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**USE OF METAPHORS AND SYMBOLS IN THE IMAGE OF DEATH AND DEAD
PEOPLE IN "PET SEMATARY" BY STEPHEN KING TO CREATE THE
CAPTIVATING ATMOSPHERE OF HORROR**

Bachelor's thesis

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NARVA 2023

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PREFACE

Stephen King is one of the most outstanding writers in horror and thriller genres and has been awarded the title of "King of Horror." He is considered a pinnacle of modern horror literature. He has popularised the fiction genre, using various literary techniques and being attentive to detail. The horror genre has always been popular, but the genre is viral in King's stories. His novels are full of pure horror, but simultaneously, they are captivating and irresistible for many readers. The present research aims to study the stylistic devices, to be more precise, metaphors and symbols, which the author uses to create such an atmosphere of horror in his work. The research problem which the research is investigating is the selection of specific metaphors and symbols that make the reader feel afraid but still motivated to continue reading. One of the aims of this work is to describe metaphor as a stylistic device and analyse the metaphors used in the novel "Pet Sematary" in connection to death. The second aim is to describe symbols as a stylistic device and analyse how the use of symbols in the novel affects readers' emotions. Finally, the third aim is to analyse the use of metaphors and symbols in the novel "Pet Sematary" by Stephen King to see what metaphors and symbols the author uses to make the reader feel terrified but still motivated to continue reading.

The structure of this paper is the following: the Introduction, Chapter 1, Chapter 2, and the Conclusion. The introduction provides an overview of previous scientific research on horror as a genre of literature, metaphors and symbols in horror. The introduction also describes the horror genre in horror novels, the concept of death in horror novels, the image of death in modern non-fiction literature, Stephen King's horror novels and the most used concepts. Chapter 1, which is titled "Symbols and Metaphors as Stylistic Devices in Literature", explores stylistic devices and provides a theoretical overview of metaphor as a stylistic device and symbol as a stylistic device. Chapter 2, which is titled Analysis of the Use of Metaphors and Symbols in Stephen King's "Pet Sematary", contains an analysis of the use of metaphors and symbols in Stephen King's novel "Pet Sematary". The focus of the analysis is on the way in which the use of symbols in the novel affects readers' emotions. Finally, the conclusion summarises the main points and comments on the hypothesis.

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INTRODUCTION

Practically every culture considers the topic of death a taboo one, something that is not particularly pleasant to talk about. According to the historian-religious scholar Jean Delumeau, the past man, especially in the countryside, was in a hostile environment under the constant threat of evil spells. (Razumovskaya, 2019). The notes and motives of horror appeared in myths, legends, and tales. The basis of the inspiration for writing such stories was the primitive fear of the night and the dark: this fear has been intuitively fixed in people's minds since ancient times when ancient people were still nomads and lived in caves. People were close-knit. It was simply dangerous to be alone at night. (Lovecraft, 2004, pp. 83-84). This fear is widely reflected in literature, especially in the horror genre. Many successful science fiction writers, such as Anna Radcliffe in her novel "The Mysteries of Udolpho" (1794) and Charles Maturin in his "Melmoth the Wanderer" (1820) were aware of this fear, and they used this theme in their books (Lovecraft, 2004, p. 89, 91). Borrowing ideas, images, and basic concepts from ancient scriptures, ballads, and scriptures gave rise to horror literature as a genre (Lovecraft, 2004). Such an example is the novel by Horace Walpole, "Castle of Otranto," published in 1764 (ibid).

Discoveries in science have prompted writers like Mary Shelly to create stories that anticipate its impact on humanity's future. They have sometimes inspired authors to write horror stories that alert society to the consequences of new scientific discoveries (Levy, 2018). Subsequently, developing the theme of death in literature and changing the format, retelling, and using images invented by the pioneers of the horror genre, modern writers such as Lovecraft or Edgar Poe continue to make the topic of death one of the main topics in their works. Lovecraft, known for his works that reveal the secret of the afterlife and the fair of people of the unknown - the book "The Outsider" (1921) shows the theme of life after death. Edgar Alan Poe also uses the theme of death in his stories. "The Masque of the Red Death" (1842) is a richly vivid contrast between life and death" (Regan, 1967, pp. 136-137). Thus, inspired by ancient scriptures and adjusting to modern realities, horror writers use all the same techniques and manipulate the same fears as the creators of ancient scriptures.

Genre of Horror in Literature: Features and Main Concepts

The horror genre has unique features and uses peculiar concepts. For this research, it is necessary to understand horror as a literary genre. Cuddon (1984, p. 35) defines a horror story as "a piece of fiction in prose of variable length... which shocks, or even frightens the reader, or perhaps induces a feeling of repulsion or loathing". Nonetheless, that is not the only definition of the term. Prohászková gives another definition of the horror genre as a "Genre that represents the need for suppression if the horror shown is interpreted as expressing uncomfortable and disturbing desires that need to be contained" (Prohászková, 2012, p.132).

Since the history of horror as a genre in literature has existed for several hundred years, during this time, the genre managed to acquire its features which allow it to stand out (Carroll, 2003):

- provoking a person to certain emotions;
- attempting to draw attention to some acute social problems and displays of fears of society;
- the expression of a kind of protest in a particular historical period.

Researcher Prohászková (2012) believes these features define horror as a distinct genre. These features are identified as specific subgenres and are divided into three categories: uncanny, marvellous, and fantastic. The arts of this category usually seem surreal, but the reality remains the same. The second category - marvellous - is when the events happening in the book can be explained by the supernatural, and ordinary concepts are difficult to explain. Fantastic horror is a type of horror with absolutely nonsense and unexplained things as a plot, which is irrational. (Prohászková, 2012).

Provoking a person with a particular feeling is one of this genre's essential, even critical, features. The primary emotion that a horror novel makes the reader feel is fear: "the true horror story requires a sense of evil, not necessarily in a theological sense; but the menaces must be truly menacing, life-destroying, and antithetical to happiness" (Schweitzer, 1999, p. 67). The following emotional and psychological reactions to horror in humans are breathlessness, chills, crying, dry mouth, frozenness, hair bristling, heightened alertness, increased respiration, involuntary screaming, momentary arrest, muscular contractions, nausea, paralysis, racing

heart, recoiling, shrinking, shuddering, sweating, trembling, urinate (Carrol, 1990). Provoking one or several of these reactions is one of the critical features of the genre.

Genres are formed historically, reflecting the unique characteristics of the genre's time. Cultural aspects have a significant influence on genres. The genre is included under the action of the request of society. The genre of horror literature is not an exception. For example, the image of Dracula - a vampire of the horror genre - is interpreted by some critics in this way: "image of dusty and unused gold, coins from many nations and old unworn jewels, immediately connects Dracula to the old money of a corrupt class, to a kind of piracy of nations and the worst excesses of the aristocracy" (Halberstam, 1993, p.346). It is also believed that vampirism was a unique metaphor for depicting sexual oppression in the Victorian era (Demetrakopoulos, 1977). Therefore, horror reflects specific acute social themes and critical problems as a literary genre for a given historical period.

Also, horror stories reflect people's fears about new scientific discoveries (Levy, 2018). Romanticism, which replaced the era of the Enlightenment, found its reflection in literature. Writers looked for inspiration in new scientific discoveries, and Shelley's novel Frankenstein reflects these searches to the fullest. (ibid) The monster, created by the scientist Frankenstein, embodies the era's fears, debates, and anxieties. (ibid) This novel challenges such great scientific discoveries as electrical engineering, chemistry, psychology, and the philosophy of mind. (ibid) Consequently, the horror genre reflects both worries about the impact of scientific discoveries on people's lives and criticises their use.

A Brief History of the Horror Genre

The vision of the scary and the perception of what is scary and what is not has changed over time and the course of history (Razumovskaya, 2019). The most straightforward novels were breathtaking and terrifying during the Middle Ages and romantic times in the literature (ibid.). Edgar Poe did not use the theme of bloody murders and death to a significant extent in his works, depicting scenes of violence and horror to reveal the features of the human psyche and manifestations of love, grief, and regret (Peeples, 2018). The usual moralising of the previous times was no longer used in the stories of Poe (Lovecraft 1927, Chapter VII para 2).

In the days after the First World War, public perception of scary changed dramatically after the horror of the war. Instead of the refined and sentimental gothic novels with their ghosts and high-minded characters, people faced the horror of mass terror, the crowd's anger, and the bloody carnage of innocent people (Razumovskaya, 2019).

Lovecraft searched for new ideas for a novel because the First World War influenced people's fear (Moreno-García, 2019). Elements of science fiction in novels include using something invisible and defying description (ibid). Not what exists but what is hidden in our imagination. (ibid) Heroes are often scientists, and researchers of antiquity who only need a hint of the existence of the supernatural to go crazy (ibid).

In modern times, this topic has been even more transformed and has a different look than the stories of the pioneers of the horror genre. Other writers reinterpreted novels of the classics and borrowed ideas and protagonists from their works. (Moreno-García, 2019).

Thus, the image of the terrible in horror literature has transformed over time and presents a wide variety in the form of overtly Poe plots, more veiled themes of Lovecraft's mind games, and more modern types.

Hence, the horror genre, absorbing diverse historical events in the form of new scientific discoveries and various social stigmas, embodies different fears and arouses multiple emotions in the reader - primarily associated with fear.

