

**Západočeská univerzita v Plzni**

**Fakulta pedagogická**

**Bakalářská práce**

**HOROROVÁ LITERATURA 19. STOLETÍ**

**Jitka Dostálová**

**Plzeň 2012**

**University of West Bohemia**

**Faculty of Education**

**Undergraduate Thesis**

**19th CENTURY HORROR FICTION**

**Jitka Dostálová**

**Plzeň 2012**

Prohlašuji, že jsem práci vypracoval/a samostatně s použitím uvedené literatury a zdrojů informací.

*V Plzni dne 24. dubna 2012*

.....

Jitka Dostálová

## ABSTRACT

Dostálová, Jitka. University of West Bohemia. April, 2012. 19th Century Horror Fiction.  
Supervisor: Mgr. Magdaléna Potočňáková, PhD.

This thesis compares and analyzes five horror stories. Four of them are well known novels belonging to the most appreciated works in this genre – Dracula, Frankenstein, The Strange Case of Dr. Jekyll and Mr. Hyde and The House by the Church-yard; the fifth is a short story The Signal-man by Charles Dickens.

Beginning of the thesis attempts to illustrate why people find pleasure in fear or, why did the horror stories originate. Second chapter compares usage of weather and daytime to create the atmosphere. Similar problem but concerning the setting of the stories is dealt with in the next chapter. Fourth chapter analyzes the characters and endeavours to find similarities and differences. The last chapter is about utilization of narrative techniques, especially the structure of the stories.

## TABLE OF CONTENTS

Introduction.....	1
1 Psychology of Fear and Horror Story.....	3
2 Significance of Weather and Daytime.....	5
3 Employment of Setting.....	12
4 Shared and Different Characteristics of Main Characters.....	18
4.1 Protagonist Characters.....	18
4.2 Antagonist Characters.....	24
5 Narrative Techniques.....	31
Conclusion.....	34
Works Cited.....	36
Summary in Czech.....	37

## INTRODUCTION

Frankenstein, Dracula, Jekyll and Hyde – those names are well known, although it is almost two hundred years since the first of them came into the world. Although the first horror fiction as we know it today, *The Castle of Otranto*, was published already in 1764, enduring icons of the horror story came in the nineteenth century and they are the focus of this work.

I decided to analyze five works of fiction: *Frankenstein; or The Modern Prometheus* by Mary Wollstonecraft Shelley, *The House by the Church-yard* by Sheridan Le Fanu, *The Strange Case of Dr. Jekyll and Mr. Hyde*, *Dracula* by Bram Stoker and *The Signal-man* by Charles Dickens.

*Frankenstein* tells a story of a young student Victor Frankenstein, who attempts to create an artificial human. When he sees the result of his work, a monster, he is scared and abandons him. This and also later contact with human race redound to the creature's turn into fright full of anger and hunger for revenge, who kills all the people Victor loves. I chose this work because it is a classic of nineteenth century horror fiction.

*The House by the Church-yard* depicts a peaceful life on a suburban village which is disrupted by a sequence of curious occurrence beginning with a mysterious secret burial at night and ending with blackmailing and murder. All of this is accompanied with a cast of supernatural thrills. This novel is not so immensely famous as for example *Frankenstein* and it also differs from the classical horror story, because it is more likely a unique mixture of a mystery novel and a detective thriller; however, Sheridan Le Fanu unexceptionably ranks among the most significant horror fiction authors of the nineteenth century and I wanted to draw attention to him.

*Jekyll and Hyde* are two characters, or better one schizophrenic character which became idiomatic. The story is about distinguished Dr. Hyde who decides to separate the dark side of his mind and embody it into devil in which he turns to with help of certain chemical. He is not able to make more of the chemical substance and Mr. Hyde gains more and more control over the body. This work cannot be omitted in my thesis for its significance.

*Dracula* tells about a group of brave people fighting against the vampire Dracula who decided to move from inhospitable Transylvanian castle to England which offers him

much greater selection of food and victims that could be transformed into Dracula's subordinates. This novel was chosen for the same reason as Frankenstein or Jekyll & Hyde.

The last work included is The Signal-man. It is a short story of a signalman who tells the narrator a story about a ghost that has been haunting him and whose appearances are usually followed by a tragic event. Two warnings precede terrible accidents and the third is a premonition of the signalman's own death. This story was chosen because I think it would be interesting to compare the most famous horror novels to this rather unrecognized ghost story. Another reason is that majority of people has Charles Dickens connected only with his great novels but rather anybody knows he also written several ghost stories.

This work employs itself with the question of why do people like horror stories, how do the authors reach the right horror atmosphere and what these five works have in common on the field of significance of weather and daytime, employment of setting, characters and narrative techniques.

## **1 Psychology of Fear and Horror Story**

Howard Phillip Lovecraft, one of the most famous horror fiction writers says, that “the oldest and strongest emotion of mankind is fear.” (3) Horror fiction is based on an evil atmosphere and is intended to frighten the reader. It means that fear must not be only unpleasant feeling and some people may apperceive it as a felicitous emotion. The question is if there are more different types of fear or only different ways how people perceive it. Therefore it is important to focus on two main thoughts: what exactly the fear is and why people like to be frightened while reading a horror story or watching a horror movie.

Using words of Malá československá encyklopedie in my translation, fear is a short-termed emotion or a more durable feeling of a man, which originates in real or fictional danger (887). It relates to future events very often or it can be a reaction on a present situation or action. If the danger is real, the fear brings anxiety and appears as exclusively negative emotion. This emotion is common for all people and superior animals and serves as an alerting factor. It is unconditioned response to danger. Certainly, in recent society the fear does not always originate in real danger which threatens our life as it used to be thousands of years ago and as it is when talking about animals. Our concurrent fears are for example related to having enough money, not losing a job or, according to Bill Tancer’s research we are afraid of rejection, failure, and intimacy or driving. Some of the other most common fears are of different kinds of animals including snakes, spiders or cockroaches, then fear of heights, deep water or for example enclosed spaces. Those are called phobias. However, among all those common frights are two which have not changed for centuries. Those are fear of ghosts or, the dead people coming back to our world to admonish our failures and to frighten us, and fear of the existence of evil powers including a broad spectrum of creatures from Satan to zombies and also cursed places, items and people. There is one more ancient fear connected with both above and it is the fear of death. Death has always horrified people and it has not been a significant difference between the fear of our own death and fear of death of somebody else although the first one is of course more intrapersonal.

Although the fear is one of the most unpleasant experiences we can feel, people like provoking it. It is not very clear why, because every scientist or researcher trying to answer this question has another opinion. Probably the first person trying to find an answer for this question was Aristotle. He said that we learn also from ugly, disgusting and unpleasant

experiences and we like learning and enjoy it. It was almost two and a half millennia ago and the horror story as we know it since eighteenth century had not existed yet. On the other hand, concurrent article of Doctor Norman Holland shows another opinion. He thinks that “fictionality leads to pleasure” and the main reason why we enjoy watching horror movies and reading horror stories is that we are not supposed to act in response. Norman Holland thinks that we “turn to literature, to stories, poems, plays, or movies, in order to have our emotions stimulated, even in unpleasurable ways“ and that we know we will feel fear during reading the book or watching the movie but we also know we will feel pleasure because there is nothing we are supposed to do about it.

