

ISSN INTERNATIONAL
STANDARD
SERIAL
NUMBER

ISSN-2321-7065

IJELLH

**International Journal of English Language,
Literature in Humanities**

Indexed, Peer Reviewed (Refereed) Journal



Volume 7, Issue 7, July 2019

www.ijellh.com

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The Myth of Resurrection Upshots Wendigo Psychosis and Vampirism in Stephen Kings *Pet*

Semetary & Salem's Lot: A Study

Abstract

Human life is a mystery it has a beginning and end. For long time there is a second thought called resurrection. In Stephen king's novels there is a chance to explore the doubt and get answer for the cause of resurrection. This paper deals with the concept of Wendigo, practice of cannibalism, monsters, and myth of vampires. As Carl Gustav Jung said, all evil things which men made were out of his collective unconsciousness.

Keywords: Vampirism, Wendigo Psychosis, Collective Unconsciousness and Myth.

Introduction

Stephen King's horror novel *Pet Sematary* was published in 1983. King deals with wendigo concept in *The Girl Who Loved Tom Gordon* (1999) and *Pet Sematary* (1983) as a major antagonist and the mimac burial ground as a symbol of resurrection. These two novels bring back the wendigo myth to the readers after long gap. Wendigo is a monster from myth which is in fact a half degraded human. *Pet Sematary* was nominated to World Fantasy Award for Best Novel in 1986 and adapted into a film in 1989 of the same name. King's *Salem's Lot* was published in 1975. It was his second novel in print. The story includes an author named Ben Mears who comes back to the town of *Jerusalem's Lot* in Maine where he had lived from the age of five to nine just to find that the people are getting vampires. The town has been portrayed in the short stories *Jerusalem's Lot* and *One for the Road* from King's analogy *Night Shift*.

In Jungian psychology, the archetypes are well developed concepts of the collective unconscious. The role of the archetypes can only be found indirectly using stories, arts, myths, religions and dreams. Carl Jung considered archetypes as universal, archaic patterns and images that derive from the collective unconscious and are the psychic counterpart of instinct. A Jungian interpretation would contend that these accounts show the rare paradigm of death and resurrection, found in many cultures & societies. In its search for common patterns across mythologies, Jungian psychology is in a form of Structuralism. (Philippe L. De Coster, D.D. 2010). Myths express the characters and stories which are already there in the world from the time of prehistory and therefore they express universal concerns and cultural similarities.

Resurrection

“Death is a mystery, and burial is a secret” (Pet Sematary p:1)

Birth and death are the two destinations of all living beings. From the primitive age, people have a second thought that there will be a possibility of life after the death. Myths have a lot of interesting stories which are related to religious beliefs. In such cases they are subjected to discussion and people believe them all blindly. The term birth indicates at some point, that the life has its own destination which is called death. Immortality and resurrection can be possible only in myths and there is no real evidence for resurrection. In a wide range, almost in all religions myths have a connection in terms of their resurrection archetypes.

The vampire is a being in popular ancient myths that subsist by benefiting from the original power of living through sucking blood. In European folklores, vampires are undead creatures that frequently visit friends and family which cause devilishness or passing in the areas they possess. They are usually depicted as enlarged and of reddish or dull face, notably not quite the same as the present thin, pale vampire from the middle of 19th century.

Vampiric elements have been recorded in many societies since the ancient times. The term vampire was advanced in Western Europe after hearsay of an eighteenth century, mass hallucination of a prior society faith in the Balkans and Eastern Europe. Sometimes the corpse being staked and people started blaming vampirism. Local variations in Eastern Europe are likewise known through various names, for instance, Shtriga in Albania, Vrykolakas in Greece and Strigoi in Romania. In Indian myth, Pishacha were the people who had unnatural death and the spirits of those evil-doers returned would also bear vampiric attributes.

Vampires show up all through Stephen King's fiction. They appear in *'Salem's Lot*, *Wolves of the Calla*, *Song of Susannah*, and *The Dark Tower* novels. They also appear in the short stories *One for the Road*, *The Night Flier*, *Popsy*, and *The Little Sisters of Eluria*. *The*

Dark Tower: End-World Almanac is one of the most popular vampire stories. Kurt Barlow from *Salem's Lot* is the finest vampire in Stephen King's. Sister Mary, Dandelio and The Night Flier are other notable vampires of Stephen King. Vampires usually suck blood to stay alive. While they are safe to blood-borne diseases, they can pass them on to their sufferers. Because of this, King's multiverse vampires are instrumental in causing AIDS pandemic in the 1980s.