The Concept of Death in Horror Novels

As a genre of literature, horror evokes many emotions, as mentioned above. As "Supernatural Horror in Literature" says: "The oldest and strongest emotion of mankind is fear, and the oldest and strongest kind of fear is fear of the unknown" (Lovecraft 1927, Chapter 1 para 1). Death is a kind of metaphor in horror literature, it is a sure way to understand how death works, and the fact of wanting to get this knowledge suggests that people are concerned about this and want to comprehend this secret (Davis & Crane, 2014). Kinal claims horror fiction activates and touches people's anxieties (Kinal, 2000). Death can be described differently: from a philosophical, religious, and biological point of view (Bradley et al., 2012). People worry about death a lot. Accepting death in childhood and passing through the end of beloved animals

become the object of the writer's thoughts and ideas (Carroll, 2019). Davis & Crane argue that death improves life's little pleasures because of their transience (Davis & Crane, 2014). Death gives people meaning in life (ibid) Religious rituals and ideas about death and the properties of our psyche to remember pain and death better than pleasant impressions significantly impacted the formation of folklore. (Lovecraft, 2004).

The way people see death varies depending on religion, age, culture, gender, education, and a person's own beliefs about death (Campos, 2020). In this connection, literary works reflecting death will show death differently in one way or another. For example, in some Abrahamic religions, death appears as an angel named Azrael taking life (Davidson, 1968). Another example dates to the early 19th century and is related to the image of a mummy, which was seen as an object of beauty and sexualisation. However, at the beginning of the 20th century, the image of a mummy was transformed into a monster (Corriou, 2015).

Nonetheless, for the horror genre, the word “fear” can often be chosen as a synonym for the word “death”. In the novels of Edgar Poe, the central theme of his scary stories is the theme of a person's fear of death and the peculiarities of his psyche at these moments. For example, in the short story "The Fall of the House of Usher", death is viewed as a psychological phenomenon (Lovecraft, 2004).

The topic of death in horror novels occurs in different variations. Death can be a physical object, for instance, an undead, death with a scythe, or a skeleton. According to recent studies, death is shown, among other things, as survival (Carrol, 2019).

One of the classic characters, creatures, and physical objects living in the novels of the horror genre writers is the image of the undead. According to Collins English Dictionary (2014.), the undead, especially in stories about vampires and zombies, are humans reanimated after death by supernatural powers. They are both alive and dead simultaneously, and the image of the undead in the works allows the reader to identify himself with the undead. The undead to death also had family ties, dreams, and desires (Davis & Crane, 2014). This similarity to real-life readers leads the reader to a frightening thought that the same thing can happen to his loved ones or himself, giving both a feeling of empathy and disgust (ibid).

Another classic image of death is a skeleton (Razumovskaya, 2019). Living human skeletons have been personifying death since the Middle Ages in the Old Testament. (Paffenroth & Morehead, 2012). Also, the skeleton was used as a symbol of death in Gothic literature, for example, in the story "Thurnley Abbey" (1908) by Perceval Landon (Murray, 2017).

The image of the Grim Reaper is a skeleton in a black robe with a hood and a scythe. This image arose during The Black Death when the plague swept Europe (McKenna, 2022). The black robe in which the skeleton is clothed resembles the clergy's attire during the funeral ceremony. Moreover, the scythe is exactly the agricultural tool used for harvesting. Thus, death "mowed down" people with a scythe (ibid.).

Carroll says that death is represented as a survival story (2019). For example, in the novel *Jaws* by Peter Bradford Benchley (1974), a terrible death, a threat to life, becomes a shark. (Jones, 1974).

In horror literature, death is a metaphor for fear. Horror fiction awakens anxiety in people and touches deep emotions. Death allows people to better understand life and make sense of it. Religious funeral rites influenced people's perception of death, found their way into literature, and influenced the formation of folklore. The theme of fear is prevalent in horror novels, and the fear of death is the most significant human fear. Therefore, the metaphors and symbols of death in the works embody this human fear. Death appears in various metaphors and symbols: the undead, the skeleton - as an image of those who have risen from the dead, which embodies the philosophical idea of returning to life after death. A shark is a metaphor for the struggle for life and danger. Death is an embodiment of the metaphors and symbols of human fears of the unknown in many horror books.

Stephen King's Horror Novels and His Most Used Concepts

Stephen King, a renowned best-selling author whose novels have sold over 350 million copies (Morgan, 2006), has won readers' love worldwide. His horror novels have been translated into many languages, with over 3,357 translations, and are counted among the top 10 most translated books (Ulatius, 2020). Drawing on the experience of previous writers such as Lovecraft and Edgar Poe, who have shaped the classic horror genre, King brought something

new to the classic. King declares that the writers such as Poe, Ambrose Bierce, Lovecraft, and some other classics influenced him as a writer (Underwood & Miller, 1989).

The writer Ira Levin was another source of inspiration for King. Stephen King went away from the traditional form of fiction and conducted a parallel between the reality in which we live and the conventional features of the horror genre (Magistrale & Morrison, 1996). Stephen King is a writer who represents not only one horror genre. He skillfully uses his works' features of traditional gothic and features of the genre of science fiction (Sears, 2011). King mixes these genres in his novels, representing the world of so-called King's Gothic (ibid). Such a mix of genres becomes a base for conflicts and stress in work, different contradictions, which become the basis for the origin of the meaning of the work (ibid).

King finds his ideas for his novels in most ordinary simple everyday events: "... When Ideas Come, They Don't Arrive with Trumpets. They Are Quiet - There Is No Drama Involved" (Winter, 1982, p. 130). One of the ideas is the image of a child hit by a truck and a cat who rebelled from the dead coming to him from everyday life. Living near the busy route, he saved his child from the accident. His cat was hit by a truck. These images were brought together in the writer's mind and became the mainstay of the novel "Pet Sematary" (Winter, 1982).

Another feature of King`s works is that he uses reality familiar to the reader, for instance, media, commerce, and well-known brands. His character descriptions are also realistic, as the people in his novels use everyday American slang in their speech (Sears, 2011). King often makes a terrible object something ubiquitous, familiar, and safe. Suddenly, this ordinary reality becomes dangerous, killing and scaring, for example, a dog in *Kujo* or a car in *Christine* (Radford, 2016).

The similarity between the plots of King's novels and folk fairy tales is one of the leitmotifs traced in the author's novels (Yarbro, 1993). *Carrie* can be compared to *Cinderella* as the main character with a specific gift. Then *Carrie's* mother can be seen in the position of the evil stepmother; she shapes *Carrie's* character to herself, and the Fairy is her classmate, pitying *Carrie* (ibid). In "*The Shining*", King puts the old hotel in distant single mountains, precisely like castles from mediaeval novels (ibid). Hence, King often uses specific plots of fairy tales in his stories, and his books' protagonists become monsters endowed with specific forces they

use for different purposes (ibid). Because of this, the heroes become even more accurate and more terrible (ibid).

King has a large number of characters and images in his novels, such as children, monsters, clowns. Children are often the protagonists of King's stories (Martin, 2001). In King's books, children are most often victims. His stories expose and criticise the capitalist world and the relationship between parents and children. For example, his novel "Shining" explores the issue of domestic violence (Boutwell, 2019).

Monsters are another of King's characters of his horrors, which always take the form of death in stories. Death acts in the appearance of something faceless, something that is hard to imagine, and something that breaks a bright and happy reality (Sears, 2011). The concept of death, living and non-living, is also the main topic in the works of King. "Not Death, But 'Not Life', Lies at The Centre of King's Gothic Narratives" (Sears, 2011, p. 8). In King's Gothic, death is "monstrous, an unrepresentable, faceless otherness constantly threatening the teeming, contemporary, living world of his fictions" (Sears, 2011, Chapter 8, p. 15).

Another character is the clown Pennywise from the novel "IT". As Radford (2016) notes, clowns have always been ambiguous characters. In ancient myths and legends, the images of a clown and evil have always been inseparable (ibid). The idea of a lousy clown is quite common in the culture and inspires many writers to make clowns antagonists. Stephen King also found his inspiration in this contradictory archetype. In one of the interviews, King explained how he came to the idea to make a clown the novel's main character. King says that clowns come to mind when he thinks about what scares him the most (Radford, 2016). Thus, he produced the idea of creating the clown Pennywise (ibid). This idea initially seemed strange to him, but it worked - the image of a clown scared a whole generation of children and made them afraid of clowns (ibid). Children find the image of clowns frightening and unknowable (Rohrer, 2008). Clowns in horror literature are commonly found in the so-called "horror-comedy" genre (Richards, 2019). Clowns exemplify this mixture of horror and comedy, as the clown is an image of something frightening and humorous (ibid). Thus, King uses the image of a clown as an image of something scary from childhood.

The topic of death is the main topic in many of King's stories. "Sometimes Death Is Better" - the main slogan of his "Pet Sematary" - reveals one of the main fears of humanity - the loss of its uniqueness and humanity (Allen, 2016). Here, death references all those innovations and scientific interference in human biology. The author warns people and makes them think about how the non-accurate use of technologies may affect humanity (ibid).

Also, one of the frequent literary devices used by King and one of the features of his novels is the use of metaphors in his works (Nagornaya, 2014). Metaphors of depletion are often used in some novels of the writer. Using this metaphor, the author describes a general sensation that does not localise in any area (ibid). For instance: "What – I don't –"But suddenly he did, and his entire midsection first seemed to turn hollow and then to entirely disappear (Misery) (Nagornaya, 2014, p. 59). However, most often, metaphors describe the feelings are localised, for example: "His belly seemed to have turned to lead" (Salem's Lot) (ibid: 60). Hence, King uses literary devices in his work, such as metaphors, to describe human sensations, particularly the fear of death. The subject of this work is the study of the metaphors and symbols used in Pet Sematary to depict death and the dead as frightening.

Thus, it can be concluded that the features and unique characteristics of King's novels are a mixture of horror, gothic, and fiction genres, as well as the frequent use of various metaphors describing fear, including the fear of death, as well as the use of fairy tales as a narrative. Children often become the main characters to show and critique the American lifestyle and relationships between kids and their parents (Alegre, 2001). Antagonists - monsters and clowns as an image of fear and the embodiment of death. King often inserts these monsters and villains into the world familiar to the reader, which brings the supernatural closer to reality. With the help of these techniques, novels have a recognisable style of the author. Based on the above-written, the present thesis seeks to find an answer to the following research question: In which way does the usage of metaphors and symbols in "Pet Sematary" by Stephen King create the image of death, which is both terrifying and captivating?

