

**KING'S FRANKENSTEIN-*ESQUE* NARRATIVES: *PET
SEMATARY AND REVIVAL* FROM HARMONIOUS
PASSION TOWARDS OBSESSIVE PASSION**

روايات كينج الفرانكشتاينية مقبرة الحيوانات الأليفة وإحياء من شفق
متناغم إلى شفق هوسي

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Abstract:

Based on Vallerand's Dualistic Model of Passion, the present paper delves into the analysis of the concept of passion in Stephen King's novels *Pet Sematary* and *Revival*, regarding them as a recreation of Marry Shelly's *Frankenstein*. The study traces the development of passion as one's interest, occupying a proportion within daily activities to be one's life obsession and its consequences throughout the lives of Shelly's Victor Frankenstein and King's Louis Creed and Charles Jacobs. Driven by the grief of losing their beloved, the characters alter their harmonious passion in science into obsessive passion to penetrate the veil between life and death, resurrecting the dead, which leads to their ultimate demise by the end. This paper shows how obsession can drive people to do things they would never do in normal circumstances as it highlights Stephen King's refusal of surpassing the boundaries of human knowledge.

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Key words: : Dualistic Passion; Stephen King; *Pet Semetary*; *Revival*; *Frankenstein*; harmonious passion; obsessive passion

ملخص:

اعتمادا على نموذج الشغف الثنائي لفالرند، يهدف هذا البحث إلى تحليل مفهوم الشغف في روايتي ستيفن كينج 'مقبرة الحيوانات الأليفة' و 'إحياء' باعتبارهما محاكاة لرواية ماري شيلي فرانكنشتاين. تتبع الدراسة تطور الشغف من كونه اهتماما يشغل حيزا من يوميات الشخص إلى أن يصبح هوسا يسيطر على حياته ونتائج ذلك من خلال شخصيات فيكتور فرانكنشتاين لشيلي و لويس كريد و تشارلز جاكوبس في روايتي كينج. متأثرين بألم فقدان أحببتهم، حولت الشخصيات الثلاثة شغفها المتناغم بالعلم إلى شغف هوسي بهدف كشف الستار بين الحياة و الموت و إعادة إحياء الموتى ما أدى إلى نهايتهم المأساوية. يظهر هذا المقال كيف يجز الهوس الإنسان للقيام بأشياء لم يكن ليفعلها في ظروف عادية، كما انه يسلط الضوء على رفض ستيفن كينج المتكرر لتجاوز الإنسان لحدود المعرفة المسموح بها.

الكلمات المفتاحية: الشغف الثنائي؛ ستيفن كينج؛ مقبرة الحيوانات الأليفة؛ إحياء؛ فرانكنشتاين؛ شغف متناغم؛ شغف هوسي؛

Introduction

During his career of more than half a century, Stephen King has produced an astonishing volume of works, sharing traits with several genres including science fiction, horror, fantasy and mystery, thus offering different readers something that fascinates them. Since the publication of his first novel, *Carrie* 1976, Stephen King's, has proven remarkable for its eloquence and its challenging, often heartbreaking horror. King's *Pet Semetary* (1983), nominated for a World Fantasy Award, stands as King himself believes to be "the most frightening book I've ever written." (king, *Pet Semetary*, p.XI), it tends to be a recreation of the Gothic literary classic *Frankenstein*. It pictures the active presence of a supernatural evil in the life of the physician Louis Creed who decides to abide to his revival obsession, walking in the side of the other power, the supernatural, after the tragic death of his child in a truck accident in front of their house.

Likewise; *Revival* (2014), King's 53rd novel is another *Frankenstein-esque* narrative that follows chronologically the crucial encounters of the narrator Jamie Morton with Reverend Charles Jacobs, the

antagonist. In spite of sharing a considerable resemblance with King's own life, in his interview with Andy Greene, the author refused to consider it an autobiography as emphasis is not primarily on the narrator, Jamie, but on Charles Jacobs. It delves into the life of the Reverend whose interest in electricity alters from being a mere passion to be his utmost obsession after the horrible departure of his wife and son in a car accident also. The motif of obsession helps both characterize and even foreshadow the tragic fates of the characters. Both King's novels, in addition to *Frankenstein* illustrate how obsession, or more properly, obsessive passion with an object, a person or an activity leads to demise, portraying the effects of these obsessions on humanity.

