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**Comparison of Horror Motifs in the Works of E.A. Poe  
and D. du Maurier**

Thesis

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**Porovnání hororových prvků v dílech E.A.Poea a  
D. du Maurier**

Diplomová práce

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## **Abstract:**

The aim of the thesis is the attempt at comparison of the works of Edgar Allan Poe and Daphne du Maurier.

The first chapter is dedicated to the history of horror and detective story. Next chapters briefly describe life and appraisal of Edgar Allan Poe and Daphne du Maurier. The horror motifs in selected works of both authors are the subject of the following chapters. As a result, Edgar Allan Poe and Daphne du Maurier and their works are compared in the last chapters with the focus on the horror motifs.

Both authors appear different in their style of writing and choice of topics, however there are motifs commonly used by both authors. The difference is that each of the writers uses the motifs in their own specific way.

Tématem této diplomové práce je pokus o porovnání hororových motivů v dílech E.A. Poea a Daphne du Maurier.

Počáteční kapitoly jsou věnovány historii hororu a detektivní povídky. Poté následují kapitoly o životě a obecnější hodnocení Edgara Allana Poea a Daphne du Maurier. V dalších kapitolách jsou určovány a vysvětlovány jednotlivé hororové motivy v jejich dílech, převážně v povídkách. Závěrečná kapitola obsahuje porovnání jednotlivých hororových motivů u obou autorů.

Přestože jsou oba autoři rozdílní co se týče stylu psaní a tématu, existují prvky, které mají společné, jen je každý z autorů využívá a představuje ve svých dílech jiným způsobem

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## 1. INTRODUCTION

The aim of my diploma thesis is to become acquainted with horror motifs in the works of Edgar Allan Poe and Daphne du Maurier through the analysis of some of their stories, tales and novels, as well as an attempt at comparison of these horror motifs.

The works of Edgar Allan Poe and Daphne du Maurier are very different in many aspects, but on the other hand, they have something similar.

Poe's most popular tales and stories are filled with the strange, the bizarre, and the terrible. Although Poe is generally classified as a "Romantic" writer, art and nature were never for him of casual inspiration, but a discipline, which demanded the highest degree of imagination, and also intense intellectual endeavor. In his works Edgar Allan Poe combines rationalism and romanticism. He knew and admired the English Gothic novel as well as the work of German writer T. H. Hoffmann. The form of the short story provides the possibilities to experimentation: a good example is "The Murders in the Rue Morgue". Poe called it a story of "mystery and ratiocination, or logical reasoning". (Encyclopedia Britannica 1991, 540 - 541)

The description of persons and places were relegated to secondary importance, introduced only when absolutely necessary to the solution of the problems posed. The author and the reader fix their eyes on anything that might serve as evidence: flattened grass, bent branches, burned pieces of wood and so on.

Poe is revered as a great American writer, but that estimate raises obvious problems, for how far can Poe be seen as American? His stories are usually set in some imaginary or at least unnamed land. Where is the House of Usher? Perhaps it is best to say that most of his tales occur in a place he locates (in "Dream Land") "Out of Space – out of Time". When he wishes to use an actual place for the location of memory, he uses the "the old world" of England. (Woeller and Cassidy 1988)

Daphne du Maurier was an introverted woman whose books continue to captivate generations of readers, entranced by her superb sense of place and atmosphere, and above all by her unique gift for story telling. After the success with “Rebecca”, she was at the top of her fame and stayed there until her death. Daphne du Maurier is considered one of the best British writers, whose books were the inspiration for many famous films. And there is no doubt that Daphne du Maurier is still so widely read. However, some of her novels or stories are over three or four decades old, her work still has an amazing power to involve the reader in the ingenious plots. Although the world in which some of her works are set may have passed away, the issues and emotions they describe are still very much with us.

A reader of this diploma thesis may think that the motifs have been modified, adapted or improved according to my intentions, but I believe that I have described and compared them the best I could. The main problem is that the literature connected with this topic is hardly get-at-able in Czech Republic.

Besides, I do not want and do not expect anybody to arrive at the same conclusions as I have outlined in this work. It is understandable that people can see a work of art in a different way and nobody can judge which opinion is correct and which is not.

## 2. HORROR

### Historical development

The literature of crime and detection has a long history. It can be traced back to antiquity and is found in medieval tales of horror, the Francois Gayot Pitaval's collection of *Causes Célèbres*<sup>1</sup> of the seventeenth century, and the Gothic novel of the eighteenth century. However, the genre in its main variations gained wide popularity only in the 19<sup>th</sup> century, when well-known writers began using it as a medium. Since Edgar Allan Poe, Arthur Conan Doyle, Agatha Christie, Edgar Wallace and others, have become famous, providing tales of detection and adventure, "the hard-boiled" private-eye story, the psychological tale of crime. (Woeller and Cassidy 1988)

Through the years, the dark side of life has fascinated man, by horror, and by murder. In preliterate days, he witnessed crime and murder on the stage, and later, as a reader, he gained insight into the whole range of human emotions through the literature of crime.

Crime fiction is written to entertain and it relies on the creation of tension in the reader, tension that arises from the unraveling of the mystery and picking up the clues, at the same time supplying the reader with and intellectual exercise in the thrill of finding the solution. Tension may increase without the loss of emotional interest. At the same time, moral issues may be raised in the way an offense or crime is presented. In the description of the culprit, crime and punishment will satisfy the reader's longing to see justice done. In the crime story, it is a man who punishes evil, while in myth and legend the penalty is always exacted by the god's fate or the furies. (Woeller and Cassidy 1988)

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<sup>1</sup> A *cause célèbre* (of which the plural is *causes célèbres*) is an issue or incident arousing widespread controversy, outside campaigning and/or heated public debate. It is particularly used for famous long-running legal cases. It is a French phrase in common usage in English. ([http://en.wikipedia.org/wiki/Causes\\_c%C3%A9l%C3%A8bres](http://en.wikipedia.org/wiki/Causes_c%C3%A9l%C3%A8bres))

Interest in the subject of crime, of course, goes beyond fiction. A general interest in criminology is part of the study of the social scientists. They may have many different questions, for example, how is crime investigated? How is the identity of the culprit determined beyond a doubt? How is he brought to trial? How is he convicted? How is he punished? Fortunately, the present paper will not go into full details of legal documents or cite codes of law, yet its illustrations tell their own tale: picture of prison walls, of interrogations, instruments of torture, court scenes, and portraits of advocates, judges and offenders. In the twentieth century, the situation changed again when a great wealth of visual matter came on the market, not so much in the form of books as in the mass media of films and television, both of which thrived on the subject of crime.

Horror stories and tales usually calculate to cause intense repugnance, fear, or dread. Horror stories may incorporate incidents of physical violence and psychological terror. They may be full of deformed, disturbed, psychotic, or evil characters, also stories of terrifying monsters, science fiction heroes and actions, or mystery thrillers that use atmosphere to build suspense.

### Detective story

It is the type of popular literature dealing with the step-by-step investigation and solution of crime, usually murder. The traditional elements of the detective story are:

- 1) A seemingly perfect crime
- 2) A wrongly accused suspect at whom circumstantial evidence points
- 3) The bungling of dim-witted police
- 4) The greater powers of observation and superior mind of the detective
- 5) The startling and unexpected denouement, in which the detective reveals how he has ascertained the identity of the culprit

Detective stories frequently operate on the principle that superficially convincing evidence is ultimately irrelevant. (Woeller and Cassidy 1988)

### Mystery story

It is ages-old popular genre of tales dealing with the unknown; it may be a narrative of horror and terror, a pseudoscientific fantasy, a crime-solving story, an account of diplomatic intrigue, an affair of codes and ciphers and secret societies, or any situation involving an enigma. Largely, mystery stories may be divided into two sorts: tales of the supernatural and riddle stories. Supernatural tales are of ancient origin and form and substantial part of the body of folk literature. However, the literary cultivation of fear and curiosity for its own sake began to emerge in the eighteenth century pre-Romantic era with the Gothic novel. Poe, of course, did not invent the horror story, nor was he its only practitioner. In Poe's day, "Penny Dreadfuls" and "Penny Bloods" were almost as common as comic books are today. Their pages were filled with ghosts and demons, torture and terrible deaths. Indeed, there was a long tradition before Poe, including such memorable classics as Mary Shelley's "Frankenstein" and such forgettable ones as

Horace Walpole's "The Castle of Otranto", whose book may be said to have founded the horror story as a permanent form.

### 3. THE PORTRAIT OF EDGAR ALLAN POE

For over 150 years, literary people, scholars, journalists and general Poe devotees have tried to capture Poe's complex personality and enshrine it forever in paper and ink. There is a great deal of information about Poe, but very few verifiable facts. Everything about him is controversial, literally from the place and date of his birth to the exact location and date of his burial. The essential details of Poe's final days leave us with more questions than answers. Poe's death probably must remain a mystery, but the puzzle still teases and entices us. It is easy to find ourselves reviewing the stories again in hopes of finding something new, to settle the question once and for all. Edgar Allen Poe's name is synonymous with horror. However, his contribution to American literature far exceeds the dark and macabre. Poe also wrote poetry, black comedy, science fiction, broad farce, but is considered by many to be the father of the detective story. It is no wonder that each of the cities Poe lived in – Boston, Richmond, New York, Philadelphia, and Baltimore – honors him as one of their own. (Encyclopedia Britannica 1991, 540 - 541)

Poe himself began the confusion of fact and fancy in his own brief autobiographical note, provided to Rufus Wilmont Griswold, American journalist, critic and editor who worked with Poe on *Graham's Magazine*. Poe named Griswold his literary executor, a tribute that Griswold repaid by what proved to be numerous slanders and misrepresentations. Unfortunately, there is no possibility to know whether it is true or not. There are many controversies, for example, some modern critics of Poe claim he had intolerance to alcohol, which agitated his poor health. Some also blame Griswold, a character that attempted to defame Poe by spreading stories giving Poe a bad reputation. It should quickly be evident that professional critics have generally been harsh on Poe, particularly since the 1870s. (Encyclopedia Britannica 1991, 540 - 541)

Whether Poe was an alcoholic or opium taker is irrelevant, Poe's times were a different era that cannot be compared to our modern day society where our lawmakers have

banned things that were previously widespread and available. Poe himself liked to project a certain image and the most important fact is that his memory lives on and his works have become classics.