CHAPTER I. SYMBOLS AND METAPHORS AS STYLISTIC DEVICES IN LITERATURE

1.1. Stylistic Devices

Stylistic device is defined as the deliberate intensification of some structure or semantics of a language unit that has become generalised and a generative model (Konovalova & Nizamieva, 2020). Another definition marks a Stylistic device as intended for use in the literature of some language facts, in which some structural or semantic features are generalized and become a generative model (Dvalidze & Shavladze, 2019). Stylistic devices make the text literary valuable, show the writer's skill level, and reflect the special meaning the author wanted to invest (ibid). The use of devices gives the written texture and richness of the language (Harris, 2018). Authors often use many literary devices to keep the reader interested and help the reader stay focused, and help the reader predict what's next (ibid).

1.2. Metaphor as a Stylistic Device

Such a figure of speech as a metaphor that arises in the language is fixed and tends to be used sparingly to convey and understand the meaning and mental structure of speech. According to Simpson (2004, p. 41), metaphor is "a process of mapping between two different conceptual domains". The two different domains are the target domain and the source domain. Metaphors are used in both written and spoken language when one thing must be described in terms of another based on similar aspects in different concepts. Metaphors can be used to reduce the level of conflict on a particular topic.

Widdowson clearly describes the development of the origin and consolidation of metaphors in the language. Thus, there is no need to refer to grammar reference books to understand how metaphors and images are perceived. Most often, as Widdowson (1976) argues, in stylistics and the teaching of literature, an image or metaphor is very often a violation of grammatical rules, the construction of a kind of author's language, which, combined with one's knowledge of the subject and context, creates a specific image or metaphor. Consolidation of metaphors for their use in language is an ongoing process. Some metaphors will sink into oblivion, are forgotten, or cease to be relevant. Some of them appear with some historical or cultural phenomenon. Metaphor creation is a long-term evolution of the language, transitioning from

one word's meaning to another. More frequent use of a language unit in a symbolic context changes the perception of the word itself, which contributes either to the expansion of the meaning of the code or – if the word is used only in a metaphorical sense—to the narrowing of the code. Widdowson states that users of a language can attach meanings to new words, resulting in changes in the language (Widdowson, 1976). Poets, writers, and all language users create new figurative meanings (ibid). As a particular value transition into current usage, they become part of the value of the lexical item (ibid). Thus, the consolidation of metaphors in the language and their understanding by language users is a process supported by the violation of grammatical rules and the more frequent use of a specific meaning.

To better understand the purpose of the metaphor, it is essential to determine the field of linguistics to which this construction belongs. According to Black (1962), metaphor is a term. When people say a sentence with a metaphor, they translate the meaning, not spelling or grammatical construction. Thus, the metaphor refers to the semantic field of linguistics, not syntax or any other field of language learning. The metaphor of death is the main idea and the most usable metaphor in horror stories (Davis & Crane, 2014). Death and the dead as an image are frightening and affect people's most profound and most ancient fears. It plays on survival instincts, helps the reader get a dose of emotions, and independently experience these situations. Death is often shown in children's literature (Butler, 1972). The image of death in children's fairy tales warned children about the dangers of this world (ibid). However, death is rethought most often in adult literature. As John Skelton (2003) writes, literature seeks to understand our world and interpret our role as participants in human conditions. The image of death in literature is needed to comprehend this process and to reflect on this thought. For this, the authors often resort to metaphorise the idea of death. For example, the theme of death is in the novel "Pet Sematary": the loss of a loved one and a cemetery as a metaphor for a psychological barrier, the transition from a normal state to insanity, loss of control over oneself, and living in the past. The writer's play with the afterlife theme is a theme that evokes both disgust and horror and attempts to understand and accept this phenomenon.

Despite the oddity of the genre, which should only cause disgust and rejection in people (Ratna, 2020), there is a logical historical explanation for why people like this category. The article "Elements of Aversion - What Makes Horror Horrifying" by Elizabeth Barrette (1997) explains

the emergence of horror in literature. As a genre of literature, horror, from a biological point of view, occurred because of modern life, the curb from the life of such dangers as the threat to life, death, and persecution. All of this has ceased to be a part of life. So then, due to the lack of adrenaline and dangers, people began composing stories to bring themselves out of complacency, reminding each other that the world is unsafe. Such stories train people to be alert and remind them to be careful. Thus, images of something frightening and unpleasant, disgusting emotionally and psychologically, affect the reader, unconsciously spurring interest.

According to Barrette (1977), the psychological impact on the reader also plays a significant role in creating a horror novel. Psychological impact makes the reader feel their presence entirely in the plot and sympathise with the characters. The author acts on such feelings as the feeling of helplessness. There are moments like Urgency, Pressure, Rhythm, and Release in the scenes. Playing on the sense of helplessness, the author evokes empathy for the hero, who usually does not have free will; in such novels, the hero has no choice; he goes through suffering. There is a sense of urgency, speed of choice, responsibility for this choice, and a great price. By applying pressure techniques, which means increasing the emotional tension in the plot, the writer creates more interest and involvement in the reader. The intensity technique, which uses the contrast of events - love during the destruction of the world - and the intensification of any positive and negative emotions, causes a surge of those emotions that he does not experience in the reader's reality. The rhythm and constant build-up of tension allow the reader to engage. With uncertainty in the plot, all events are necessarily followed by release, which causes a feeling of completeness. These tactics combine to create a perfect horror that will keep the reader in suspense and not let go until the end of the plot.

However, how do people understand metaphors? A person's understanding of a metaphor through psychological processes is described in work "Psychological processes in metaphor comprehension and memory" by Paivio & Walsh (1993). According to the authors, people understand metaphors because a metaphor performs the communicative function of transmitting empirical information. Three hypotheses describe the cause. The first, a metaphor, is a compact way of representing a subset of cognitive characteristics. Metaphors allow for the conversion and transfer of copious amounts of information in a more concise form. According to the second hypothesis of ineffability, metaphors are used to express what people cannot

describe. The third hypothesis states that a metaphor gives a vivid and memorable image that evokes emotions through imagery. From these hypotheses, one must conclude that people can understand metaphors with their psyche, experience, cognitive abilities, and peculiarities (Paivio & Walsh, 1993).

To summarise, a metaphor is a figure of speech that conveys a specific meaning. The metaphor is a semantic unit, not a syntactic one. Creating metaphors is accompanied by narrowing or expanding the meaning of the word. The reason for understanding the metaphor of a person lies in the peculiarities of one's psyche, experience, and cognitive abilities.

Despite the above-discussed reasons which make the reader feel involved in a terrifying plot, it is necessary to precisely determine what techniques writers use when creating a horror plot. How do writers manage to evoke these emotions in readers? They do it with the help of special literary techniques such as metaphors and symbols.

1.3. Symbols as a Stylistic Device

Not just metaphors help make a book more exciting, terrifying, and intimidating. When writing horror novels, authors use a stylistic device as a symbol. A symbol is a physical reality (building, statue) that carries something non-physical, some idea, value or feeling (Monnet, 2011). To better understand the concept of a symbol, it is necessary to define what a symbol is. Kindersley (2008) defines a *symbol* as an illustrated image or sign depicting an idea - a more profound indicator of universal reality. Meanwhile, Womack (2005) defines a *symbol* as a means of complex communication, which often has several levels of meaning. The third definition, given by dramatist and philosopher Evreinov, says that a *symbol* is a sign by which a phenomenon is recognized in its deep irrational essence (Evreinov, 2004).

Considering all three above definitions, a symbol is not just a phrase or a word, but a message that needs to be revealed, understood, and defined. It is essential to emphasise the importance of symbols in literary work. The symbols help the reader to make more connections when determining the meaning of the work and thus understand better the work itself.

William Indick implies that symbols commonly found in myth, legend, and fantasy do psychological functions, and thus archetypes such as "hero", "princess", and "witch" have remained popular for centuries (Indick, 2012).

For example, in the works of Stephen King, symbols play a significant role. Often in his works, some symbols give the reader associations with the reader's everyday life, which allows the reader to believe more in what is happening, making him more vulnerable to the plot. Using everyday objects in the book that are part of the life of an average person and personify his life, the author thus allows the reader to identify themselves with the heroes and imagine himself in a situation. For example, referring to famous and familiar car brands such as Cadillac or Mustang, the author uses a symbol - a car - which is especially important in America - a symbol of freedom, a key symbol in American life (Rabkina, 2015). Although these symbols are not directly symbols of horror and fear, they help the writer create a typical picture of the world in the book. Thanks to this, the reader feels the reality of what is happening.

What is the difference between metaphor and symbol? By their influence on the reader, they have the same ability. However, the difference is that a metaphor replaces one idea or object with another, whereas a symbol is used to mean something else. The inner meaning of the symbol is more important than the superficial; in the metaphor, the opposite is true.

Thereby, the combination of several factors makes the book exciting and scary. Biological, natural reasons that unconsciously affect the psyche and consciousness, and the author's skill, ability to speak the language, and use of metaphors to appropriate and shock the reader - all these together provide a reasonable basis for an excellent horror story. Thus, metaphors and symbols of death and dead people in books create a unique atmosphere that instils a horror spirit and makes the reader tense.