1. Stephen King and the Horror Genre

Stephen King's literary corpus covers more than 60 novels and several collections of short stories, most of which have been adapted to the screen. Winning the National Book Foundation Medal for Distinguished Contribution to American Letters in 2003 stirred up critical attention, arguing his literary merit which has made his work a subject of scrutiny until today. He was born in Portland, Maine in 1947. The cluster of hardships ranging from poverty, sickness and instability with his mother trying to keep up her family after the departure of her husband, all shape the intricate childhood little Stephen had, a phase that he could not surpass and this might be the reason why most of his protagonists are children. He studied at the University of Maine and taught English there later. *Carrie* (1974) is King's first successful publication, which helped him overcome poverty and devote himself fully to writing. An endless flow of literary artifacts was to come after, including *Pet Sematary* (1976), *The Shining* (1977), *The Stand* (1978), *The Dark Tower Series* (1982-2004), *Skeleton Crew* (1985), *It* (1986), *Everything's Eventual* (2002), *Revival* (2014) and many other works that booked Stephen King's position within a literary tradition next to other distinguished contemporary writers such as Philip Roth, Don DeLillo and Norman Mailer.

Stephen King's surprising potential to transform normal life challenges into terrifying stories that dig into the primal self of his readers and awakes their fears from dormancy places him on the top of contemporary horror fiction authors. His talent makes him the only literary progeny descended from the line of authors such as Edgar Allan Poe and Howard

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Phillips Lovecraft. (Magistrale, 1992, p.27) Intertextual shadows of classics of the horror genre are always present in most of King's work as he explicitly admits in the dedication of his novel *Revival* (2014) "This book is for people who built my house: Mary Shelly, Bram stocker, H.P. Lovecraft, Clark Ashton Smith, Donald Wandrei, Fritz Leiber, August Derleth, Shirley Jackson, Robert Bloch, Peter Straub And ARTHUR MACHEN, whose short novel 'The Great God Pan' has haunted me all my life". King's modern gothic narratives are built on the skeleton of the classics, core aspects which constitute such works including the supernatural, the uncanny, madness and the dark setting are frequently utilized by King, confirming his belonging to the genre and reinventing what fits his modern audiences, he experimented with various literary genres though. Horror remains however, King's main ground.

...the horror genre has often been able to find national phobic pressure points and those books and films which have been the most successful almost always seem to play upon and express fears which exist across a wide spectrum of people. Such fears, which are often political, economic, and psychological rather than supernatural, give the best work of horror a pleasing allegorical feel... (King, p.18-19)

In so doing, King points to the fact that writing horror genre is not meant to entertain readers who are fascinated by such terrifying stories, but rather it echoes real demons that are confronted in real life situations on different levels. Horror is therefore, an instrument through which deep serious issues are subjected. Exploring the complexity of human psyche is what King opts for through his horror writings.

2. The Dualistic Model of Passion

Before indulging into the analysis, passion needs to be clearly defined. The Merriam-Webster Dictionary defines passion (n.p) to be "an energetic and unflagging pursuit of an aim or devotion to a cause". In the philosophical milieu, passion has been granted a considerable merit. In his *Rhetoric*, Aristotle defines Passions to be "those feelings that so change men as to affect their judgments, and that are also attended by pain and pleasure."(1378 a 19-20). Reflecting on this quotation, it might be understood that passions work as emotional impels to form one's new or different perspective about a given state. For the purpose of the current

study, the dualistic model of passion suggested by Vallerand (2015), which has recently received an extensive academic attention, is adapted. It demonstrates passion as being a strong desire to engage in an activity that one likes or even loves, finds meaningful and valuable, has included into one's self concept and to which one devotes a significant amount of time and energy. Passion, therefore, plays a significant role in people's lives and has the potential to contribute to one's sense of purpose in life and subjective well being. (Vallerand et al, p.85).