## 2 Significance of Weather and Daytime

Reflecting characters' moods or creating a special atmosphere with help of the weather or daytime has been used not only in horror fiction but almost in all genres. In horror stories, this tendency is very clear and frequent. There are descriptions of dark nights, storms, strong wind, rain, fog, mist and other unpleasant exposures of weather very often. We can also find a significant amount of weather references for a variety of situations. A mysterious situation which should frighten the reader and call out the frisson he is waiting for can be emphasized or vice versa by using suitable description of natural circumstances. A monster which appears at noon in the sunshine would be less scary than the one that sneaks around and shows up at night on the background of lightning bolts, thunders and heavy rain.

Probably the most remarkable type of weather in connection with an atmosphere in a horror story is a storm. Storms have always had a constituent influence on people and their imagination. In Roman mythology, this kind of weather had its origin in Jupiter's anger – he threw thunder-bolts forged by Volcano. Even today, in age of modern science, people are being fascinated by thunders and lightning and there are still many people who are respectful and afraid of it. Therefore the storm creates an atmosphere of fear and mystical course of events. The bluster has always been something unknown and even if we know it is only a group of atmospheric phenomena, it does not stop being fascinating. Something similar holds for dark nights or, on the other hand, for nights with the shine of full moon. Although full moon is only one of the lunar phases same as the others, people tend to attach importance and oracular powers to it. It has been traditionally connected with insomnia or for example lycanthropy. According to mythology, the werewolves changed into their wolf shape during the full moon. One of those magical powers of moon gave us an English word *lunatic*, because people used to believe that full moon, Luna, recalls insanity with psychically labile people.

Mary Wollstonecraft Godwin, later known as Mary Shelley, started to enjoy storms and heavy rains during her stay near Coligny, France, where she watched “the thunderstorms (...) grander and more terrific that I have ever seen before” as she writes in a letter to her half-sister. She used storms, thunders, lightnings and witching hours as stage effects of her story. Almost every horrible scene in *Frankenstein* is accompanied with a storm or at least a heavy rain. In *Frankenstein*, the storm is first mentioned at the very

beginning of Victor's narration. It is presented as "the most violent and terrible thunderstorm" (ch. 2) and its strength is demonstrated on destroying an old oak tree. As we can see, Victor uses very similar description of the storm as Mary Godwin does in her letter. The destruction of the tree shocks Victor and his family because he has "never beheld anything so utterly destroyed" (ch. 2). It is obvious that this natural process impressed Victor in a very strong way.

A very important section accompanied with a depressing weather is the night when Victor finishes his monster. Not only it is November, one of the gloomiest months, but in addition "the rain pattered dismally against the panes" (ch. 5). There is nothing better for the mysterious atmosphere than night in late autumn accompanied with a strong rain. It certainly evokes a very forlorn feelings and it usually does not foretell anything good. During nights like this horror stories become alive and that is why Mary Godwin chose this weather to let Victor give life to the monster.

The next reference of a storm has quite more significant effect on the atmosphere of the situation. Victor sails across the lake on a boat and watches coming storm, "so beautiful, yet terrific" (ch. 7) when in the light of one of the bolts gets view of the monster. In this moment the pre-emptive idea comes to Victor's mind and that is that the monster killed his little brother. The more he thinks about it the more certain he is that "nothing in human shape could have destroyed the fair child" (ch. 7). The fact that he met the monster near the place where his brother was killed is one significant element making the atmosphere. However the main role in impressing the feelings of the reader has the storm. The coming storm probably serves as a metaphor of something mysterious and evil coming with it. In this case it is the evil monster which is not only "the wretch, the filthy daemon" (ch. 7) but also a murderer of the little innocent boy.

As written above, storm and rainy weather accompany almost every appearance of Frankenstein's monster from its 'birth' till the end of the story, when it appears in Victor Frankenstein's room at night and curses itself for Victor's death.

In Frankenstein, the main role plays the weather and nights are mostly cloudy and not as significant as in other great work of horror, Dracula. It certainly has its origin in the fact that Count Dracula is a vampire and as such a creature exists predominantly at night and during the day he sleeps in a coffin, at least in the first part of the story. Another curious characteristic which is dedicated to Dracula and all vampires by their "father"

Bram Stoker is that they can control certain types of weather such as fog and storms, which also gives importance to those phenomena. An ordinary storm caused by an impact of low and high pressure in the atmosphere is surely worth watching and being respectful but a storm caused by an evil creature to cover its sinister intentions has more significant power on readers' minds.

Already the first reference of the moon in the first chapter prefigures the later very fateful cast of the whole story. Jonathan Harker coaches to the Dracula's castle with a weird cartman, who keeps stopping the wagon and leaving it for a while. Once he leaves for a longer time, the horses start to prance and neigh, when "the moon, sailing through the black clouds, appeared behind the jagged crest of a beetling, pine-clad rock, and by its light I [Jonathan] saw around us a ring of wolves, with white teeth and lolling red tongues, with long, sinewy limbs and shaggy hair" (ch. 1). This frightening scene ends well but in a very mysterious way. The cartman comes back and repels the wolves only by his voice "in the tone of imperious command" (ch. 1).

During Jonathan's stay in Count Dracula's castle, all of their debates and meetings take place at night. Night is also the time when Jonathan experiences a terrifying encounter with three vampire ladies, who "threw no shadow on the floor" (ch. 3), although they were standing in the moonlight. Count Dracula does not allow them to suck Jonathan's blood and they "simply seemed to fade into the rays of the moonlight and pass out through the window" (ch. 4).

However, moonlight and anomalous weather do not go along only with Jonathan Harker's hard times but also with events happening far away from Dracula's castle in Whitby. There are spending their time two friends, Jonathan's fiancée Mina and her mate Lucy. They experience "one of the greatest and suddenest storms on record" (ch. 7), which is work of Count Dracula serving him to get on the land of Great Britain in secrecy.

"Then without warning the tempest broke. With a rapidity which, at the time, seemed incredible, and even afterwards is impossible to realize, the whole aspect of nature at once became convulsed. The waves rose in growing fury, each overtopping its fellow, till in a very few minutes the lately glassy sea was like a roaring and devouring monster. White-crested waves beat madly on the level sands and rushed up the shelving cliffs. Others broke over the piers, and with their spume

swept the lanthorns of the lighthouses which rise from the end of either pier of Whitby Harbour. The wind roared like thunder, and blew with such force that it was with difficulty that even strong men kept their feet.” (ch. 7)

In Whitby later appear a lot of weird and mystic events. Although they seem to be (and they certainly are) connected with a full moon, they are partly work of Dracula. As written above, the moon used to be blamed for insomnia and insanity and some people believe it even nowadays. Therefore it is not very surprising that Bram Stoker sets the part of the plot where Dracula bites Lucy at night. Mina wakes up after midnight and because she cannot find Lucy, she runs out of the house to the town and sees Lucy on her favourite seat on the West Cliff. She also notices a black shadow bent over the seat in a “bright full moon, with heavy black, driving clouds, which threw the whole scene into a fleeting diorama of light and shade as they sailed across” (ch. 8). In this scene the moon creates the atmosphere together with dark clouds and shadows and it affects the readers’ imagination. Since this moment, Dracula comes to Lucy only at night and she slowly falls under his control. It is an example of day and night being a contrast of good and evil. During the day, Lucy Westenra is safe and feels better, her nightmares are gone and she is almost the same she used to be before that fatal night. At night evil comes to that innocent girl and takes her life away.

The insanity connected with full moon is also mentioned in this story. Count Dracula uses one of Dr. Seward’s patients in his insane asylum to get into the house, because vampire is not able to enter any house unless he is invited in. The insanity exposures or, the sensitivity on Dracula’s presence is strongest especially in those bright nights.

