

Heterocosmic Approach of Psychic Vampire's Inscape in Joe Hill's *NOS4A2*

Ramya. P

PG & Research Department of English, Government Arts College (A), Salem-7, India

Alagarasan. T

PG & Research Department of English, Government Arts College (A), Salem-7, India

Abstract—This paper examines the crisis of children whose psyche has been disrupted by a psychic vampire's thought world, by focusing on the impact of the thought world on innocent victims in the 2013 non-linear narrative novel, *NOS4A2*, by an American horror writer, Joe Hill. It strives to scrutinize the shared fantasy world and its impacts on normal people's psychological state, the trauma it causes to the mental state, and the transformation of innocent kids into vampire states. As per M.H. Abrams's Heterocosm perceptions, the person consciously creates an alternate world that merely geographically imitates the physical world. Through this novel, the writer aims to explore the person's imaginative or thought world and how his supernatural powers will affect the psychological state of normal human beings. The study also examines the psychic vampire, Charlie, a 148-year-old man who sucks the children's souls to remain young and live forever. The study portrays the terrifying kidnapping that happened in the United States during the period of 2000s.

Index Terms—psychic vampire, thought world, victim, soulless, reality

I. INTRODUCTION

The elements of irrationality, absurdity, and unreasonableness draw viewers to horror films. Theories by Jung and Nietzsche demonstrate how humans have a longing to transcend reality and dwell in a sublime realm where everything is conceivable. Horror novels allow audiences to escape from ordinary and everyday life. It is communicated to the inner realm of their insane minds. The beginning of Vampire fiction dates back to the proclamation of John William Polidori's *The Vampyre* (1819), a horror short story that deals with the transfiguration of a folklore character into a new form, Vampire. With the help of early 20th-century technological advancements, vampires and zombies are presented in numerous media; movies like F.W. Murnau's *Nosferatu* (1922) and the most famous horror work, Bram Stoker's *Dracula* (1931).

The fantasy world is rendered with numerous novels such as *The Lord of the Rings* (1954), *The Game of Thrones* (1996), and *The Chronicles of Narnia* (1950). The novelists stimulate the reader's imagination with new possibilities. Every human being resides in two contradictory worlds, one is a communal world where every human being shares his/her emotions and feelings with others, and the other one is a thought world or Inscape (refers to the innate uniqueness of each person who possesses something distinctive identity that makes it stand out from the others). Every individual would create a pocket universe according to his/her perception and desire.

The human energy system is flexible and developed. According to primitive fables, vampires are soulless living forms who swallow the blood of the host victim at night. They puncture the victim's neck with the help of scary and crooked teeth. They are temporarily energized, but the victims become pressured by energy exhaustion. The phenomenon of famous biblical energy infusion from one person to another is an allusion of Adam and Eve. Eve is created from Adam's rib. The psychic vampire can manipulate people's minds and control their thoughts by making them react according to their needs and wishes. Slate (2004) states in his work *Psychic Vampires* that "Psychic vampirism becomes a controlling force that compels the vampire to invade the energy systems of selected host victims. Eventually, the vampire drive becomes so compulsive that it seems to take on a life on its own" (p. 41).

Heterocosm is second nature, designed by the writer in an act analogous to God's world creation. The creator consciously creates this alternate world in the mind. M.H. Abrams discusses this concept in the most prominent critical book, *The Mirror and Lamp* (1953). The idea of Heterocosm is relevant to the Paracosm of Cohen and MacKeith. The creator constructs this alternate reality to escape from the traumatic existing world, which is not pleased with real-world beings. So, he constructs the universe according to his perception and desire. Through the invention, the writer elevates the hypothesis of the subject into another universe and builds new forms better than the original forms. The new forms of the creation are never present in the physical world such as heroes, daemons, mammoths, whimsies, and shrews. Dryden has flattered Shakespeare for his unbeatable creation, Caliban, whose human form is inadequate. In *The Mirror and the Lamp*, the writer talks about the creative power of Shakespeare: "The monster Caliban is the creation of his imagination in the formation of which he would derive no assistance from observation or experience" (Abrams, 1971, p. 275).