The dualistic model distinguishes two dimensions of passion, harmonious passion and obsessive passion. The former involves engaging in an activity with a sense of autonomy, control and balance with other life domains. In other words, it embodies the strong need one has towards an activity while still being under control. With harmonious passion, passionate activities are important but not overwhelming, parts of people's identities that are pursued with other life pursuits, hence, people can decide when to or when not to engage in the passionate activity. On the other side, obsessive passion involves a more controlled, rigid and preoccupied relationship with a passion. With obsessive passion, people feel pressured to engage in an activity, causing the activity to occupy a disproportionate space in people's identities and conflict with other life pursuits. (Vallerand, et al p.85) . With obsessive passion, people can't escape surrendering to their strong desires.

3. Victor Frankenstein, Louis Creed and Charles Jacob as Romantic heroes with harmonious passion

Even with a historical distance of more than two centuries and their modern eminence, *Pet Semetary* (1983) and *Revival* (2014) bring into surface intertextual shadows of Mary Shelly's *Frankenstein*. As dedicated scientists , surpassing the boundaries of human nature, *Pet Semetary*'s Louis Creed and *Revival*'s Reverend Charles Jacobs recall Mary Shelly's Victor Frankenstein as their counterpart. The characters hold a harmonious passion in science which occupies a considerable proportion within their life activities and shapes their identities.

Shelly's Victor Frankenstein is the epitome of a romantic hero¹ whose passion characterizes his life. He is a man of science, a medical doctor and university scholar whose life dream is understanding the

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miracles of the universe, death as one of them or maybe the most important as he rejects the existing cycle of life and death. He wants to discover that man can give life to a dead. He spent most of his time crafting a creature as he believes that "wealth was an inferior object, but what glory would attend if I could banish disease from the human frame and render man invulnerable to any but a violent death" (Shelly, 1818, p.42). Victor's chief objective was to help humans surmount their limitations in spite of having some mischievous desire, ending up to the creation of a hideous monster, "bestowing animation upon lifeless matter" (Shelly, 1818, p.48) was his goal.

Likewise *Pet Sematary's* main character Louis Creed is a lucid doctor and a family man who was accepted for a position at the University of Maine, which forces him to move from Maine to Chicago with his family that consists of his wife, Rachel, and his two children, Ellie and Gage. Louis Creed has always been credited as being rational adherent to science and logic, believing that death is the end of everything. In discussing whether to introduce the topic death to his daughter Ellie or not with his wife who does not seem to accept death, Louis tries to simplify matters and shows clearly his acceptance of death stating that "It's perfectly natural. In fact, I think it's the most natural thing in the world" (King, 1983, p.51).

King's second novel, *Revival* features the life of Reverend Charles Jacobs a genius scientist, who has a deep interest in electricity while serving as a pastor, has been recently sent to Harlow, a small town in Maine as a minister in 1962 after the death of Mr. Latoure who used to serve in the local church. He is also a family man with a wife and a son. At the beginning, Jacobs tends to be naïve, religious and having a keen interest in electricity as he always includes the subject of electricity while preaching with the youth during the Thursday night youth talks (King p.29). As opposite to many, Jacobs does not view religion and science in two contradictory directions, rather he always believes that science is a means by which to do the work of God in a better way without being dogmatic.