Moonlight raying upon the dark clouds also accompanies the scene on cemetery where Lucy Westenra is buried. After her dead, she turns into a vampire, because of Dracula’s bite and she wakes up every night and goes hunting for blood. Her former suitors and Professor Van Helsing from Amsterdam come here to bring rest to her soul and stop her bluster.

Also majority of other mystic and scary scenes happen at night where the only light is given either by moon or lightning. Destroying of Dracula’s boxes with cursed clay in an old chapel takes place in a dark night. Very significant part of the book, when Dracula

bites Mina and makes her drink a bit of his blood, which connects Mina with him also happens at night. There comes the contrast between day and night which is similar as with Lucy Westenra. Mina can see through Dracula's eyes and hear through his ears but only on the thin line between day and night and only for several moments. In this part of the story, also another division of the day than day and night becomes important and helps to create an atmosphere. Dawn and sunset are the fragile moments when Mina can establish connection with Count Dracula and also almost the only moments when Mina feels fully conscious. The reader waits for the sunset with fear and awaits the dawn with alleviation.

Finally, when Dracula decides to run away back to his castle in Transylvania and Professor Van Helsing and company hunt him, he helps himself to escape again with his ability to manipulate with weather. Casts a thick fog around the ship he is travelling with and this trick allows him to gain the lead. However, not even this trick helps him to save his life and dies with hands of Jonathan Harker and Quincy Morris. His death comes during a snowstorm when the heroes fight for time to attain and annihilate the undead before the sunset. Here comes the significant daytime again, reader is frightened what would happen if the company would not dispatch Count Dracula before the sunset because they are on his own territory surrounded by wolves that are controlled by the vampire.

In another significant horror story of nineteenth century, *Strange Case of Dr. Jekyll and Mr. Hyde* by Robert Louis Stevenson is not a substantial difference with using night as emphasize of frightening scenes than in the previous two. Mister Hyde usually appears and commits his crimes at night while doctor Jekyll takes the control of his body during the day. At the beginning of the story, Hyde is under control and appears only when doctor Jekyll allows him to. However as the pills which changes good old Jekyll to evil Hyde and also certainly being Hyde become addictive, doctor Jekyll loses checking and changes into Hyde more and more by chance. It usually happens how else then at night.

Although we can find some weather references even in this work, it is not so important and creative as in *Dracula* and *Frankenstein*. The main article stimulating readers' imagination is night, under cover of which respectable and harmless Henry Jekyll turns to Edward Jekyll, murderer and rapist who "alone in the ranks of mankind, was pure evil"(ch. 10) and who enjoys nastiness.

Already the first metamorphosis of Dr. Jekyll into Mr. Hyde comes at night. As Henry Jekyll admits in his "full statement of the case" (ch. 10), after long hesitation and

after a lot of experiments, “late one accursed night, I compounded the elements, watched them boil and smoke together in the glass, and when the ebullition had subsided, with a strong glow of courage, drank off the potion” (ch. 10), which was followed by an agony and finally he experienced new and very pleasant feelings and became the mysterious Mr. Hyde. Also the bad accomplishments of Hyde happen at night, from the first when he “trampled calmly over the child's body and left her screaming on the ground” to the murder of a man. Those could serve as additional examples of significance of night, because Hyde is another creature of the night which makes the reader feels more uncomfortable in dark than in the daylight.

Accordingly is the atmosphere of night and plaguesome weather used in the fiction by Joseph Sheridan Le Fanu, *The House By The Church-yard*, where all appearances of ghosts and all murders and attempts of murders, blackmailing and even the burial at the beginning of the story happen at night “dark as Erebus” (ch. 3), which, according to Greek mythology, is a personification of darkness, some of them accompanied by rain or even storm. It is unnecessary to analyze it at full length because the purpose of it and the writer’s intendment are very similar to those of Mary Shelley, Bram Stoker and Robert Stevenson. However, one example for all, where Mervyn spends a night in his house, which is said to be haunted, sits in his armchair and listens to the storm:

“He let his Pegasus spread his pinions on the blast, and mingled with the wild rout that peopled the darkness; or, in plainer words, he abandoned his fancy to the haunted associations of the hour, the storm, and the house, with a not unpleasant horror. In one of these momentary lulls of the wind, there came a sharp, distinct knocking on the window-pane. He remembered with a thrill the old story of the supernatural hand which had troubled that house, and began its pranks at this very window.” (ch. 70)

In this extract we can observe the interconnection of more elements arousing kind of dread in the reader: the hour, because it happens some time after midnight, the storm and the curse of the house Mervyn lives in. In one Czech version inspired by the story is this night indicated as “the most suitable coulisse for the incident” (182). Although this version

differs from the original and the Czech author himself says it is only a free adaptation, it clearly illustrates the thought being analyzed here.

The last work of horror fiction chosen for this thesis, *The Signal-man* by Charles Dickens, does not contain as many weather references as the four previously analyzed works, although we can find several remarks of howling and wailing wind. However, night and darkness are not very significant in this story. Although the first appearance of the spectre happens in “one moonlight night”, already the second one comes in the morning. The end of the short story, however dreadful it is, happens in a “lovely evening”, when “the sun is not quite down”. We could only guess how the closing scene would differ if it would have happened at night in dark and maybe also during a storm.

As we can see, all of the chosen authors except for Charles Dickens create the atmosphere with help of at least some of those elements: night, darkness, full moon, storm or rain. It impresses the reader and makes him feel uncomfortable and uncertain. Those feelings probably cohere with the natural ancient fear of things we cannot influence and we do not clearly understand and orientate in. Our sight is eliminated in the darkness which makes us feel endangered, because people apprehend to 80% of all perceptions by eye sight (Zeiss 9). People have not really understood the storm which has always fascinated us. People have attached a magic power to the full moon and it causes the shivers going down our spines. The question is why Charles Dickens did not advantage those apparitions. The most probable answer is that he uses different methods to reach the right atmosphere, which is to be proved in consequential chapters of the thesis.

### 3 Employment of Setting

Besides the weather and daytime, setting of the horror story is also used for creating the atmosphere of fear and evil. One of the most popular settings even in recent horrors is an abandoned place with mysterious history. However the recent authors try to avoid the setting clichés including cemeteries, deep forests or dark backstreets, in nineteenth century was the horror story on its beginning and nobody regarded those places being ineffective. Likewise deserted castles belong to fairy tales nowadays; however they were used for impression in gothic novels and horror stories. On the other hand, the setting does not necessarily have to be only frightening. Similarly as the storm which fascinates us, the background can be also more fascinating and majestic than frightening. In certain cases it can help the writer to emphasize the terror called by the crimes committed in such setting. A murder committed in a dark narrow backstreet in an inreputable quarter has certainly its own specific atmosphere as well as a crime on the background of for example a brownstone house or untouched nature. All of these models appear in the nineteenth century horror stories.

Mary Shelley's *Frankenstein* was written in the location where also the plot of the story was set – in Switzerland on the roots of Alps. According to Christopher Frayling “she liked her landscapes tranquil and soothing” (16). On one hand, the lakes and peaks of Alps certainly are tranquil and soothing but on the other hand, they are also majestic, evoking sacred fear, dangerous and erratic. However, to start from the beginning, the story opens with Robert Walton's journey to the North Pole. The landscape is really disconsolate in “those undiscovered solitudes” (Letter I). This place can hardly be called abandoned because there has nobody been before as the sailors think. The nature around them scares the sailors, as Robert writes in a letter to his sister: “We beheld, stretched out in every direction, vast and irregular plains of ice, which seemed to have no end. Some of my comrades groaned, and my own mind began to grow watchful with anxious thoughts” (Letter IV). Because *Frankenstein* was first published in 1818 when the knowledge about Arctic was not widely spread and Antarctica had not been found yet, we can only guess how this description could influence the reader's imagination.

