



Stephan King's Stand and Apocalyptic View of Modern and Postmodern Science Fiction

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Abstract

Stephen Edwin King (1947) is the author of, suspense, science fiction, and fantasy. His books have been adapted into feature films, miniseries, television series, and comic books. Apocalyptic literature is a genre of prophetic writing that developed in post-Exilic Jewish culture and was popular among millennialist early Christians. "Apocalypse" is a Greek word meaning "revelation", "an unveiling or unfolding of things not previously known and which could not be known apart from the unveiling". As a genre, apocalyptic literature details the authors' visions of the end times as revealed by an angel or other heavenly messenger. Science fiction (often shortened to Sci-Fi or SF) is a genre of speculative fiction, typically dealing with imaginative concepts such as advanced science and technology, spaceflight, time travel, and extraterrestrial life. Science fiction often explores the potential consequences of scientific and other innovations, and has been called a "literature of ideas" "Science fiction" is difficult to define, as it includes a wide range of subgenres and themes.

Keywords: S. King, Stand, Apocalyptic, Science Fiction

INTRODUCTION

Modernism includes the activities and creations of those who felt the traditional forms of art, architecture, literature, religious faith, philosophy, social organization, activities of daily life, and even the sciences, were becoming ill-fitted to their tasks and outdated in the new economic, social, and political environment of an emerging fully industrialized world. The poet Ezra Pound's 1934 injunction to "Make it new!" was the touchstone of the movement's approach towards what it saw as the now obsolete culture of the past. In this spirit, its innovations, like the stream-of-consciousness novel, atonal (or pan tonal) and twelve-tone music, divisionism painting and abstract art, all had precursors in the 19th century.

Postmodernism

In the late 20th century a reaction against Modernism set in. Architecture saw a return to traditional materials and forms and sometimes to the use of decoration for the sake of decoration itself, as in the work of Michael Graves and, after the 1970s, that of Philip Johnson. In literature, irony and self-awareness became the postmodern fashion and the blurring of fiction and nonfiction a favored method. Such writers as Kurt Vonnegut, Thomas Pynchon, and Angela Carter employed a postmodern approach in their work. Breuer Kristen D the religious roots of postmodernism in American culture (2007)

Science fiction

"Science fiction "is difficult to define, as it includes a wide range of subgenres and themes. James Blush wrote: "Wells used the term originally to cover what we would today call 'hard' science fiction, in which a conscientious attempt to be faithful to already known facts (as of the date of writing) was the substrate on which the story was to be built, and if the story was also to contain a miracle, it ought at least not to contain a whole arsenal of them."

Isaac Asimov (2008) said: "Science fiction can be defined as that branch of literature which deals with the reaction of human beings to changes in science and technology." According to Robert A. Heinlein, "a handy short definition of almost all science fiction might read: realistic speculation about possible future events, based solidly on adequate knowledge of the real world, past and present, and on a thorough understanding of the nature and significance of the scientific method."

History

Science fiction had its beginnings in the time when the line between myth and fact was blurred. Written in the 2nd century AD by the Hellenized Syrian satirist Lucian (1990), *True Stories* contains many themes and tropes that are characteristic of modern science fiction, including travel to other worlds, extraterrestrial life forms, interplanetary warfare, and artificial life. Some consider it the first science fiction novel. Some of the stories from *The Arabian Nights*, along with the 10th century *The Tale of the Bamboo Cutter* and Naris's 13th century *Theologies Autodidacts* also contain elements of science fiction.

The first Golden Age of Science Fiction-often recognized in the United States as the period from 1938 to 1946-was an era during which the science fiction genre gained wide public attention and many classic science fiction stories were published. In the history of science fiction, the Golden Age follows the "pulp era" of the 1920s and 1930s, and precedes New Wave science fiction of the 1960s and 1970s. The 1950s are a transitional period in this scheme; however, Robert Silverberg, who came of age in the 1950s, saw that decade as the true Golden Age.

Apocalypse

An apocalypse is a disclosure of knowledge or revelation. The term has a heavy religious connotation as commonly seen in the prophetic revelations of eschatology and were obtained through dreams or spiritual visions. Also, it is the Greek word for the last book of the New Testament entitled "Revelation". The term is also included in the title of some

non-biblical canon books involving revelations. The term is commonly used in reference to any larger-scale catastrophic event or chain of detrimental events to humanity or nature. The revealed events usually entail some form of an end time scenario or the end of the world or revelations into divine, heavenly, or spiritual realms. For more specific examples of apocalypses, Apocalypse fiction is a subgenre of science fiction that is concerned with the end of civilization due to a potentially existential catastrophe such as nuclear, warfare, extraterrestrial attack, technological singularity, supernatural, climate change, or some other general disaster.

