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A Critical Study of Stephen King and Horror Fiction

This present research undertakes the extensive study of horror fiction genre with reference to the select novels of one of the finest and celebrated horror fiction writers of all time, Stephen King. This paper is a substantial assessment of the select horror fiction of King. The research problem revolves extensively around the word fear. Stephen King has conjured up the images of most horrific creatures, monsters, places, and stories, and some of the most enduring villains in fiction. These unimaginable evil beings test the limits of the protagonist. Some of these villains have gone to the extent of becoming as famous (or infamous) as the writer himself. Many of Stephen King villains are monsters of the human variety such as serial killers, power hungry despots, nihilists, etc. His most memorable and monumental characters are the supernatural ones who use their dark powers to twist the orderly world around them into a special place of chaos and pain. It has been assumed that the horror elements in the fiction of Stephen King are the result of his strategic use of supernaturalist

and non-supernaturalist elements. The techniques that he uses to evoke horror in reader have been treated as a site for research attention by the researcher.

Keywords: Stephen King, Horror, Fear, Monsters, Supernaturalist,
Non-supernaturalist Elements.

Recipient of Nobel Prize in Literature Mario Vargas Llosa makes a very famous quote about the writers and the art of writing in the book *The Stephen King Companion* (2015), "Writers are exorcists of their own demons" (Beahm xix). Stephen King is the best example of this contention owing to his simplicity and artistic creative strategy. In *Dense Macabre* King says:

Now the simple fact of horror fiction in whatever medium you choose, the bedrock of horror fiction we might say is simply this: You gotta scare the audience, sooner or later you gotta put on the gruesome mask and go booga-booga."(DM 253)

If horror writer can create a sentiment and feeling of terror factor and scariness in reader's mind, he is said to be a successful author. Stephen King follows this dictum in his writing. Stephen King has been a crest jewel and a king in the kingdom of horror fiction. He is probably the foremost and most celebrated American horror fiction writer whose literature has crossed all geographical boundaries. Stephen King has been composing horror fiction for more than forty years. One of the finest critics of all time Prof. Dr. S. T. Joshi has written a separate chapter on Stephen King and his work. Joshi argues that many a times it seems that the best works of Stephen King appears to be his worst. He even claims that his works sometimes tend to be bloated and illogical in nature. However, Joshi praises Stephen King by saying that King's strengths as a writer include the accessible "everyman" quality of his prose, and his unfailingly insightful observations about the pains and joys of adolescence. According to many critics though Stephen King is widely read for his horror fiction, his

suspense thriller novels too are tightly woven and offer a great joy to the readers. In his book *The Philosophy of Horror* (1990), 'Noel Carroll' discusses King's work as an exemplar of modern horror fiction. King's novels are an escape from both life and death. As Douglas E. Winter says in his introduction of *Art of Darkness*:

Horror fiction is a means of escape, sublimating the very real and often overpowering horrors of everyday life in favor of surreal, exotic and visionary realm.

(3)

In the light of aforegiven deliberation, the present research paper has selected following novels of Stephen King for the linear research in them pertaining to the case of the deployment of supernatural and non-supernatural agencies to evoke horror in his narratives, *Pet Sematary* (1983), *The Shining* (1977), *Salem's Lot* (1975), *Nightmare and Dreamscape* (1989), *It* (1986), *The Stand* (1978), *Hearts in Atlantis* (1999), *Misery* (1988), *Carrie* (1974), *Bag of Bones* (1998)