On the other hand, the narrative of Victor Frankenstein takes place in the Alps as already mentioned above. The peaks serve as a majestic background for contemptible accomplishments and also as a way how to show the monster's strength, swiftness and

skill. At the moment when Victor realizes that the monster is the murderer of his little brother, he wants to chase it but as he admits to himself, it is nonsense, because in the light of a flash he sees it “hanging among the rocks of the nearly perpendicular ascent of Mont Saleve, a hill that bounds Plainpalais on the south. He soon reached the summit, and disappeared” (ch. 7).

The next reunion with the monster also happens in the heart of mountains where Victor tries to find peace. The ambiguity of the background is very conspicuous in this part. At first the nature really has the awaited tranquilizing effect and “a tingling long-lost sense of pleasure” (ch. 9) comes to Victor who admires the beauty of the mountains:

“(…) the solemn silence of this glorious presence-chamber of imperial nature was broken only by the brawling waves or the fall of some vast fragment, the thunder sound of the avalanche or the cracking, reverberated along the mountains, of the accumulated ice, which, through the silent working of immutable laws, was ever and anon rent and torn, as if it had been but a plaything in their hands. These sublime and magnificent scenes afforded me the greatest consolation that I was capable of receiving.” (ch. 10)

However, when Victor wakes up in the next morning, the consolation is gone and the nature does not bring easement any more. Few lines later his admiring approach is violated with a strong feeling of loneliness. “It is a scene terrifically desolate,” (ch. 10) he says. The same surrounding is suddenly described as dangerous, severe and melancholic. The creature asks him to listen to its story near Mer de Glace which Mary Shelley described in her journal as “the most desolate place in the world” and begs for a partner, a female of the same kind, to leave together and live in the forsaken plains outside from Europe.

Victor starts his work after a journey to London and Scotland on “one of the remotest of the Orkneys (...) being hardly more than a rock whose high sides were continually beaten upon by the waves” (ch. 19), where he lives in a miserable hut. Unpleasant place chosen for unpleasant work seems to impress the reader’s imagination a lot especially if he knows that the monster is probably somewhere near. This lonesome place also probably makes Victor think more about the work he is doing and it leads to another tragedies. At the end Victor dies on a ship surrounded by people he does not know

and ice plains all around. These conditions leave certain disconsolate feeling, as well as the fact that the creature stays alive which is rather extraordinary in this kind of horror story.

Probably the most significant role of surroundings is apparent in Stoker's *Dracula*. At the beginning it is the desolate castle lost in deep woods full of wolves, where the only inhabitants are undead Count Dracula and his subordinate colleagues. The castle is actually a ruin, and as Dracula himself warns Jonathan, the castle is "old, and has many memories, and there are bad dreams for those who sleep unwisely" (ch. 3). Other Dracula's mansions about which we read later have really similar atmosphere. Dark unpleasant places, some of them desolated for a long time before he buys them. Later we abandon Jonathan Harker and relocate to Victorian England which has its own specific atmosphere. Concretely to Whitby, that is very mysterious and majestic even nowadays with its monumental ruins of the gothic abbey surpassing it. Lucy's first and fatal contact with Count Dracula takes place in front of the abbey on a seat above a grave of a self murderer. According to psychologist Bohumila Baštecká from Charles' University, up to 90% of suicides are connected with mental defects such as schizophrenia or some kind of addiction, or personality disorders (174), however the uncomfortable feeling about suicides may have its origin in much older story, the Bible. Bible mentions four concrete people who committed suicide and all of them were sinners. It was of course Judas (Matthew 27:5) who betrayed Jesus Christ, then Saul (1<sup>st</sup> Samuel 31:4), Achitophel (2<sup>nd</sup> Samuel 17:23) and Zimrí (Kings 16:18). Their souls wandered to hell and the same is said to happen to every self murderer. Nowadays might be stronger the awkward feeling of suicide committed by a mentally disordered person but at the end of nineteenth century when the story of *Dracula* was first published, people were very religious and the grave of suicide must have had even stronger effect on them.

Talking about mental disorder, another place to mention with the connection of uncomfortable atmosphere is definitely the mental hospital where Dr. Seward works. Mental hospital is unpleasant setting itself, however more considerable effect has probably the insane patient Renfield and the fact, that one of Dracula's mansion is right next to it.

Not only has the graveyard in Whitby played an important role in this story. As Lucy's fall starts on a cemetery, it also finishes on one. Recently we could call the scenes happening at midnight on a cemetery a cliché. However the atmosphere is irrecoverable and authors of horror fiction use it continually.

The end of the story takes us back to the dark forest around the Dracula's castle in Transylvania where the creature is finally crucified.

Stevenson does not use the nature elements at all. However, we can discover certain symbolism and connection between the ambiguous personality of popular Henry Jekyll a.k.a. hated Edward Hyde and the places where he stays in which appearance. Doctor Jekyll has a capacious inviting house with a hall described by Utterson as "the pleasantest room in London" (ch. 2) while Hyde dwells in Soho, a quarter which seemed to Utterson as "a district of some city in a nightmare" (ch. 4). The house itself is also the opposite of Henry Jekyll's residence.

"(...) a certain sinister block of building thrust forward its gable on the street. It was two storeys high; showed no window, nothing but a door on the lower storey and a blind forehead of discoloured wall on the upper; and bore in every feature, the marks of prolonged and sordid negligence. The door, which was equipped with neither bell nor knocker, was blistered and distained. Tramps slouched into the recess and struck matches on the panels; children kept shop upon the steps; the schoolboy had tried his knife on the mouldings; and for close on a generation, no one had appeared to drive away these random visitors or to repair their ravages." (ch. 1)

Although the house of Henry Jekyll is beautiful and representative, it also has its darker part – the other side of the house "indifferently known as the laboratory or dissecting rooms" (ch. 5) with a dingy, windowless lecture theatre. Former dissecting room full of chemical retorts and strange matters is really a fitting place for originating of the abhorrent creature Edward Hyde as well as to bring death to beloved doctor Henry Jekyll.

Except those surroundings mentioned above, *The House by the Churchyard* uses one more place later plentifully exploited in a significant amount of horror stories and especially in ghost stories. The place is a haunted house. Mr. Mervyn inhabits the Tiled House and "no one had told him of the mysterious dangers of that desolate mansion" (ch. 11). The house is burdened with death of two people, the old earl who used to live in the Tiled House and once did not come back from a journey and since then was said to ghost there with his throat cut across, and a maid Kitty Haplin who died from threat when she

saw the ghost. Places where a terrible crime was committed or where people died unnaturally are very functioning in endeavor of upsetting people. One way how to minimize the fear of death is religious conception of an after-life, the idea of immortal soul. It is not really important whether we talk about self-murderer or a murdered person, none of them reach peace. Self-murderer according to believers goes to hell and cannot be buried on the churchyard, murdered person is said to come back as an undead creature, often a ghost. People have always believed in dead souls coming back, for example the popular Halloween originates probably in Celtic festival of Samhein, “when people would light bonfires and wear costumes to ward off roaming ghosts” (history.com) on the line between summer and winter, which can symbolize life and death.