Joe Hill is a renowned horror novelist, short story writer, and visceral writer in the Gothic tradition. He has craved for getting a professional reputation based uniquely on his skills and excellence rather than being the son of a well-known American Gothic novelist, Stephen King. His parents are the catalyst for his inspiration, traveling over their gothic bloodline and making him successful. The same DNA guides him to write competently and shows his horror writing skills that flow in his bloodline. His third novel, *NOS4A2*, shows his brilliance for revisiting the major horror figures. He is more extensively engrossed in the terrified vehicle than in the character's conflict. This novel significantly refers to the horror and terrifying kidnapping held in the United States in 2000. He is heavily influenced by his father's work *The Doctor Sleep* and simultaneously shows his singularity in all his works.

The eponymous title *NOS4A2* is pronounced phonetically as Nosferatu, which means vampire in the archaic Roman world. The writer calls the throat-grabbing horror novel *NOS4A2* as his Ph D thesis. The writer is also strongly influenced by Bram Stoker's *Dracula* (1897), which describes Transylvanian history and its folklore. Later, *Nosferatu: A Symphony of Horror* (1922) is a German horror film that is an accredited recount of Dracula. The villainous creature of the novel, Charlie Manx, was once condemned as Nosferatu (vampire or undead) by his wife.

II. METHODOLOGY

The Alternative state of the psychic vampires is examined from the Heterocosmic perspective, which he briefly discussed in the critical work M.H. Abrams's *The Mirror and the Lamp*. Additionally, the characteristics of psychic vampires are incorporated from Joe H. Slate's *The Psychic Vampire: Protection from Energy Predators and Parasites*. These ideas help to strengthen the argument from a particular perspective. This research is based on a systematic approach and analyses the second nature of psychic vampires in *NOS4A2* through the lens of M.H. Abrams's critical concept of Heterocosm. This research assesses the physical and psychological domination of psychic vampires over their victims, innocent kids.

III. DISCUSSION

White's (2020) "Women and Children First: The Complexity of Societal Change in *Dracula* and *NOS4A2*", in her honors thesis, analyses the novel *NOS4A2* as an unofficial readaptation of *Dracula*. The benefit of modern technology is no longer out of reach but is readily accessible to everyone in the 21st century. It has a profound impact on childhood innocence.

Charles Talent Manx is the antagonist of the vampire-like story *NOS4A2*. He is the Spry, CEO, and the director of Christmasland Entertainment (a reference to his universe). Christmasland is a thought world or fantasy world in his neurological process. It is a Man's Inscap, reflecting how strongly a person's childhood trauma can create an alternate reality. Christmasland reflects the delusional morality and dreadful paradise. He has protruding upper teeth that symbolize the crooked, heartless man, a soulless man, and a paranormal person. The writer's creation of this character is one of the spookiest discrete in modern American horror Literature. The writer portrays this concept as completely different from the existing world's moral ideas. Charles owns a special 1938 Rolls-Royce Wraith, a rare old model car in England. He has his wraith, which is customized to pull stuff from his inscape into the real world. Hill has modified Hopkins's Inscap, a personal mental landscape. Hopkins's subject shows the uniqueness of individual things through spiritual and poetical essence. God creates everything, and it has a special singularity and core truth. Each thing shows God's presence in all of his creations. But Hill's inscap concept is about the reflection of the psychological trauma of the creators. The only way to access the inner world is to think and bring that idea into reality. The victim has unconsciously passed the vampire's universe through his dreams, and the writer states in his novel *NOS4A2*, "The road to Christmasland is paved in dreams" (Hill, 2019, p. 161). The imaginary road makes him feel better than reality. The Christmasland, which only exists in Manx's imagination, has accompanied him wherever he goes.