The following list considers the element that an apocalyptic literary text may include:

Technology Fails

Sort of related to the "slow apocalypse" scenario - but it often happens a lot more quickly. Our vaunted high technology suddenly crashes, due to an EMP or failure of the electrical grid. This genre starts with the E.M. Forster story "The Machine Stops," but also includes the TV show *Revolution* and S.M. Stirling's *Dies the Fire*. These sorts of stories often highlight how dependent we are on our technology- and how quickly our social expectations revert to an earlier, somewhat more barbaric, form without it. Lacking birth control and computers, people snap back into patriarchal modes. But there's also often a kind of nostalgia, and a sense of relief that writer is returning to a simpler way of life.

Zombies

The living dead rampage across the land, and anyone who dies or gets bitten usually becomes one of them. The survivors have to stick together, except that there's usually some maniac who tries to create the ideal society or impose his/her will on everybody else. And zombies can be an easy metaphor for whatever you want - but they often represent the working class, or immigrants, or the underclass. They're the faceless herd of humanity, who are mindlessly involved in consumption and labor, not like our heroes, who are true individuals. Zombie narratives dwell on the nasty fantasy of killing our own friends and loved ones, but often the longer they go on the more of a faceless mob the zombies tend to become. CharLee, David (2010) *The number of Apocalypse* (2009)

The one thing most zombie apocalypses have in common is their pessimism. Very few zombie apocalypse films have happy endings. That's largely because victims tend to immediately turn into perpetrators of the problem. there are too many zombie apocalypse movies out there to count , but George A Romero's original trilogy , *night of the living dead* ; *down of the dead* and *day of the dead* ' are the most classic standard bearers .

There aren't many vampire apocalypses out there. The *Blade* series continuously uses it as a threat \, but blade always manages to save the day before we get there. The recent film *STAKELAND* gives it good vampires are more like zombies. Probably the best example is the Michael and peter Spirit film *Day breakers* which have all the stuff a good vampire apocalypse should have: systematic farming of people for their blood, degrees of vampirism, renegade humans and the possibility of a cure. But even with that bright spot, this is not one of the more popular ways for filmmakers to end the world. CharLee, David (2010) *The number of Apocalypse* (2009).

Robot Uprising

Our technology tries to kill us - not by failing, but by being too successful. Computers gain sentience and decide to wipe out the meat bags, or our gear starts malfunctioning in a homicidal fashion. These stories are usually pretty clearly about our fear that our tech is getting too smart, and that it might outsmart us soon enough. It's not even the dread of artificial intelligence in real life, but just the notion that computers and other tech are just too incomprehensible, and writer only just learned to program the DVR, and now our toaster is trying to tell us something. Your entire life is already controlled by Sire, and what if she turns malevolent? Feelings of dependence and helplessness can easily turn into paranoia. CharLee, David (2010) *The number of Apocalypse* (2009).

Humanity Abandons Earth

Not so much of an apocalypse as a futuristic space-colonization scenario - but it usually involves Earth being left for dead, or turned into a garbage dump. It's kind of an ecological collapse narrative mixed with other kinds of disasters. In the rare post-Earth story, like *Firefly*, writer never go back to Earth at all and it's just mentioned as something in our rear-view mirror - a cautionary tale, about what happens when we humans use a planet up and suck it dry. But often, the point of the "we abandoned Earth" story is to return to Earth and see either: 1) What a shitty state writer left it in, 2) the ruins of civilization, and/or 3) how nature has reclaimed everything and made it pretty again. The story of humans abandoning our home world usually has a clear environmentalist bent - writer had to leave because writer fouled his own nest - but also usually a touch of Malthusianism. writer broke his original planet because, as Joss Weldon's *Serenity* says, we were too many. Charlie Jane Anders (1980) *The 10 Types of Fictional Apocalypses* (2013).