Poe's genius was early recognized abroad. No one did more to persuade the world and, in the long run, the United States, of Poe's greatness than the French poets Charles Baudelaire and Stephen Mallarmé. Indeed his role in French literature was that of a poetic model and guide to criticism. French Symbolism relied on his "Philosophy of Composition", borrowed from his imaginary, and used his examples to generate the modern theory of "pure poetry". (Poe 1979, 210-220) However, there is no doubt about his appraisal. He was appreciated and considered one of the best writers of the horror tales but as the poet, he was not appreciated very much, especially in the United States. All his tales push back the boundaries, making the improbable possible, the familiar terrifying and strange. Poe's terror represents a profound disruption of man's mind and soul, a spiritual agony that transcends the age in which it was written, as well as the agonized life, which created it.



#### 4. THE PORTRAIT OF DAPHNE DU MAURIER

Daphne du Maurier was a British novelist and short-story writer of tales of adventure and mystery. As a member of higher society, she grows up untouched in Edward's London far away from the rough reality, in a golden world of success and privilege. She lived in her own world of illusions and fantasy, which was full of film stars, dramatists and personalities from the upper classes. Daphne's grandfather George du Maurier, who was a famous British writer, especially known for his novel "Trilby", died 13 years before her birth, but he probably influenced all the family. Maybe she inherited her talent for writing after her grandfather.

Coming back from Paris in 1931, she wrote her first novel "The Loving Spirit". The others, "I'll Never Be Young Again", "The Progress of Julius", followed. Commercial success came with "Jamaica Inn" in 1936. However, it was her novel of suspense "Rebecca", and the subsequent motion picture of the novel that brought both critical and popular acclaim. Du Maurier's work attracted literary attention because of her gift for telling a gripping tale. The short story "The Birds" was turned into a horror film by Hitchcock and "Don't Look Now" was produced as a film in 1973. These stories began to show the more unnerving side to du Maurier's ability as a mystery writer, and are attracting increasing literary attention. She also wrote biographies of Branwell Bronte and her own Victorian family. (Shallcross 1994)

For most of her adult life she has lived in Cornwall, whose wild weather and scenery contributed to the setting and atmosphere of her most successful novels. Cornwall was to be her great love, inspiring a great passion in her life. There is no doubt that it was Cornwall where many of her writings took place and it was her house, Menabilly that sparked her creative imagination. She had very diversified adult life because she went in for her writing and creating her stories and novels, but on the other hand, she devoted everything to her family, especially to her husband and their three children. She

preferred an unconventional way of living in her mansions, in the contrary to a refined living in London with her husband. She loved living on her own, because loneliness and seclusion in Cornwall attracted her much more than by the refinement of London. Her memoirs were published in 1964 as “Vanishing Cornwall”, an eloquent evocation of her beloved countryside that is such a strong feature of her fiction. A portrait of Daphne du Maurier is an illuminating study of a complex and introverted woman whose books continue to captivate generations of readers, entranced by her superb sense of place and atmosphere, and above all by her unique gift for storytelling. (Encyclopedia Britannica 1991, 326-332)

## **5. HORROR MOTIFS IN THE WORKS OF EDGAR ALLAN POE**

Selected works of E.A.Poe's works are described and analyzed in this chapter. Each work shows a different attitude of the author when working with the horror motifs, which will be compared to du Maurier's works in the next chapter. Some motifs appear in similar consequences in each work, some of them show unique style of Poe's writing. The aim of this chapter is to get the reader familiar with selected works of Poe and their connection to the topic of horror motifs.

Careful analysis of the apparently unimportant details is the main feature of Poe's three detective stories: "The Murder in Rue Morgue" (Poe 1979), "*The Mystery of Marie Roget*" (Poe 1996), and "The Purloined Letter" (Poe 1996). The most important event, however, is the appearance of the aristocratic amateur detective C. Auguste Dupin, the prototype of the later Sherlock Holmes. It is he who explains all the ramifications of the investigation to the reader. Thus, the reader becomes a member of an exclusive circle – the initiated, and feels privileged at being on the inside.

"The Murder in the Rue Morgue" (Poe 1971) is the most interesting and successful tale in the group. The brutal and apparently motiveless murders of two quiet and inoffensive women in a Paris suburb baffle the police who have no method in their proceeding. Because they have never encountered a crime of this nature before, their dull intelligence is confused, and the solution of the crime is left to detective Dupin. His motivation is interesting. He solves strange puzzles for the sheer love of testing his powers of reason. A few striking elements serve to sketch in his personality. For example, he turns night into a day, reading and working by candlelight; so will his successor, Sherlock Holmes. These features of night and day may contribute to a horror atmosphere of the story. As Dupin's model Poe used a true historical personage, the

extroque and ex-chief of the Surete Eugene Vidocq. That is why the author set the tale in Paris.

The facts that appear paradoxical are the very ones that lead Dupin to the solution of the crime. He explains this over and over again in the story, maintaining that circumstances that seem mysterious often offer up the precise clue that leads to the solution of the puzzle. Dupin recognizes the bizarre and irrational nature of existence, and solves the crime by arguing from this premise that had been overlooked by the official authorities. First, he listens carefully to everything the witnesses in the Rue Morgue have to say; for example, he notes that while some assume the shouts heard were exclamations in Spanish, German, or Russian, others believe them to be the screams of something strange:

The Frenchman supposes it the voice of a Spaniard, and 'might have distinguished some words had he been acquainted with the Spanish.' The Dutchman maintains it to have been that of a Frenchman; but we find it stated that 'not understanding French this witness was examined through an interpreter.' The Englishman thinks it the voice of a German, and 'does not understand German.' The Spaniard 'is sure' that it was that of an Englishman, but 'judges by the intonation' altogether, 'as he has no knowledge of the English.' The Italian believes it the voice of a Russian, but 'has never conversed with a native of Russia. (Poe 1964, 26)

Dupin begins by imaginatively conceiving that the murders in the Rue Morgue were motiveless, and his deductions lead him by seemingly logical steps back to the killer – an unreasoning ape, the orangutan. In the end, the crime proves to be less horrible than it seemed at first sight. For Dupin, the case is closed once he has found its solution. To the public and the police, however, some mystery may still remain. (Poe 1996)

In this story, Poe enriched the new detective story genre with another long-established motif, 'the locked room', known from ancient folklore. It is a room locked from inside, without any possibility for the murderer to escape, and with the dead body inside the locked room. Many other authors of detective stories used such motif, for example the American writer Carter Dickson (Josef Skvorecky in Poe 1964, 168). Dupin's careful

investigation reveals that the locked room in which the crime was committed does indeed possess an alternative means of entry – namely the windows. (Poe 1964, 29-31)

Another Poe's method in this tale is not unlike the methods he used elsewhere in his fiction to bring about an appearance of what he termed 'vraisemblance' – it consists of bringing together the familiar and the possible with the incredible and the fantastic. (Encyclopedia Britannica, 540-541) Dupin shows the connection between fingerprints found in the room and excerpt from newspaper, which describes physical anatomy of an orangutan. (Poe 1964, 34-35)

“The Mystery of Marie Roget”(Poe 1996) can be mentioned to have a connection with “The Murders in the Rue Morgue” (Poe 1979). The analysis, if not the final solution, is again left to Dupin. It is Hudson River and Weehawken, New Jersey, where the scene of the actual events takes place, even though the setting of the story is in Paris. The murder itself was that of a young woman named Mary Rogers. Poe, who did not live in New York at the time, relied largely on press reports for this information. He provided no solution, but did throw suspicion on a naval officer as the possible murderer. Although Poe's hero analyzes the police reports brilliantly, the story did not prove popular with magazine readers. The reason may well be that Dupin is habituated to exceedingly long-winded monologues, without the interruptions of a third party to help hold the reader's attention. Questions a reader might have had in mind and that a Watson, for example, might have articulated, here remained unasked and unanswered.

The newspapers, especially by detailed description of the place where the dead body was found, and the appearance of dead body itself, and even the possibilities of its assassination create the horror atmosphere in this story. It is the same as in “The Murder in the Rue Morgue” (Poe 1979). The newspapers argued with the facts of the floating dead body and made people more afraid and scared. Later crime writers frequently took up the parallel idea of hiding one particular murder away within a series of crimes.

Apart from these three well-known detective stories, “The Gold Bug” (Poe 1996) is worth mentioning. It deals with the discovery of a pirate's buried treasure, which brings to light a long forgotten crime – the murder of the accomplices of Captain Kidd. Its

great interest, however, lies in the painstaking deciphering of a code that leads to the discovery of the treasure. The hunt for hidden treasure is thrilling because the group of men must cope with the skeleton, the skull, a scythe, three spades, dead limb, scarabeus, the language of the ciphers etc. For example their first discovery regarding the language is about connection of the letter 'E' which appears in English sentences at most and number "8" which is most often represented in the cipher. (Poe 1979, 201) Or, the mystery of skeleton was answered at the very end- Captain Kidd wanted to get rid off any evidence, including digger. (Poe 1979, 209) All these things might be considered as the horror motifs.

The readers of Poe's tales and stories are filled with inconsistent feelings. On one side, they are fascinated and astonished, but on the other hand, they are scared, and sometimes may be even repulsed. Poe insisted that these tales of terror were expressions of psychological and moral realities, rather than sensation for its own sake. Many of Poe's stories subtly present the theme of moral responsibility:

Problems with crime were spreading out in the US and the police forces were increased in American cities. The periodicals at the time reported of bloody murders and suicides, which influenced Poe, and then especially articles he found about razor wielding apes. (Hallqvist 2006)

"The Imp of the Perverse" (Poe 1994) is a tale, which can be considered as a source of horror motifs for other stories, especially the perversity. The spirit of the Perverse is everywhere. The main hero became a murderer and inherited the estate after the victim. He lived comfortable life without troubles for couple of years. The idea of detection had never entered his brain. He felt secure because he left no shadow of a clue for his conviction. However, after a certain time a haunting and harassing thought arrived and he could not get rid of it. He has felt like a fool enough to confess the murder of which he had been guilty, however, the nightmare of the soul tortured him all the time and he was not able to shake it off. Temptation of evil and perverse was too strong and he felt bounded. In the end, the long-imprisoned secret burst out from him.

In three of Poe's most successful tales – “The Tell-Tale Heart” (Poe 1989), “The Black Cat” (Poe 1989) and “William Wilson” (Poe 1989) – the perversity takes form of a murder that also involves the motif of self-destruction within the murder. This motif is also used in “The Fall of the House of Usher” (Poe 1979).