Neither Signal-man differs in using circumstances as emphasizing elements. Although it is a very short story which, due to its length, may not contain plenty of features typical for horror story and its atmosphere is constructed mainly upon the plot and narrative technique, we can find a very descriptive passage discussing the setting. Similarly as in other stories, the post of the signalman is “as solitary and dismal place as ever I [narrator] saw”. This disconsolate place is described very closely with all the depression it carries:

“On either side, a dripping-wet wall of jagged stone, excluding all view but a strip of sky; the perspective one way only a crooked prolongation of this great dungeon; the shorter perspective in the other direction terminating in a gloomy red light, and the gloomier entrance to a black tunnel, in whose massive architecture there was a barbarous, depressing, and forbidding air. So little sunlight ever found its way to this spot, that it had an earthy, deadly smell; and so much cold wind rushed through it, that it struck chill to me, as if I had left the natural world.”

There is not much to append because the narrator himself depicts the feelings of this place eloquently enough.

From the presented examples is apparent that the most expressive places used in horror stories are often desolate, old and/or with mysterious history. Another often exploited surroundings are places connected with death of people, for example churchyards or tombs, and especially those related to unnatural death of people such as self-murderer's

grave or haunted house inhabited by ghosts of murdered people. Nature can also play a significant role in determination of the atmosphere, because it is majestic and mysterious and particularly secluded person is extremely appreciative to its exposures.

## **4 Shared and Different Characteristics of the Main Characters**

All of the five analyzed stories contain a set of characters. Usually it is not difficult to decide who is positive and who is negative but some of the characters are ambiguous and it is not easy to decide how to categorize them. However, one of those two principals – either affirmative or opposite – always predominates.

### **4.1 Protagonist Characters**

All stories have their hero, from ancient legends to recent novels, from fairy tales to horror stories. The ancient heroes “transcend ordinary men in skill, strength, and courage” (britannica.com). This characteristic partially persists with literary characters either in nineteenth century but they are no more so prejudiced. They also often embody the dark side of their personality which makes them realistic. The important thing here is which of those two sides is stronger.

The main character of Frankenstein Or, the Modern Prometheus is obviously Victor Frankenstein, the constructor of the monster. Although he gives life to the creature who later murders Victor’s family, friends, shortly everybody he loves, it would be a mistake to betoken he is an evil man. As George Levine writes in his essay, “Frankenstein has the qualities of a genuine hero-or so, at least, the narrative of his story specifically tells us.” (Letter II). Victor is raised up by his wealthy and loving parents together with Elizabeth adopted by them and later also with his seven years younger brother. As he says “no human being could have passed a happier childhood than myself” (ch. 2). Victor also admits that his temper was sometimes violent and his passions vehement, though he devoted himself to learning “the secrets of heaven and earth” (ch. 2). In fact, Victor Frankenstein is nothing more than an ambitious scientist who dreams about outdoing the actual discoveries. This desire later brings him the hardship and misery connected with the monster’s actions. From a man adoring his family who asks his best friend “How could you suppose that my first thought would not fly towards those dear, dear friends whom I love and who are so deserving of my love?” (ch. 5), Victor Frankenstein becomes a nervous wreck, whose heart is assaulted by a hatefulness he feels for the monster. However, here we can see the amazing sensitivity, which Victor himself calls “almost insupportable sensitiveness” (ch. 6), because however he hates the monster, he is still able to find remorse for it (ch. 10). And beside the fear for his family, it was probably this

remorse which persuades him to attempt to create a female antipode of the monster to give him a partner.

Nevertheless, Victor's another significant feature except for his sensitivity is responsibility. Although he elopes from the monster at the very first moment, later he realizes "what the duties of a creator towards his creature were" (ch. 10) and decides to hear the monster out. The responsibility also overrides the compassion in the question of the female monster; we could say that the reason defeats the emotions. Although this decision can only bring him more torment, Frankenstein as a typical hero performs the right thing according to his best conscience, destroys the unfinished body of the second creature and decides to follow the creature to the end of the world and kill it at all hazards. The fact that he sacrifices his own happiness and life to not endanger next generations by a race of monsters similar to the first one convinces us of Victor's favourable position in this novel.

The character of Henry Jekyll is one of those hardly classifiable characters because Edward Hyde, a figure unexceptionably evil, is a part of him, nevertheless let us separate those two halves of Henry Jekyll and analyze them as isolated characters with a strong influence upon each other. After determination of this condition, there are conspicuous similarities between Victor Frankenstein and Henry Jekyll. Jekyll was also born to a wealthy family and as he says, he was "endowed besides with excellent parts, inclined by nature to industry, fond of the respect of the wise and good among my fellowmen, and thus, as might have been supposed, with every guarantee of an honourable and distinguished future" (ch. 10). Those features naturally lead him to become an ambitious scientist similarly to Victor Frankenstein. Both of them create a monster which does not destroy only their lives but also lives of their family members or other people. In this point is the difference between those two characters. While Victor creates the creature in vision of artificial human, Henry deliberately brings to the world a demon which comes from the darkest place in his soul in an effort to remove the pangs of conscience (ch. 10). We cannot observe as distinct features of heroism and honour as with Victor Frankenstein, Henry Jekyll creates Hyde for his own profit to "strip off these lendings and spring headlong into the sea of liberty" (ch. 10). However, when he later realizes his mistakes, he tries to turn to Jekyll only and never become Hyde again; he finds Hyde's acts disgusting and regrets it. From abortion of this decision and from the reason why he created Hyde we could suppose

that the worst characteristic of Henry Jekyll is weak will. The weak will is the reason why Henry is not able to restrain his degraded whims which lead to desire for separating the two parts of a human personality: the evil one and the good one. Henry Jekyll is principally the good one with overly weak will which does not allow him to repulse the evil part.

“I resolved in my future conduct to redeem the past; and I can say with honesty that my resolve was fruitful of some good. You know yourself how earnestly, in the last months of the last year, I laboured to relieve suffering; you know that much was done for others, and that the days passed quietly, almost happily for myself. Nor can I truly say that I wearied of this beneficent and innocent life; I think instead that I daily enjoyed it more completely; but I was still cursed with my duality of purpose; and as the first edge of my penitence wore off, the lower side of me, so long indulged, so recently chained down, began to growl for licence.” (ch. 10)

In the end comes the last parallel with Frankenstein. Both of the two scientists – Henry Jekyll and Victor Frankenstein die indirectly through the demons they created. And they also spend their last moments in a company of their monsters, which means that both of them probably suffer and feel regret at the very ends of their lives.

In comparison with Stevenson’s and Shelley’s novels, Dracula contains more than one significant positive character. There perform a group of heroes lead by Professor Van Helsing, which includes also Jonathan Harker and his fiancé Wilhelmina Murray, Arthur Holmwood (later Lord Godalming) and his fiancé Lucy Westenra, Dr. John Seward and Quincey Morris. Their common attribute is honour, courage, empathy and anxiousness for the others. Although all of them are very interesting characters, Jonathan Harker, Mina Murray and Lucy Westenra perambulate the most remarkable development.