CHAPTER II. ANALYSIS OF THE USE OF METAPHORS AND SYMBOLS IN STEPHEN KING'S "PET SEMATARY"

2.1. Research Methodology. Qualitative Research Structure

The research method in this work is qualitative content analysis. Qualitative research involves collecting and analysing non-numerical data such as text, video, or audio (Bhandari, 2020). The qualitative method is used in sociology, anthropology, political science, psychology, social work, folklore, educational research, and software engineering research (ibid). With this method, general patterns in the object of research are revealed and analysed against in relation to research questions or pre-defined criteria. This method is suitable for this research work since it allows for a deeper understanding of the meaning of the metaphors and symbols presented in the book. This method helps to answer the main research question and understand how using metaphors and symbols in "Pet Sematary" creates an image of death that is both terrifying and captivating.

The research method aims to perform a stylistic analysis of Stephen King's "Pet Sematary". The article aims to discover how various stylistic devices were used to describe death and dead people and their meanings. The study focuses on metaphors and symbols depicting death and dead people.

The object of the research is the text of Stephen King's Pet Sematary. The data from the book were systematically collected. The analysis was conducted qualitatively, which means it is oriented towards interpretation and understanding (Nassaji, 2015). Content analysis was conducted to understand the messages and the effect of the metaphors and symbols. The phrases and sentences describing death or death-related issues were selected and analysed. It was decided to use the whole book for a more comprehensive and complete understanding and a more significant variation of examples.

In the course of conducting content analysis, the selected symbols and metaphors were systematised with the help of tables (See Table 1 ... and Table 2 ...) The structure of the tables represents the collected data in a practical way that is more clear and more understandable. The full list of the gathered data can be found in Appendix 1. The table comprises components that make up a captivating atmosphere, emotions, and objects. The tables show the characteristics

of found metaphors and symbols and the meaning in other literary works and in "Pet Sematary". This research used several steps to gather the data. The first step was reading the novel. The next step is to identify the data by choosing the right words. Then classifying the data was done by grouping the metaphors and symbols by certain topics. The last and most crucial step is analysing data. Data analysis examines, cleans, transforms, and models data to discover useful information, validate conclusions, and support decision-making (Brown, 2014).

2.2. The Use of Death-Related Metaphors in Novel

After collecting metaphors from the book "Pet Sematary", it became clear that a large number of them exist. Exactly 182 metaphors were found. These metaphors in this study can be found in a complete list in appendices. For a better representation of the metaphors, it was decided to present them in a table, in which the central meaningful metaphors of death are listed, united in groups, determined by their features and functions.

Several metaphors from The Pet Sematary book were selected and categorized by topics: Metaphors describing the different extent of fear and corresponding physical reactions that the characters are experiencing; Metaphors to be gone; Metaphors describing the surrounding (sounds, air etc.); Metaphors for describing the appearance of dead people/ animals; Metaphors of undead; Metaphors of the smell of non-dead which pointing out to the unnatural.

The subjective description of emotions is much less amenable to direct narrative, so the authors often resort to a more metaphorical description of emotions (Orthony & Fainsilber, 2002). King uses metaphors describing the different extent of fear and corresponding physical reactions that the characters are experiencing. There are three subgroups those metaphors can be divided.

Table 1. Metaphors

Group title	Feature(s)	Functions	Examples
Sensory metaphors	These metaphors help to describe what is happening using words associated with the senses - smell, touch, taste, sight, and sounds (Pietroluongo, 2019). Thus, the reader feels they are experiencing the scene as if it had happened to them (ibid).	1. Reflecting the different extents of fear and corresponding physical reactions the characters are experiencing.	a big cold bullet of fear; be chilled by the wind of such tales; a cold cloak seemed to fall over his mind; all of Jud's bones turned to white ice; a thought as cold as a handful of jelly struck her.
		2. Expressing physical reactions of the body (goosebumps, gut feeling) and responses to the surrounding.	There was a sudden sinking in his belly; numbing Louis's cheeks and whipping away the white plume of his breath; his flesh...began to creep; wet eyes had taken on the glassy, horrified look; hair all stuck up in spikes.
Metaphors of the heart	The metaphor of the heart is used to describe the physical reaction to scary things. Metaphors in	Showing a heart as a living object capable of physical changes and thus describing the	His heart seemed to freeze in his chest; his heart jogged in his chest but did not leap; his heart took a bigger jog this time—almost a leap; his heart was racing; his heart was larruping along at a good

Group title	Feature(s)	Functions	Examples
	<p>which the heart undergoes various organic states such as contraction, enlargement, heating, and swelling (Forthman, 2022). The heart undergoes movement that can also be stopped or changed speed (Forthman, 2022).</p>	<p>degree of the characters' horror in meeting with death.</p>	<p>speed in his chest; heart flying; heart racing threadily in his chest; his heart leaped up in his throat; the papery rustle of his heart.</p>
<p>Metaphors describing the surrounding (sounds, air).</p>	<p>These metaphors are usually associated with changes in the weather, sounds or natural phenomena that are not typical of the familiar atmosphere.</p>	<p>Describing changes in the weather, emphasising the mood of the scene: tension, fear, anxiety.</p>	<p>Deadly cold; the wind moaned and whined; that red, bloody sun; the curved bone of May's dying moon looked in the window at him; a wing of darkness; the sound of the wind..dead voices, sighing in chorus, maybe singing something just a little too far away to be made out; the wind pushed and pulled its fingers through his hair; the wind moan; the sound of it filled the world.</p>
<p>Metaphors describe the appearance of dead people and animals.</p>	<p>Focus on comparing the human body to a breakable window or glass.</p>	<p>Hinting to the reader how fragile human life and body are.</p>	<p>Broken window through which the brain itself could be seen; trying to fit the brain back into the skull like a jigsaw piece into a puzzle.</p>

Group title	Feature(s)	Functions	Examples
Metaphors for the appearance of the undead	Focus on describing the eyes - they reflect a person's emotions, while the undead cannot have emotions - their brain is not active.	Expressing physical changes in bodies and the behaviour of the undead.	muddy eyes; and in the moon-light his eyes were silver; the eyes of a living skull; the glitter of her tears; something behind his eyes; his clear blue eyes gone yellow and smart-stupid; yellow eyes wild and baleful.
The behaviour and change of habits of the undead	Describing awkwardness in movements and changes of the character treats of the undead.	Revealing the features and changes in the characters after returning from the dead and the unnaturalness of their behaviour.	dead but somehow not dead; turned into Frankencat.
Olfactory imagery	Smells evoke specific memories, and the language imagery allows the reader to feel a particular picture.	Using metaphors to create olfactory images, the author thus stimulates the reader's sense of smell and evokes specific associations (Hellerman, 2022).	He stinks of the ground you buried him in; It stank to high heaven; smell of rot and decay; black smell; smell death on him.

Based on the metaphors listed above, a more significant number of metaphors are associated with describing emotions experienced by the characters. These sensory metaphors help the readers relate themselves and their worldviews to what is happening to the characters. Comparing their life experience, knowing how, for example, goosebumps are felt, the readers can thereby understand how such emotions could be felt themselves in a terrifying situation. Hence, it can be concluded that the use of metaphors in Stephen King's "Pet Sematary" helps to convey information in a more accessible form, to explain complex feelings and phenomena. With the help of metaphors, it is easier for the reader to understand what is read and to imagine a picture more colourfully and brightly. The metaphors refer to the deepest and fundamental human emotions: fear, anxiety, and tension. Those emotions are connected to the fear of death and survival instincts and are connected to curiosity about what is beyond life. Thus, the reader is chasing to find an answer to the question of what happens after death.

2.3. The Way in Which the Use of Symbols in the Novel Affects Horror Readers' Emotions

As already clarified above in the theoretical part, symbols are a special veiled message that the author uses to better reveal the essence of the work and make it deeper in meaning. In Pet Sematary, Stephen King uses symbols of death strongly associated with Western culture. These symbols surround our information space and are found in many literary and artistic works, everyday life, and even scriptures. Symbols in the book "Pet Sematary" presented in a large number - 9 symbols were found. The complete list of the symbols is listed in the appendices. The symbols are presented as a table for a better illustration. Significant central symbols of death are listed, united in groups, determined by their features and functions.

Table 2. Symbols

Group title	Feature(s)	Functions	Examples
Cemetery	A cursed place that makes people do what the spirit of the cemetery wants.	A cemetery is a resting place for loved ones. It shows how difficult it is to let go of the dearest ones. The curse placed on the cemetery is a sign that people should not return from the dead.	It has a power . . . and I think that power goes through phases, same as the moon; The Micmacs believed this hill was a magic place; Louis, who knew only that the Wendigo was supposed to be a spirit of the north country, said, “Do you think the ground’s gone sour?”; And he said it was a bad place, by and large, and it didn’t often do anything good for people who had lost their animals or for the animals themselves;
The path	Can be used as a symbol of the path of life, as a life purpose. (Ferber, 2007).	The path to the cemetery is physically challenging and impossible to get over. This symbol can be interpreted in two ways: as something that should not be overcome, and this can be done only under the force of	It has a power . . . and I think that power goes through phases, same as the moon; The Micmacs believed this hill was a magic place; Louis, who knew only that the Wendigo was supposed to be a spirit of the north country, said, “Do you think the

