era of 1921, where the jet set, Hollywood stars and royalty are shown to be the ghostly parasitic inhabitants of the Overlook. Demanding Jack offer up the blood of his family as "his duty." In Jack's envy of the good life he felt he deserved as a failed writer, combined with the resentment of his family whom he blames, we are reminded of Dostoyevsky's Raskolnikov in *Crime and Punishment*, who as a young man decides the path to greatness must involve murder. Indeed, as Ager comments, the abuse is generational and shown in the consistent uses of bears:

Bear suit ... bare bottom. Is this a pun? Is Kubrick using a sly visual metaphor to reveal certain characters in the film, such as Jack and Ullman, as bear-faced liars? Being that the two bears in the film that have teeth are the one in the Colorado Lounge, which represented Jack, and the fellatio bear, are we to conclude that Wendy actually sees Jack giving fellatio instead of Danny? Absolutely. As it turns out, the abuse suffered by Danny is something that has been passed down through the generations. Abused children grow up to become abusers and repeat the sins of their parents in a continuous cycle.³⁰

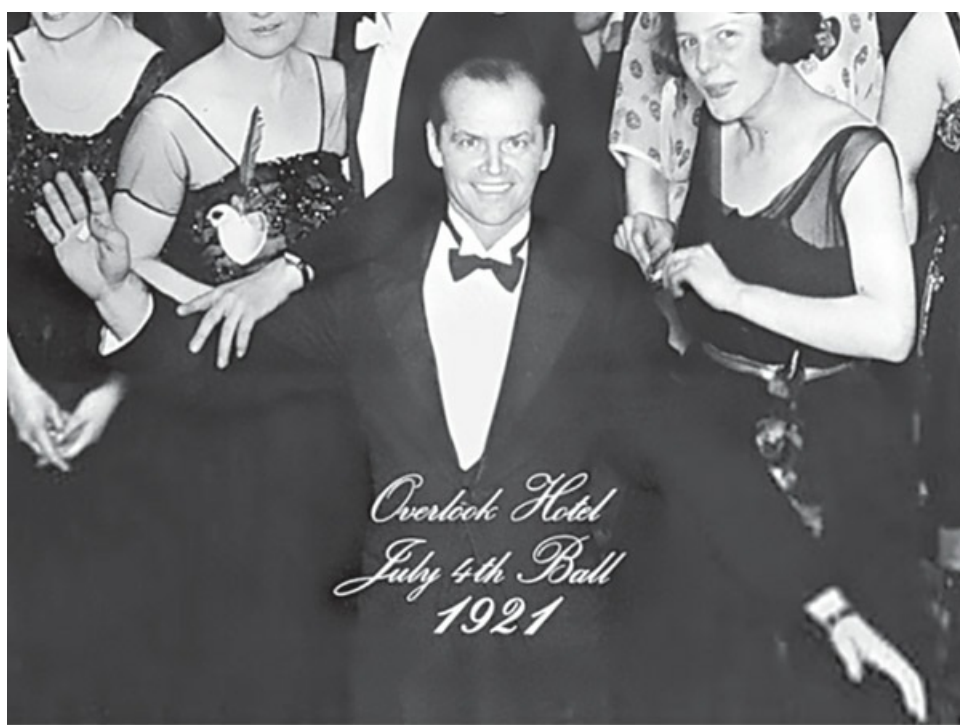


Brainfreeze in Dante's *Inferno*.

Jack's demonic bidders offer him a place among the privileged (he thinks), if he is willing to rid himself of his family. This is why the issue of *Playgirl* contained the story of incest, as well as why the hotel had been the site of lush masquerades, balls and even orgies and sexual deviancy like "furries." We are reminded of *Eyes Wide Shut*, which focused on the same notions of elite perversion, sex magick and secret societies. Although we see no overt secret societies here, Ullman seems to have familiarity with the young women who frequent the lodge (possibly prostitutes). Kubrik's love of the theme of eternal recurrence and possibly reincarnation, we see also in *2001*, with Bowman and Starchild. God, here, is an advanced A.I. humans created long ago, and through its own self-advancing self-realization, the A.I. created its own virtual matrix we know of as the universe (think of Neo in *The Matrix*). In *2001*, Bowman breaks free of Plato's cave to cheat death and rise to rebirth among the gods, and the process repeats in eternal return, with a new Genesis. Another possible option is that Bowman simply evolves as "aliens" show him the way, granting him apotheosis. Either way, it is a cyclical process of a time-bound, emergent deity arising from within the *kosmos* itself, and not an eternal deity who alone subsists outside time and space who creates *ex nihilo*. This will be detailed in the next chapter.