Jonathan Harker appears to be a good-hearted but a bit naive person at the beginning. He is enchanted by the Romanian land and culture and although he is concerned that the local people try to warn him and behave unusually since the moment they find out where Jonathan is going, he continues his journey and predicates this manner to local colour. The closer to Dracula’s castle he gets, the more worried he feels whether it is caused by nervous fellow-travellers giving him strange presents, by the sunset which

deepens the shadows or later by bizarre circumstances accompanying the last part of the way to Count Dracula's castle. The tension rises when Jonathan finds out that "in no place save from the windows in the castle walls is there an available exit. The castle is a veritable prison, and I [Jonathan] am a prisoner" (ch. 2). His fright reaches the top when Jonathan finally discovers the truth about his host and realizes he is not a human and decides to run away "from this cursed land, where the devil and his children still walk with earthly feet" (ch. 4) in the castle. This frightening experience certainly influences Jonathan's later behaviour within the meaning of his determination to destroy Count Dracula which is later even empowered by the vampire's attack of Wilhelmina. The Transylvanian adventure has also a negative effect on Jonathan's nerves, at least after his arrival from Romania. He suffers from nightmares and at the moment he meets Dracula in Exeter, he almost undergoes another "nervous fit" (ch. 13). As Jonathan later writes in his diary, "it was the doubt as to the reality of the whole thing that knocked me [Jonathan] over" (ch. 14). However, later Mina with help of Professor Van Helsing's letter persuades him that all of his experiences from Transylvania are real which makes a new person from Jonathan (ch. 14). He is no more afraid of anything, neither Dracula, and nothing now stays in his way to find and kill him. Mina's following contact with Dracula provides Jonathan with even more energy and courage so it is no wonder it is him who after all ends the vampire's life by shearing the knife through Dracula's throat while Quincey Morris plunged his knife into Count's heart (ch. 26).

Mina Murray seems to be a perfect future wife. She is loving, caring and tries to be as helpful as she can. Mina also attempts to improve her skills; she learns shorthand to be helpful to Jonathan once they are married and trains her memory. Her knowledge of the railway guide proves beneficial in many cases through the story. Mina's distinctive feature is how enterprising she is. At the moment she reads Jonathan's diary and discovers Count Dracula's contemplation to move to London, she does not hesitate and makes a decision: "There may be a solemn duty, and if it come we must not shrink from it. I shall be prepared. I shall get my typewriter this very hour and begin transcribing" (ch. 14). She transcribes the diary to be prepared for other people who might need to read it and to not force Jonathan to tell his story which could upset him. As Professor Van Helsing says to Jonathan, "(...) you are blessed in your wife. She is one of God's women, fashioned by His own hand to show us men and other women that there is a heaven where we can enter, and

that its light can be here on earth. So true, so sweet, so noble, so little an egoist (...)" (ch. 14). However, she undergoes a terrible change after Count Dracula bites her and forces her to drink a bit of his blood. Mina feels dirty and becomes a slave of Count Dracula. He lays Mina under an obligation: "And you shall come to my call. When my brain says 'Come!' to you, you shall cross land or sea to do my bidding" (ch. 21). From this moment Mina is safe only during the day and at night she is under Dracula's mastership and slowly becomes a vampire. This might remind a reader of Stevenson's *Jekyll and Hyde*. Although Mina does not cause it herself, she also slowly changes more and more into monster, especially at night. However, Mina can be saved by destroying of the vampire, whereas Dr. Jekyll is lost since he cannot find the proper chemical substance to influence his changes.

Lucy's predestination is similar, except that there is nobody who could save her and she finishes the change into vampire. She is a happy young lady looking forward to her marriage with Sir Arthur Holmwood. The only seamy side is her somnambulism which brings her the annihilation. From the point she is bit by Dracula, Lucy becomes weaker and weaker and finally she dies through several transfusions. Despite the fact she must be frightened and bloodless, she always endeavours to seem cheerful and happy and she does not hesitate to express her gratitude to Dr. Seward and the others, which shows her unselfishness, because she says that "I suppose it is that sickness and weakness are selfish things and turn our inner eyes and sympathy on ourselves" (ch. 10), however it is not her case. It is the occurrence which arouses suspicion in Professor Van Helsing, without which nobody would probably discover the truth about Lucy becoming an undead and they would probably not be able to save Wilhelmina's life.

The House by the Churchyard also contains more than one positive character but any of them is neither as interesting nor important as Mr. Mervyn. Mr. Mervyn is a mysterious character surrounded with an atmosphere of something bad: "He was by no means a bad hero to look at, if such a thing were needed. His face was pale, melancholy, statuesque--and his large enthusiastic eyes, suggested a story and a secret--perhaps a horror" (ch. 3). His life has been a flight and an endeavour to escape from the evil spirit that pursued him and a chase of chimera (ch. 3). However, he is often mentioned as "the young gentleman" (ch. 11), which suggests he does not belong to dark characters of the novel and he is only an unlucky person. The reader discovers more about this mysterious character when his rival in love, Mr. Dangerfield, destroys his relationship with Gertrude

Chattsworth by setting into circulation a rumour about Mr. Mervyn's father Lord Dunoran, who was found guilty from a murder and later committed suicide in his cell. This fact throws a shadow on Mr. Mervyn's life and it is in fact the chimera and sorrow that victimize him. Although the act of Lord Dunoran more than complicates Mervyn's life, he does not take an intense dislike to him and arranges a secret burial of that supposed murderer and suicide on consecrated ground in a coffin with a simple notation 'R.D.'. This act unequivocally adverts to Mervyn's great ability to forgive and reluctance against negative facts about his relatives, as he tries to reveal the truth about the murder his father was found guilty from. The further the audience reads, the more it patronizes Mr. Mervyn up to the end when the truth about the "astounding exposure of that miscreant Mr. Dangerfield" (ch. 96), the name of former Lord Dunoran is cleared and Mr. Mervyn receives the title and marries Gertrude Chattsworth.

The Signal-man differs from the other four works again. There is no explicit opposite character to fight against neither the positive characters embody the qualities of Jonathan Harker or Mr. Mervyn. However there is no doubt that both the narrator and the signalman are affirmative characters. The features of the narrator could be estimated from his style of narrating and his reactions on particular situations, while the signalman's features could be only derived from what the narrator says about him, which is subjective. The narrator does not say much about himself directly, probably the only thing is that he is not "happy in opening any conversation" which may tell the reader that the narrator is not very talkative and extrovert person. That is probably the reason why he seeks for the moments spent with the taciturn signalman. He is also probably cogitative and appreciative which can be seen in his thoughts and internal monologues in which he analyses the signalman's bearing, at the beginning mysterious to him. The narrator is a man adhering to reason, but neither he can resist the anxious atmosphere surrounding the signalman and although he tries to explain signalman's spectres rationally, he is by far not as tranquil as he acts. It could be well observed in the following extract of the story:

"Resisting the slow touch of a frozen finger tracing out my spine, I showed him how that this figure must be a deception of his sense of sight; and how that figures, originating in disease of the delicate nerves that minister to the functions of the eye, were known to have often troubled patients, some of whom had become conscious

of the nature of their affliction, and had even proved it by experiments upon themselves. ‘As to an imaginary cry,’ said I, ‘do but listen for a moment to the wind in this unnatural valley while we speak so low, and to the wild harp it makes of the telegraph wires.’ ”

The narrator obviously thinks he is a man “of common sense” and does not accept any mysterious things which could be explained by a “remarkable coincidence”, although he cannot help himself stop feeling nervous and unsure. However, in the end of the story, he accredits almost all of the mysterious actions to coincidence, which proves that reason discomfits the causeless fear.