		<p>evil, magical powers. On the other hand, this is a kind of interpretation of "achieve your dream no matter what", and Louis does it in his madness, not seeing the devastating consequences of his actions.</p>	<p>ground's gone sour?"; And he said it was a bad place, by and large, and it didn't often do anything good for people who had lost their animals or for the animals themselves;</p>
A raven	<p>Symbolises death and is associated with imminent death (Ferber, 2007). Ravens also appear in the myths: ravens are usually an omen of bad news (Butler, 2016).</p>	<p>Describing the new features of the undead cat. Cat's new behaviour is atypical of Church in the past: he hunts animals, kills, and brutally cracks down on a raven. Killing a bird in a plot is often considered a sin (Ferber, 2007). It can be a precursor to future death (ibid).</p>	<p>Lying on the welcome mat was a dead crow. Its head was mangled. One wing had been ripped off and lay behind the body like a charred piece of paper. Church immediately squirmed out of Louis's arms and began to nuzzle the frozen corpse eagerly. As Louis watched, the cat's head darted forward, its ears laid back, and before he could turn his head, Church had ripped out one of the crow's milky, glazed eyes.</p>
The wind	<p>Wind symbolises a similarity between wind and breath (Ferber, 2007). In Bible, the first win is the "Spirit of God" (ibid). In Hebrew, <i>ruach</i> can mean</p>	<p>The wind can be interpreted as a symbol of a spirit, a breath of something holy or evil – Wendigo.</p>	<p>By evening a fresh rack of clouds had come in and a strong west wind had begun to blow. Louis put on his light jacket, zipped it up, and took the Civic keys from the peg on the wall;</p>

	breath, wind, and spirit (ibid).		there was a distant humming on the wire. It was the sound of the wind, somewhere between here and wherever she was. The wind was high tonight. That sound that always made Jud think of dead voices, sighing in chorus, maybe singing something just a little too far away to be made out.
Wendigo	Spirit-cannibal in the mythology of the Indian people. The monster is a human who turned into a beast due to eating human flesh or because of curses. It symbolises insatiability and greed (ibid).	The monster symbolizes people's fear of losing loved ones. The beast feeds on people's hopes for the return of loved ones from the dead and makes people bring corpses to the cursed place.	As Louis drew closer, the floating head's tongue lolled out. It was long and pointed, dirty yellow in colour. It was coated with peeling scales and as Louis watched one of these flipped up and over like a manhole cover and a white worm oozed out. The tongue's tip skittered lazily on the air somewhere below where its adam's apple should have been . . . it was laughing.
Authentic brands and trademarks	The things symbolise the everyday routine, the familiar atmosphere symbolising life	A left-burning Chesterfield cigarette in an ashtray in the kitchen and a few cans of drunken beer symbolise what is	Chesterfield, Coca-Cola, Jim Beam Cocoa Bears, and Schlitz Light beer.

	before the horrors happened.	left of the victim of Gage. The objects symbolise everyday reality and make the reader emerge into the story by relating themselves and their everyday life to the plot.	
Zelda	Rachel's sister. She was bedridden and soon died of meningitis. Little Rachel had to take care of her sick sister. Rachel witnessed her sister's death. Zelda is a kind of monster for her sister.	The image of Zelda pursued Rachel all her life. Zelda symbolizes Rachel's fear of death, a symbol of shame and fear of imperfection.	Dreamed of monsters coming to eat me up in my bed, and all of the monsters looked like my sister Zelda. Rachel tried to think, but all at once images of her sister Zelda had begun to creep into her mind, blurring thought. How her hands had twisted. How she used to slam her head against the wall sometimes when she was angry—the paper had been all torn there, the plaster beneath torn and broken
Undead	According to Oxford Learner's dictionary, an undead is (in stories) dead but still able to move, act, and (in some cases) think and speak. Life and death are parts of one whole, while the undead is a borderline state	The undead symbol allows a reader to look behind the veil of a horrific secret and look fear in the face while being safe (ibid). The image of the undead in the book is the dearest people for the main character, they are at the same time very	He stinks of the ground you buried him in; It was a dirty, low smell like the smell of poisoned tidal flats.

	(Crane & Davis, 2014).	close, but also, they have undergone such changes that can not be called pleasant. These images are repulsive and attractive (Crane & Davis, 2014). The undead - is a symbol of dreadful knowledge. The truth about death, life and the states between death and life become available to readers.	
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The list of symbols shows how broad the representation of symbols of death is. The symbols help the reader to see the plot more profoundly and clearly. Often it is not the directly said words about death and not even connected to death things: it can be an everyday life brands a reader has in life, the set of the weather or situations that happened in the past to the characters. It is seen how the symbols are connected to the death topics: some symbols are the ones a reader knows from other literary works, such as a raven or the undead. The other symbols open the deeper meaning by making connections to analogies. Thus, the presented symbols create a captivating and, at the same time, horrifying atmosphere by using images of death and dead people.

The study results support the conclusion that the metaphors and symbols allow the reader to be emotionally involved. These metaphors touch on taboo topics, develop interest, and allow the reader to associate themselves and their emotions with what is happening in the book.

CONCLUSION

This study aimed to determine how using metaphors and symbols in Stephen King's "Pet Sematary" creates a terrifying and captivating image of death. The theoretical literature and scientific works were reviewed, overviewing an idea of a horror novel, its main specific features, and an image of death in horror books, characteristics of Stephen King's novels, and the theoretical bases of stylistic devices: metaphors and symbols. Death in horror literature is a complex image of various religious, scientific, and historical views about this phenomenon and the desire of authors to captivate the readers and amaze them, as well as the interest in the taboo topic of the readers themselves.

Based on the qualitative analysis, it can be concluded that several ways help to create an image of death as horrific and captivating. These ways can be described as using images and symbols close to the reader's experience, detailed attention to metaphors that describe the characters' emotions, and references to other literary works. One of the ways is to use familiar brands and trademarks as a symbol of the familiar surrounding and safe world, which allows the reader to bring what is happening closer and make it more realistic. Another way is to describe the various emotions of the characters. Emotions' descriptions are comprehensive, and various metaphors are used to display them. With the help of allegory, readers can better relate to their feelings as if this happened to them. The third way is to use other literature and cinema as special symbols. Using all these methods, King touches the reader's life experience and their deepest and most ancient emotions based on fear and curiosity, making readers continue to read the book. This study shows the importance of using various metaphors and symbols of death, the meaning of certain metaphors and symbols depending on the context.

Studying theoretical literature, the roots and origins of horror as a genre of literature, the features of King's horror work, and the theory of metaphor and symbols closed the gap in knowledge about horror as a genre and stylistic devices such as metaphor and symbol.

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SUMMARY IN ESTONIAN

Bakalaureuseõppe pealkiri on järgmine: "STEPHEN KINGI METAFOORIDE JA SÜMBOLITE KASUTAMINE SURMA JA SURNUD INIMESTE KUJUTUSES "LEMMIKLOOMASURNUAID", LOOMISEL HARJUTAV ÕUDUS ATMOSFÄÄRI." Stephen King on üks silmapaistvamaid maailma kirjanikke õudus- ja põnevus žanrides ning talle on omistatud "Õuduskuninga" tiitel. Ta on selle ilukirjanduse žanri populariseerinud, kasutades erinevaid kirjanduslikke võtteid ja olles tähelepanelik detailide suhtes. Õudusžanr oli populaarne, kuid Stephen Kingi raamatute abil muutus see žanr viiruslikuks. Oma kirjutistes King sageli kasutab sageli metafoore ja sümboliteid. Tema teoseid lugedes tekib tahes-tahtmata küsimus: miks need metafoorid ja sümbolid tekitavad lugejas hirmu, samal ajal tehes lugemist põnevaks?

Antud uurimistöo esimene eesmärk on kirjeldada metafoori kui stiilivõtet ning analüüsida romaanis "Lemmikloomasurnuaid" surmaga seoses kasutatud metafoore. Teine eesmärk on kirjeldada sümbolit kui stiilivõtet ja analüüsida, kuidas sümbolite kasutamine romaanis mõjutab lugejate emotsioone. Kolmas eesmärk on analüüsida metafooride ja sümbolite kasutamist Stephen Kingi romaanis "Lemmikloomasurnuaid", et näha, milliseid metafoore ja sümboliteid autor kasutab, et tekitada lugejas hirmu, kuid siiski hoida alles tema motivatsiooni lugemist jätkata.

Antud uurimistöo struktuur on järgmine: sissejuhatus, 1. peatükk, 2. peatükk ja kokkuvõte. Sissejuhatus annab ülevaate senistest teaduslikest uurimustest õuduskirjandusest kirjanduse žanrina, metafooride ja sümbolite kohta õuduskirjanduses. Sissejuhatuses kirjeldatakse ka õudusromaanide õudusžanri, õudusromaanide surma käsitus, kaasaegses ilukirjanduses surmapilti, Stephen Kingi õudusromaanide ja enimkasutatud mõisteid. Peatükk 1, "Sümbolid ja metafoorid kui stiilivahendid kirjanduses", uurib stiilivõtteid ning annab teoreetilise ülevaate metafoorist kui stiilivahendist ja sümbolist kui stiilivahendist. 2. peatükk, nimetatud "Stephen Kingi "Pet Sematary" metafooride ja sümbolite kasutamise analüüs", sisaldab metafooride ja sümbolite kasutamise analüüsi Stephen Kingi romaanis "Pet Sematary". Analüüsi rõhk on kuidas sümbolite kasutamine romaanis mõjutab lugejate emotsioone. Lõpuks võetakse kokkuvõttes kokku hüpoteesi põhipunktid ja kommentaarid.

APPENDICES

Metaphors.

Metaphors describing the different extent of fear and corresponding physical reactions that the characters are experiencing.

1. Louis's arms and back **had broken out in great rashes of gooseflesh.**
2. His heart was racing
3. In those days it came into the house and said howdy and sometimes it took supper with you and sometimes you could feel **it bite your ass.**"
4. Horror rolled through Louis, gripping his warm heart in its cold hands, squeezing.
5. Those **rotten giggles** rose in his throat again, and somehow he managed to bottle them up.
6. Those were the things that were knocking him off kilter, **the things that had sent him wobbling out of orbit**
7. Louis felt a **hopeless crawl of horror in his belly.**
8. There was coolness on his cheeks, and he realized that in the extremity of his terror he had begun to weep.
9. **His heart leaped up in his throat like a crazy jack-in-the-box.** Moving fast, eyes bulging, teeth clamped unfeelingly on his tongue, he kicked the covers all the way back. The foot of his bed was littered with needles. The sheets were mucky and dirty.
10. it was roaring up from inside, nothing but **a big cold bullet of fear.**
11. "Church?" Louis asked. **There was a sudden sinking in his belly.** "Are you sure, Jud?"
12. , numbing Louis's cheeks and whipping away the white plume of his breath.