PLATO'S CAVE: A famous allegory from Book VII of Plato's *Republic*. The meaning of the allegory refers to both the philosophy of social order and the structure of reality and human knowledge. Material objects and mass opinion constitute the "phantasms" and shadows of things as they appear, while true reality is far different, being formal, mathematical and ideal. For Plato, the true philosopher exits the "cave" of matter and perceives the light of truth directly through ideal forms and returns to enlighten the cave-dwelling slaves.





As above, so below," as Jack displays the Baphomet sign, trapped in his own psychical prison of eternal return.

Alchemical images of Baphomet.



Jack's experience is similar to Bill Harford's in *Eyes Wide Shut*, while they are, of course, very different characters. Like the Indian burial ground upon which the hotel is built, it becomes a site of ritual chant and ritual enactment as Wendy's flight from Jack features background music of Native American chanting (similar to the masked ball music in *Eyes Wide Shut*). The sacrifice is the climax of the film and the liturgy, where the release of the blood will satiate the powers of darkness (like "The Man From Another Place" we will see in *Twin Peaks*). Like the mazes of M.C. Escher, a "strangeloop" of eternal return will be the punishment Jack concocts for himself in his psychical prison for failing to complete his task as ordered by Grady.³¹ Frozen like the damned souls of traitors near Satan in Dante's *Inferno*, it is worth noting that Dante also made reference to the Minotaur, which relates well to the obligations Grady places upon the beast, Jack:

My sage cried out to him: "You think, perhaps, this is the Duke of Athens [Theseus], who in the world put you to death. Get away, you beast, for this man does not come tutored by your sister; he comes to view your punishments. (Inferno, Canto XII)

The Shining, then, is a ghost story – but also something much deeper in Kubrick's film. It is a multi-layered exploration of the psyche, the spiritual realm, surrealism, ancient mythology and the satanic occult elite that rule the West, as the theme of pedophilic generational bloodlines parasitically manipulate the underclass through the false promise of worldly prosperity. In Jack, Danny and the Overlook Hotel and its magnificent maze, we see America in a microcosm, situated on old Indian lands that now house a world superpower intent on "bombing the universe" into submission, all at the behest of psychopathic mad men like Jack or as displayed in *Dr. Strangelove*. This control structure operates through cult sex magick and generational traumatization (*Lolita*, *Eyes Wide Shut*, *Full Metal Jacket*) and maintains its control over the masses through the real Monarch program, mass media and social engineering (*Clockwork Orange*). For Kubrick, *The Shining* is another in his film canon that displays the dark side of spiritual phantasms that lie behind the mirror of our world.



Trauma-based mass mind control in Kubrick's adaptation of *A Clockwork Orange*, with the blatant Overlooking All-Seeing Eye.

¹ Walker, Taylor and Ruchti. *Stanley Kubrick, Director: A Visual Analysis*. New York, Norton Company, 1999, pg. 274

² Levenda, Peter. *Sinister Forces Bk. I: The Nine*, Oregon: Trine Day, 2005, pg. 73.

³ Ibid., Walker, Taylor, Ruchti, pg. 294.

⁴ Kephias, Aeolus. *The Lucid View: Investigations into Occultism, Ufology, and Paranoid Awareness*. Kempton, IL: Adventures Unlimited Press, 2004, pg. 68.

⁵ Harvey, Graham, Ed. *Indigenous Religions: A Companion*. New York: Bloomsbury Academic, 2000, pg. 72.