We have much more detail information about the signalman, although it is seen from the narrator’s point of view. He is described as “a dark sallow man with rather heavy eyebrows”, which could evocate an imagery of rather strange and anxious figure. His behaviour suggests there is something wrong from the very beginning, however, we learn that “he had been well educated” and he returned to his further education while working as a signalman. It could suggest he was intelligent and rational, which is in contrast with his fear of the spectre. The narrator further describes him as “remarkably exact and vigilant, breaking off discourse at a syllable, and remaining silent until what he had to do was done.” Regarding those qualities of him, it remains a mystery how could he be cut by an engine with his exactitude and vigilance.

The protagonists of the horror stories and the nineteenth century stories in general often share similar features. Among the most usual belongs honour, ambition, which can lead to various challenges, good or evil, and abysmal love to their family and close friend and desire to protect them from all evil.

#### **4.2 Antagonist Characters**

The word antagonist originates in Greek word for opponent or rival and it is usually the principal opponent of the main character (Britannica.com). In most of the horror stories, the antagonist is usually clear, although sometimes the reader does not find out who it is before the end. In the horror stories, it is principally an evil creature, often supernatural, which attempts to destroy the main character or his fellows.

Since Victor Frankenstein first describes the monster he created, the reader knows it is a “wretch whom with such infinite pains and care I had endeavoured to form”. (ch. 5) He is delineated as white-skinned creature arousing the feeling of repulsion and horror in every person who sees him. The disgust of the reader rises even more with the following information about the child killed by the monster. However, when Frankenstein meets the creature and listens to his narration in the mountains, comes an idea that the monster was not evil at the beginning. He complains he had no friends, no mother and father to take care of him and bring happiness to his life and he also admits feeling like “love and reverence to my protectors” (ch. 14). After Frankenstein awakens and immediately rejects him, the monster spends time in the neighbourhood of human cottage and learns the language, how to write, speak and read. The more he observes and understands the life and relations of the family he lives near to, the more he desires to contact them: “I asked, it is true, for greater treasures than a little food or rest: I required kindness and sympathy; but I did not believe myself utterly unworthy of it” (ch. 15). When he finally summons up courage and adventures the encounter with the family, he starts with the blind father, who behaves very friendly and kindly to him. However, the creature does not pin his hopes into the meeting with the children, because he knows that “a fatal prejudice clouds their eyes, and where they ought to see a feeling and kind friend, they behold only a detestable monster” (ch. 15). From this passage we could see that the monster is nothing more than a being seeking a little bit of love and understanding. Nevertheless, when the children come home and see the creature sitting in their cottage, their reaction is very violent, Felix beats him with a stick and the monster escapes “overcome by pain and anguish” (ch. 15). The reader feels sorry for the creature and an idea of people being the only cause of the monster’s change into real terror and vindictive being sneaks into reader’s mind.

This action starts the monster’s transformation into evil creature willing only to revenge to all the people and especially to his creator, Victor Frankenstein. At the moment he escapes from the cottage, his first evil thought appears: “rage and revenge. I could with pleasure have destroyed the cottage and its inhabitants and have glutted myself with their shrieks and misery” (ch. 16). It is not immediate transformation, the creature tries to befriend with people or to make good turns, but all of those attempts end in disaster and therefore the creature consecutively becomes alien. After he kills the first victim, the monster finds out he is able to “create desolation, my enemy is not invulnerable; this death

will carry despair to him, and a thousand other miseries shall torment and destroy him” (ch. 16). There the monster definitely decides to destroy his creator through destroying his family. Victor has the only chance how to save his fellows – to create a woman of the same kind as the monster. It shows that the monster still is more lonely than bloodthirsty. However, when Frankenstein refuses to repeat his mistake from the fear that the monster would not honour a promise and the whole human race would be in danger, there is nothing standing in the creature’s way of murders any more. In the end of the book, there is not much regret and understanding left for the wretch, who has “murdered the lovely and the helpless; I have strangled the innocent as they slept and grasped to death his throat who never injured me or any other living thing” (Walton, in continuation).

Edward Hyde is similar to Frankenstein’s creature in two features. The first is, that Edward Hyde is also kind of a monster created by a man. He is “pale and dwarfish, he gave an impression of deformity without any nameable malformation, he had a displeasing smile, he had borne himself to the lawyer with a sort of murderous mixture of timidity and boldness, and he spoke with a husky, whispering and somewhat broken voice” (ch. 2), which aroused “unknown disgust, loathing and fear” in Mr. Utterson and probably also in everybody else. He also awakens Mr. Utterson’s imagination and causes him nightmares in which he sees Hyde either as “human Juggernaut” trodding the child down and passing on regardless of her screams or as “a figure to whom power was given, and even at that dead hour, he [Jekyll] must rise and do its bidding” (ch. 2). The second thing connecting Frankenstein’s creature to Mr. Hyde and probably with a lot of other horror fiction antagonists is, that he is a murderer. However, while the monster in Shelley’s novel kills members of Victor’s family deliberately in purpose of revenge, Edward Hyde seems to have no reason for murdering people except for his sinfulness which was imposed upon him by Dr. Henry Jekyll.

Despite of those two little similarities, Edward Hyde differs in all other features. At first, he is pure evil from the beginning till the end. It is given by his origin, because he is embodied dark side of Henry Jekyll. As mentioned above, his murders have no reason except for the pleasure springing from it and his victims are chosen absolutely randomly. In contrast with Frankenstein’s creature, Edward Hyde does not undergo any progress beside his increasing influence on Henry Jekyll’s transformations which become less and less controlled. Henry Jekyll at first regards his embodied second personality something

natural, as he admits, “when I looked upon that ugly idol in the glass, I was conscious of no repugnance, rather of a leap of welcome” (ch. 10). However, as Edward Hyde gains control over the transformation, Henry Jekyll succumbs to despair, writes his deposition and “bring the life of that unhappy Henry Jekyll to an end“ (ch. 10), leaving the body to the devilish creature called Edward Hyde. The reader can only guess how the creature ends, which provides the end of the story with additional atmosphere of mystery.

Dracula is more similar to Hyde than to the monster from Mary Shelley’s story, because he is evil from the beginning of the story and the reader can feel no regret for him. He is a murderer, too, however, he differs from both of them, because he is not created by anybody, he is undead creature. His most remarkable feature is cruelty, which could be inspired by his artwork, the real historical character of duke Vlad III. Tepesch, whose cruel torture practises were legendary. His father was called Dracul, which means dragon or devil. Dragon was connected to the father, devil to the son, Vlad III. (uhersko.com). And the term ‘devil’ is also frequently used for Count Dracula in the novel of Bram Stoker.

Count Dracula is definitely one of the most horrifying characters of all times. Bram Stoker first defined the character of a vampire with all of his supernatural powers and obnoxious servants and this character later serves to significant amount of horror fiction writers, scriptwriters and film directors. Tomáš Korbař in his postscript to the Czech translation of Dracula calls the novel “topography of vampirism, a discourse about supernatural written almost in scientific form, implanted to the frame of sceptical nineteenth century” (556). The vampire as Bram Stoker created it appears in a throng of dramas, horror stories, but also comedies and parodies. Dracula is very sophisticated character whose features appear through the whole novel.