Nuclear Holocaust

Or actually, this could be subsumed under a larger category of "war that kills almost everyone." The weapons of mass destruction that get deployed in said war are often nukes, but could also be biological, chemical, seismic or more outlandish. The point of this sort of apocalypse is usually not just that our technology has reached the level of near-total self-destruction (with the last survivors possibly also on the brink of death) - but rather that humans are short-sighted and kind of awful. As Charlton Heston observes, we blew it up. Damn us all to hell. Sometimes you need an apocalypse and don't want to dwell on it. For those occasions, the nuclear apocalypse always provides a nice and easy answer. Whether we lead up to one, as with *Dry*. *Strangelove*; show up way after the fact, like we do with planet of the apes; or see one happen when it's least expected, as with the already post apocalypse beneath the planet of the apes no one questions the severity of this apocalypse.

The Stand

The Stand can be viewed as a contemporary morality play. *The Stand* is constructed using the structure and themes of Traditional morality plays. Rather than using the morality play structure to communicate Universal Christian ideals, King's morality play presents these Christian ideals as specifically American ideals.

The Stand represents its characters as allegorical presentations of the virtues and vices King identifies with modern American culture. All of the characters get to choose between good and evil in the shape of the novel's overarching allegorical figures Mother Abigail (good) and Randall Flag (evil). Ultimately, two groups of survivors gather with likeminded people in a final confrontation between these forces. In most of King's works the themes of materialism, nationalism and community are woven into the story through carefully crafted characterizations of individuals who come to embody these aspects of modern American life. In The Stand, community takes the shape of the two groups that are formed after the epidemic. One group represents King's vision of a good community, defined through faith, selflessness and self-sacrifice; the other becomes the polar opposite, defined by a life of materialism, and bound to consumerism and technology.

The war in The Stand is not fought between general categories of good and evil; it is ultimately a conflict between what Kings has identified as the right and wrong aspects of modern American culture. Every character becomes conflicted one way or the other and makes a choice between siding with Mother Abigail or Randall Flagg. Stephen King's moral vision demonstrates what is the right or wrong thing to do. Characters that turn out to be persons of good morals belong with mother Abigail and her community in Boulder; immoral characters are absorbed into Randall Flag's regime in Las Vegas.

In The Stand King also expresses a more specific criticism of American culture; namely how dependent civilization has become on material possessions, values and technology. Through the utopian aspect of the novel King also expresses his ideal vision of American society. He frees America from various forms of technology, laws and social customs by having the epidemic wipe out most of the nation's population. The survivors are forced to make decisions about their future that will determine the shape of America's new society.

King presents bare-bones and completely unbridled American Society in which both great as well as horrifying things can happen. The Stand is no longer just about American a physical sense; instead it represents what America could become. Magistrate points out that in most of his works, "King addresses the dim results of man's irresponsibility and subsequent loss of control over those things which he himself has created". The Stand demonstrates the capacity of Americans to do good or evil freely; it also strengthens the fear of technology by placing it in the hands of evil. On the side of Mother Abigail is The Free Zone in Boulder, a quiet rural place made up of a community of people who rely on each other to survive. Randall Flagg resides in a city far more advanced than The Free Zone. He is accompanied by men and women who thrive on violence such as the convicted criminal Lloyd and the pyromaniac Trashcan Man. The people that have the right ideals survive without technology, but the people who represent King's notion of America's vices seem to be bound to the symbolic city of Las Vegas (King's Vanity Fair) and are drawn more to technology and other luxuries. Magistrate further elaborates: King's faith in the endurance of traditional morality, based on the values of love and the resilience of the human spirit, power whatever light remains in a world actively pursuing the destruction of itself and everything within it. Evil revels in our isolation from one another, but when the dark force fails to establish this isolation, it crumbles in the light of our own

human liberation. (26) In the Stand Americans are capable of doing great feats, and King demonstrates the true capacity of Americans rather than leaving the everyday Americans "captive" in a society relying on technology. The Stand represents this morality play as a post-apocalyptic world rather than a stage with props and images in traditional morality plays. The Stand does not merely make a drama out of it, but instead presents the setting as real. The choices the characters make have actual consequences and the fact that American society in The Stand has been nearly wiped out is a consequence of people making the wrong choices. These wrong choices lead to an America without consumerism and technology, coercive laws and other elements that people have relied on for so long. In the wake of the catastrophe, the survivors of American society are drawn to virtues and vices by their own choice with an opportunity at redemption.

METHODOLOGY

Stephen King's masterpiece The Stand is one of the greatest literary works in the genre of apocalyptic and science fiction. Since this study is based on the thematic study of modernism, science fiction in modern American literature and apocalyptic features of a modern literature and the postmodern to show the position and condition of these modern Man in apocalyptic scientific /fictional apocalyptic modern and postmodern society especially in Stephen King's masterpiece. This study will be descriptive and corpus based study which will analyze Stephen King's masterpiece: The Stand. Therefore, this chapter includes an exact description and analysis of the concepts and terminology of literary critical approach.