The remarkable restoration writer, Milton (1905) discussed the same idea in his *Paradise Lost (BOOK 4)* which describes Satan's hell as "Which way shall I flie / infinite wrauth, and infinite despaire? / Which way I flie is Hell; myself am Hell;" (lines 73-75). Both Charlie and Satan refuse to regret their mistakes. Charlie reflects the personality of Satan. Satan has fallen out of heaven but considers Hell as a new kingdom for his power. Both deem the condemnation as a gift even after losing themselves. Their arrogance defines their humanity and kindness and boosts themselves as explained in Milton's *Paradise Lost* (Book II) that "Reign/ sole King, and of his kingdom lose part / By our revolt, but over Hell extend/ His empire, and with Iron Scepter rule" (1905, lines 324-326). Both corrupt the innocent souls; Satan distorts God's words and exploits the innocence of Eve in his favor likewise Charlie manipulates the children and makes them believe that transformation is better than slavery. Kindness seems a powerful tool for treachery. Before turning to the real world, the fantasy world remains constant. Manx could push his thought world into an innocent human soul, but in some state, it has endured only in his mind. It sounds like a delusion; some people have enforced the imaginary thought world upon others. Any discovery or technology will come into reality after it is conceived and visualized in one's mind. With the advancement of twentieth-century technology, scientists may resurrect the dead person's knowledge by using advanced technology- AI.

Charlie Manx has consciously created his thought world and brought children as victims rather than adults. An adult is often defined as acknowledging one's control, accomplishments, and decision-making abilities. Adults don't continue if

they perceive anything wrong with their actions because they know the consequences of their actions. Adults are at the phase of discriminating between the social and figurative world. Children never suspect fantasy things and are easily impressed by magical possessions. At a certain point, children want to enter into the fantasy realm as a wish without the knowledge of the dark fantasy world. The protagonist of the story and Charlie's nemesis, Vic MacQueen, is acclaimed for the difference between the two stages: childhood and adulthood. Vic compares her mindset with children, "Adults had a harder time with it than Children did, and Vic had gradually realized that this was because grown-ups were trying to see their way through to the end, and they couldn't do it because there was too much information" (Hill, 2019, p. 533). The former is more likely relevant to the imagination, and the latter is related to resignation. The children are quickly drawn to films like Spider-Man and Iron Man. In 2013, Kevin Morais was a Spider-Man fanboy who fell off the third floor from his bedroom window. He believed that he was invincible and survived after the fall like his Marvel hero, Spider-Man. If adults want to live in Christmasland, they need to sacrifice their wishes and desires for the well-being of the cute little ones.

Thought has the potential to penetrate the other one without consciousness. The thought of a person may influence and find another person's psyche, which may link it without realizing their ideas and thoughts are interconnected with the first person. It is a kind of telepathy. Charlie and the targeted innocent souls are at the same frequency. Charlie easily controls the victims' minds without their consciousness because he knows the mindset of the neglected children. Charlie has encountered an abusive childhood stage that enables him to understand the psychological pain of abandoned children. The trauma survivors can construct an inscape for pretending to intensify his/ her pain from the choice of healing. Hill (2019) affirms, "My ideas can get in your head just as easily as a bird can fly across the state line" (p. 409). The psychic vampire uses his psychic knife, which draws the child from the innocent world and pushes them into his private world of thought. The thought world of a particular person is made up of their ideas that deeply explains.

Everyone lives in two worlds, right? There's the physical world ... but there's also our private inner worlds, the worlds of our thoughts. A world made up of ideas instead of stuff. It's just as real as our world, but it's inside. It's an inscape. Everyone has an inscape, and they all connect, too, in the same way, New Hampshire connects to Vermont. And maybe some people can ride into that thought world if they have the right vehicle. A key. A car. A bike. Whatever. (Hill, 2019, p. 408)

The altered state of Charlie Manx's consciousness is his thought world or Christmasland. If the person has imagined something, the Default mode network is active in their neurological process. It helps to contrive a patterned psyche world which is the fusion of memories and abstract thoughts. One of the parts of the brain is the Ventromedial Prefrontal Cortex (VMPFC), which is involved in unifying personal experiences and emotions in the thought world. His imaginary Christmasland is based on a Christmas theme that every morning is a Christmas morning, children are never unhappy, every day is filled with adventure, and snow is falling each second. The special caretakers are showing more concern towards children. The month is always December in Christmasland. The naive souls believe his words and risk their lives for adventure and entertainment. He shows a warped actuality to Children and grants themselves to be liberators. In Neil Gaiman's *Coraline*, the eponymous character Coraline finds a haunted new house, an Otherworld where she finds a better future than her present life. Everyone thinks that he is a wicked style of abductor and child molester, but he says that he saves one or two children every year. While the children are in Christmasland, they are always children and immortals, but in the real world, the tender little ones suffer at the hands of their parents. In reality, children are beaten up with chains and provided with cat food, but in his hetero-cosmic world, their souls are saved in the frozen lake, they become unemotional and heartbroken due to numbness in their bodies, automatically destroying the expectation and inner child by themselves. Every child is safe and secure in the monster's thoughts, even though he is a mental vampire, but not in the hands of their parents. Hill (2019) claims, "The world can't ruin him there, because it isn't in the world. It is in my head. They are all safe in my head (p. 6). In the 21st century, a girl child may be emotionally and physically abused by her relatives and parents.