3.1 Self-devotion

One feature of harmonious passion is self-devotion and dedicating time and energy to fulfill one's interest. Shelly's Victor Frankenstein, leaves home seeking the University of Ingolstadt to study. He wants escape and

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socially isolates himself to dedicate himself to scientific research. Victor states

I pursued my undertaking with unremitting ardour. My cheek had grown pale with study, and my person had become emaciated with confinement. Sometimes, on the very brink of certainty, I failed; yet still I clung to the hope which the next day or the next hour might realize. One secret which I alone possessed was the hope to which I had dedicated myself. (Shelly, p.55)

When doing his experiments, Victor prefers to set up his laboratory “in a solitary chamber, or rather cell, at the top of the house” (Shelly, p.55) as an alternative shelter to the school’s laboratory. Fascinated by what lay within a person’s flesh and fueled by his devotion to science, Victor isolates himself from his surrounding to devote his time and energy to achieve his goal as he states in his own words “ I must absent myself from all I loved while thus employed. Once commenced, it would quickly be achieved, and I might be restored to my family in peace and happiness”(Shelly, p.213). By doing so, Victor shows that his isolation is momentous and he would get back to his family life as soon as his objective is attained.

In parallel with Victor Frankenstein’s seeking isolation, dedicating himself to achieve his objectives, the first chapter of *Pet Semetary* echoes Louis Creed wish to leave everything behind, including his parental responsibilities and head to Florida where he would have a new beginning, escaping even his family as he states:

Louis himself felt like crying. A wild but not unattractive idea suddenly came to him: he would suggest that they go back to Bangor for something to eat while they waited for the moving van, and when his three hostages to fortune got out, he would floor the accelerator and drive away without so much as a look back, ... where he would get a new job at Disney World as a medic, under a new name. (King, p.4)

Revival’s antagonist Charles Jacobs is introduced at start as a naïve, descent and devoted pastor. Particularly interested in electricity, Jacob considers sharing his passion with others, not only in his biblical teachings where electricity takes a large proportion, but also with his inventions that

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would help people. His Electrical Nerve Stimulator (King p.41) helps restore the ability to talk for Conrad, Jamie's younger brother who lost it in a skiing accident, causing damage to his neck and vocal cords. When asked about the machine, Jacobs answers "this a project I've been tinkering with on and off for the last year. I call the Electrical Nerve Stimulator" (King p.42). Charles Jacobs' faith, optimistic vision and naivety is questioned after the death of his wife and son.

3.2 The character is given a sense of purpose: Obsessive drive for knowledge to defeat death

According to Vallerand, "although one's passion can be predominantly harmonious or obsessive, just about anyone's passion can be harmonious or obsessive at a given point in time by pushing on the right button, in other words, social factors can temporarily induce one type of passion or the other" (p.116). Implementing this on the three characters under analysis, death is then regarded as the social factor leading to the changing status of passion from harmonious to obsessive. The Three characters in the narratives experienced unbearable sorrow after the death of their beloved which put them in empty cycle looking for an answer to their sufferings. Since the established norms do not give any of them a satisfactory response, they decide to go beyond the limits of the known world following their obsessive drive for knowledge. Victor Frankenstein does not accept the cruelty of his mother's death while delivering William, his youngest brother. Following the disturbing event of the death of Church, his daughter's cat Louis Creed now starts to doubt his belief questioning death. Likewise, *Revival's* Charles Jacobs fueled by irrational anger of losing his innocent beloved offers himself to secret electricity.

Shelly's Victor Frankenstein starts his experiments at the university laboratory in an attempt to bring dead tissue back to life. Upset after his mother's death while giving birth to his younger brother William pushes him to not only devote himself to science, he goes much further in his quest trying to play god, challenging death and putting an end to the sorrow he feels, recreation becomes Victor's ultimate goal. This puts him in a critical situation within his surroundings. Professor Krempe has a totally different opinion about the experiments Victor was conducting. He warns him that "every instant that you have wasted is utterly and entirely lost" (Shelly, p.47) mocking his admiration to scientists such as Cornelious Agrippa and

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Paracelus. On the other hand, Victor receives support from another colleague, Professor Waldman. They established a mentor-disciple relationship where both of them enjoyed playing God reviving departed.

Correspondingly, in King's *Pet Sematary*, Louis Creed begins to diverge into deeper insights about the nature of death after the truck accident that takes away his daughter's pet, Church². Jud Crandall, like Professor Waldman in *Frankenstein*, tells Creed first about the pet cemetery in the woods, then shares the secrets of the magical place with him revealing that the area has been known as the Micmac burial ground as it used to be a sacred place of worship for Native Americans. Jud Crandall is apprehensive about the magic of the place, he shares stories of pets and even individuals who came back to life after being buried in that burial ground, but behaving in strange and malicious, sometimes devastating manners.