In *The Gunslinger*, Roland Deschain makes reference for existing vampire bats whose nibble turns the sufferers into vampires. In *The Dark Tower*, the presence of psychic vampires is exposed who feed on thoughts instead of blood which can change shape and mask their surroundings through glamour.

Pet Sematary deals with resurrection. The corpse gets life in it and comes back alive with evil nature as a dead monster to kill people. Everybody in this world having belief in religion would have the doubt whether there is an option for resurrection. The atheists and existentialists strongly believe that there is no possibility for resurrection.

People desire to live long life and they don't want to embrace the death soon but here the problem is death happens like a shadow which follows them. Meanwhile, the nature of the shadow is 'it follows'. If there is a chance of bringing back the corpse to life, nobody will get panic on death and the world would overwhelm with monsters.

Stephen King used the concept of Wendigo in his novel *Pet Sematary*. In other way it was called as The God of the Lost, The Devil, and The Thing. It craft's Demon of cannibalism and Necromancy. Windigo has the power of brainwashing, possession, immortality, resurrection, dark magic and necromancy. It resurrects the corpses any human or animal that are buried in the *Pet Sematary* at Maine as aggressive undead cannibal.

Religious myth of resurrection in *Pet Sematary*

“He does so,” she said “in Sunday school the teacher told us about this guy Lazarus, He was dead and Jesus brought him back to life. He said, “Lazarus, come forth,” probably everybody in that graveyard would have come out, and Jesus only wanted Lazarus.”(Pet Sematary P:279)

The concept of resurrection was originated from religious myths and they are common in all Indian myths and literature too. Mythical folklore explores the life and society of the ancient people. In some places, religious myths violate the rules of nature. Myths explore mortality which is a quite common factor to all and also had this concept of resurrection too. The myths in religion notify only the good people who were resurrected. In myths, the negative power of resurrection which is shadow that represents the negative side of the society. This negative shadow generates the concept of Vampires, Werewolves, Wendigos, Zombies, Cannibals and Monsters.

The wendigo myth

A primal demon the wendigo terrorized the Algonquians and some Native American tribes as well as cursed the *Pet Sematary*. The Wendigo inhabited the entire northern hemisphere of the Northern side of Canada and had unsurpassed territory over all creatures in its area.

It resurrects the animals which are laid in the newly rediscovered Micmac burial ground with its necromantic power such as bulls, cats, and dogs. It revived Jud Crandall's dog. Jud was warned not to have any future excursions by a native of the town and his father who knew about the cemetery. When revived from death, the resurrected corpses expose more animosity than expected and would every now and again attack the outsiders. They lived for ten years and then died. The natives used them in war. The Wendigo's prophet said

that resisting the pull of the Wendigo was useless and the Wendigo was irresistible. All who resisted it had met with death.

The Micmac burial ground was cursed by Wendigo and its result would be that any dead body buried in the graveyard would become resurrected in a day but as either dangerous shell of their earlier nature or worst cannibal. The Micmacs abandoned Ludlow and resettled elsewhere for avoiding this danger.

The influence of Wendigo and Cannibalism in Stephen Kings Novels

The mythical tales had the elements of horror, fear, and despair. The primitive images of horror have likely lasted some generations ago. The vampire-like being Emikku would inhabit the corpse which had a violent death or improperly buried. The archetypes are common factors and similarities throughout the world beyond culture and age. They make the people to recognize such archetypes. It's because of the influence of collective unconsciousness. According to Jungian idea, myth is a deriving factor for all. The people's collective unconsciousness and racial unconsciousness are the reasons for similarity in human thoughts.

"...and the Wendigo was supposed to give those it touched a taste for the flesh of their own kind." (Pet Sematary P:93)

An unusual practice which the people are forced to do so is due to the severe cold they couldn't get food and they were in hunger for many days. At that situation, for survival purpose these people were practicing cannibalism. In Native American myth, the person who belongs to the northern part of the continent has cannibalism long back. They pick someone weak and old who cannot fight. The stronger section kills and uses them for their hunger. Here the theory of Darwin's survival of the fittest is applicable for their lifestyle.

“Maybe it was a zombie or a dybbuk or a demon. Maybe there’s no name for such a thing as that, but the Micmacs would have known what it was, name or no.”

“What?” Louis said numbly.