13. It was strong and persuasive. There seemed no way to concretize it with a metaphor. It was faceless. He just felt by himself, untouched and untouched
14. The cat seemed almost unbelievably heavy, as if death had settled onto it like a physical weight. **Christ, he feels like a bucket of sand.**
15. “Jud,” he said, “we can’t climb over that. We’ll each break a leg and then probably **freeze to death** trying to get back.”
16. Louis felt **sweat break on his forehead and begin to trickle down his chapped cheeks**
17. To Louis it seemed that **every joint in his body had frozen solid** and that he had **somehow gained weight**, so much weight that if he turned to run he would plunge down and out of sight in the swampy ground.
18. Louis began to shudder all over. His **flesh**—particularly that of his lower belly—**began to creep**. Yes, creep was the right word; **his flesh actually seemed to be moving on his body**. His mouth was totally dry. There seemed to be no spit at all left in it. Yet that feeling of exhilaration persisted, an unshakable lunacy.
19. His face was drawn, and there was stark terror in his eyes sheer; utter; downright; unrelieved stark terror.
20. For a few moments Louis **had a sensation of open space**, although that dim glow in the air had now faded, and it was all he could do to make out Jud’s back three feet in front of him
21. Never in his life had the stars made him feel so completely small, infinitesimal, without meaning. He asked himself the old question—is there anything intelligent out there?—and instead of wonder, **the thought brought a horrid cold feeling, as if he had asked himself what it might be like to eat a handful of squirming bugs.**
22. He supposed Ellie would never see it—the thought of taking her through that patch of swamp where there was quicksand **would make Rachel’s hair turn white**—but he had seen it, and it was good.

23. Louis did not drop the hammer or even slam his thumb—**his heart jogged in his chest but did not leap; a hot wire seemed to glow momentarily in his stomach and then cool immediately, like the filament of a light bulb that glows overbrightly for a moment and then burns out.**
24. **His heart took a bigger jog this time—almost a leap**—and for a moment the garage seemed to swim in front of his eyes.
25. His heart was racing; his scalp felt cool and abruptly too small to cover his skull; he could feel the surge of adrenaline behind his eyes.
26. “No, I’m fine,” he said, and it was true, although his heart was larruping along at a good speed in his chest
27. The whole world was swimming now, and his head was full of a tottery, sick vertigo—it was the sort of feeling he could remember from the bitter end of long drunks, just before the puking started
28. “‘Shh!’ ” I says, **scared to death** now that my dad will wake up and give me the whopping of my young life.
29. It was like washing a piece of meat.
30. He stood still, heart thudding.
31. Now Rachel’s **eyes had taken on the glassy, horrified look** of a child remembering a recurrent nightmare of terrible power.
32. while **the strain of a death in the family was on his face**, he seemed to be bearing up well.
33. , that grief which the psychologists say begins about three days after the death of a loved one and holds hard from four to six weeks in most cases—like that period of time New Englanders sometimes call “**deep winter.**”
34. Her eyes, blank brown orbits, bulged from sockets so sunken that they had almost become **the eyes of a living skull.**

35. mortuary smell of flowers.
36. **God works in mysterious ways His wonders to perform twenty-five times.** Bringing up the rear was **he's with the angels now, a total of twelve times.**
37. **the glitter of her tears.**
38. **A chill of such elemental force struck him** that Louis clutched himself as the shudder twisted through his body.
39. But he did want to talk about them—or at least think about them. The Pet Sematary. What was beyond the Pet Sematary. **The idea had a deadly attraction**
40. **The chill was back.**
41. You are just **as white as a gull's wing.**
42. hair all stuck up in spikes.
43. When I got that telegram, **the life ran right out of me. I felt her go, just like piss down the inside of my leg.**
44. **heart racing threadily.**
45. Now, sitting on his bed in the grip of this numbing hangover, rainwater spilling its lazy courses down the window beside him, his grief came for him fully, like some gray matron from Ward Nine in purgatory. **It came and dissolved him,** unmanned him, took away whatever defenses remained, and he put his face in his hands and cried, rocking back and forth on his bed, thinking he would do anything to have a second chance, anything at all.
46. Rachel would be **chilled by the wind** of such tales.
47. Louis glanced down at the raked dirt of Gage's grave and **felt a wave of awe and horror course through him.**
48. and he felt a chill spreading through.

49. “It is,” he said, and the words seemed to echo in his mind **with an iron clang**.
50. My mind would probably snap under the strain.
51. Twenty years later she’s still jumping at death’s shadow.
52. He could feel gooseflesh crawling all over him. The roots of his hair had gone stiff.
53. he saw naked terror in her face.
54. a cold cloak fell over his mind.
55. And he felt that in truth he was walking along a narrow beam over a gulf of insanity. Madness was all around him, softly fluttering as the wings of night-hunting owls with great golden eyes: he was heading into madness.
- The feel of the cat caused Louis to **break out in gooseflesh**.
56. She felt something—something pregnant, swollen, and waiting to burst. Something terrible that needed to be averted.
57. Suddenly a thought as cold as a handful of jelly struck her.
58. The feeling had risen in her the way a wind rises—an early stirring of the grasses, hardly noticed; then the air begins to move faster and harder, and there is no calm left;
59. He felt time slipping through his fist like something that had been greased.
60. Her breath was hot in her throat, that tuck in her side deeper and more painful.
61. His breath caught in a harsh sound that was too outraged to be a gasp, and all his fury at Gage’s death came back in a rush, drowning fears of the supernatural, the paranatural, his growing certainty that he had crossed over into the country of the mad.
62. his mind, seemed to float the farthest into the void.
63. **Dim terror in his old bones**. It was like spun glass, fine and fragile.
64. —exhaustion **had driven fear out**, it seemed.

65. maniacal shriek that **froze Louis's blood.**
66. . His shoulders and back were a frozen ache of torment.
67. He only walked on, skin cold, **mouth hot and arid, heart flying.**
68. He was too tired now to feel it in that dry, blazing way; it was more like a low and somehow sickening pulsebeat.
69. . Louis reached down to bend the piece of tin back . . . **and then froze, scalp crawling.**
70. The very realization of what he was doing—standing here in the dark and calling his dead son—**pulled his scalp stiff and brought his hair up on end.** He began to shudder helplessly and steadily, as if with a sick and killing fever.
71. **Louis Creed slipped away,** unplugging his connections to waking reality line by line, until all thoughts ceased and exhaustion dragged him down to black dreamless unconsciousness.
72. He held his breath, listening over the papery rustle of his heart.
73. A hideous mewling sound now arose, and for a moment **all of Jud's bones turned to white ice.** It was not Louis's son returned from the grave but some hideous monster.
74. that feeling of running into the rubber band of the world's biggest slingshot.
75. His back throbbed like a bad tooth, and when he moved his head, it felt as if the tendons in his neck had been replaced by rusty bandsaw blades.
76. and his **heart seemed to freeze in his chest,** and he believed **he could feel his eyeballs swelling in his head,** starting from their sockets.
77. Louis had closed his eyes; the world seemed to be rocking gently under his feet.
78. From somewhere in the shadows above there came a giggling—a cold and sunless laughter that **made the skin on Louis's back prickle.**

79. Steve **was struck dumb by what he saw**. Besides the white hair, Louis's face was that of an old, old man.
80. And with it came the absurd feeling that he was already too late. Stupid, of course, but in the pit of his stomach there was a feeling similar to the one he'd had there last fall when that Pascow thing cropped up—a feeling of miserable surprise and almost **leaden disillusion**.
81. Steve caught something then, just barely caught it with **the tail of his eye**.
82. He was **scared shitless** and for no reason at all.
83. arms held out for balance, **his tongue and throat oily with fright**.
84. He felt a small chill and thought, Boot Hill for animals. I'm not sure I really like it.
85. Now fear came, **entering softly, sifting through the hollow places of his body and filling them up with dirty smoke**. He didn't want to go up there. He halted.
86. "No," Jud said, as if Louis had simply agreed. "It don't." And in his calm voice that was so sure and so implacable, **in that voice which somehow put the chill through Louis**.
87. **the glitter of her tears**.
88. looked like he was dead inside and just waiting for his soul to stink.
89. But in the back of his mind, contemplation remained—a **dancing flicker of promise that would not quite go away**.
90. "I'm fine," Ellie said and produced **a hideous smile of sharklike proportions** to show him how fine she was.

The metaphor to be gone.

1. She is, my darling. I'm sorry, but she is. **Ruthie is gone**.
2. He staggered awkwardly, haunches thudding against the tub, and then **he was gone**.

3. But if my pop said Spot **was gone**, Louis, **he was gone**.
4. **Was your daughter's cat gone?**"
5. "Well, **she's gone**, Louis."
6. He landed with none of the uncanny grace cats usually display. He staggered awkwardly, haunches thudding against the tub, and then **he was gone**.

Metaphors describing the surrounding (sounds, air etc).

1. Unpacked boxes **bulked ghostly** in the room (scary noises even in daily casually life - which makes a hint that somethin bad is going to happen)
2. Standing here by himself in **the eerie afterglow of the day, standing on the rim of winter**, he felt unhappy and yet oddly exhilarated and strangely whole—whole in a way he had not been, or could not remember feeling that he had been, since childhood.
3. **The wind, deadly cold**, numbing exposed skin, was a part of it;
4. The whole effect of this high, lonely place was emptiness—but an **emptiness which vibrated**.
5. He made the grave about two feet wide and three feet long—a **Cadillac of a grave for a damn cat**
6. They walked toward it together, not speaking, and stopped again in Louis's driveway. **The wind moaned and whined**. Wordlessly, Louis handed Jud his pick.
7. the sound of the truck was very loud, the sound of it filled the world.
8. The coffin was no more than four feet long—a **dwarf coffin**
9. mortuary smell of flowers.
10. Bill Baterman was sitting there on his back stoop with a pitcher of beer, and Timmy was at the back of the yard, **just staring up at that red, bloody sun as it went down**
11. in these last few minutes of fading daylight, the shadows those trees threw seemed deeply pooled and as blackly unpleasant as still quarry water)
12. He stood in this **modest suburb of the dead**, looking around.
13. Then when mid-August came, they would come back to this **house which now seemed so sad and so shadowy**.