At the beginning of “The Tell-Tale Heart” (Poe 1989) the narrator reveals his own disordered mind through his illogical protestations of sanity and his nervous dislocated language:

True! - nervous - very, very dreadfully nervous I had been and am; but why will you say that I am mad? The disease had sharpened my senses --not destroyed -- not dulled them. Above all was the sense of hearing acute. I heard all things in the heaven and in the earth. I heard many things in hell. How, then, am I mad? Hearken! And observe how healthily -how calmly I can tell you the whole story. It is impossible to say how first the idea entered my brain; but once conceived, it haunted me day and night. Object there was none. Passion there was none. I loved the old man. He had never wronged me. He had never given me insult. For his gold I had no desire. I think it was his eye! Yes, it was this! He had the eye of a vulture -a pale blue eye, with a film over it. Whenever it fell upon me, my blood ran cold; and so by degrees -very gradually -I made up my mind to take the life of the old man, and thus rid myself of the eye forever. (Poe 1843)

The whole effect of this masterpiece of madness and murder is created by Poe's careful control of language. As he did in many stories, Poe wrote “The Tell-Tale Heart” in the first person. It is as if he, Poe, were the murderer.

Although he murders his victim in a brutal manner, cuts him up into the pieces and puts him under the planks of the floor, the narrator offers no rational motive for his crime. Indeed, he claims to love the old man, and then hastily settles upon the old superstition of the “evil eye” to explain his actions. Throughout the absurdly contrived and drawn out murder, which the narrator ironically believes reveals the supremacy of his intellect, he hears the continual beating of a heart which he ascribes to “the old man”, but which in reality is his own quickened by terror and excitement in the adventure of self-destruction. Even when the victim has been murdered, and the body cut up and buried under the floorboards, the heartbeat continues and increases in intensity, until it is driven to despair. The murderer compulsively confesses to his crime. It is now evident

that the murderer and his victim are both aspects of the same consciousness, and the “vulture eye” of the old man is in reality the “vulture I” that preys remorselessly upon himself. All the mentioned horror motifs above – as the vulture eye, beating of the heart, dismembered corpse, a shriek and so on bring the tension, which is strengthened by several facts. The murderer comes “every night“, for “seven days” and opens the door so gently and makes an opening sufficient for his head about “midnight” and whenever he sees his vulture-like eye, his blood runs cold. (Poe 1996)

Self-hatred, the subject of this story, is also dramatized in “The Black Cat” (Poe 1996) and “William Wilson” (Poe 1979). In “The Black Cat”, the narrator again insists upon his sanity. He presents himself in the guise of a matter-of-fact, kind man who insists that his terrible story is “a series of mere household events” motivated by excessive drinking. However, behind the facade of rational cause and effect lies again “the spirit of PERVERSITY”, which compels the narrator to torture and kill his beloved cat, then to murder his wife with an axe, and finally without remorse or reason to betray himself to the authorities. He murders only to incur his own destruction. The perversity can be counted among the horror motifs in this tale, but it can be also the black cat itself. When the murderer gives himself away by inadvertently walling up a sinister live cat with the murdered woman, the cat keeps meowing and so draws attention to the crime. The cat represents revenge, or the horror of the deeds he had done. Terrible engine of crime, of agony and death seduce him into a murder. In this tale, Poe used the ancient motif of the ordeal and brought the murderer face to face with his victim.

In “The Cask of Amontillado” (Poe 1996), the revenge motif takes place in a common place, but it is Poe who makes this story interesting how treats the theme. It is a typical example of a short story. He wasted no time on introductory preambles; the first paragraph establishes the situation, and the reader calls to mind Poe’s dictum that not a word in a tale should be wasted:

The thousand injuries of Fortunato I had borne as I best could, but when he ventured upon insult, I vowed revenge. You, who so well know the nature of my soul, will not suppose, however, that I gave utterance to a threat. At length I would be avenged; this was a point definitely settled – but the very definitiveness with which it was resolved precluded the idea of risk. I must not only punish but also punish with impunity. A wrong is



unredressed when retribution overtakes its redresser. It is equally unredressed when the avenger fails to make himself felt as such to him who has done the wrong. (Poe 1996, 76)

The plot of the story is made up of mutually dependent parts that spring inevitably out of Montresor's craving revenge. The time of the story is evening, the place Italy during a carnival. Montresor, the revenger, meets his victim, ironically named Fortunato, who is drunk and dressed in a clown's outfit with bells, which jangle from the top of his cap. We never learn the exact nature of the wrong Montresor alleges he has suffered at the hands of Fortunato, and we never need to know because this is not a part of Montresor story. We see things only through Montresor's ironic, obsessional mind, and he is not interested in reasons for his revenge if any indeed exist, but only in how he carries it out. The events in the story evolve not out of accidental occurrences, but directly out of the characters of the two protagonists. Once Montresor brooding obsessively over his peculiar revenge meets Fortunato who is drunk, but still self-confident and motivated by arrogant pride in his knowledge of wines, the dénouement is in sight. Fortunato's foolish complacency is a perfect complement to Montresor's cunning and mock humility. These patterns of irony add further dimension to the story - that of acute psychological realism, through which we can follow the cruel cunning of Montresor and watch him destroy Fortunato word by word. None of the talk is irrelevant gossip - the discussion about masons, the Montresor family motto and the buried bones are part of Montresor's revenge and all of them might be considered as the horror motifs. The conversation and plot of the story are indistinguishable. Montresor is an artist with words, he knows the exact meaning of what he says, whereas Fortunato does not until the very end when the jangling of the bells on his fool's cap mock his wordless recognition of his fate.

Similar motif of fatal disease is in the story of "Berenice" (Poe 1996). Two young people - Egaeus and his cousin Berenice are living together and have a lot of things in common. In the beginning of the story there is used the motif of health in contrary to illness. Berenice, who is agile, graceful and overflowing with energy, becomes remote from Egaeus' character. His disease starts to change his character more and more. He becomes buried in gloom and closed and living within his own heart and

soul. He is addicted to the most intensive and painful meditation while she is roaming carelessly through her life. Unfortunately, later the disease changes even her own life. It means that then there are the motifs of two different illnesses, which fight and influence each other and also the characters of the two main heroes of the story. Berenice had a species of epilepsy terminating in trance itself, but his disease grew more rapidly and finally assumed a monomaniac character. He becomes a dreamer being interested by an object usually frivolous, also loses sight of this object in the wilderness of deductions and suggestions, but on the other hand, he never forgot the object in reality. He is a kind of daydreamer. The bad condition of Berenice could afford him many objects for the exercise. His disorder revealed in the changes of her physical appearance. What is also strange, and might be ascribed to his illness is that he never loved her during the brightest days of her unparalleled beauty, but now in strange anomaly of existence where love and passion always were of the mind, not of the heart. That is why he promised her marriage.

The strongest and perceivable horror motif appears at the end of the story - the teeth of changed Berenice - he saw them everywhere. In the multiple objects of external world, he had no thoughts, but only for teeth, which became the essence of his mental life. When he comes back to the reality, Berenice is no more, but he hears the cry of her disturbing the silence of the night:

Not a speck on their surface --not a shade on their enamel --not an indenture in their edges --but what that period of her smile had sufficed to brand in upon my memory. I saw them now even more unequivocally than I beheld them then. The teeth! --the teeth! --they were here, and there, and everywhere, and visibly and palpably before me; long, narrow, and excessively white, with the pale lips writhing about them, as in the very moment of their first terrible development. Then came the full fury of my monomania, and I struggled in vain against its strange and irresistible influence. In the multiplied objects of the external world I had no thoughts but for the teeth. For these I longed with a phrenzied desire. All other matters and all different interests became absorbed in their single contemplation. They --they alone were present to the mental eye, and they, in their sole individuality, became the essence of my mental life. I held them in every light. I turned them in every attitude. I surveyed their characteristics. I dwelt upon their peculiarities. I pondered upon their conformation. I mused upon the alteration in their nature. I shuddered as I assigned to them in imagination a sensitive and sentient power, and even when unassisted by the lips, a capability of moral expression. (Poe 1835)

This story is a good example of a split personality, of a daydreamer, and of schizophrenia, when a person lives in two different lives.

“The Fall of the House of Usher“(Poe 1979), concerns the turns of Roderick and Madeline Usher. When Madeline falls into a trance, Roderick buries her in a deep vault, thinking she is dead. He represents the over refined intellect and his twin sister the suppressed vital self. In this story and in others Poe means that people cannot separate vital self from intellect without being destroyed.

The opening scene of the tale contains the elements of a conventional Gothic horror story – dilapidated house, blighted landscape, a solitary horseman and black foreboding tarn:

During the whole of a dull, dark, and soundless day in the autumn of the year, when the clouds hung oppressively low in the heavens, I had been passing alone, on horseback, through a singularly dreary tract of country; and at length found myself, as the shades of the evening drew on, within view of the melancholy House of Usher. I know not how it was – but, with the first glimpse of the building, a sense of insufferable gloom pervaded my spirit...I looked upon the scene before me – upon the mere house, and the simple landscape features of the domain – upon the bleak walls – upon the vacant eye-like windows – upon a few rank sedges... (Poe 1979, 70)

Yet the landscape described here bears little relationship to any in the natural world. What it a concern is the narrator’s own feelings, mental process, and his imagery. From the beginning the terror in the story is psychological and it is dramatizes by the narrator when he looks “with a shudder even more thrilling than before” upon the inverted landscape reflected in the black waters of the tarn. The House of Usher, we come to realize, has perhaps no objective reality, but may exist as a metaphoric projection of Roderick’s disordered and decaying mind, into which the narrator enters. Roderick’s

artistic creations are compulsive dramatizations of his terror – his painting of the vault clearly foreshadows the identification of his terror with his entombed sister Madeline, and his poem “*The Haunted Palace*” (Poe 1996) is a self-conscious allegory describing his own mental disintegration. Usher is in the agonizing position of watching every stage in his own collapse, while remaining powerless to prevent it. He realizes that his own irrational fears will destroy him:

In this unnerved – in this pitiable condition – I feel that the period will sooner or later arrive when I must abandon life and reason together, in some struggle with the grim phantasm, FEAR. (Poe 1979, 85)

This terror, which he objectifies in his dying sister Madeline uncontrollably, attracts him. What he fears most he desires most, and as if Poe’s other deranged hero he actively and perversely seeks the experience of absolute terror that leads to self-destruction.