Stephen king is one of the finest horror fiction authors, the world has ever seen. More than 35 crores of copies of his works have been sold. The reviews and takes on the works of Stephen King have been mostly positive. Notwithstanding, he has regularly gone under the fire of critics and these critics condemn him by calling his style superficial and shadow for the deployment of supernatural and non-supernatural elements to create horror. Writing horror fiction isn't a simple undertaking. The author needs to actualize his inventive forces to the best of his capacities. In any case, the genuine issue lies there itself. A non-horror fiction, non-magical fiction, non-otherworldly fiction, and non-future science-fiction normally rotate around the things that occur in and around us or things that have truly happened and occurred. In any case, with horror fiction, the creator needs to put his innovative power in a driving seat. He needs to envision things that have no presence at all in this material and logical world. Not just he needs to envision those non existing extraordinary components and

supernatural elements yet he needs to place them being used in a threatening and terrorizing manner to produce horror fiction. Horror can be produced utilizing non extraordinary components and natural elements where there is an entire nonappearance of heavenly components, yet that additionally requires overwhelming and over the edge creative forces. Envision a circumstance where readers should be terrified while reading the horror fiction novel which contains no supernatural components like apparitions, evil spirits, fallen angels, dull enchantment and so on.

Much the same as the way it is hard to make powerful horror fiction. Making non-otherworldly and non-supernatural horror fiction is significantly more troublesome as the writer should panic the readers without utilizing any supernatural and extraordinary component. Regardless of whether it is an extraordinary and supernatural fiction or non-supernatural horror fiction, King is similarly great at both. That is the most eminent and adaptable thing about him and his written work. Horror fiction is created by utilizing different agencies that are deployed in the fiction that make it a horror fiction. King utilizes different never-seen strategies and agencies in making horror fiction successfully and proficiently. Horror fiction can be made by utilizing just two components and they are non-heavenly and natural components and the other is otherworldly supernatural components. King has demonstrated his extraordinary imagination and brightness in both. Stephen King is an ace in making psychological horror fiction. Psychological horror fiction normally includes extraordinary feelings of individuals and creatures where they can't be judicious and swing widely between the smoothness and savagery. It is regularly made utilizing non-heavenly and natural components. His books *Cujo*, *The Shinning*, *Misery* are the cases of his specialty and style in making non-otherworldly and natural horror. *The Shinning* utilizes both non-otherworldly non-supernatural elements as well as supernatural powerful components. Had not King utilized even a single supernatural heavenly component, this novel would have been

similarly great at startling the readers. As Hoppenstand and Browne claim in their introduction to *The Gothic World of Stephen King*,

Some attack his ideas, claiming that the content of his horror fiction is trite and unoriginal: *Salem's Lot* (1975) is a vampire story and vampire stories have been done to death; *The Shining* (1977) is a mere hunted house tale; or *The Stand* is simply another end of the world fantasy, and who needs one of those? Other critics attack his style, claiming he has none. In a recent 'Time of magazine' features article about King, several of his stylistic nuances were outlined: "The Disgusting Colloquialism", "The Brand Name Maneuver," "The comic Strip Effect," "The Burlesque Locution," and "The fancy Juxtaposition." Of course, if original ideas and writing style are valid measures of success, then William Faulkner and Henry James should be on top of the 'New York Time's' Bestseller list instead of King. (2)

In *The Shinning* Stephen King generates horror utilizing psychological elements which triggers a psychological awkwardness and imbalance in protagonist Jack. The out-of-mind Jack with emotional imbalance creates the rest of the horror through his acts and demonstrations. Non-supernatural agencies and components, for example, claustrophobia, boredom, neurosis creates horror and the readers get unnerved. *The Shinning* is an ideal case of amalgamation of both supernatural as well as non-supernatural agencies to create horror. Conventional extraordinary components, for example, the spooky lodging (haunted house), the clairvoyance have been widely plotted in this novel to draw out the horrifying experience. Regardless of whether these supernatural components and agencies would not have been utilized to generate horror, this novel would have been as yet perceived as the ace psychological horror novel. In *Misery* there are absolutely non-supernatural agencies and elements present. It is a completely non supernatural horror novel. It fetches horror based on the emotional outburst of a psychopathic fan. This is considered as a semi-autobiographical

novel. A famous public figure often gets stalked by the followers. In a sense, a public figure has no open public life and this public figure cannot roam freely in the society. Stephen King too gets trapped in his own image. Fans are crazy after him. In *Misery* a bestselling author Paul catches up an accident and is saved and nurtured by a psychopath middle aged female fan of him. Non-supernatural agencies and elements such as the accident, heavy snowfall, the siege, obsession etc. are portrayed fantastically giving the readers a goose bump. It is the mastery of Stephen King to bring out horror even from a normal road accident.