14. He did not sleep for a long time, and before he did, **the curved bone of the moon looked in the window at him.**
15. He was in a wing of darkness between two streetlights.
16. He got Gage under the arms, aware of the fetid dampness, and lifted him that way, as he had lifted him so often from his evening tub.
17. At last he sat on the verge of the grave with the body in his lap, his feet dangling in the hole, his face a horrible livid color, his eyes black holes, his mouth drawn down in a trembling bow of horror and pity and sorrow.
18. "I am closer," Rachel said. And although she did sound closer somehow, there was a distant humming on the wire. It was the sound of the wind, somewhere between here and wherever she was. The wind was high tonight. That sound that always made Jud think of dead voices, sighing in chorus, maybe singing something just a little too far away to be made out. "I'm at the rest area at Biddeford on the Maine Turnpike."
19. **The wind pushed and pulled its fingers through his hair,** and for a moment the old, childlike fear of the dark rushed through him, making him feel weak and small and terrorized.
20. Up until the wind funneled secret passages and chambers through his hair again, flipping it, parting it widdershins.
21. listening to the wind moan in the trees.
22. It seemed to him that the light was brighter, a pulsing effulgence like the beat of some strange heart.
23. It was a sound like nothing he had ever heard in his life—a living sound, a big sound. Somewhere nearby, growing closer, branches were snapping off. There was a crackle of underbrush breaking under unimaginable feet. **The jellylike ground under Louis's feet began to shake in sympathetic vibration.** He became aware that he was moaning.
24. The house seemed **dreadfully empty**, and last night's work weighed on him like a millstone.
25. The memory of all these weather-whitened branches and dead trees turning into a pile of bones still had the power to chill.

Metaphors for describing the appearance of dead people/ animals.

1. Luis could see the man's brain, whitish-gray and pulsing through a shattered section of skull. **It was like looking through a broken window.** The incursion was perhaps five centimeters wide; if he had had a baby in his skull, he could almost have birthed it, like Zeus delivering from his forehead. That he was still alive at all was incredible. In his mind suddenly he heard Jud Crandall saying sometimes you could feel it bite your ass. And his mother: dead is dead. He felt a crazy urge to laugh. **Dead is dead,** all right. That's affirmative, good buddy.
2. The editor of the campus newspaper asked if he could say that Pascow had died of head injuries. Louis, **thinking of that broken window through which the brain itself could be seen,** said he would rather let the Penobscot County coroner announce the cause of death.
3. The pathologist probably tossed his brain into his chest cavity after taking a tissue sample and filled up the skull cavity with brown paper to prevent leaking—simpler than **trying to fit the brain back into the skull like a jigsaw piece into a puzzle.**
4. if the human body was an envelope to hold the human soul—God's letters to the universe—as most churches taught, then the American Eternal coffin was an envelope to hold the human body, and to these husky young cousins or nephews or whatever they were, the past was just a dead letter to be filed away.
5. ate the barrel of that Colt .45.”

Undead.

1. Now, in death, he looked to Louis like the old Church.
2. The dead eyes seemed furious.
3. His wife was a vague hump under her yellow comforter, sleeping deeply. **He looked back at Pascow, who was dead but somehow not dead.** Yet Louis felt no fear. He realized why almost at once.
4. When the door opened he would see a **rotting horror,** the jogging shorts caked with mould, the flesh fallen away in great holes, the brain decayed to paste. **Only the eyes would be alive . . . hellishly bright and alive.** Pascow would not speak this time; his vocal cords would be too decayed to produce sounds. But his eyes . . . they would beckon him to come.

5. Louis thought of Church jumping awkwardly off the toilet seat, his haunches thudding against the side of the tub; he thought of those **muddy eyes** that were almost but not quite stupid staring into his own.
6. Pascow glanced back over his shoulder, **and in the moonlight his eyes were silver.**
7. “Well, Hanratty came back, but Lester shot him dead two weeks later. That bull turned mean, really mean. But he’s the only animal I ever heard of that did. Most of them just seem . . . a little stupid . . . a little slow . . . a little . . .” **“A little dead?”**
8. And that was when Church’s **hot, furry body oiled against his ankle like a low eddy of water**, followed by its loathsome tail, **curling against his calf like a clutching snake**, and then Louis did scream; he opened his mouth wide and screamed.
9. He lies around the house all day long and looks at me with those strange, **muddy eyes**—as if he’d seen something that had blasted away most of whatever intelligence a cat has.
10. The cat was on his chest, neatly curled up there like something from the old wives’ **tale of breath-stealing.**
11. **Church came oiling slowly and rustily out of the pantry** at the sound of the refrigerator door and stared inquiringly up at Louis.
12. Church had by no means turned into Frankencat.
13. He seemed to feel it with total physical reality—**it was like a dead hand that had been kept in a refrigerator, a dead hand which had suddenly taken on its own disembodied life and slipped inside his shirt to clutch the flesh over his heart.**
14. **“She said his eyes . . . she said they looked as dead and dusty as marbles.**
15. There was somethin goin on behind his eyes, and sometimes you could see it and sometimes you couldn’t see it. **Somethin behind his eyes**, Louis. I don’t think that thinkin is what I want to call it. I don’t know what in the hell I want to call it.
16. His eyes had gone back in their sockets until they were like little animals in a pair of caves . . . and his mouth kept goin tick-tick-tick on the left side.
17. He was dead, Louis. But he was alive too. And he . . . he . . . he knew things.
18. “It was only the bad it wanted to talk about though. It was only the bad it wanted us to remember because it was bad . . . and because it knew we meant danger for it.
19. Muddled.

20. . There would come a day when he would open a door and there would be Gage, a demented parody of his former self, grinning a sunken grin, **his clear blue eyes gone yellow and smart-stupid.**
21. the cat leaped off the Chevette, hissing like a teakettle, **yellow-green eyes wild and baleful.**
22. Something with **great yellow eyes** which gleamed like foglamps.
23. He saw the queen of spades.
24. All Louis could really see **behind the veil** was the glitter of her tears
25. —that at Sicilian funerals unmarried women sometimes snipped a piece of the **deceased's** shroud and slept with it under their pillows.
26. Celtic belief that it kept the **deceased's** ghost from walking.
27. Dr. Creed, when did you last see the **deceased?**

Metaphors of the smell of non-dead, which pointing out the unnatural.

1. He was close enough for Louis to be able to smell death on him.
2. He needs a bath, Jud. **He stinks of the ground you buried him in**
3. He always smelled like dirt, it didn't matter how many times you washed him,
4. It stank to high heaven.
5. The smell of a gangrenous wound—what old Doctor Bracermunn at med school had called “hot flesh”—was worse too.
6. that awful sickish-sweet smell of rot and decay
7. he stank of the grave. It was a black smell, like everything inside him was just lying there, black and festering and spoilt
8. It was a dirty, low smell—the smell of poisoned tidal flats

Popular culture.

1. She had taken an apple and a bite-sized **Snickers bar** out of the treat bowl on the table, but both of them had fallen out of her hand

2. “Ayuh,” Jud said, lighting a **Chesterfield**
3. Jud lit a cigarette with a wooden kitchen match, shook it out, and tossed the stub into a tin ashtray with a barely readable **Jim Beam** advertisement painted on its bottom
4. Jud went to the fridge, got himself a **Miller’s**, and opened it on the drawer handle below the breadbox and toaster.
5. “She came out on the porch with iced tea on an antique **Coca-Cola tray**.”
6. Santa had been sitting on a counter stool, his beard pulled to one side so he could eat a cheeseburger.
7. Ellie probably knew a hell of a lot more about Ronald McDonald and Spiderman and the Burger King than she did about Moses, Jesus, and St. Paul.
8. In Louis’s mind, an announcer suddenly spoke up cheerfully: I got my kid’s cof in free, for Raleigh coupons! Feeling like a creature in a dream, he said, “I’m going to pay for everything with my MasterCard.”
9. “Don’t worry,” he said to Steve now. “What about Benjamin’s?” “Sure,” Steve said. “Benjamin’s would be fine.”
10. That day’s **penny-dreadful events** were only complete when she was pulled, screaming, from the East Room of the Brookings-Smith Mortuary, where Gage lay in his closed coffin, and sedated in the foyer by Surrendra Hardu.
11. He was having a bowl of **Cocoa Bears**.
12. By ten o’clock that morning she was asleep in her bed (the picture of her and Gage still held in her hand) and Rachel was sitting in front of the television set, watching “Wheel of Fortune.”
13. Downstairs in the cellar were five cases of **Schlitz Light beer**
14. In the other room, Ellie sat silently watching “**Little House on the Prairie**” with Gage’s picture on her lap

15. A kiddie story with gruesome undertones—Winnie the Poë
16. Do you want to resurrect a zombie from a grade-B horror picture?
17. and I found four of his little **Matchbox cars** under there .
18. Sesame street

Metaphors for dreaming and awakening.