However, “*The Fall of the House of Usher*” (Poe 1979) is also a story about the narrator. We learn of events through his involvement with them, and he is far from being a detached observer, he is a part of a story. Roderick’s encounter with terror is also a part of the narrator’s experience, because they both share the illusion of Madeline’s horrific resurrection as they read antique volume “*The Mad Trist*” of Sir Launcelot Canning together. Madeline’s escape from the tomb seems real only because the narrator believes in it, and tells us about it in such compelling and dramatic manner, but Poe is also careful to make the whole episode incredible when it is viewed rationally. Madeline dies from a mysterious disease that wasted her body, and is buried in an airless copper-lined vault deep underneath the house. The narrator also remembers that the coffin lid is screwed down, and the bolt on the massive iron door of the vault is closed after the burial. However, the terror that Roderick seeks to bury in the dark underground vault of his mind will not remain hidden, and eight days later, he is paralyzed with fear. At this stage, we realize that the narrator is also breaking down knowing the reasons. The shared vision of the resurrected Madeline is an embodiment of “the grim phantasm, FEAR” in whose clutches Roderick dies, “a victim to the terrors he had anticipated” and created (Poe 1979, 210 – 220).

Many of the protagonists in Poe's tales and stories of terror are remarkably alike, and although they explain themselves repeatedly and their personalities never change or develop. Obsessive, isolated and joyless, they adopt fragile masks of reason in order to explore their own irrational cravings for self-destruction. They live in a world where rational cause and effect have ceased to operate, and where human conduct is motivated by "perversity":

In the sense I intended, it is, in fact, a mobile without motive, a motive, a motive not motivirt. Through its prompting, we act without comprehensible object, or, if this shall be understood as a contradiction in terms, we may so far modify the proposition as to say, that through its prompting we act, for the reason that we should not. (Poe 1996, 124)

In "Eleonora" (Poe 1989) the motif of madness is combined with the motif, which is already used in "The Tell-Tale Heart"(Poe 1989) – hearing the beat of a heart, and hearing voices. The life of the main hero of the story can be divided into two epochs – first part of his life concerns living in the valley with Eleonora, and second era of his existence starts after Eleonora's death, and is full of shadows and doubts, appertaining to the present. Here in this tale the valley represents energy and joy of life, it is full of flowers, birds, sun...and so on:

The margin of the river, and of the many dazzling rivulets that glided through devious ways into its channel, as well as the spaces that extended from the margins away down into the depths of the streams until they reached the bed of pebbles at the bottom, - these spots, not less than the whole surface of the valley, from the river to the mountains that girdled it in, were carpeted all by a soft green grass, thick, short, perfectly even, and vanilla-perfumed, but so besprinkled throughout with the yellow buttercup, the white daisy, the purple violet, and the ruby-red asphodel, that its exceeding beauty spoke to our hearts in loud tones, of the love and of the glory of God. (Poe 1850)

When Eleonora dies, the life disappears from the valley, and all the colors fade away and the birds fly away. His madness is stronger and stronger, especially when he hears

his beating of the heart, which is louder and louder, and when he still hears Eleonora's voice warning him to keep the promises he had made:

But as yet my soul had proved true to its vows, and the indications of the presence of Eleonora were still given me in the silent hours of the night. Suddenly these manifestations they ceased, and the world grew dark before mine eyes, and I stood aghast at the burning thoughts which possessed, at the terrible temptations which beset me; for there came from some far, far distant and unknown land, into the gay court of the king I served, a maiden to whose beauty my whole recreant heart yielded at once- at whose footstool I bowed down without a struggle, in the most ardent, in the most abject worship of love. What, indeed, was my passion for the young girl of the valley in comparison with the fervor, and the delirium, and the spirit-lifting ecstasy of adoration with which I poured out my whole soul in tears at the feet of the ethereal Ermengarde? - Oh, bright was the seraph Ermengarde! And in that knowledge I had room for none other. - Oh, divine was the angel Ermengarde! And as I looked down into the depths of her memorial eyes, I thought only of them- and of her. (Poe 1850)

In the "The Pit and The Pendulum" (Poe 1996) there is an unknown man who is put into a prison because of his heresy. The man is put into the prison of Toledo and condemned to death. He returns to life from the swoon and tries to comprehend his true state and the entire thing that has happened. When he opens his eyes in the dungeon to where he has been put, he could not see anything, just only blackness of eternal night, which encompasses him. The inquisitors use all their tricks and effects to manipulate his mind and all his senses. They want him to die cruelly but slowly. The horror is that they decided for his milder and slower destruction. He finds out that he was left in the dark moist dungeon with a circular pit in the middle. The perspiration and agony of suspense grows when he catches the faint ray of light and sees the dimensions of the dungeon with the pit. He realizes the doom, which has been prepared for him - there is the choice of death with its physical agonies, or death with most hideous moral horrors. He resolved to perish in the cell rather than to risk the terrors of the well. After a certain time he awakes and sees the objects around him. Now he lies upon his back on a low framework of wood and is bound except the left hand and his head. There are rats everywhere around him. They were probably allured by the smell of the meat. In addition, on the ceiling there is painted figure of Time, which is pictured image of a huge pendulum with a sharp glittering steel blade at the edge. When he gazes upward at

it, he fancies that he saw it in motion. During his waiting for his horrible death, he swooned for several times, but when he awakes, the nightmare is there again. Finally, when he is sick and weak a thought of hopes rushes to his mind. He rubbles the bandage with the rest of food and rats worked instead of him. After the loose of the bandage, he is free. Nevertheless, sudden happiness about his escape changes into horror again. The walls gleam with a fire. In a few seconds, there is no other place to escape from the fire. Fortunately, before falling into a terrifying abyss, General LaSalle rescues him and all the moments of delirious horror are over.

Without a doubt, this is one of the best Poe's suspense-terror stories and it can be considered the richest of horror motifs at all. The two main horror motifs are already mentioned in the title of the story. The pit is hell and horror typically prepared by the Inquisitors for the recusants. The pendulum is torture for the victim, especially its swaying and descent inch-by-inch, line-by-line as it comes down and down. There are also such contrasting motifs as: death and life, Devil (inquisitors) and God (angels), darkness and sunshine with light, shadows and hopes, night storm and silence and stillness, consciousness and swoon (his short escape from all the pain and horror). There is an absence of color for the prisoner because all reality is judged as light or dark. By using all of those symbols and motifs, Poe called the reader to the story. We are able to live over all emotions, feelings, sounds and motions with the prisoner. We are as near to them as Poe. The reason is that the story is told in the first person of narrator and we get the feeling that we are in the darkened cell with him (Whitty 1911).

“Some Words With a Mummy” (Poe 1996) and “The System of Dr.Tarr and Professor Fether” (Poe 1996) are attacks on political and social democracy, which Poe despised and feared as an aberration of natural law that results in the tyranny of the “insolent, rapacious, filthy” monster. These tales might be called the social satires. They reveal Poe's reactionary and pessimistic attitudes towards human nature and American society.

In “Some Words with a Mummy” (Poe 1996), a group of scientists brings an Egyptian mummy back to life, but in response to their boasts about the progress of civilization in the nineteenth century. The mummy retorts that notions of progress were in the air in

his day too and that “the Count merely said that Great Movements were awfully common things in his day, and as for Progress, it was at one time quite a nuisance, but it never progressed” (Poe 1850).

In this story is used the motif of death and life (or getting alive) as in other Poe’s stories, for example in “The Premature Burial“, but the difference is that the person in the Premature Burial comes around as himself but the mummy needs help of the scientists. (Poe 1850, 438-454)



### 5.1. Summary of Poe's tales

For most people it surely remains the case that Poe has two great claims to fame. The first is that, in his three Dupin stories, as well as in the cipher tale "The Gold Bug" he laid the foundations for the subsequent development of the detective story. Poe can be credited with the creation or very early refinements of the locked room convention, the amazing detective, the linguistic and visual puzzle, the easily dismissed police force, the murder as disruption of a small town and the solving of crime as an intellectual exercise.

The second claim to fame is that as one of the greatest horror stories writers, not merely because he made more sophisticated elements he took from the European Gothic tradition, such as burial alive, ghosts, excessive curiosity, the curse from the past and exotic locales, but because he fashioned those elements into a remarkable investigation of abnormal psychological states and obsess ional behavior (what he chose to call "the imp of the perverse"<sup>2</sup>):

We have a task before us, which must be speedily performed. We know that it will be ruinous to make delay. The most important crisis of our life calls, trumpet-tongued, for immediate energy and action. ... It must, it shall be undertaken to-day, and yet we put it off until to-morrow, and why? There is no answer, except that we feel *perverse*, using the word with no comprehension of the principle. ... [Then] The clock strikes, and is the knell of our welfare. At the same time, it is the chanticleer-note to the ghost that has so long overawed us. It flies - it disappears - we are free. The old energy returns. We will labor *now*. Alas, it is *too late!*

(Poe 1850, 353-359)

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<sup>2</sup> The Imp of the Perverse is a metaphor for the common tendency, particularly among children and miscreants, to do exactly the wrong thing in a given situation. The conceit is that the misbehavior is due to an imp (a small demon) leading an otherwise decent person into mischief.

A reader of Poe is lulled by the familiar references, by the balance of words (...entireness...perfection...) but, most of all, by the insistence, in both the thought and language of this passage, of the extremeness of Poe's imaginative creations (an orangutan, whirlpools, plagues, wind machines which make the curtains move, journeys into strange and irregular lands, premature burials). Then, there is an extreme oneness involved in the stories. For example, premature burial approaches as close to oneness with death as is humanly possible (without dying). Thus Poe recorded the "desire of the moth for a star", the effort of the Romantic artist to create the journey towards, and sometimes the arrival at, a supernal realm of the imagination, but for Poe, the search is dangerous and the result might be horrific (Poe 1850, 1-6).

Oneness, in Poe's stories, comes often from rapacious curiosity. This Poe adapted by borrowing from the European Gothic tradition. In that kind of literature curiosity is both the motor force of the plot and the Achilles' heel of the main hero. For Poe curiosity fits much less easily into any pattern of transgression and punishment (Manis 2001, 101).

No condemnation of the narrator of "Ligia" occurs, despite the possibility that has murdered his wife; the narrator of "The Pit and the Pendulum", despite his semi-conscious desire to merge with whatever horrors exist at the bottom of the pit, is given a last minute, rescued by deus ex machine. To know can lead to horror, just like the desire for oneness (as its limit and this merging can only come through death), but it can also lead to an escape from this humdrum world of facts.

## 6. THE HORROR MOTIFS IN THE WORKS OF DAPHNE DU MAURIER

In this chapter some of the works of Daphne du Maurier are described with the intention to draw attention to the horror motifs included in the works. Some motifs appear similar at some works, however each of the selected works is taken and described individually. The author's selected works are divided into novels and short stories.

### 6.1. Daphne du Maurier's novels

"Rebecca" and her other stories, which were violent and full of passion pointed out the life full of fantasy, in which Daphne du Maurier lived. "She maintained a charming facade; while underneath there was emotional turbulence and ambiguity" (Shallcross 1994).