Stephen King is successful in strategically deploying the terror of obsession. This novel portrays the obsession of a psychopath fan towards her most favourite author. The fact that, how this psychopath fan even further goes insane when her most favourite character Misery created by her most favourite author Paul is shown dead in the novel *Misery's Child* in the novel is so chilling and shivering that readers are left jaw-dropped. *Cujo* is another such novel where readers get a horror treat-bonanza when they see a dog going insane and killing anybody that comes in its way. It is noteworthy to mention how Stephen King derives horror out of a dog. Humans can show emotions but animals cannot. At least the emotions of animals are not understandable to a greater degree by common people. Here Stephen King uses his creative genius and the readers feel the emotion and in-sanity of the dog and the struggle of the mother to save her own life as well as the life of her kid from the deadly attack of dog.

It is hard to believe in living in an old orthodox ultra-religious family in a progressive world. Even a sane and rational being would suffer if he is thrown or grown up in such a fanatic family. This is exactly what Stephen King portrays in *Carrie*. Stephen King, time and again, has expressed the horrors of being raised by Margaret, the mother of Carrie. Carrie, a teenage girl deprived of love from society and even her mother, uses her supernatural abilities to bring out one of the worst destruction in the history. King uses and implements

supernatural agencies and elements such as telepathy, telekinesis and broadcast telepathy to strategically deploy horror in this novel. It is very frightening to see a teenage girl, deprived of love and often being a taunting object, using her telekinetic abilities to destroy all. Apart from terror, the readers find a connection and sympathy for Carrie. It is not a surprise to see readers finding the acts of Carrie unnecessary. King is successful in creating a feeling in reader's mind that whatever Carrie does is just a reaction to what has happened to her. Religious fundamentalism plays an important part in this novel. Carrie's mother Margaret finds Carrie as a product of sinful physical relation. To her, even sex after marriage is sinful. Carrie, being raised by such fundamentalist and fanatic mother, is bound to get deprived of love and this deprivation brings out the mental trauma and subsequent horror. The pseudo concept of rebirth is also used and cultivated by Stephen King here. Carrie is indirectly shown by King as being born with the same supernatural powers but to a much more loving family. It would be interesting to see how this newly born baby girl Carrie would behave as she grows up in this beloved family. Would she still lose her temper and use her telekinetic powers? This is left to the readers to decide and imagine. Unfortunately Stephen King has not written a sequel to this.

Apocalyptic elements are used in the novel *The Stand*. King tells us the story of the worst ever pandemic event in the history of mankind. The intensity of this pandemic and apocalyptic event can be judged by learning that this pandemic almost wipes out the entire population of earth (99.99 percent). This is terrifying enough to scare the readers. The readers may have even thought of what if such apocalyptic event comes true. It would not be a surprise in this fast growing global and scientific world that the evil intentions and too much technical nature and desire may bring about such incident. The accidental release of an influenza (here referred to as Captain Trip or Super-flu) almost makes the earth barren of any living creature. Apocalyptic events are known for their deadly destruction. This super-flu

whose outburst is shown in this novel fits perfectly in the definition of apocalypticism and can be called as apocalyptic event. It is a literary greatness of Stephen King to show the battle among the survivors of this flu (immune people), some of which fight for the right cause and some for the evil. The presence of supernatural evil and hand of god are shown and portrayed exceptionally well which can be called as one of the impressive portrayal of supernatural elements and agencies. Use of supernatural agency like dark magic is deployed in the plot by using which the supernatural evil controls and turns some of the survivors onto his side to fight the good, eventually losing to the almighty wish of the good. Teleporting is also shown where the evil teleports itself somewhere else in a fraction of second. King gives philosophical message here that the mankind must fight the evil till the very end and only the mankind can cause the demise of the entire civilization and nobody else.