The Themes of the Stand

But this Superflu leads to a world where this materialism is no longer as present as it used to be and the people have to learn to live without the structure of civilization as well as technology. The people that accept this are led to the camp of Mother Abigail and are on a path of repentance. The people that do not embrace spiritual virtues are led into the arms of Randall Flagg's regime in Las Vegas, which is a city all about materialism. Spirituality and Materialism eventually clash in a final confrontation and Randal Flagg and his henchmen are defeated, but the people from Camp Boulder have their losses as well. World of Stephen King. Eds. Gary Hoppenstand & Ray B. Browne. Bowling Green: Bowling Green State University Popular Press, 1987.

Those people have sacrificed themselves for a greater good, however, which completes the redemption of mankind from Boulder. They no longer care about material goods or themselves, but they have learned to care about mankind and the future generations they need to protect. Through the fall of mankind in The Stand they get the ability to choose for redemption in the form of Mother Abigail and succeed. Stu's final message seems to also imply that materialism and the hunger for power such as dictatorship only leads to disaster, as it did with mankind at the beginning of the narrative. World of Stephen King. Eds. Gary Hoppenstand & Ray B. Browne. Bowling Green: Bowling Green State University Popular Press, 1987.

"Monsters coming now!" The monster-shouter was a tall man who looked to be in his middle sixties. Larry had first heard him the night before, which he had spent in the

Sherry-Netherland. With night lying over the unnaturally quiet city, the faint, howling voice had seemed sonorous and dark, the voice of a lunatic Jeremiah floating through the streets of Manhattan, echoing, rebounding, distorting. Larry, lying sleepless in a queen-sized double with every light in the suite blazing, had become irrationally convinced that the monster-shouter was coming for him, seeking him out, the way the creatures of his frequent bad dreams sometimes did.

Despite the novel starting with this “exciting moment” a large part of the first action Still remains to be revealed. In the exposition the reader is introduced to all the protagonists (The people of the Free Zone) and various antagonists (the people of Las Vegas), the reader Finds out who they are, what they do and what their characteristics are. The reader gets to Know the everyday life of most of the pivotal characters of The Stand, alongside with the Everyday life of other characters that do not survive Captain Trips.

It shows different aspects Of American society, from men in the army that is close to the incident like Starkey to Average Joes like Stuart Redman, but also men that thrive in the world of today such as Larry Underwood and Lloyd Hen Reid. The reader is introduced to characters such as Norm Brett, William Starkey, Stuart Redman, Larry Underwood, Nick Andros, Harold Lauder and Frances Goldsmith. Some of those characters become pivotal in the later parts of the book as they are Proven to be immune to this Superflu, while others fall victim to it. This first action is the Exposition and shows that mankind lives in sin: America is a civilization in which the negative Effects of consumerism and technology dominate every life.

According to Magistrate(2013) “Modern American society, in King’s eyes, has become a mere reflection of the machine age:

Sacrificing individual and collective moral codes for the sake of attaining greater levels of Authority and material well-being, King’s America is a virtual machine operating without a Driver at the helm”. The civilization King depicts is one without proper leadership and only cares for more power as well as materialism. Magistrate continues, “As the inanimate World obtains greater power in King’s fiction, it does so at the expense of the human world’s Autonomy and control”. The power of the inanimate over the animate world is literally explored in novels like Christine, in which a car becomes sentient, haunts a misguided teenager, and threatens members of a small-town community. King, Stephen. The Stand: The Complete and Uncut Edition,1990.

The Stand as an Allegory

The Stand can also be read as an allegory in which the American an “Average Joe,” Stu, makes a moral and spiritual journey and is guided and tempted by various vices and virtues. The difference with actual morality plays is that The Stand was not written as an allegory per se, while morality plays such as Mundus ET Infants and Everyman were. Richard J. Gallagher suggests: “‘the pleasing allegorical feel’ about which King speaks has little to do with the allegory of the middle Ages.... It is not a multimodal system of symbols which offers the possibility of simultaneous interpretations on the literal, moral, anagogical, and allegorical levels”. Gallagher instead argues that allegory plays a role in King’s works on a more psychological level rather than the allegorical level of morality in

the Middle Ages: "the readings between the lines to which King invites us invariably discuss the political, social, and economic anxieties of the contemporary individual". Many of the protagonists in King's novels are in fact contemporary "Average Joes." Katzenellenbogen, Adolf. *Allegories Of The Virtues And Vices In Mediaeval Art*. Trans. Alan : Warburg Inst., 1939.