Ancient, beautiful Manderley is a large house on a cliff top overlooking the sea. This is the place where the whole story is set up to. The whole book deals with the story of Maxim de Winter's second wife, slowly piecing together her husband's tragic and unhappy past married to the beautiful but treacherous Rebecca, who died in strange circumstances. Rebecca's presence prevails even a year after her death. The first Mrs. De Winter committed suicide. She tried to trick her husband into murdering her so that he, too, will be destroyed. Maxim de Winter survived with the guilt of murder hanging over his head, even though happily married again. Eventually the truth is discovered. The strongly drawn character, including the obsessed and malicious housekeeper – Mrs. Danvers, who will not allow

the new Mrs. de Winter to forget her shortcomings – are still powerful, engaging and true.

The main heroine matures in an unequal fight with the dead rival women. Her inquisitiveness solves all mysterious moments in Rebecca's death. The horror motifs in this novel are deftly covered into the psychology, into the feelings of the second Mrs. de Winter, whose life is shadowed by dead Mrs. Winter. She must to cope with her housekeeper Mrs. Danvers, as well as with Rebecca's picture, habits, her beauty, and also with the mysterious house itself. (Shallcross 1994)

Gollancz first published the short story "The Birds" in 1952<sup>3</sup>.

The strongest and the most visible horror motif in this story are the birds that were seized by madness from the east wind. The birds become hostile after a harsh winter with little food, first the seagulls, then the birds of prey and finally even small birds, all turn against humankind. Their restlessness and attacks intensify the tension and fear in people, especially their flocking over the hill, tapping on the windows, fluttering of their wings, and the sound of the splintering wood and so on:

The birds settled on rooftops, on window ledges and on chimneys. The species included blackbird, thrush, the common house sparrow, and, as might be expected in the metropolis, a vast quantity of pigeons and starlings, and that frequenter of the London River, the black-headed gull. The sight has been so unusual that traffic came to a standstill in many thoroughfares, work was abandoned in ships and offices, and the streets and pavements were crowded with people standing about to watch the birds. (du Maurier 1976, 238)

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<sup>3</sup> Gollancz- Victor Gollancz Ltd was a major British book publishing house of the 20th century. ([http://en.wikipedia.org/wiki/Victor\\_Gollancz\\_Ltd](http://en.wikipedia.org/wiki/Victor_Gollancz_Ltd))

It seems that the birds want to warn the humankind. It is a kind of revolt against the humankind pointing out that people did something wrong and now they are being punished. Some of them even must pay the price for it with their lives. The most horrific moment is when the main hero, Nat, finds his friend–farmer, Mr. Trigg, and his wife die at their farm.

Jim's body lay in the yard...what was left of it. When the birds had finished, the cows had trampled him. His gun was beside him. The door of the house was shut and bolted, but as the windows were smashed it was easy to lift them and climb through. Trigg's body was close to the telephone. He must have been trying to get through to the exchange when the birds came for him. The receiver was hanging loose. No sign of Mrs. Trigg. She would be upstairs.... He forced himself to climb the stairs, but halfway he turned and descended again. He could see her legs, protruding from the open bedroom door. Beside her were the bodies of the black-backed gulls, and an umbrella, broken.

(du Maurier 1976, 307)

In another story called "Jamaica Inn" (du Maurier 1992) Mary Yellan, a farmer's daughter from Helford, obeyed her mother's dying wish and went to live with her aunt near Bodmin, but she had no idea that her attractive, laughing relative was married to the landlord of Jamaica Inn, miles from anywhere on Bodmin Moor. This novel has many features of Gothic horror novel – the dilapidated Jamaica Inn, an endless and horrific morasses and swamps, wild seaside etc. The walls of Jamaica Inn smell of guilt and deceit. Its dark secrets make its very name a byword for terror among honest Cornish folk. Young Mary discovers that her uncle is the leader of a clandestine ring that plies its shady trade on the Cornish coast. As she sees the fear in her aunt's eyes Mary determines to discover the truth that lies behind Jamaica Inn.

The horror motifs are as usually in other Maurier's works shown through psychology. There are the motifs of murders but the leading ones are of her aunt and uncle. The horror atmosphere also arises when Mary finds out that

the priest Francis Davey she believed in is the member of a smuggling gang that killed her aunt and uncle.

“The Progress of Julius” (du Maurier 1992) is the novel dealing with Julius Levy who sacrificed everything to a ruthless ambition. After adventures in the Franco-Prussian war and in Algiers, he reaches England, where his dreams come true with a swiftness that would have frightened a man less sure of his destiny. As Julius clawed his way to wealth, he cared for no one until Gabriel was born. The dark passions she inspired in her father were to destroy them both. He lived in a very extravagant way of life and gave to his daughter everything whatever she wanted and spoiled her day by day. Then also, he found out that he has been so jealous of her boyfriend because he took Gabriel away from his life and he was not able to live without her. The climax, the most horrific moment, is the scene when Julius drowns his daughter in a lake because he cannot stand his pampered child anymore. The horror motif in this novel is hidden in the psychology, in the “murder” of own child.

In “Rule Britannia” (du Maurier 1989) Emma, who lives in Cornwall with her grandmother, a famous retired actress, wakes one morning to find that the world has apparently gone mad: no post, no telephone, radio, a warship in the bay and American soldiers advancing across the field towards the house. The time is a few years in the future. England has withdrawn from Common Market and, on the brink of bankruptcy, has decided that salvation lies in a union – political, military and economic – with the United States. Theoretically, it is to be an equal partnership, but to some people it soon begins to look like a takeover bid. The English start to take revenge on the Americans. Emma’s family is the first target of the soldiers. The death of a soldier caused by unhappy circumstances brings the perturbation to all members of the family.

The plot of the novel is full of protests against the union followed by explosions, wounds, and even death. All members become involved in this crime and have many secrets among one another. It increases tension and fear in them. They are scared to say about it to anyone else. They must fight on their own, especially with their conscience.

In this novel Daphne du Maurier was concerned not only with what would happen to the country under what was virtually occupation, but also with the effect on human relationships. In *Emma*, looking at it all with clear eyes, Daphne du Maurier has drawn very enchanting heroine. In addition, this engrossing book shows again what a versatile and perceptive writer she was.

## 6.2. Daphne du Maurier's short stories

"The Blue Lenses" (du Maurier 1992) is the short story about the terrifying post-operative nightmare of a woman who now sees the reality in the different way. All the people appear in the masks, which reveal their own characters:

Bravely, she flung open the door. They were standing there in the passage, wearing the masks still. They turned to look at her, and the sharp bright eyes of the terrier, the deep eyes of the cow, both held approach, as though the patient, by confronting them, had committed a breach of etiquette. (Du Maurier 1976, 135)

The worst shock becomes when her husband is being changed into a vulture:

The door opened, the familiar umbrella and bowler hat the first objects to appear around the corner, then the comforting burly figure, but – God... no... please God, not Jim too, not Jim, forced into a mask, forced into an organization of devils, of liars... Jim had a vulture's head. (Du Maurier 1976, 146)

The problem is that she is the only person whom she sees in a normal way. She loses her control and is seized by terrible fear and panic that her eyesight will remain to her forever. She has the feeling that she has not been cured very well and attacks all the hospital staff. When the lenses are changed due to the medical problems, she starts to see people in their original appearance again, but on the other, her own face looks as a hind that will be sacrificed:

Then Marda West took up the mirror and looked into it once more. No, she had not been mistaken. The eyes that stared back at her were doe's eyes, wary before sacrifice, and the timid deer's head was meek, already bowed. (Du Maurier 1976, 159)



The motif of lenses is very important there. The lenses are the means for seeing the world from many different points of view, and for seeing different but real characters of people. Fear of the main heroine evokes in her different and strange behavior and even her thinking.

"The Apple Tree" (du Maurier 1992) is a story, which deals with a widower with a strange behavior. The old apple tree reminds him of his dead wife and he cannot stand it. He wants to erase all his past life, even with his wife:

These pictures, of the coffin and the queue, remained with him for about a week, fading a little day by day. Then he forgot her. Freedom was his, and the sunny empty house, the bright crisp winter. The routine he followed belonged to him alone. He never thought of Midge until the morning he looked out upon the apple tree. (du Maurier 1976, 57)

As he tries to cut the apple tree, he tries to destroy all his memories. A mysterious connection between nature and human life is in this story represented by the dead woman whose picture is reflected in an apple tree:

There goes the saw, and the wedge, released. Now up with the axe again. Now she's groaning, now she's splitting, now she's rocking and swaying, hanging there upon one bleeding strip. Boot her then. That's it, kick her, kick her again, one final blow, she's over, she's falling... she's down.... damn her, blast her... she's down... (du Maurier 1976, 85)

What is strange is that the apple tree never was in blossom and never produced any fruit during the life of his wife, but only now, after her death.

The apple tree, which is the most prominent horror motif in the story, remains him of a skeleton in the moonlight. A malformed apple tree bears

an uncanny resemblance to a neglected wife. As a warning one of the branches of the tree, this is in flowers, breaks off. It does not burn in his fireplaces, but only smolders and gives a terrible smell and he is choking:

He switched on the light at the head of the stairs, and bent to examine the catch. There seemed nothing wrong with it. He was about to close the door firmly when he noticed the smell again. The sweet sickly smell of smouldering apple wood. It was creeping up from the cellar, finding its way to the passage above. Suddenly, for no reason, he was seized with a kind of fear, a feeling of panic almost. What if the smell filled the whole house through the night came up from the kitchen quarters to the floor above, and while he slept, found its way into his bedroom, choking him, stifling him, so that he could not breathe? The thought was ridiculous, insane – and yet...(du Maurier 1976, 240)

He has the feeling that his wife takes her revenge through the tree. The climax of his hatred is the cake from the apples of the tree. He cannot stand eating it. Unfortunately, when he thinks that he became the winner in this fight with his dead wife and tree, he trips over the tree stump and dies.

Another story “Don’t Look Now” (du Maurier 1991) became very famous due to a film, which was produced in 1973. In this story, Daphne du Maurier relates how an artist and his wife go to Venice in Italy after the death of their daughter. Following a number of sinister and unexplained accidents, a man sees in his mind’s eye a funeral gondola go down the Grand Canal. On board, in mourning, is his wife, since returned to England, and friends and he knows without a doubt why they are there and what the sad occasion is. He had meant to leave Venice some time earlier because he had foreseen disaster, but is compelled to stay, unable to escape his own fate – death at the hands of a mad dwarf.