In *Salem's Lot*, King shows vampires. *Salem's Lot* is a vampire novel. It can be described as Stephen King's own Draculian version. Time and again Stephen King expresses his affection and love for the novel *Dracula* by Bram Stoker. Stephen King wanted to create his own version of Dracula, if it reappears today. The agency and elements of horror used here are vampirical in nature, where King portrays blood eating and drinking organisms and thereby creates horror. It is frightening to see one master vampire eating the blood of others and infecting them and making them vampires. The concept of haunted house is also used in this novel which makes this novel not only a vampire novel but a haunted house novel too. The vampire are killed and destroyed completely when the haunted house is burnt to ashes. In a nutshell, *Salem's Lot* is a draculian vampire as well as a haunted house novel.

King uses Zombie and ghost elements in *Pet Sematary*. *Pet Sematary* is a zombie or a ghost novel. Man's fear for death and obsession to life and to live longer is in-debatable. But King gives us a message here about what would happen if dead people come alive. This novel has all the elements and agencies that are strategically deployed to bring out horror in

the form of zombie, ghosts, burial ground and reanimation. Through this novel King gives a philosophical message that if one tries to betray nature or natural process, the worst would follow. This is the most horrifying novel of Stephen King and probably the most dark and pessimistic one. It is so dark and frightening that is said by some critics and hinted by Stephen King himself that he too felt the heat of fear while writing it and after its completion Stephen King hesitated to publish it and kept it in a drawer. The struggle of the protagonist to bring back his dead wife as well as dead kid is so dark and grim that one gets his heart in the mouth. However not all zombie or ghosts are bad and evil, in fact some are good too. King gives a distinction between the good and the bad. The good ghost of the student warns the protagonist of going against the natural process as well as the pet cemetery whereas the dead come alive zombie, protagonist's kid and wife coming alive in the form of reanimation are the bad ghosts or zombies.

The concept of macroverse is debatable and is explored by many writers in their literary career. This time Stephen King explores his own views and art revolving around macroverse. This is achieved by King in his novel *It*. *It* is a truly classic novel. This novel is the second longest novel of Stephen King who is famous for writing fat. It can be commented that this novel is not just supernatural horror novel but a non-supernatural psychological horror novel too. The idea of Stephen King using fears and phobias of the people / kids to portray horror is marvelously painted here. It says that the evil will scare you using your fears and phobias about something. Instead, you must use and win over your fears and phobias to have edge over the evil. The very concept of fears and phobias along with the macroverse and haunted town is strategically deployed to terrorize the readers. Typically what normally is seen in ghost stories is a haunted-home concept. King shows his artistic power by extending this concept by showing the entire town as haunted one.

King wrote one of the best gothic horror novels for which he won Bram Stoker's Award for the best novel in 1998. This novel, *Bag of Bones* is a mix of romance, death and horror. King achieves and deploys the elements of horror in this novel very effectively and efficiently. The concept of good ghost and bad ghost is present here too. The good ghost is obviously trying to protect and help the protagonist whereas bad ghost is acting against the same. Not only horror but human relationship and love is also portrayed very nicely in this novel. King achieves horror through three female ghosts and the haunted house. It is interesting to mention that all the ghosts that are strategically deployed to bring out horror are female ghosts and King's own life was very much influenced by females.

Hearts in Atlantis is a dramatic novel with shades of horror. In this novel supernatural element such as enormously powerful entity, supernatural creatures and a man with supernatural psychic abilities are strategically used and amalgamated. Elements of psychosomatic illness are also used to deploy horror. An extremely powerful evil tries to break the multiverse. For this, it is assisted by supernatural creatures but the ties of multiverse are so strong that they can only be shattered by a person with special psychic abilities. It is a coming-of-age horror story by Stephen King. Too much addiction to something can also be a reasonably potential substance to create horror. In here, the addiction of game of hearts constitutes this. This is considered as a milestone novel in the literary career of Stephen King. Horror in the *Chatterbox Teeth* is achieved by showing a material inhuman, non-living thing as having life and supernatural powers. The *Chatterbox Teeth* tries to save the protagonist from the unwanted troubles. The protagonist wishes to gift it to his son to safeguard him. Elements of hijacking and carjacking too are used to generate horror. 'The art of Witchcraft' falls under black magic. King uses witchery in *Dedication*. Horror is generated through the concept of bruja and black magic here. *Dedication* is famous for the portrayal of sexual actions like semen, semen drinking etc. Stephen King's *The Moving Finger* is well known as a surrealistic