1. He swung out of bed, still trying **to scrub the sleep out of his mind**. “Jud? What trouble?”
2. That he had outrageously blistered his hands while in a state that was nearly **somnambulistic** was really the least of it. He could have killed himself on the deadfall. Both of them could have. It was hard to square such behavior with sobriety. In his current exhaustion, he was willing to ascribe it to confusion and emotional upset over the death of a pet the whole family had loved
3. It was blurred in his memory, it had the melting, cotton-candy texture of dreams or of waking actions performed under a light haze of drugs

Symbols.

IT is a symbol of the dead (transformation from alive to non-dead is synthesised as changing of the pronoun of a character/ animal from he-she to it)

1. “Get out of here,” Louis whispered hoarsely at **it**.
2. **It**, Louis thought. Not he; it. Remember, it’s been spayed.
3. “**It** was sly, that was one thing. Like him tellin Missus Stratton he wanted to cut a rug with her. There was somethin goin on in there, Louis, but I don’t think it was thinkin and I don’t think **it** had much—maybe nothing at all—to do with Timmy Baterman. It was more like a . . . a radio signal that was comin from somewhere else. You looked at him and you thought, ‘If he touches me, I’m gonna scream.’ Like that.

4. he looked like the devil had gotten him after his seven years of highfalutin.
5. “And his mouth is tick-tick-tickin, and there’s sweat all over his forehead in big drops, and that was when I saw he was crazy. It would have driven me crazy too. **Living with that . . . that Thing.**”
6. **It** screamed beneath him, body straining and sunfishing, nearly throwing him off. Grunting, Louis got the third syringe and jammed this one home in Gage’s arm, depressing the plunger all the way.
7. A cold hand fell on Louis’s shoulder. Rachel’s voice was grating, full of dirt. “Darling,” it said.

The cemetery is a symbol of a magic place which is cursed / as a place doing nothing good to a person.

1. It has a power . . . and I think that power goes through phases, same as the moon.
2. “The Micmacs believed this hill was a magic place.
3. Louis, who knew only that the Wendigo was supposed to be a spirit of the north country, said, “Do you think the ground’s gone sour?”
4. But people around here don’t like to talk about it, and they don’t like people they consider to be “outsiders” to know about it, not because some of these old superstitions go back three hundred years or more (although they do), but because they sort of believe in those superstitions, and they think any “outsider” who knows that they do must be laughing at them.
5. And he said it was a bad place, by and large, and it didn’t often do anything good for people who had lost their animals or for the animals themselves.
6. I could help him, if that’s what he wants . . . and I want to help him, yes. That’s the truth because there’s more going on here than meets the eye and I want to know what it is. It seems very . . . well . . . very important. It seems like a secret. Like a mystery.
7. He got to his feet, staring around, bewildered, wondering what had happened to him . . . or if anything had happened to him. Already it had begun to seem like a dream.

**Dreaming as a symbol of transference to the other world / to the back of consciousness/
showing fear of the character.**

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The path.

1. At other times the path closed in until underbrush scratched stiff fingers across the shoulders of Louis's coat. He switched the bag and the shovel more often, but the ache in his shoulders was now constant. He fell into a rhythm of walking and became almost hypnotised with it. There was power here, yes, he felt it.

Oz the Gweat and Tewwible.

1. No, not Christ. These leavings were made in propitiation of a much older God than the Christian one. People have called Him different things at different times, but Rachel's sister gave Him a perfectly good name, I think: Oz the Gweat and Tewwible, God of dead things left in the ground, God of rotting flowers in drainage ditches, God of the Mystery.
2. he might be glimpsed walking around near the monorail's point of egress into the Magic Kingdom or peering down from one of the flying Dumbos with his flat and stupid gaze—down here Louis and Gage had come to know him as just another amusement park figure like Goofy or Mickey or Tigger or the estimable Mr. D. Duck. He was the one, however, with whom no one wanted his or her picture taken, the one to whom no one wanted to introduce his son or daughter. Louis and Gage knew him; they had met him and faced him down in New England, some time ago. He was waiting to choke you on a marble, to smother you with a dry-cleaning bag, to sizzle you into eternity with a fast and lethal boggie of electricity—Available at Your Nearest Switchplate or Vacant Light Socket Right Now. There was death in a quarter bag of peanuts, an aspirated piece of steak, the next pack of cigarettes. He was around all the time, he monitored all the checkpoints between the mortal and the eternal. Dirty needles, poison beetles, downed

live wires, forest fires. Whirling roller skates that shot nurdy little kids into busy intersections. When you got into the bathtub to take a shower, Oz got right in there too—Shower with a Friend. When you got on an airplane, Oz took your boarding pass. He was in the water you drank, the food you ate. Who’s out there? you howled into the dark when you were frightened and all alone, and it was his answer that came back: Don’t be afraid, it’s just me. Hi, howaya? You got cancer of the bowel, what a bummer, so sorry, Cholly! Septicemia! Leukemia! Atherosclerosis! Coronary thrombosis! Encephalitis! Osteomyelitis! Hey-ho, let’s go! Junkie in a doorway with a knife. Phone call in the middle of the night. Blood cooking in battery acid on some exit ramp in North Carolina.

Zelda.

1. Dreamed of monsters coming to eat me up in my bed, and all of the monsters looked like my sister Zelda.”
2. he suddenly saw Zelda Goldman in the background, an unquiet ghost in a stinking bed, her cheesy face full of spite and agony, her hands pulled into claws
3. Rachel tried to think, but all at once images of her sister Zelda had begun to creep into her mind, blurring thought. How her hands had twisted. How she used to slam her head against the wall sometimes when she was angry—the paper had been all torn there, the plaster beneath torn and broken.
4. Think about that, not about the dreams you had as a kid, dreams of opening the closet and having Zelda spring out at you with her blackened, grinning face, dreams of being in the bathtub and seeing Zelda’s eyes peering out of the drain, dreams of Zelda lurking in the basement behind the furnace, dreams—
5. She was hunched and twisted, her body so cruelly deformed that she had actually become a dwarf, little more than two feet high; and for some reason Zelda was wearing the suit they had buried Gage in. But it was Zelda, all right, her eyes alight with an insane glee, her face a raddled purple; it was Zelda screaming, “I finally came back for you, Rachel, I’m going to twist your back like mine and you’ll never get out of bed again never get out of bed again NEVER GET OUT OF BED AGAIN

6. Zelda's face swam and changed, and Rachel saw with spiraling, sickening horror that it really wasn't Zelda at all—how could she have made such a stupid mistake?
7. only window faced west, toward the river, it was still very dark. The hallways ran straight and wide beside the stairwell and toward the back of the house, the cherrywood rail gleaming with mellow elegance. There was a picture of the Acropolis on the wall and (it's Zelda all these years she's been after you and now it's her time open the right door and she'll be there with her humped and twisted back smelling of piss and death it's Zelda it's her time and finally she caught up with you)

Wendigo.

1. as if he could have turned and seen some blood-drenched thing less than a foot from his back, all bared teeth and glittering eyes . . . but this time Louis did not slow. He looked straight ahead and kept walking
2. Suddenly the mist lost its light and Louis realized that a face was hanging in the air ahead of him, leering and gibbering. Its eyes, tilted up like the eyes in a classical Chinese painting, were a rich yellowish-gray, sunken, gleaming. The mouth was drawn down in a rictus; the lower lip was turned out, revealing teeth stained blackish-brown and worn down almost to nubs. But what struck Louis were the ears, which were not ears at all but curving horns . . . they were not like devil's horns; they were ram's horns.
3. As Louis drew closer, the floating head's tongue lolled out. It was long and pointed, dirty yellow in color. It was coated with peeling scales and as Louis watched one of these flipped up and over like a manhole cover and a white worm oozed out. The tongue's tip skittered lazily on the air somewhere below where its adam's apple should have been . . . it was laughing.
4. It was only the bad it wanted to talk about though. It was only the bad it wanted us to remember because it was bad . . . and because it knew we meant danger for it.
5. It was the Wendigo, and it had turned him into not just a cannibal but the father of cannibals. In his dream he had been in the Pet Sematary again but not alone. Bill and Timmy Baterman had been there. Jud had been there, looking ghostly and dead, holding his dog Spot on a clothesrope leash. Lester Morgan was there with Hanratty the bull on a length of car-towing chain. Hanratty was lying on his side, looking around with a

stupid, drugged fury. And for some reason Rachel was there too, and she'd had some sort of accident at the dinner table—spilled a bottle of catsup or maybe dropped a dish of cranberry jelly, maybe, because her dress was splattered with red stains. And then, rising behind the deadfall to a titanic height, its skin a cracked reptilian yellow, its eyes great hooded foglamps, its ears not ears at all but massive curling horns, was the Wendigo, a beast that looked like a lizard born of a woman. It pointed its horny, nailed finger at all of them as they craned their necks up and up to watch it .

6. but most of all that thing he had seen near Little God Swamp, the thing that had pushed the tree over, the thing with the yellow eyes, the Wendigo, creature of the north country, the dead thing whose touch awakens unspeakable appetites

The undead.

1. **The thing** under him was like a greased fish and it would not let go of the scalpel no matter how hard he bore down on its wrist. And its face seemed to ripple and change even as he looked at it. It was Jud's face, dead and staring; it was the dented, ruined face of Victor Pascow, eyes rolling mindlessly; it was, mirrorlike, Louis's own, so dreadfully pale and lunatic. Then it changed again and became the face of that creature in the woods—the low brow—the dead yellow eyes, the tongue long and pointed and bifurcated, grinning and hissing
2. He was then a doctor for the last time in his life, monitoring the pulse, monitoring until **there was nothing, nothing inside, nothing outside**

A raven.

1. Lying on the welcome mat was a dead crow. Its head was mangled. One wing had been ripped off and lay behind the body like a charred piece of paper. Church immediately squirmed out of Louis's arms and began to nuzzle the frozen corpse eagerly. As Louis watched, the cat's head darted forward, its ears laid back, and before he could turn his head, Church had ripped out one of the crow's milky, glazed eyes.