Stephen King repeatedly warns his readers against crossing the boundaries to the unknown through ghost of Victor Pascow³, Creed's school student who is fatally injured, cautions his teacher about the dangers of pet cemetery, "Don't go beyond, no matter how much you feel you need to Doctor. The barrier was not made to be broken"(p.88). His ghost will accompany Louis for the rest the novel. Again, King sends another warning signal through the character of Jud Crandall who plays as Louis Creed's superego, asserting that "maybe I did it because sometimes kids need to know that sometimes death is better" (King, p.180). King's philosophy concerning death maintains that living in sadness is much more better than the devastating consequences in attempt to avoid it, so, burying our beloved and bearing the grief of their departure is preferable than having them back to life with that terrible comportment. Not until the death of his son Gage that Louis Creed's real suffering started. Louis is in a state of doubt and in-betweens on whether to bury his son in the magic pet cemetery or accept what happens and bear his sorrow. The same as Victor Frankenstein in Shelly's narrative who decides to surmount the human boundaries and give life to the dead, Louis Creed also ends his doubtful state and chooses to bury his son in the sacred ground in spite of the fact that he is aware of the disastrous consequences not out of his neighbor's warnings only but also the experience he has with his daughter's cat which returns in totally different malevolent state.

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In Stephen King's second novel *Revival*, the tragic death of Jacobs' wife and son left him lonely in life. To fill the emptiness, Jacobs gets into a cycle of truth-seeking, questioning the departure of his dearest wife and his little son Morrie. Before the accident Jacobs was introduced as naïve, having a strong faith. Seemingly, this is the first time his faith is tested. In an attempt to have "some comfort" (King p.69), Jacobs started to look at upsetting happenings in others' lives to make sure he is "not alone" (King, p.69) to feel such grief. In doing so, Jacobs goes so far questioning God's will in taking people's lives in such a horrible way, even those who believe in him. "missionary family ministering to the poor with food, medicine and the gospel ... were murdered ... the killers may have been of a cannibalistic bent". (King, p.69). Jacobs does not find any answer in the scripture whereas God is supposed to be his people's " refuge and strength" (King p.70). Consequently, Charles Jacobs loses faith in his religion as he openly declares "I have not sense the presence of God" (King p.68). Instead of waiting until the day he meets God and ask him about the death of his beloved, Jacobs decides to look for something logical and more powerful to give him such an answer; electricity.

Not so much different from his predecessors, Victor Frankenstein and Louis Creed, Charles Jacobs also mistrusts his religious belief and loses balance between different life pursuits driven by his admiration to electricity. Being bound by his faith, Jacobs at first believes the unknown to be God's knowledge " No one really knows! And that's where religion comes in. Electricity is one of God's doorways to the infinite" (King, p.31). After freeing himself from the restrictions of religion, however, Jacobs starts his journey of discovery, discovering the secrets of electricity which may lead him to where his wife and son are living. The antagonist believes electricity to have "the power to bind the universe into a whole" (King, p.142).

Jacobs revelations in the terrible Sermon that drives him out of the town of Harlow turns to be a turning point in the character's life. Grief-stricken Jacobs declares his disappointment and rejection of his Christian religious beliefs, asserting that

There's no proof of these after-life destinations, no backbone of science; there is only the bald assurance, coupled with our powerful need to believe that it all makes sense. But as I stood in the back

room of Peabody's and looked down at the mangled remains of my boy, who wanted to go to Disneyland much more than he wanted to go to heaven, I had a revelation. Religion is the theoretical equivalent of a quick-buck insurance scam, where you pay in your premium year after year, and when you need the benefits you paid for so-pardon the pun- so religiously, you discover the company that took your money does not, in fact exist. (King, p.73).