⁶ Ager, Rob. "Mazes, Mirrors, Deception & Denial: An In-depth Analysis of The Shining." Collative Learning. 2008. Web. <http://www.collativelearning.com/the%20shining.html>

⁷ Ibid.

⁸ Ager, Ibid., <http://www.collativelearning.com/the%20shining%20-%20chap%203.html>

⁹ Walker, Taylor and Ruchti, Stanley Kubrick, pg. 293.

¹⁰ Sutton, Antony. *Wall Street and the Bolshevik Revolution: The Remarkable Story of the American Capitalists Who Financed the Russian Communists*. Clairview Books, 2012.

¹¹ Dyer, Jay. "American Ultra (2015) - American MK Ultra." JaysAnalysis. 28 August, 2015. Web. <http://jaysanalysis.com/2015/08/28/american-ultra-2015-amerikan-mk-ultra/>

¹² Davies, Nigel. *Human Sacrifice: In History and Today*. New York: William Morrow & Company, 1981, pg. 56.

¹³ Marks, *The CIA and Mind Control*, pgs. 57-61, 67-9, 73-4, 198-204. Jones and Flaxman, *Mind Wars: A History of Mind Control, Surveillance, and Social Engineering by the Government, Media and Secret Societies*. Pompton Plains, NJ: New Page Books, 2015, pgs. 65-70. Levenda, *Sinister Forces Bk. I: The Nine*, 187-194. Keith, Jim. *Mass Control: Engineering Human Consciousness*, Kempton, IL: Adventures Unlimited Press, 2003, pg. 166. Dyer, Jay. "Fragmentation of the Psyche and the Nous." JaysAnalysis. 5 April, 2015. Web. <http://jaysanalysis.com/2015/04/05/fragmentation-of-the-psyche-and-the-nous/>

¹⁴ Von Franz, M.L. Ed. *Carl Jung. Man and His Symbols*. New York, Dell Publishing: 1964, pg. 176.

¹⁵ Cirlot, *A Dictionary of Symbols*, pg. 212-3.

¹⁶ Von Franz, *Man and His Symbols*, 176.

- ¹⁷ Dyer, Jay. "E.T. The Extra-Terrestrial: An Esoteric Analysis." JaysAnalysis. 22 July, 2013. Web. <http://jaysanalysis.com/2013/07/22/e-t-the-extra-terrestrial-esoteric-analysis/>
- ¹⁸ Yates, Dame Frances. *The Rosicrucian Enlightenment*. London: Routledge, 1972, pgs. 16-23.
- ¹⁹ Layard, John. Ed. Joseph Campbell. *Spiritual Disciplines: Papers From the Eranos Yearbook*. New Jersey: Princeton University Press, 1960, pgs. 148-50.
- ²⁰ Pike, *Morals and Dogma*, 454. Gettings, Fred. *The Arkana Dictionary of Astrology*. London: Penguin, 1990, pgs. 212, 499-500.
- ²¹ Hoffman, *Secret Societies*, 11-15.
- ²² Walker, Taylor and Ruchti, Stanley Kubrick, 291.
- ²³ Ibid., 310.
- ²⁴ Independent Media Solidarity. *We Need to Talk About Sandy Hook*, 2015.
- ²⁵ McGowan, *Programmed to Kill*.
- ²⁶ Walker, Taylor, Ruchit, Stanley Kubrick 309.
- ²⁷ Ager, Rob. "Mazes, Mirrors, Deception and Denial." Collative Learning. Web. <http://www.collativelearning.com/the%20shining%20-%20chap%207.html>
- ²⁸ Walker, Taylor, Ruchit, *Stanley Kubrick*, 305-6.
- ²⁹ As drawn from Nietzsche's *Thus Spake Zarathustra*, which is also the musical theme for the space scenes in *2001: A Space Odyssey*, which will also feature the theme of eternal recurrence.
- ³⁰ Ager, Ibid.
- ³¹ Hofstadter, Douglas. *Godel, Escher, Bach: An Eternal Golden Braid*. New York: Basic Books, 1979.