The horror motifs in this story are tightly connected with the two mysterious twin-women. “ ‘Don’t look now,’ John said to his wife, ‘but there are a

couple of old girls two tables away who are trying to hypnotize me ”“ (du Maurier 1976, 6).

And there are motifs especially of the occultism and ability of foretelling:

The twin sisters. They must have come into the restaurant hard upon Laura's and his own arrival, for they were only now sitting down, shedding their coats, the waiter hovering beside the table. John was seized with the irrational thought that this was no coincidence. Why, in the name of hell, should they have picked on this particular spot, in the whole of Venice...?

(du Maurier 1976, 16)

The horror atmosphere is intensified with the setting into the dusky town and its streets (canals), and with unexpected death. Fate takes over, an old motif, which, with help of psychology, makes an unusually strong impact here:

He stared at her, incredulity turning to horror, to fear. It was not a child at all but a little thick-set woman dwarf.... The creature fumbled in her sleeve, drawing a knife, and as she threw it at him with hideous strength, piercing his throat, he stumbled and fell. (du Maurier 1976, 47-48)

“The Old Man” (du Maurier 1992) is a story about a man who escapes from civilization. He was told to be one hell of a character:

I had the feeling, from the very first, that he had done something, or something had been done to him, that gave him a grudge against the world. I remember the first time I set eyes on him I said to myself, ‘I bet that old fellow is one hell of a character.’ (du Maurier 1976, 265)

The storyteller is his neighbor and the observer of his all life. The old man lived with his wife and their four kids (one boy and three girls) by the bank of the lake. The boy had not the looks of his sisters and was clumsy sort of

fellow. He was mother's boy. He was very trouble boy and the old man was ashamed of him. He did not pull his weight in the home and out fishing because he was useless. The girls worked away like beetles, with boy, always in the background, making a mess of things. If his mother were there he would just stayed by her side. One day the observer (the storyteller) waited for the youngsters to appear but they did not. He had walked down through the woods when he saw the boy. He was doing anything he was staring in the direction of the old man. He wanted to go home after he was expelled. After few days, he was seen back by the side of his mother. Nevertheless, the boy was found lying dead in the woods a week after. The murder of the own child is the horror motif.

The similar one is used in "The Progress of Julius" (du Maurier 1992). Nevertheless, there are differences between them. Julius could not stand the spoilt child but in this story, the boy was a bit handicapped. Family jealousy took an unexpectedly violent turn. It is horror in the parents' minds when they kill their own child whom they loved but also hated very much. It is a kind of fight with their conscience within themselves.

In the story "Kiss me again, Stranger" (du Maurier 1992) is also used the motif of murder. The whole story is dealing with a young man who fell in love with a young girl who worked as an usherette. One day he went with her to the terminus of the bus. He was expecting to see her home but they went to the graveyard. Then he found out that the grave she was lying on was her bed even in the rain. She spoke about her hatred to the soldiers, especially from RAF because they smashed her home forever. She considered them killers. Next day when he spent all his savings on a beautiful ring for her, he read about another murder of Air Force fellow. He was the third in three weeks and all men had ripped right up the guts and all were found near a graveyard or a cemetery. Although he knew that it was her who had done it, he did not announce it to the police. He fell in love with her deeply:

I stared at her, puzzled. And her face was queer in the murky old light there, whiter than before, but it was beautiful, Jesus Christ, it was beautiful. That's blasphemy. But I can't say it no other way. (du Maurier 1976, 178)

In this story, there is not only one horror motif. Besides the motif of murder, there is motif of cemetery, of vengeance, of hatred etc. Love promised by a glowing stranger became a darker intimacy that culminated into a murder.

“The Chamois“ (du Maurier 1976) is the story about a young couple going to Greece to find a rare chamois. The herdsman is the only person who saw it and that is why he leads them. The herdsman evokes in the woman mysterious feelings, especially his eyes remind her of the eyes of the chamois, and she becomes possessed by observing him, while her husband is obsessed with hunting. The more chamois he kills the more his fear is weakened. When her husband has an accident on the edge of the cliff, the herdsman saves him. Then, when her husband shot at the chamois, his wife has the feeling that he shot the herdsman.

This story is full of mysterious motifs. The chamois is a symbol of obsession, or a kind of lust. The husband wants to hunt more and more chamois and it satisfies his needs, while his wife satisfies her obsession by following and observing the old man:

I'll get you,' I called, 'you can't escape. You know very well I've hunted you all my life.' Such savagery and power- I, who hated violence; intoxication, too, and wild delight.

(du Maurier 1976, 216)

The herdsman might be a symbol indicating a connection among nature and gods and all humankind.

Another story “The Pool“ (du Maurier 1976) has similar motifs as the story “The Chamois“ (du Maurier 1976) – the motif of obsession, but there it is taken from different point of view. The story delicately evokes the fantasy world of a young girl on the brink of puberty. She comes to the pool every day, experiences different feelings, usually sacrifices a thing to the gods of pool, and speaks with them. The things and feelings she speaks about bring the reader the recognition that she had been abused or that something strange had happened to her near that pool. As she comes to the pool every day, she tries to cope with it:

Deborah walked the alleyway to the pool, her left hand holding the lilo and the rug on her shoulder, her right hand raised in salutation. This was a gesture of respect. Then she paused before the pool and laid down her burden beside it. The lilo was to be her bed, the rug her cover. She took off her shoes, also in respect, and lay down upon the lilo. Then, drawing the rug to her chin, she lay flat, her eyes upon the sky. The gauntlet of the alleyway over, she had no more fear. The woods had accepted her, and the pool was the final resting place, the doorway, the key. (du Maurier 1976, 108)

The pool is the motif of something mysterious, unknown. The surface of the pool covered with a pillow of flowers protects its inner world from the outside one. The area around the pool is only her kingdom that brings her to the brink of adults’ world. She is in very close relationship to the pool and her feelings can be seen throughout the whole story. The following quotation appears at the end of the story and shows again the girl’s relationship to the pool:

’Take me too,’ cried the child. ‘don’t leave me behind!’ In her hear was a savage disenchantment. They had broken their promise, they had left her in the world. The pool that claimed her now was not the pool of secrecy, but dank, dark, brackish water choked with scum. (du Maurier 1976, 121)

“Not after Midnight” (du Maurier 1976) is a story about a man who gave up being a teacher and becomes a painter. He decides to spend his holidays in Greece, on the island Crete. He wants to spend his time alone, isolated from other people. Suddenly he is involved into terrible things. He finds out that he lives in the cottage where lived a man who was drown after midnight two weeks ago. There are a few hints that make him anxious to get to know more:

...I glanced up at the number of the chalet. It was 38. The figure had no particular significance for me then, but later on, changing for dinner, I picked up the tiepin I had placed on my bedside table, and on sudden impulse opened the drawer beneath the telephone to look at my predecessor's car again. Yes, I thought so. The scrawled figure was 38. Pure coincidence, of course, and yet... ‘Not after midnight.’ The words suddenly had meaning. Stoll had warned me about swimming late on my first evening. Had he warned Gordo too? (du Maurier 1976, 234)

He becomes very upset. A couple of American people accuse him of sneaking and snooping around. Then he really starts to observe them. He begins to suspect them of terrible crimes, even of a murder. One day he decides to follow their boat. He finds out that they steal valuable things from the wreck of the boat, which lies at the bottom of a bay, and that they want to smuggle these things through the boarder. The more he is being involved into the crime, the more he is scared and feared of them. They give him an old and valuable vessel as the present to be silent. When he thinks that they left Greece, he finds the man dead and chained to the wreck of a boat and his wife observing him from the edge of the cliff.

The tension is caused by horror experience of the main hero as in many others of du Maurier's stories. Among horror, motifs can be ranked the two murders, smuggling, and stealing, extravagant behavior of the couple in a hotel, a wreck of a boat under the surface of sea, observing, sneaking, and the vessel in shape of a mask.

### 6.3. Summary of Daphne du Maurier's work

In her first famous novel Daphne du Maurier transferred the world of the Brontë's to Cornwall in the early nineteenth century. In "Jamaica Inn" the dark events along the Cornish coast, in ugly brutality of Joss Merlyn, and in enigmatic character of his brother Jem, the reader gets an exciting foretaste of her next novel "Rebecca".

She maintained a real and varied interest in the world around her. Sometimes she was compelled to write on subjects, who could have held little real interest for her, but experience, reading, and a mind eagerly responsive to new ideas gave her a wide acquaintance with the world in which she lived.

Her novels and short stories are deliberately designed to raise and solve their problems with the involvement of the reader's emotions. The background and the characters are usually taken from an ordinary life, especially typical for southern part of Britain, Cornwall. If the characters, by accident or design, have their actions misinterpreted, then the whole dynamic of the book will be to make the reader wait anxiously for the moment of explanation. Du Maurier was very successful in placing of human characters in their life and growth, in relation to some static and preconceived notion of purpose and value. Her characters must face a struggle for existence, but also their psychological troubles. Her best positive achievement was the communication of a sense of life as it is lived, not merely in the day-by-day or moment-by-moment fluctuations of perception and emotion, which is shown here either, but in the shifts of judgment and attitude which are inevitable in any live human relationship.



Du Maurier's books display two different ways of writing. The novels are told in the different way than the stories. In the novels, a crime happened before and then the plot of the book is told as a flashback. The plot of the short stories, on the other hand, is squeezed into a few pages, so the tension and horror is evoked from the first sentence, the paragraph or the page. Everything is so intense that it pushes the reader further to continue the reading.

Daphne du Maurier's novels and short stories are constructed and condensed in order to achieve a maximum effect. Her books reflect her way of thinking, so that they often have an oppressive effect on the reader.

## **7. THE COMPARISON OF THE HORROR MOTIFS IN THE WORKS OF EDGAR ALLAN POE AND DAPHNE DU MAURIER**

Both of these writers appeal to us on many different levels. For example, in Poe his superb control of technique is often the most obvious and the most superficial level, one, which the majority of Poe's readers unfortunately never seem to get beyond. In some ways, the technique is such a strong element that it discourages deeper evaluation. The similar feelings we have reading du Maurier. More often, we carelessly think that we have seen all there is to see and we feel at some point that we have outgrown the authors, especially Poe.