“Something that had been touched by the Wendigo,” (Pet Sematary P:165)

The wendigo and zombie are evil in nature. People thought that even talking about such things is an evil. The character Timmy Baterman in *Pet Sematary* who participated in the war had come back home as a corpse. His father Bill Baterman buried him in the Micmac burial ground and as a result he got resurrected but not as a human but a monster. His body was half decayed with hunger and the thirst for blood. When young Gage was run down and killed by a truck, Louis Creed decides to lay him in the Indian burial ground. Jud implores him not to plan for a trip to Indian burial ground. Also tells him the story of another grieving father who once buried his son beyond the Pet Sematary. The boy returned as an evil creature. In Stephen King’s novel *Pet Sematary* the characters Gage Creed and Rachel Creed are also the victims of wendigos and monsters. That Creed knows the story of Timmy even though he wants his son and wife to comeback. Because of love, he doesn’t want to miss his loved once even after the death of Gage. He took Rachel to the Indian burial ground and both the paslow sprit and Jud had warned him that death should not be back at any situation. If it happened then it’s against nature and would lead to evil.

“ ...Wendigo, a beast that looked like a lizard born of a woman. It pointed its horny, nailed finger...” (Pet Sematary P:239)

Possessed by the demonic sprit, Wendigo appear often in their dream. It affects human to become a wendigo. The wendigo is known for its hunger and it’s not easy to satisfy its hunger with food and animal flesh because it needs human flesh to fulfill its hunger. It reflects in its outer appearance to be a skeleton and its decayed body looks frittered, yellow skin, wild glowing eyes with deer like head or skull. The Wendigo seems gigantic like fifteen

feet height. They were cursed to that stage because of greed. Human having terrific act of cannibalism were cursed to become wendigos. They could control the weather by their black magic. It was also believed that the wendigos would walk around their village and touch the people while they were in sleep to transform those people to wendigo.

There was a disturbing condition known as wendigo psychosis in which freighting condition would lead human that they were possessed and becoming wendigo as such they murder and cannibalize victim. Swift Runner killed his own family (wife and five children) in Canada during 1878. It was an outstanding victim for wendigo psychosis. Wendigo psychosis was an important and horrific argument in scientific community in the 1980's. Later it was slowly removed from the limelight in the 20th century.

Ben Mears was an author. He experienced childhood in the main town and he has some awful recollections of it. Mainly about the Marsten house, which appears to stay behind over everything, the perennial gothic house on the hill, where awful things occur and awful men have lived. Ben wrote a couple of books with fake names as *Air Dance* yet they weren't actually to people's taste. Miss Coogan at the drugstore says that Billy has said keep going is really shocking. Susan discloses to Ben from the get-go in the book, while another character was annoyed when reading a gay assault scene in *Conway's Daughter*. Despite the consequences, Ben has gone to *Salem's Lot* to start his next book. We never realize exactly what it's about, regardless of various characters annoying him for data: however he does, at a final situation in the novel, give away that it concerns "the repetitive intensity of malevolence", and the creepy occasions he once saw at the Marsten house.

The disparity between the community of the vampires and the community of the town has raised the plot of the *Salem's Lot*. Meanwhile, there was struggle between the two noticeable communities through the optimistic philosophy on townsfolk with an inspiration

of rejecting the vampires. However, it hails from one community -it is the townsfolk who transform into the vampires.

All things considered from numerous points of view, the townspeople essentially turn into their real, genuine, terrible selves when they transform into vampires.

Salem's Lot has heaps of many spiritualist and mystic powers pushing people along these lines and that. Some appear to be awful vampires, and some great congregation, however none come into concentrate.

The responses are tricky. It's difficult to state whether this is on the grounds that destiny and free will are convoluted, or if this is on the grounds that the novel is keener on impacts than in destiny or through free will. The Marsten House is creepy and dreadful on the grounds that unpleasant is cool. What's more, Mike Ryerson must be hypnotized in light of the fact that you can't get Danny Glick out of the coffin. In the event that 'Salem's Lot is destined for fate, that might be on the grounds that Steven King realizes that fate is the thing that you anticipate from a horror novel.

Vampires are route insidious—there's no uncertainty about that. Big evils in other world were insidious, detestable with teeth and desire for blood. The vampires in *Salem's Lot* is certainly evil, however there's a ton of other wickedness stuff going on in this town, as well. Now and again vampires appear as though they're an analogy for other wickedness things: sex debases like Hubie Marsten, or the other residential area shades of evil like adultery, child beating, voracity and gossips.