Like Joe Hill's ravaged creature, Charlie Manx, Whitley Strieber created the woman psychic vampire, Miriam Blaylock, in his famous work, *The Hunger* (1981). She uses her charms to attack the victim and drain the life force to remain immortal. Hill's psychic vampire has created his dreamscape to escape from the real world and stay away from women in his life. He enjoys his life when he stays away from women and conforms to it by stating, "All the happiest times in my life were times when I was free of the feminine influence (Hill, 2019, p. 511). He attracts his innocent victim through his desirable words, but Miriam has attracted her victim through her beauty.

As per the Freudian perspective, the inner world reflects the person's subconscious repressed emotions and desires. Similarly, the thought world of Charlie reflects childhood trauma and emotions. The psychic landscapes find a way from the unconscious mind, which expresses the inner realm packed with signifying deeper images and knowledge. It has a great impact on performance and attention without consciousness. Charlie Manx discovers his pocket universe with the help of his daughter, Millicent. His creation "liberates their minds to roam freely in the world of imagination" (Tatar, 2009, p. 177). As a young middle-class man, he faces a lot of financial struggles to support his family and business. He has finally bought an old model car from his savings. His wife chooses to take his daughter to live with her after he has failed as a businessman. Manx provides a last ride in his wraith to his wife and daughter. He uses his new psychic knife to turn Millie into a vampire. Millie has killed her mother after her transformation into a little vampire and helps her father to create an imaginary village of himself in her mind. He finds a Christmasland in his virtuous dream to save his children

before the soul is destroyed and ill-treated by his wife. He compares his Christmasland to Walt Disney, where children find true happiness and fun, and it is the best place to express their emotions and feelings. But, Children cannot have the same innocent smile throughout their lives in the physical world. Manx claims that “Christmasland is the true happiest place in the world, although, from another point of view, I suppose you could say it is the happiest place not in this world” (Hill, 2019, p. 68). The children in Christmasland don’t recognize the concept of unhappiness and suffering.

The writer is heavily influenced by his father King’s ideas. Similarly, Hill cast off the concept that reinforces the conspicuous similarity to the ideas in King’s novel, *Christine*. In *Christine*, an evil spirit possessed the 1958 antique Plymouth Fury. The vehicle seduces the people who encircle it and its proprietor, Arnie Cunningham. The antique vehicle is involved in the proprietor’s sense of self and leads him toward the darker side of life. The former owner’s vengeful spirit possessed the car and killed many of them around it. Charlie’s wraith and Le Bay’s Christine share a different supernatural power, but extend the evil spirit controlling the owners and leading them into damnation. King (1983) describes, “If being a kid is about learning how to live, then being a grown-up is about learning how to die” (p. 50).

The person’s inner realm has symbolic representation, narrative construction, representation of his/her identity, and influence of his/her culture. Charlie’s thought world exposes the terrific face of the human psyche. The vehicle symbolizes Charlie’s personality and his inner struggles. Hill describes Charlie’s adventures to Christmasland as an inward journey to reawaken his inner world (a journey that becomes an exploration of himself as an individual). The wraith and Manx are intricately related; one is the most dependent on the other. The license plate of his wraith is the eponymous *NOS4A2*. The car has also played an important role when Charlie sucks their victim’s life force. He uses his wraith to reach his secret world’s destination. The wraith acts as a controlling power where children can’t be themselves. Charlie governs the physical and psychological needs of children. Whatever happens inside the wraith, it stays in itself. No one can see and hear inside the wraith, no one notices the wraith when it is passing. The fuel of his wraith is the children’s souls. Whenever the wraith is out of fuel, it departs to the next victim. The psychic knife, wraith cuts off the humanity to children after the soul is transferred and metamorphoses them into a psychic vampire. His wraith is a life charger, and “The wraith makes him young and strong. It preserves him. But it’s cost him his ability to feel regret or empathy. That’s what his knife cut out of him: His humanity” (Hill, 2019, p. 551). If Manx has a Victim’s soul, the car uses it up. Everyone thinks that the vehicle is driven by itself, but in reality, Manx drives the car and admits, “I am driving it. I am the car. And the car is me” (Hill, 2019, p. 379). The psychic knife paves the way to reach his inscape, “extensions of my thoughts and can take me to roads that can exist only in the imagination” (Hill, 2019, p. 379).