Jacobs shows publically his enigmatic obsession that is challenging his faith in God. He claims that "if you want truth, a power greater than yourselves look to the lightning –a billion volts in each strike, and a hundred thousand amperes of current, and temperatures of fifty thousand degree Fahrenheit. There is a higher power in that" (King, p.74). This demonstrates his strong belief in the power of electricity which is turning to be an obsession instead of just a passion. Jacobs dares comparing electricity to God in public as it is no longer under his control, it becomes an obsession.

4. Obsessive Passion leading to Characters' Demise

Following their obsessive passion to defeat death, the three characters in the respective narratives seemingly achieved their objectives and go beyond human knowledge. However, their irrational quests lead to horrific consequences.

4.1 Victor Frankenstein and the Monster

Starting with Shelly's Victor Frankenstein who could finally achieve his goal and create a man Out of laboratory. He described his excitement and astonishment whilst seeing the creature alive for the first time in the following passage

I started from my sleep with horror; a cold dew covered my forehead, my teeth chattered, and every limb became convulsed: when by the dim and yellow light of the moon, as if forced its way through the window shutters, I beheld the wretch-the miserable monster whom I had created. (Shelly, p.59)

Soon this success turns to fade as he regrets giving life to such an ugly terrifying creature that could not even look at it "the beauty of the dream vanished and breathless horror and disgust filled my heart" (Shelly, p.35).

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Victor Frankenstein's obsession with the monster pushes him to his own demise. His ambition to put an end to the monster's life, seeking revenge after murdering his wife Elizabeth, his brother William and his best friend, drives Victor to the North pole where he catches hypothermia and ultimately dies. Shelly so far shows how chasing recklessly success may lead eventually to collapse.

Shelly started her story with Frankenstein wishing to help humanity surmounting the boundaries of death and life and ended it with the character's dying wish to destroy the monster he has once created to be his greatest achievements. The two scenes illustrate undoubtedly the two dimensions of passion, harmonious and obsessive Shelly, in contrasting Victor to the monster shows clearly that the former is still driven by his obsession which would lead to his collapse "you may give up your purpose, but mine is assigned to me by Heaven, and I dare not. I am weak, but surely the spirits who assist my vengeance will endow me with sufficient strength"(p.306) while the monster regrets the murders he has committed. It demonstrates that Victor does not learn the lesson while the monster reconciles with death and wishes to commit suicide after the departure of its creator as he develops and understands the importance of companionship.

4.2 Louis Creed and the resurrection of Gage and his wife

Pet Sematary's Louis Creed's knowledge and scientific reasoning do not seem to function in front of his child-like attraction to the Micmac burial ground. The "hard-headed realist" (King, p.85) who used to believe that "the dead do not return, it is physiologically impossible" (p.84) does not seem to accept and understand that grief and death are as important as happiness and life. Driven by his obsession of resurrection, the protagonist starts his journey of challenging death through another supernatural power which would lead to his tragic end by the end.

In one of the best parts of the novel, Jud takes Louis to pet sematary and "the real cemetery. In here, again, King warns and gives his character the opportunity and reminds his readers of the dangers of making illogical decisions and surmount the boundaries. In an attempt to keep him away from the magical ground, Jud tells his neighbor about the story of Timmy Baterman who was buried there after being killed in the World War II, but returned as a terrifying creature "the thing we saw that night, lookin' up into

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red sun ... that was a monster. Maybe it was a zombie, or a *dybbuk*, or a demon" (King, p.306).