At different occasions, however, the vampires appear to be a stand out from those little shades of evil: a major, frightful, clear insidious, that sort of thing that sets Father Callahan's blood pumping. At last, perhaps vampires are both evil, and minimal evil, as well—which is the reason great experiences serious difficulties of it in the novel.

Before the finish of *Salem's Lot*, dark things are prowling behind each house around the local area, and evil insider facts are nestled into the dark on the opposite side of the shades, where nobody can see them. This isn't too vastly different from the manner in which things were toward the start of the novel, however: there might not have been vampires in the cellar, but rather there beyond any doubt was a great desire of being lustful with little cruelty behind each one of those window ornaments. Just consider Sandy McDougall beating her child, or Bonnie Sawyer undermining her hubby. *Jerusalem's Lot* has loads of terrible insider facts, and it had them even before the vampires set up shop.

Vampires are attractive. The vampire bite is nothing if not an allegory for sex and temptation. Residential communities are provocative as well—or, in any event, books like Grace Metalious' *Peyton Place*, which was a noteworthy impact on *Salem's Lot*, exhibited small town as fuming with adultery and desire and unlawful underhandedness. So perhaps vampires are an analogy for local town desire, or possibly vampires is a discipline for local town desire, yet in any case, there is a great deal of sex in this book. We don't get a great deal of hot and overwhelming details, yet here are a ton of dirty tricks inferred behind those screens, covered up in dark places.

Ben's voyage to *Salem's Lot* is an adventure into his past: he's hoping to recover the couple of happy years he had as a kid with his auntie. So here and there *Salem's Lot* isn't just about vampire and horror; it does likewise about reminisce. Ben returns to the Lot to recall his youth, with all its overwhelming dread—fear that are, somehow or another, superior to anything the ordinary misery's of adulthood, such as losing one's wife.

Pretty much everyone passes on in *Salem's Lot*. Heroes, trouble makers and people in the center: they all get taken out by murder, suicide, heart attacks, car accidents, diseases—and so on. A few people die once and remain dead; different people pass on and return to

life... and, on the off chance that they're fortunate, pass on once more. In this book, death is startling yet in addition lovely, with its ideal skin and enormous, hypnotic eyes. On the off chance that you could simply get to death, you shouldn't fear demise, the novel appears to narrate.

Salem's Lot invests a great deal of time disclosing to you that the supernatural is genuine. This nearly appears squandered exertion—all things considered the book is a horror frightening fiction. In case the readers understand it, they are going to play a part with suspending disbelief about vampires and apparitions, whatever else. Maybe this is on the grounds that individuals in a small town truly wouldn't put stock in vampires. On the off chance that is the situation, that discourses about whether vampires could be genuine isn't tied in with influence you that vampires exist; it's tied in with win over you that the small town exists.

It's anything but difficult to see all these early books as dry keeps running for thoughts King would later create. *Salem's Lot* as intermediary for *EveryTown USA* (twinned with *Hidden Darkness*); Mark as the excessively splendid child we as a whole wish we'd been at his age; and, greatest of all, Ben Mears as the vulnerable author, ruined by life, interested to write something, but the truth is more risky than anything in his brain to produce. We get images of Mears' books; we identify how the composing is stuck inside Mears, and flabby. We see a greater amount of a passion with life and writing that King would return to over and over.

Conclusion

Jung called the term as “the self” which means the loss of soul. The primitives called it as the one sidedness. That human or animals will lose its balance. (jung , 1967, vol.8. par.505). For example, human or animals during the time of sex they completely forget about

hunger and security. Even though hunger is a basic stimulus, it never occurs at the time of sex. The thoughts were fully occupied with pleasure and it even never minds about protection at that time. This loss of mental balancing for human being happens in the time of resurrection that leads to this concept of wendigo, zombies, and other monsters. (jung,1967, vol.16,par.352).

In this century there is no chance of such wendigo, vampires and other concepts of grotesques. People are engaged with busy works in this technical era hence these ideologies will arouse only at the condition of solitude. In 21st century the human mind is already preoccupied with gadgets and games. The reflection of wendigo, vampire and monsters has become characters in games. The mythical characters for fear has originated from primitive men's daydreams which is connected to human complexes and now our thoughts are occupied, no room for 'the self' in human mind. It results the loss of creativity and faith on religion. Now-a-days the grotesques, wendigo, zombies and monsters are becoming a thrill entertainment in modern non European folklore.

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Michelle Lietz . "Cannibalism in Contact Narratives and the Evolution of the Wendigo" march (2016) Eastern Michigan University