story. It is an example of surrealistic horror. Elements and agencies that are strategically deployed to achieve horror in this surrealistic story are the strange moving digit of an unknown figure and the psychological brainstorm within the mind of the protagonist about whom does the digit belongs to. In *Dolan's Cadillac*, horror elements are the ghost of the wife of the protagonist. It is very interesting to note that Stephen King creates horror not by showing ghost but just by making one listen the voice of the ghost (wife). Even voice can terrorize readers. Such is the craftsmanship of Stephen King. Other subsequent elements that help in creating horror are retaliation and revenge. Just like *The Stand*, where horror is created out of apocalyptic elements, in *The End of the Whole Mess*, horror is achieved through apocalyptic elements. This story, *The End of the Whole Mess*, can also be called as a catastrophic horror story. The elements that bring about horror in it are unique chemical that has properties to calm any individual, volcano, nuclear war and the side effects of this unique chemical. In a nutshell, this story can also be termed as a genealogical medical horror story.

King has the potential to hit the commercial bull's-eye. Right from the time when he was a novice to the present era, he has been successful in scaring the readers with the help of his amazing story telling art. King is a masterful storyteller. He is able to create world infused with a sense of right and wrong, good and evil. He writes of familiar family crises, fears of the unknown and the yearning to belong. At a time when we are barraged with horrifying events – beheadings, ebola, serial killers, plane crashes, police shootings, mass murders, cyber bullying his visceral stories provide a catharsis, sometimes even a sense of order. Some victims can be avenged in fiction, if not in life. King may simplify, but he does it without contempt for his characters or readers. He may write too much, but his best work endures. He may be, at times, sophomoric, but he also can be superbly Gothic. Sometimes highbrow critics and contemporaries tend to reject Stephen King as genre writer. Even the great Charles Dickens was discarded by critics and contemporaries of his times. Even the great George

Elliot asked who takes Dickens seriously but Dickens stood the test of time. Same applies to Stephen King. He has popular as well as literary values that will survive the test of time. Realistic Characters and Events are two important tools of his horror fiction. His most realistic character is Dolores Claiborne from King's 1992 novel of the same name. When we read that novel we feel that she is a real character because the story is told from her perspective. King goes with Maine dialect and everyday language to make the Dolores real character. When she tells the reason of staying with her abusing husband, King goes with dialect in a real manner in *Dolores Claiborne* :

I grew up with the idear that when women and children step off the straight and narrow, it's a man's job to herd them back onto it. I ain't trying to tell you that just because I grew up with the idear, I thought it was right, through- I won't let myself slip off that easy. I knew that a man usin his hands on a woman didn't have much to do with correction...but I let Joe go on doin it to me for a long time, just the same. I guess I was too tired from keeping house, cleanin for the summer people, raisin m' family and trying to clean up Joe's messes with the neighbor to think much about it. (90)

King is very famous for his writing style. Talking about King's personal affairs he was a serious drug fanatic. He was a serious victim of drug addiction, but he withstood the same. He persevered through the non-appearance of his dad. Possibly this is the inspiration driving why he reveled into drug addiction and alcoholism. Possibly this is the inspiration driving why he was close to his relatives and life partner. He confronted a similar sort of obstacles to pretentiousness. The notion of otherness too is an essential bit of his life. However, none of the before-said snags and deterrents shackled his vitality for writing. To a few, the composition of King looks like a desert where aesthetic authenticity isn't controlled. In any case, some acknowledge his imagination and virtuoso. In this regard, he is extremely