In a third warning signal, King shows Louis Creed' troubled heart about his son's resurrection

Have you ever thought, Louis, that you may not be doing your son any good service? Perhaps he's happy where he is ...maybe all of that isn't the bullshit you always thought it was. Maybe he's with the angels, or maybe he's just sleeping. And if he's sleeping, do you really know what it is you want to wake up? (King, p.377)

Is Louis really controlling his actions? Neither Jud Crandall's horrific stories nor Victor Pscow's ghost's warning nor his own troubled heart seem to have any effect in front of Louis' strong desire to get his son back to life. He follows blindly his obsession to end his suffering and reburies his son in the pet cemetery. Gage is resurrected in a new terrifying form, murdering his mother, Rachel, and Jud. Louis finally learns the lesson, talking to himself, he finally realizes the cost " its cost you your wife and it's almost surely cost you your best friend as well as your son" (King, p.447) but it is too late to fix matters. In an attempt to avoid more loss, he kills both Church and Gage. However, the final scene of the dead version of his wife, Rachel coming home to hug him with a knife in hand ends all hopes for a release to Louis.

4.3 Charles Jacobs and Secret Electricity

Charles Jacobs starts his quest for truth to find where his wife and son are living, following his obsession with electricity. He helps healing hundreds of people through his inventions with what he coins "secret electricity" (King p.266) the power which binds the very universe into one harmonic whole". In here, Jacobs is referring to the Theory of Electric Universe which states that electricity is the engine behind a long list of natural and astrophysical spectacles.

It is built upon the principle of creation out of plasma; everything in this world is electric as it is made up of ionized particles thus connecting the entire world. This connection bonds an atom to another to the thunderstorm which releases millions of volt. Jacobs is fascinated by this perspective as he uses electricity to go beyond the limits of the known world because the

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theory explains how the universe as a whole functions, he, in fact considers the unknown as part of it, reachable through electricity.

When meeting again; Jamie as a musician suffering heroin addiction and Jacobs as a carnival huckster, Jacobs succeeds to cure Jamie of his addiction using "a minor resurrecting of brain waves". (King p.165) the same way he healed Conrad, Jamie's younger brother years ago. Jamie gets rid of the addiction but started having sleep-walk and sometimes he has strong desire to stab himself with sharp objects in addition to terrifying nightmares about "something malevolent and female" (King p.184). Jamie Morton realizes later that all people on whom Jacobs had experiments suffer side effects, sometimes more severe than himself, leading even to commit suicide. Even without possessing any medical expertise, Jamie, discovers the extent to which Jacobs is careless about the lives of hundreds of human subjects to reach his "ultimate goal." (p.160).

Charles Jacobs finally achieves his life objective and brings back a dead into life in order to penetrate the veil between life and death to discover what is behind. Obsessed with revival, his experiment to revive Mary Fay at the end of the novel answers his question about afterlife and takes him exactly where he always wanted, a doorway to where his wife and son are. However, the answer is not as pleasant as he ever might wish " a prismatic world of insane truth that would drive a man or woman mad if it were so much as glimpsed." (King p.352). In his visit to "the null" Jacobs discovers the horrors of the other world and dies as a result of his obsession to exceed the limits of human boundaries.

Conclusion

Throughout his works, Stephen king has created a unique fictional space whereby death is one of the most prominent questions he ventured to explore. Mary Shelly' Frankenstein's spell on King is undeniable. In *Pet Sematary* and *Revival*, characters are introduced as passionate scientists who deliberately chose to challenge death to end their grief after the departure of their beloved the same way as Shelly's Victor Frankenstein. Their interest in science shifted from being a harmonious passion while being under control. The three characters devoted their time and energy to their scientific

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inclination as a part of their daily life. Death stands as a turning point in the characters' development as it gives them the reason to indulge in their passion, excluding the other life pursuits. It turns to be an obsessive passion when it went out of control leading to their tragic ends. Protagonists possess negative traits that become their flaw, in the three novels aforementioned obsession is the flaw which can be seen right from the start with a lesser degree, a harmonious passion with the positive meaning it implies before developing into a more destructive overwhelming trait, leading to downfall.

Like Victor Frankenstein in Mary Shelly's novel, Louis Creed and Charles Jacobs demonstrate also how grief can manifest itself in different ways, from rejection to irrational anger and how obsession to end that grief can drive people to do things they would never dare doing in normal circumstances. The author, through his characters obviously reveals his refusal to try to go beyond human boundaries to defeat death, the same message Mary Shelly tries to transfer to her readers.

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