Charlie creates a fictional world while he inherits some ideas from the existing universe. The United States of America is depicted as Charlie Manx’s United States of America. His new world is being built up from scratch in Charlie’s mind. J.M. Barrie has discussed the same idea in his novel *Peter Pan* and his notion is quoted in Tatar’s (2009) *Enchanted Hunters* “Once upon a time, Neverland was ‘make-believe’, but now it is very real, ‘and there were no lights, and it was getting darker every moment’” (p. 177).

According to a German Philologist, stories are expected to offer a faithful representation of reality. The ancient Greek great philosophers are referred to as Mimesis. The psychic vampire consciously creates an alternate world and extracts more knowledge from the existing universe, such as geography and cultural institutions. He starts the journey of his thought world in Pennywise Circus, which is considered Maine in the reality world. In reality, Maine is considered the safest place to live, but at Christmasland, he abducts the children there and has made that place not the safest one for children. The psychic vampires make their world quite opposite to the real world, not only geographically, but also culturally, morally, and rationally. The first spot of his universe is mentioned as the Graveyard of what might be where he has preserved the flesh of the children under the surface of the frozen lake. After depleting energy from the Victim, he has buried the victim’s body under the frozen lake, and frozen bubbles are moving from their lips. The geographical structure of his Christmasland is based on America explained in *NOS4A2*.

The St. Nick Parkway was particularly littered with stopping points. In Illinois watchful snowmen. In Kansas, Giant Toys. In Pennsylvania, The House of Sleep and THE GRAVEYARD OF WHAT MIGHT BE.

And in the mountains of Colorado, high in the peaks, the point at which the St. Nick Parkway dead-ended: CHRISTMASLAND. (Hill, 2019, p. 404)

Charlie Manx and his passenger or the victimized persons are reciprocally exchanging their dreams. He prescribed a Valium 50 Mg sleeping pill to his victims to make them sleep peacefully without any interruption to reach their destination. If they awake during their journey, the journey will discontinue as it is and will return to reality. The idea of Christmasland has been crossed by them. The notion of Christmasland is only traveling from place to place, not the person traveling. While the victim stays in the car, he finds it very hard to speak and breathe. It is so because Manx has pulled out the energy from the victim whenever his wraith is out of fuel. He always fetches darkness with him as his psychic landscapes are surrounded by a black sea. The striking similarity concept is employed in Stephen King’s *Carrie* (1970). The protagonist, Carrie White, has telekinetic powers. The darkness here symbolizes the psychological abuses faced by Carrie while she was studying at the school and the negative side of her psychic ability, Telekinesis. She always holds that oppression, which is always stored in the unconscious, and the state can never be able to get into light (consciousness). King describes the internal struggle of Carrie “to run, to get out of the light, to let the darkness have her, I hide her” (King, 1974, p. 127). This idea is quite parallel in Milton’s *Paradise Lost* (Book IV), where the characteristics of Satan always carry the darkness with him and revels in his soliloquy “The Hell within him, for within Him Hell (1905, line 20). The

darkness within victims consequently decides their actions. If it moves into the light, it masks its intentions and is expelled in disastrous ways.