practically identical and undeniable. To be sure, even Lovecraft meets a comparable destiny. Poe, Lovecraft and King don't get positive consideration from the pundits. They all have not been viewed as important because of the horror class they picked and the kind of business accomplishment and business achievement they got. There are various purposes behind being detested by a few of critics and a few readers. Excessive use of brutality and blood is one such reason. Juvenile plot, crazy depiction of character and dreariness are moreover referred to be as the explanations behind not being considered as having scholarly legitimacy. Prominent pundits have said that those faultfinders who view King as a horrendous writer find him with no taste in writing and with a juvenile style. King is a questionable character. King shares an impressive measure of things in like way. To talk particularly, King was an intense alcoholic and consumer of drugs and it had an especially genuine impact on his body and also soul. Some even say that, it is his drinking penchant that engaged him to make such aesthetic pieces of literature and some have accurately converse appraisal. King has been declared to have delighted into predictability. King as a creator has been discarded by analysts with zero aesthetic characteristics.

King has been the detainee of imprisonment. This disengagement and disconnection isn't limited to physical world in a manner of speaking. It contacts mental things also. This seclusion, separation (both mental and physical) is found in an extensive bit of the characters in his books. King's segregation isn't simply incidentally cut off from society: the isolation is in any occasion to some degree resolute. King is renowned for instilling cherished memories in his compositions. Most of his books are instances of this. He is notable for offering shape to memories and recollections. To some, King was not that famous for depicting recollections and esteemed memories but instead having said this, his work is stacked with past memories and recollections. Instances of youthful adult fiction are regularly found in his works. King wrote various stories and books in which he made adolescents as legend. Not similarly as

essential legend, he made various stories and books in which he had children as enemy too. Revolt against the societal guidelines and society standards is the purpose of enthusiasm of King's work. The heroes made by King need to try for the arrangement of new societal gauges, characters. Yet, in such battle, they tend abandon the society and survive in smaller groups. Not at all like other contemporary writers King's legends tend to get by and survive as a part of minor network. Numerous commentators relate this to the successive seclusion of King. Various reporters relate this to the unending withdrawal of King. Pundits have made a point clear that King's topics of death and other related subjects are an outcome of their life events and experiences. King particularly went up against a lot of destitution. That's why he was not prepared to keep his body and soul together. Soul and body isolation turns out to be conceivably the most critical factor. In practically identical shape, King excessively depicted the theme of death greatly well. His books and stories are stacked with general and remarkable horror and demise segments where death as a subject assumes a basic part. The withdrawal of soul and body and the interminable life have been altogether discussed in the works of King. Calamity, catastrophe and mind flight too have been depicted by King inquisitively. The usage of imagery, sterility, suffocation, sadness and discernment has been formed in such a way so as to suit the energy of the readers.

King shares comparability in development of horror through dream fears, real fears and genuine feelings of dread. Dream fear is something that relies upon reader's dreams while genuine real fears are something that depends on the substances around us. King as a writer use, this strategy seriously and use dream fears to a more essential degree in creating horror in the brains of the readers. Usage of intense segments is analyzed here. In his horror stories, Stephen successfully follows in the aesthetic tradition of Mary Shelley, Nathaniel Hawthorne, Edgar Allan Poe, and H.P. Lovecraft. King shows a kind of social fight through his books. King used his own specific reliance on alcohol to deliver horror in his works. King was

fundamentally affected by addiction and by the dependence on alcohol and drugs. Temperance Movement is a social movement against the consumption of alcoholic beverages. Participants in the movement typically criticize alcohol intoxication or promote complete abstinence (teetotalism) whereas Didacticism is a philosophy that emphasizes instructional and informative qualities in literature and other types of art. King's work is to a great degree surely understood in this regard. King has produced many works where theme of alcohol, drug and sexual enslavement is radiantly portrayed. How agonizing death can be (caused by liquor addiction) is appeared there. King has comparative things and *The Shining* is one such outline. *It*, *From a Buick 8* and *Mile 81* are yet another instances of aftereffects of drinking. *The Dark Half* has a legend who is a recovering alcoholic. Fixation, impulse, voyages, blame, dread, fear, super nature and related subjects reflect through the works of King. Horror, as indicated as of now can be created by using various abstract procedures. It isn't constrained to apparitions and haunted houses. One such system is the use of sci-fi. Sci-fi theme accepts a significant part in King's work. King uses this technique enough. Sometimes the maker joins and amalgamates more than one kind of supernatural agency in *Tommyknockers* and *Dark Tower*.