The best of Poe's creative work demands to be taken symbolically. Its roots are in his desire to avoid the mundane, to break through the conventional frontiers of consciousness into "the elevating excitement of the Soul". The real clue to Poe's writing is thus to be found in his own criticism. Here we find the two most persistent determinants of Poe's art, the imaginative quest for Beauty and what he termed "the terror of the soul" (Poe 1850, 1). His quest for transcendental experience, his repeated invocation of the voyage of the mind which conveys man out of the known world and into the ideal vision which rests beyond, even though the quest may often end in madness and death. He also used what was generally by his contemporaries identified as "the power of Blackness" and what Poe himself determined as "the blackness of darkness".(Parkins 1999) In his works he used the stages of consciousness when the real world slipped away or disintegrated and the mind found itself fronting the "horror" of its own loneliness and loss. For example, in "MS. Found in a Bottle" narrator describes himself as "hurrying onwards to some exciting knowledge – some never-to-be-imparted secret, whose attainment is destruction. The lesson from his tales is usually the same: the voyage of the mind out of the real world ends in a blinding vision that is at once revelation and destruction.

All of Poe's most memorable characters withdraw from life in its conventional aspects, into heavily draped rooms with artificial lightening, and there they cultivate a life of their own, so distinct and cut apart from the world that they lose all touch with reality. In this condition, they can develop an acuteness of sense and an almost mystical perception.

Poe in his work used the theme of the outsider, also a vision of the torment, which threatened to engulf the character that stepped out of society. In Poe's characteristic writing, this withdrawal is more absolute than in the works of his contemporaries, where is no attempt to invoke the most memorable of his tales, except by the minimal implication, the society that has molded his characters. Poe's settings are mysterious, exotic, remote, and when he set his master detective Dupin, the task of solving real murder, for example that of Mary Roget, he transferred the crime to Paris. Poe did not concern with the society very often, but much more with the individual persons and their minds driven to the brink of madness. He was successful in portraying these agonized crises of consciousness.

Daphne du Maurier's stories are usually set into normal life, usual surroundings, nothing is puzzled, mysterious, unexpected but there is vivid depiction of reality. Everything is well known to a reader, so it eases to imagine the whole background to the story or the novel. On the contrary, to Poe she did concern with the society, but very often with all families members and not with the individual itself. One of the big differences between them is that unlike Poe, who preferred mad, lonely and estranged heroes, du Maurier was most of all centered on the theme of family. In addition, she was interested in personal relationships, traced the development of a relationship and then its destruction or the family destruction. Poe's characters are alone, mad, sick, damned by others and pushed out of the society. On the contrary, to this, the Maurier's main characters are not mad and expelled from the society but they feel a kind of fear and despair or disappointment and horror due to their experiences but not horror of the mind and consciousness. Her characters develop, and undergo a striking transformation. Unlike Poe, whose main characters are men; her main heroes are usually strong women.

These women find excitement, danger, horror, fear, intrigue, and death, which is very often a murder. They eventually share the guilt of their final tragedy.

Poe's work owes much to the concern of Romanticism with the occult and the satanic. It owes much also of his feverish dreams, to which he applied a rare faculty of shaping plausible fabrics out of impalpable materials. The outstanding fact in Poe's character is a strange duality. The wide divergence of opinions points to coexistence of two persons in him, which is also used in his characters. His eerie thoughts and impulses of fear were the sources and materials by which he drew the starting effects of his tales of death ("The Fall of The House of Usher", "The Premature Burial" and so on), tales of wickedness and crime ("Berenice", "The Black Cat", "The Tell-Tale Heart" and so on). (Gale 2000)

Poe was very good in a close observation of minute details, as in the long narratives and in many of the descriptions that introduce the tales or constitute their setting. The horror atmosphere created due to the setting is produced by conventional means, and with conventional results, as in description of the ruined English abbey, to which the narrator, for example, in "Ligia" takes his fair-haired bride, Lady Rowena. Poe was a master of atmosphere, and the terror in many of his tales relies heavily on the unrelenting intensity of the picture he was able to construct from essentially "Gothic" materials. However, Poe attempted to go beyond the popular Gothic tradition, and deplored the meretricious use of terror. Closely connected with this is his power of ratiocination. He prided himself on his logic and carefully handled this real accomplishment to impress the public. (Kennedy 1996, 533-551)

"The Tell-Tale Heart" (Poe 1843) is an example of Gothic elements narrowed down to the smallest possible compass in order to emphasize the narrator's horrifying descent into madness. The castle becomes two small rooms, the subterranean caverns become the small space under a few floorboards, the cast of characters is limited to two and the past is discounted as any explanation of the narrator's obsession.

Daphne du Maurier used also the elements of the Gothic novel, as Poe did, but not so very often. She did not use the power of ratiocination but her power of her knowledge of human life, its weaknesses and foibles. Horror atmosphere in her books is evoked

due to the stories and legends, which had been told for many centuries in the particular area, in Cornwall, or by the behavior of all people, especially the main heroes, whose actions influenced their future lives and destiny. On the other hand, in Poe's books the horror is caused in the surrounding due to the unbelievable circumstances, also by different sounds, noises, and animals. In du Maurier's work, these features and elements do not appear and exist at all. She did not work with different sounds, noises, and even with animals. However, her characters are not locked in one room with the artificial lightening, do not work in the night but they live in beautiful countryside, they can appreciate a beauty but also a danger of the county they live in. Although sometimes nature and countryside is very cruel to them, they are proud of this land because they have been living there for hundreds of years.

Poe has been variously pictured as a sado-masochist, dipsomaniac, drug addict, maniac depressive, sex pervert, and egomaniac. (Poe 1992) There can be little doubt that he was a disturbed, tormented man, like so many characters, often driven to the perilous brink of madness. Poe's own mental state – while it may account for the tone and the themes to which he repeatedly returned – does not explain the work itself. The temptations to interpret Poe from biographical point of view are numerous: he gave Usher his own features and William Wilson his birth-date, also he celebrated his life with Virginia Clemm in "Eleanora". Poe's use of drugs is, for the most part, purely a literary device. (Matthews 1907)

For some of Poe's more fantastic storylines, his narrators admit the use of opium, but one should carefully note that it is Poe's narrators who use drugs, not Poe himself. Poe's stories are often written in the first person. Since they were printed over his name, many of his readers have failed to distinguish the actual writer from the fictional writer. This understandable confusion began with the publication of Poe's "Tales", which more than

one critic dismissed as “the strange outpourings of opium eater”. Although some wondered if drugs fired Poe’s wild imagination, no one seems to have seriously accused him of this habit during his lifetime. (Woodberry 1909, 428-430)

Daphne du Maurier also used opium in one of her novels – “The House on the Strand” (du Maurier 1992). The main hero who uses drugs with no idea of what the result will be and suddenly he finds himself back in the fourteenth century. Unfortunately, his lapsing into unconsciousness before he could take the full dose is likely an argument that his body was not accustomed to the drug at all. Nevertheless, in this story as in other of her stories Daphne du Maurier gives no rational explanation of facts but simply relies on letting unhappy foreboding turn into reality.

Daphne du Maurier’s writing has its base in spiritualism, sometimes in the occultism, but most of all in the relationship between the humankind and nature. Her characters are alive. They are figures of flesh and blood. They live their lives with their tragedies. On the other hand, Poe’s writing is based on rational and logic explanation. The story gets off to a slow start. The character is the author’s most original creation and they are beaten up from the beginning, and suffer in their mind. The stories usually culminate into the murder. Daphne du Maurier does not work with the murder itself, as a mean for reaching a thing or an action. If there a murder appears, it is under the circumstances, or by coincidence. Poe’s tales usually have a tragic denouement and sometimes a reader thinks that it is an implausible ending. However, in Maurier’s stories and novels there also exists a happy ending besides the tragic one. However, both of them used a fantasy for the creation of their characters and for the plots of their stories. In fact, the Maurier’s characters seem to be more real and their experiences and adventures are more possible to happen than to Poe’s characters.

There are also other differences between these two authors. Poe’s stories are told in the first person of narrative, so the reader has the feeling that he is inside the room with the main hero. Maurier’s stories and novels are usually told in the third person, but of

course, there are some, which are also told in the first person of narrative. The story told in the first person brings the reader feeling that he/she suffers and undergoes the horror with the main hero, but in the stories, which are told in the third person of narrative the reader observes the actions from a certain distance.

Also there are two differences within du Maurier's work. The stories are told in a different way than her novels. The tension in her stories is cooped up into a short text, so horror and tension arises even from the first page, from the first sentences. The feeling and tension that something will happen, graduates step-by-step and culminates into the tragedy, usually a murder. The plot of the story develops very quickly from the beginning into a surprising turn at the end. Nevertheless, in the novels it is a reverse process. A crime usually happened before and then the story is told as a flashback. A reader knows the ending but is curious about the way, which had led to the particular crime, a reader wants to know how the main character overcame all the obstacles.

In Poe's work it is the same as in du Maurier's stories – the plot of a story culminates to the climax step-by-step, even if the story gets off to a slow start full of lengthy descriptions. Poe did not move swiftly from one incident to another and did not use different digressions as Daphne du Maurier did. The only exception is the tales solved by Dupin. These stories are also told as a flashback. A crime happened and then it is investigated, but a reader already knows the consequences of a crime.

Among the sources and inspirations of horror, motifs in Daphne du Maurier's works might be considered all the weaknesses and bad characteristic features of the people as obsession, hatred, unhappy love that leads to a murder etc. Unlike Poe, whose horror motifs are present in unusual and mysterious things (Red Death, the locked room, the gold bug and so on) which are strengthened by their terrible surroundings and mysterious ciphers, numbers and actions, Maurier's horror motifs appear in normal things which are common in ordinary life of a reader – as in an apple tree, the birds, a pool, a picture, the lenses, a sea, a lust for a family followed by its own destruction. Horror in Poe's work is based on violence and cruelty, but in du Maurier's work horror is shown through uncertainty, confusion, unclear feelings. .

Even her choice of words is not so cruel like in Poe's writing. Readers would not find any word like a bloody murder, a massacre, and a sharp killing instrument in her work at all. She does not want a reader to imagine a dead lying body, bloody stains, a dark pit or other thing to be afraid of. She is able to create tension in a reader through normal things, nevertheless, the final fear might be compared to the one readers have after reading a Poe's tale.

In du Maurier's work the ending is not given. Readers expect what will happen; they are waiting for unexpected turn at the end. The opposite to her ending is Poe's ending which is usually clear from the start because the tales are overfilled with horror, tension, the terrible actions, and fear that everyone expects something to happen.

In Poe's works there can be found the extremeness of his imaginative creations represented by the thoughts, language and so on. On the other hand, there is extreme oneness involved in his stories. The oneness is applicable to the detective stories as to the horror tales. Therefore, Poe's greatest detective, Dupin, makes such a leap with no difficulty. In "The Murders in the Rue Morgue" (Poe 1964), he remembers the great French detective Vidocq, and his limitations:

"He impaired his vision by holding the object too close. He might see, perhaps, one or two points with unusual clearness, but in so doing, he necessarily lost sight of the matter as a whole" (Poe 1841).