The children are very excited about the time of Christmas day. Charlie has exploited Wayne to receive a gift after he reaches Christmasland. Like Santa Claus is portrayed, the Christmas spirit enables the kids to accumulate kindness, forgiveness, and empathy for others. In his pocket universe, if the victim smells the gingerbread aroma, the impossible dream will occur like driving a car, the backseat of the wraith has no end. Even the aura of Christmasland makes the victim hallucinate about unfeasible things and control their minds to stay away from fun and moral ideas. Whenever the victim is in the car, he will never take anything seriously. After competing with the psychic Vampire's wraith, children have carried Christmas ornaments to mark their passage into the unconscious world. Like Charlie's daughter, Milli carries angels to mark the end of her journey. The protagonist's son Wayne, one of the victims carries a giant crescent silver moon to state the passenger of Manx's Dreamscape. The children never get out of the Christmasland until the Christmas ornaments have been crushed. Charlie's fears, desires, and identity are all psychological traumas taking a form in his psychological space. Christopher C. French and Anna Stone's (2014) *Anomalistic Psychology* describes about the dark shadows take a grotesque form that "Whatever it is, you instinctively know that it is evil. As you watch, to horror the dark shadows take shape into the form of a grotesque old hag, with a wizened face and stooped body" (p. 2).

No one believes that Charlie Manx is alive, as he is one hundred and forty years old at his last medical examination. He has been struggling in a coma for the past ten years; frequently, his age and gaunt frame are blessed day by day. Manx has a silver hammer, which is made up of his backbone. He had lost it while the doctors were completing the autopsy of his body. His heart was removed during the autopsy, but his life returned when someone found the supernatural 1938 Rolls-Royce Wraith. His soul and the victim's soul are saved and deposited in a wraith. Whenever the victim is trying to drift off the Christmasland, Charlie will find them.

The traumatic experience of a person is stored in the subliminal until it is old enough to deal with the circumstances. The vibrant sensory memories of the encounter invade consciousness before mastering and may elicit negative feelings. After encountering the psychic vampire, the victim has suffered from Post-traumatic stress disorder (PTSD), and Schizophrenia. The victim takes anti-psychotics to get away from the trauma that has been stored in their unconscious. If anyone escapes from his psychic landscapes, the victim receives phone calls from the dead children whose souls have been drained by the psychic vampire. The dead person's phone calls lead them to extreme mental pressure. Hill describes a scene that bears a striking similarity to his short story "The Black Phone" which deals with the teenagers being very careful while facing horrible situations.

The Sugar Flakes, Cotton Candy, and Silvery Scythe blade-based moon are all welcoming the children and tempting them to forget about the existing world. They are not the same person when they have entered the Christmasland. Charlie is young, spiffy, handsome rather scary. The victim is fascinated by the beauty of Christmasland. It was better than Harry Potter's Hogwarts Academy, Willy Wonka's Chocolate Factory, and J.R.R. Tolkien's *The Hobbit*. Even though the victim is forced to enter into the wraith, their mental process is controlled by Charlie. Charlie becomes little and handsome when the victim is followed and admired by his words. If the child doesn't follow, the vampire will come back to the former state. The wraith makes his bruises better through the transfusion of energy from the victim. The victim forgets the conscious thought that they are captivated by Charlie Manx. The victims have a "Hyperreal quality of the sort of dreams that come to people while they are incapacitated with a particularly bad flu" (Hill, 2019, p. 419).

If the young generation has not been conscious of the situation, the outcome will be disastrous. Children are not in a state to distinguish the difference between reality and the magical world. Charlie believes that the car takes care of him, and it would take care of the victim as well. First, his motives seem honorable because he has rescued children from a dreadful future and brought them, children, to the safe psychic landscape of eternal happiness. Charlie has promised them from being the most miserable into the happiest creatures in Christmasland. Though this initially seems like a good thing, later that is not the case. Charlie's creation is exactly opposite to Plato's vision of an ideal Republic. Plato suggests that writers symbolize the ideal state for youngsters in his works. Plato (380 BC) describes this idea in his Republic "A young thing can't judge what is hidden sense and what is not; but what he takes into opinions at that age tends to become hard to eradicate and unchangeable" (p. 56). In reality, the Christmas trees are decorated with ornaments like a child's head. After moving into his dreamscapes, their innocent eyes are taken out, showing an unnatural smile to everyone. The horrifying appearance of the children who dress is stained with blood, and wear ornaments made from their small thumbs and fingers. They are unpretentious, lifeless dolls. A close analysis of the child's face reveals,

Upon closer inspection, the masks resolved into faces. The hairline cracks in these faces were veins, showing through translucent skin; the unnatural smiles displayed mouths filled with tiny, pointed teeth. ... Manx's children were not children at all but cold dolls with teeth. (Hill, 2019, p. 642)

The neglected parents left a void in life, which has caused Charlie to lose all sense of meaning in the physical world. Charlie believes that he safely protects innocent kids from their parents and keeps them away from the physical world.