Larry had protested that he'd paid the loan back. They were square. If Rudy wanted the twenty-five, okay, but he just hoped Rudy wasn't trying to get him to pay off the same loan twice. Rudy said he didn't want a gift; he wanted the money he was owed, and he wasn't interested in a lot of Larry Underwood bullshit, either. Jesus Christ, Larry said, trying a goodhumored laugh. I never thought I'd need a receipt from you, Rudy. Guess I was wrong.

Examples are Jack Torrance in *The Shining* and the children who band together in *It*. Carrie White in *Carrie* is at first sight just an ordinary girl, and Arnie Cunningham in *Christine* is an ordinary teenager before he become possessed by the spirit of Le Bay. These ordinary people are often more flawed and more challenged between virtue and vice than the usual heroic protagonist in a novel. Despite their flaws they are capable of performing great feats for the better or the worse. While I agree with Gallagher that *The Stand* is a critique of "political, social, and economic anxieties", I also believe that these anxieties form a framework for both virtues and vices. King not only literary finds vehicles through which to express those anxieties in his books, he also finds a way to counter-balance them with the forces of good. *The Stand*, especially as I mentioned in the introduction is overtly a story of the battle between good and evil, on a literal, but also on a spiritual level.

Stuart Redman is born into a sinful life, mankind's lifestyle in general has become sinful and this leads to the epidemic able to spread throughout the land, leaving evil under the guise of Randall Flagg to thrive. In a sense the epidemic, nicknamed "Captain Trips," can be interpreted as Death, similar to the Death is in *Everyman*. In both *The Stand* and *Everyman*, "Captain Trips" and Death take lives without question. Stu, aware of how mankind is, starts to journey with several other characters, among them Larry, who represents Caring, and Nick, who represents Benevolence. They are guided by Mother Abigail and construct a community. The community is betrayed by Harold, who represents Hubris, and Nadine Cross, who represents Self Sacrifice. Nadine Cross triggers Harold in doing what he does, because in doing so, the group is able to redeem itself. Mother Abigail then serves as the intercessor, telling the group of Average Joes that they did not survive to thrive in the pride of a community, but they survived to stand against evil. Average Joe and the virtues of benevolence, charity, self-sacrifice, faith and humility face off against the antagonists and his company of vices. Because of this redemption Good triumphs over Evil. Like *Everyman*, or *Christian*, Stu has inherited the sins of mankind indirectly, and is not innately sinful. Despite this he makes mistakes and he goes on a journey to repent himself as well as humanity. *Allegories Of The Virtues And Vices In Mediaeval Art*. Trans. Alan: 1939.

Thinking of the incident now and then over the years, he had become more and surer that Rudy had been right. Actually, he was positive. Even if he had paid Rudy back, the two of

them had been friends since grade school, and it seemed (looking back) that Larry had always been a dime short for the Saturday matinee because he'd bought some licorice whips or a couple of candy bars on the way over to Rudy's, or borrowing a nickel to round out his school lunch money or getting seven cents to make up carfare. Over the years he must have bummed fifty dollars in change from Rudy, maybe a hundred. When Rudy had braced him for that twenty-five, Larry could remember the way he had tightened up.

The Vices in the Stand

The society of Las Vegas consists of Lloyd Hen Reid, Trashcan Man, Julie Lawry, Whitney Horgan, Jenny Engstrom, Barry Dorgan, The Rat Man and Bobby Terry. All of those characters represent vices in various ways. They are led by Randall Flagg, who represents all those vices, much like Mother Abigail represents all the virtues. As in the morality plays discussed before, those vices seem to favor materialism rather than spirituality. These vices exist more for power rather than benevolence and they are all representations of what was wrong with the world before the Superflu happened. Their survival after the Superflu reveals their threat, in the sense that they are slowly returning. Stu alludes to this threat in his final message when he explains that these vices will always be around no matter what may happen.

If Mother Abigail represents Faith, then Randall Flagg represents Power, he encourages everyone to a destructive life full of vices and distrust. For Randall Flagg, power over others is the most important value in life. Whereas Mother Abigail is a gentle old woman Randall Flagg seems to be relatively young in comparison. According to Ralph Brentner, "There was evil, and it probably came from original sin, but it was in all of us and Getting it out was as impossible as getting an egg out of its shell without cracking it". Randall Flagg continually attempts to break down the other characters' resistance through threat or by coaxing them. He succeeds with a number of characters. He gathers Lloyd Hen Reid to his side but only because Lloyd has no choice. Lloyd is in prison and has nowhere else to go. Trashcan Man, Julie Lawry and others actually feel attracted to Randall's lifestyle in Las Vegas.