As we have formally represented already, there are various life experiences that might have impacted the style and topics of King's works. The events, conditions and happenings that may sensibly have had influence on the author's works have been perceived all through already. The life of King has been essentially affected by his divided family, non-appearance of dad and repulsive school environment. This has extraordinarily influenced the life of King. The creative calling and work too exhibits this impact. School life expects a basic part in anybody's life. King lived like a pariah in school. This too has had a persisting impact on his life and academic works. These elements are in charge of making the author to be dependent on different drug and alcoholic substances. Duality is in like manner one of the genuine

features made by King. Carrie is one such pertinent case. The duality in portrayal and in addition duality in style is moreover a specific part of King's work. King started his studies at college and finished his studies. Later in the then coming years King started to drink excessively and this influenced him to an early usage of alcohol and drug addiction. Alcohol also expects an unfathomable part in King's books.

Family assumes a basic part in the works of King. His work is commonly depicted by subjects like unmistakable independence, mental systems of a human identity - regularly difficult to miss and focused on the "dull" side of a human spirit, for instance, fear, uneasiness, mental issues, nervousness, suspicion and fear. His work is a mix of different types especially ruled by frightfulness. Albeit a large portion of his works could be marked as horror, it is all the time a blend of more than one work style and literary genre. Components of science fiction, dream, otherworldly supernatural, horror and suspense are regular for him and his work. King got married at young age. Being solitary individual, King was fortunate to have impeccable and understanding life partner. King as an author produced his best in the midst of his married life. King has carried on a kind of neglectful life and this reflects in his works. It is especially hard to arrange King's work due to the enormous number of his books. In his works there are characters getting a charge out of alcohol and drug. At times the assurance and choice of horror subjects recommend that the writer is critical towards life however it isn't unequivocally so. King has a particular comical inclination and it more often than not shows up in his works in a type of an unnoticeable and amusing joke. There may be contentions about the scholarly and literary merits of King, however unquestionably not in any case the hardest of the pundits can deny his commitment towards horror genre. King has assumed an extraordinary part in the advancement of horror genre. He has been effective in drawing the consideration of critics and readers towards horror as genuine writing act.

Will the works by King survive? That is a million dollar question. Obviously the appropriate response is idealistic. Who will read his writing following 50 years? The appropriate response is idealistic once more. Yet, this can be replied by noting one more inquiry of whether Stephen King has any scholarly as well as literary qualities. The essential capacity of writing is to illuminate the readers and it is perhaps done by presenting the readers with new thoughts and societies, possibly by giving an all-encompassing perspective of more extensive universe and experience. The reader must gain some new insight into the human condition from the text. This is where Stephen King succeeds. The question of Stephen King as a literary figure, then, for this argument, rests on the result of reading his work.

The books like *Cujo*, *Misery*, *Salem's Lot*, *The Shining*, *Pet Sematary*, *It*, have turned into a scholarly and literary works of art and have been referred to as a piece of a culture of new age. In the works of Stephen King, many facets of horror are explored. These features flicker from broadly disparate points of view. King's composition isn't straight forward in a direct line. His composition and work undergoes stages, for example, standard, repulsiveness stage, epic dream journey stage and so on. The structures and subjects entwine, mirroring each other, sparkling like the consistent development of light around a splendidly set diamond stone. Stephen King has his own particular artistic universe in which he deliberately uses supernatural as well as non-supernatural components to create horror. In King's work horror is often used as allegory to critique social institutions and problem and fear is the vehicle that may convince people to act to change social problem. Finally, to summarize in a nutshell, in his own words, horror is one of the ways we walk our imagination, a way to relieve bad feelings rather than something that causes them.

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