He drains the victim's innocence, happiness, and sadness, leaving the body soulless and feeling less. Children are desolate from themselves and the physical world. It causes them to stay with pseudo-people. Without feeling, they have never enjoyed and felt true happiness. Their bodies are buried under the frozen lake likewise; their feeling and emotions are immobilized. They are in a numb state. The remains of the victim are buried under the frozen lake in the graveyard of what might be.

IV. CONCLUSION

The journey of children has gone beyond the defenceless state. They are within the unsafe zone, which makes them detached from themselves and the physical world. This study gives a framework for criticizing the brutality of parents' control and making the children detached from their loved ones and admire negative personalities like Charlie, who has made the victims fall in his trap. The psychological possessions of psychic vampires over the children's thoughts and feelings make the victim isolated from the real world, and truth, and take them into their dreamscape. The mental takeover of children leads to anxiety and depression throughout the children's journey. The inhumanity of the parents makes the children hold the callous person's hands for their comfort and support.

REFERENCES

- [1] Abrams, M.H. (1971). *The Mirror and the Lamp: Romantic Theory and the Critical Tradition*. Oxford University Press, 1971.
- [2] Christopher C. French, and Anna Stone. (2014). *Anomalistic Psychology: Exploring Paranormal Belief and Experience*. Red Global Press. 2014. Print.
- [3] Erich, Auerbach. (1953). *Mimesis: The Representations of Reality in Western Literature*. Princeton University Press.
- [4] Hill, Joe. (2019). *NOS4A2*. Orion Publishing Group, 2019. Print.
- [5] King, Stephen. (1974). *Carrie*. Hodder & Stoughton Ltd. 1974. Print.
- [6] King, Stephen. (1983). *Christine*. Philtrum Corporation. 1983. Print.
- [7] Milton, John. (1667). *Paradise Lost*. Book 4, George Routledge and Sons, 1905. Print.
- [8] Plato. (2016). *Republic* (A. Bloom, Trans.). Basic Books. (Original Work published 380 BC).
- [9] Slate, Joe. H. (2004). *Psychic Vampires: Protection from Energy Predators & Parasites*. Llewellyn Publications. 2004. Print.
- [10] Tatar, Maria. (2009). *Enchanted Hunters: The Power of Stories in Childhood*. W.W. Norton and company, 2009.
- [11] White, Sarah. (2020). *Women and Children First: The Complexity of Societal Change in Dracula and NOS4A2*. University of North Carolina, M.A. honors thesis.



Ramya. P., Full Time- Ph. D Research Scholar /PG & Research Department of English, Government Arts College (A), Salem-7, India. Email: ramyapalanisamyphd@gmail.com. Born on 31/12/1997, in Idappadi, Salem, Tamilnadu. She did her B. A (English) and M.A (English) in Vivekanandha Arts and Science College for Women, Sankari, Salem, Tamilnadu, India. She did her M.Phil (English) in Government Arts College, Salem-7, Tamilnadu, India. Degree earned on 2021. Currently, she is pursuing a Ph.D in English at Government Arts College (A), Salem-7. She does not have any job experience.



Alagarasan. T is an Associate Professor of English presently working in Government Arts College (autonomous), Salem 7. He has been teaching English in higher education for more than three decades. He has co-edited two books and prepared course materials for two subjects for Periyar University students. He has published more than 30 research articles and organized six national/international conferences. Six of his research scholars were awarded Ph. D degrees, and six more are awaiting, more than thirty scholars have got M.Phil degrees under his supervision. He has been a member of BoS in various institutions and a Doctoral Committee member for many scholars. He has given umpteen number of invited talks and holds many academic positions.