Nick realizes that "her sexuality was only a manifestation of something else in her personality... a symptom". Nick tells her through a note: "We don't need you". Benevolence and Hope refuse Lust and she responds hysterically "I'm not staying here", after which she fresher gun on the two while they escape the town. Julie later embraces Randall Flagg's call, much like Lloyd and the others do, but she is not coaxed into joining, instead it might be her so-called suspected condition that draws her to Randall Flagg: "Did he think she was sick?" Like Randall's other henchmen Lust cannot be controlled. Tom's Hope and Nick's Benevolence are represented as the two stronger ideals that combine against and defeat Lust. Refusing Julie is Nick's and Tom's first victory. This victory is not only one for their friendship, it is also a victory in a Christian perspective, as Nick does not forsake his friend in favor of lust, but instead refuses it and chooses to travel with Tom. This event foreshadows their strength towards the end of the novel when Nick guides Tom in his dreams, and Tom becomes a spy for the community of the Free Zone. Stephen King's *The Stand As a Contemporary Morality Play*, Martijn Schurings (2015).

"Pleased to know you. I'm Larry Underwood." He sat down. She offered her hand and he shook it lightly, his fingers pressing against her rings. Then he gingerly removed the ice cream wrapper from his shoe and dropped it primly into a can beside the bench that said IT'S YOUR PARK SO KEEP IT CLEAN! It struck him funny, the whole operation. He threw his head back and laughed. It was the first real laugh since the day he had come home to find his mother lying on the floor of her apartment, and he was enormously relieved to find that the good feel of laughing hadn't changed. It rose from your belly and escaped from between your teeth in the same jolly goto- hell way.

CONCLUSION

Stephen king's novel the stand open with conveying the message that the novel is going to follow a linear progression from the first event to the next and then to the next ones although as Stephen king's novel unfolds before readers' eyes we understand the concatenation of events occurring in Stephen king's novel does not follow such a model. On the other hand, the post/modern theme and styles of these novels are of significant importance; that is to say, the events of Stephen king's novel are portrayed in such a way that readers are believed to be in the past and they do not in any possible way belong to the present. The present is totally different from the immediate past that the novel is portraying. The narrator seems to be having a nightmare while he is recounting the events of Stephen king's novel as memories. All of Stephen king's characters present at these settings are introduced to Stephen king's novel in the same manner; to put into other words, their existence in Stephen king's novel seem to be shadow of their real existence and they belong to the past. Stephen king's novel is presented by the characters who do not let other characters speak and he speaks for them; Stephen king's novel is not objective and impartial and he is free to talk about them in detail and comment on the personality and behavior. The characters and their consciousness are filled with memories of the past and their perceptions and understandings about such fictional and apocalyptic situation. Stephen King's The Stand includes post/modern themes and styles of the modernity, alienation, loneliness, social isolations and lack of communications due to social and physical alienation of various scientific elements and they are replete with apocalyptic situation which are dominant in Stephen King's The Stand.

Pinpointing the relationship between the narrator and the other characters regarding his narration which defines modern, and existentialistic are important in Stephen King's apocalyptic and science fictional masterpiece The Stand. While there are some instances where there is a first person and subjective one who sees almost everything and comments on the events and mentalities of other characters, there are several other themes, motifs and literary concepts used by Stephen king including interior monologue. (Pishkar, 2007) On the other hand, regarding the question of the modernity and modern Man's position in apocalyptic situation, there are many other instances where instead of the narrator we have characters who become the focalizers meaning that although Stephen King's apocalyptic and science fictional masterpiece The Stand is told by a specific style which is a modern style for showing the characters' horrified and terrified due to end of life, hopelessness, disillusionment and lack of communications in the society in Stephen king's novel, there are characters through whose eyes we see the world of

Stephen king's novels. Stephen King's apocalyptic and science fictional masterpiece *The Stand* is the example of subsequent narration incarnate; that is to say, almost all of the events which are happened during the few months of Stephen king's novel time are recounted subsequently that symbolically refers to in/humanity . The events have occurred and after a long time the first person and subjective of Stephen king's novel in a long distant and time.

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