This could also be said of the French police in "The Purloined Letter", who search the apartment thoroughly but fail to see the letter in the letter-rack because they have not obtained any conception of the room. They are easily outdone by Dupin, who finds the letter because he has a notion of the room as a whole. He sees the oneness of the room. There is a real sense in these stories that the world goes according to Dupin's view of how it should go.



On the contrary, to Poe, Daphne du Maurier did not work with these two opposite things (extremeness and oneness). She did not move from one side to another. Their characters live within the limits of ordinary life. They assimilate their lives to their given fate. They do think that they have no power to change it. They accept all cruelties of their lives and they do not want to fight against it. In addition, a reader does not have the feeling that all actions are improbable to happen because everyone has ever experienced a small piece or a moment of the life of one the heroes. Sometimes readers even want to identify themselves with the main hero; on the other hand, they do not want to do it with Poe's heroes.

Genius may fill the mind and passion the heart, but neither satisfies an empty stomach. For example, Poe is not morbid for writing the horror, but it is we who are morbid for neglecting the rest of his works. All the readers probably discovered that both Poe and du Maurier possessed an unrivalled capacity to create atmosphere and suspense, and to probe the dark depths of the human psyche.

## 8. RESUME

Cílem práce je jednak seznámení se s hororovými prvky autorů Edgara Allana Poea a Daphne du Maurier s pomocí analýzy vybraných děl, jakožto pokus o srovnání těchto prvků.

Poe vydal celkem čtyřicet osm básní (*Město v moři, Spící, Ulalume, Annable Lee, Zvony, Matce, Anně* a další), avšak jeho vrcholným dílem je baladická báseň *Havran*, prvně vydaná v roce 1845, která jej proslavila na celém světě.

Druhým těžištěm Poeovy tvorby byly povídky, jimž se soustavně věnoval od roku 1833. Vytvořil jich na sedmdesát. Po prvních povídkách to byly s osobitou sugestivností líčené příběhy *Jáma a Kyvadlo, Na slovíčko s mumii, Zrádné srdce, Černý kocour, Skokan, Zánik domu Usherů, Král Mor, Berenice, Rukopis nalezený v láhvi* a další. Poe byl i zakladatelem nové, takzvané analytické povídky, *Vraždy v ulici Morgue, Případ Marie Rogetové, Odcizený dopis, Vrah jsi ty a Zlatý brouk*. Je zde obsažen celý manuál detektivkářského řemesla. O těchto povídkách napsala proslulá anglická autorka detektivních románů Dorothy L. Sayersová slova chvály, která označila Poea jako podivínského génia, kterému se v těchto povídkách podařilo stanovit jakési základní principy detektivky.

V tváři tvář nejen dneška, ale i svého současného devatenáctého století ční jeho originalita, jež se nikdy nesklonila před vlastní chudobou, některou z tragédií, jež ho po celý život neúprosně srážely hned, jak se mu podařilo opět se narovnat po předešlém úderu, i pracovní vytíženosti, kdy chrlil svá geniální díla, v nichž stále objevoval dosud netušené a nevyslovené možnosti literárního vyjádření a nikdy se v nich neopakoval či dokonce kopíroval cizí námět.

Sice již na sklonku svého krátkého působení se mu dostalo ovací od široké obce vášnivých čtenářů dábelského *Havrana*, ale ani tato báseň ani nejhrůznější okamžiky

jeho hororů nemohou vypovědět o skutečné tragédii jeho života, ba naopak se v kontrastu k nim zdají být jen chvílemi klidu a oddechu.

Daphne du Maurier byla od nejtěplejšího dětství jako horlivá čtenářka fascinována imaginárními světy a dokonce si i vytvořila mužské alter ego. Vzdělávala se doma se svými sestrami a později v Paříži; roku 1928 začala psát povídky a články a roku 1931 vyšel její první román, *Duch lásky*. Následoval životopis jejího otce a tři další romány, ale teprve román *Rebecca* (česky *Mrtvá a živá*) ji vystřelil do literární stratosféry a zařadil ji mezi nejpopulárnější spisovatele její doby. Kromě románů vydávala du Maurier povídky, hry a životopisy. Mnohé z jejích nejprodávanějších románů byly zfilmovány, adaptace si získaly uznání kritiky i různé ceny a roku 1969 byla sama du Maurier vyznamenána Řádem Britského impéria. Většinu života strávila v Cornwallu, kam zasadila děj mnoha svých knih, a když roku 1989 zemřela, Margaret Forster napsala do nekrologu: "Žádný jiný populární spisovatel nevzdoroval tak triumfálně zařazení... Splňovala všechna myslitelná kritéria populární beletrie, a přesto vyhovovala i náročným požadavkům 'skutečné literatury', což dokáže jen velmi málo autorů.

I přesto, že jejich díla jsou v mnoha aspektech rozdílná, existují motivy, které se prolínají u obou autorů a v jejich dílech.

Díla Poea v sobě obsahují prvky racionalismu a romantismu, Poe obdivoval anglický gotický román. Více než popisu místa a osob věnuje pozornost na důkazy, které dovedou čtenáře k nalezení pachatele zločinu. Charaktery osob se často pohybují ve svém světě, daleko od reality a společnosti, jejich osudy nebo činy jsou zasazeny do prostředí záhad, exotiky. Hrdinové jsou často stavěni autorem do role outsidera, na okraji společnosti.

Díla du Maurier vypovídají příběhy obyčejných lidí, kteří žijí spořádaný rodinný život. Autorka čtenáře seznámí se všemi detaily, tudíž nedochází k záhadnému překvapení či odhalení tajemství. Na rozdíl od Poea se du Maurier zabývá tématem rodiny, její

postavy nejsou osamělé. Její hlavní hrdinové jsou nejčastěji ženy, kdežto Poe volí muže.

Oba autoři využívají ve svých dílech prvku gotiky- Poe byl mistrem atmosféry, dokázal využít různých zvuků, hluků či zvířat pro umocnění tajemné, mystické situace. Du Maurier používala gotický prvek také, ne však v takové míře jako Poe. Spíše než racionalismus sází autorka na své životní zkušenosti a znalosti rodinné problematiky. Nepracuje s tajemnými zvuky či tmou, její děj se odehrává v krásném prostředí, které je hrdinům věrně známo.

Použití opia či jiných druhů návykových látek se stává dalším společným prostředkem obou autorů, i když u každého v jiné míře. Poe byl velmi často nařčen z užívání drog, které mělo ovlivnit jeho tvorbu. Nehledě na volnější život, který Poe vedl, je nutno podotknout, že jeho díla jsou psána v první osobě, což u čtenáře evokuje pocit, že veškeré myšlenky a pocity uvnitř díla patří autorovi. Poe využívá drog jako rekvizitu pro utvoření příběhů a charakterů postav, tudíž jsou to hrdinové příběhů, kteří prožívají často divoký a nespořádaný život.

Du Maurier použila opium ve svém románu "Dům na pobřeží", kde se hlavní hrdina díky užití drogy ocitne v jiném světě. Příběhy vypráví ve třetí osobě, což nepůsobí tak důvěrně a umožňuje se zamyslet nad příběhem z určitým odstupem.

Du Maurier dále pracuje s prvky spiritualismu, někdy i okultivismu, především se vztahem člověka a přírody. Její postavy jsou živé a prožívají své životy plné radosti a tragédie. Vrah není hlavním tématem a cílem, často se objevuje náhodou či za určitých okolností.

Pro Poea jsou důležité racionální a logické myšlení. Začátky příběhů jsou pomalejší, autor se zaměřuje na vraha, popis událostí není tak reálný jako u du Maurier.

Du Maurier píše romány v jiném stylu než povídky. Povídky jsou kratší, tudíž napětí bývá intenzivní, od první věty až do konce, závěr je často překvapivý. V románech je

proces obrácený-děj je převyprávěn zpětně a čtenář se postupně dozvídá o okolnostech, které vedly k zločinu.

Poe používá stejný styl jako du Maurier u povídek. Příběh graduje krok za krokem, často je ale doprovázen dlouhými popisy, tudíž nedochází k rychlým zvrátům. Výjimkou jsou příběhy s Dupinem, které jsou vyprávěny retrospektivně.

Zdrojem inspirací pro du Maurier mohou být považovány slabosti lidského jedince - nenaplněná touha, nešťastná láska a jiné, které vedou k vraždě. Na rozdíl od Poea, který využívá prostředí záhad, šifer či tajemných věcí, du Maurier pracuje s motivy z každodenního života (jablň, čočky, bazén..).

Poe umocňuje hororové motivy pomocí násilí, du Maurier využívá pocity nejistoty a zmatku. Jazyk, kterým píše du Maurier není tak hrubý jako u Poea, neboť nepoužívá slov jako jsou vrah, masakr, vražený nástroj apod.

Du Maurierová hrdina se snaží akceptovat a bojovat s problémy, autorka nezachází do extrémních situací jako Poe. Čtenář se u du Maurier setkává se situacemi či pocity, které sám někdy zažil nebo mu jsou srozumitelné, kdežto u Poea se o to nechce ani pokusit, a to díky jeho nelítostným a často krutým příběhům.

Je pouze na čtenáři, jak uchopí myšlenky a příběhy, které jsou pro mnohé překvapivé, nepřipustné či tajemné. Oba autoři Edgar Allan Poe i Daphne du Maurier byli výbornými spisovateli, kteří dokázali zachytit atmosféru záhady a hororového napětí.

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## ÚDAJE PRO KNIHOVNICKOU DATABÁZI

Název práce	Comparison of Horror Motifs in the Works of E.A. Poe and D. du Maurier
Autor práce	Kateřina Sochová
Obor	Učitelství anglického jazyka
Rok obhajoby	2007
Vedoucí práce	Mgr. Olga Roebuck, M.Litt
Anotace	<p>Tématem této diplomové práce je pokus o porovnání hororových motivů v dílech E.A. Poea a Daphne du Maurier.</p> <p>Počáteční kapitoly jsou věnovány historii hororu a detektivní povídky. Poté následují kapitoly o životě, a přínosu Allana Edgara Poea a Daphne du Maurier do oblasti literatury. V dalších kapitolách jsou určovány a vysvětlovány jednotlivé hororové motivy v jejich dílech, převážně v povídkách. Závěrečná kapitola obsahuje porovnání jednotlivých hororových motivů u obou autorů</p>
Klíčová slova	angličtina, literatura, horor, E.A.Poe, D. Du Maurier