Some of the characteristics could be observed in Jonathan Harker’s diary from his stay in Count Dracula’s deserted castle. The first clearly defined mysteries and anxieties about friendly performing Count happen three days after Jonathan’s arrival on the castle. Jonathan shaves himself with help of a small mirror and with panic discovers that Dracula is not visible in the mirror. However, he has no time to think about it, because he cuts himself and the single drop of blood on his chin make the vampire insane. As Jonathan describes the incident, when he saw the blood, “his eyes blazed with a sort of demoniac fury, and he suddenly made a grab at my throat. I drew away and his hand touched the string of beads which held the crucifix. It made an instant change in him, for the fury

passed so quickly that I could hardly believe that it was ever there” (ch. 2). This passage shows not only he is not visible in the mirror and the blood has a strong influence on him, but also that he is not able to cross holly symbols. From Jonathan’s commentary, the reader furthermore learns about some of the Dracula’s helpers and servants. Jonathan meets another three vampires subordinate to Dracula and is a witness of the vampire ruling over the wolves, when the “voice of the Count calling in his harsh, metallic whisper” (ch. 4) calls them to kill a woman whose children Dracula steals to satisfy his hunger of blood.

The fright of Count Dracula rises when reading the logbook from the ship Demeter from Varna to Whitby. The reader observes Dracula’s bloody bluster on the ship surrounded by a fog which later appears to be one of Dracula’s supernatural’s powers, too. Writing about the boat, another of the powers appears in the Daily Telegraph mentioning a dog leaving the ship immediately after its arrival to the harbour. Connected with the logbook, the reader can daringly deduce that the “immense dog” (ch. 7) is in fact Count Dracula in his animal appearance.

The most remarkable and relevant information about vampires appears in Professor Van Helsing’s researches and findings after Dracula bites Lucy one moonlight night on the cliff. Professor Van Helsing is invited by Dr. John Seward to help him take care of Lucy and try to reveal the cause of her enigmatic disease. He is the first to conceive the suspect about the truth about Lucy’s sickness. From the further consecution of him and his friends is apparent that vampires for example cannot withstand garlic, sacred issues, he is unable to enter a house without invitation of one of its residents, he can change his appearance not only into a dog but also into a bat, another of his powers allows him to enter the room of his victim as “the fog, which had evidently grown thicker and poured into the room” (ch. 19), vampires overmaster not only wolves but also rats and weather, they are superhuman strong and they can be destroyed only by a rather complicated process including cutting their head of and plunging a sharp thing to their heart. This is rather extensive collection of features making a vampire very difficult to defeat, which certainly has a strong impression on the reader.

In *The House By the Church-yard*, the main opposite character is unambiguously Paul Dangerfield. We could find more characters which cannot be called heroes in this story, for example a blackmailer, but Dangerfield is the most important and also the most dangerous character of this detective-horror story. He commits several murders which

classes him with the three above. The interesting difference in this novel is that we do not know it from the beginning. In the first chapters, Paul Dangerfield is depicted as “a wonderful man--immensely wealthy--the cleverest man of his age” (ch. 5), who works as a trusted manager of the English estates of Lord Castlemallard. It is him, who destroys the romance arising between Mr. Mervyn and Gertrude Chattersworth, which does not make him a villain, but it certainly makes the reader lose any sympathies he has for him. This feeling is even blow and confirmed when Dr. Sturk reveals that reputable Paul Dangerfield is in fact a criminal and murderer Charles Archer, who actually killed the person from whose murder was Mervyn’s father accused of. Now the reader has no sympathy for Dangerfield a.k.a. Archer anymore and feels with Mervyn who, still unaware of this fact, receives the supposed help with process of purging his father’s name from him and is very grateful for every information Dangerfield gives him: “I cannot thank you half enough. This statement, should it appear attached, as you suppose, to the certificate, may possibly place me on the track of that lost witness, who yet may restore my ruined name and fortunes” (ch. 80).

The dark web of intrigue increases, Dangerfield attempts to kill Sturk, who survives and stays alive but in coma. It leads Dangerfield to another trial, much more premeditated. After the expert ensures him Sturk would not be able to survive lobotomy and persuades Mrs. Sturk that it is the best resolution how to bring her husband back to ordinary life. All of those actions show us, that Dangerfield is a wicked person, excellent actor and intriguer and also a person who will not stop at nothing. After the successful lobotomy Sturk labels Dangerfield as a murderer, Dangerfield is apprehended in his castle after a violent fight and commits a suicide in his cell. An unnatural death for unnaturally violent person.

We cannot compare those four works with the last one, the Dickens’ Signal-man, because, as written in the previous chapter, there is no explicit antagonist. The only character having something in common with some of those is the spectre. It arouses fear because it is supernatural and unordinary, but it differs for example from Dracula or Frankenstein, because it is not actually dangerous. It does not attempt to destroy anybody; it only destroys the signalman’s mind, not intentionally.

Most of the famous horror antagonists have common features – they commit serious crimes, attempt to destroy the main character and his neighbourhood and their existence often strongly influences the main character’s sanity. Some of them are created

by hand of the main characters and then revenge, some of them are supernatural creatures carrying the evil in their soul and we not infrequently meet humans, who are just surpassingly cruel and wicked, as antagonists.

## 5 Narrative Techniques

The narrative technique of the author can also influence the reader and drag him into the story. There is certainly a significant amount of notable items of narrative techniques that participate on the consequent impression, but the following part of this work focuses particularly on structure and form of the narratives.

A much exploited element in *Frankenstein* is a frame structure. It is an elaborate system of frame structures within frame structures. The first one is Walton's letters to his sister in which he retells the story of Victor Frankenstein. Victor's narration functions as a frame for the episode about the creature's confessions, that contains yet another about the family of DeLaceys he tries to adopt as his own. Beth Newman suggested that passing from one teller to another and discovering a story in a story is a progress toward some very powerful and important goal. "The presence of some enigma is signalled by the layering of stories, by the system of frames," (144) she writes.

The outer layer of this complicated frame structure differs a lot from the others. The letters are addressed to an absent person; we do not know almost anything about her, except for the fact that she is Walton's sister. The form of letters together with the frame structure also supports the appearance of a real story. The Frankenstein's adventure seems to be less fictional when Walton, a second person, writes about it in his letter to some third person.

Another important factor is the point of view. Each of the three stories is written in first person singular. It allows the reader to immerse into the action and experience the adventures with the character, which is its advantage in comparison with third person narrative style. In addition, this narrative consent the reader to explore the character's deepest feelings, thoughts, opinions and inner monologues which helps the reader to understand the character better and see the world from its point of view; it may cause the feeling of regret in the section of the monster's narrative – the author lets the reader to enter his mind and comprehend his motives for what he has done.

*Dracula* is even more elaborate in its endeavour to evoke the feeling that the story is real. It begins in the author's annotation:

"How these papers have been placed in sequence will be made manifest in the reading of them. All needless matters have been eliminated, so that a history almost

at variance with the possibilities of latter-day belief may stand forth as simple fact. There is throughout no statement of past things wherein memory may err, for all the records chosen are exactly contemporary, given from the standpoints and within the range of knowledge of those who made them.”

The author’s straight labelling this story as a fact is the first thing to put hesitation into reader’s head. This feeling is later supported through the whole story which is a combination of diaries entries, letters, telegraphs, newspaper clips or logbook enrolments. Those false documents pretend to be real and the reader, especially the 19<sup>th</sup> century reader with no chance to confirm their authenticity is very near to believe it.

The diaries and letters are of course written in first person; some of the diary entries are in “rhetorical pattern” (67) how David Seed calls it, some of them are more of documentary style. For example the diary of Doctor Seward is often interpolated by his medical observation of his patient Renfield. An interesting fact which makes Dracula pure evil and does not allow the reader to attempt to understand him is, that he has no voice in the book. All of the diary entries, letters and telegraphs in the novel belong to positive characters.

Jekyll and Hyde differ from Dracula and Frankenstein in the sphere of structure and form. The line of the novel proceeds subsequently and eight out of ten chapters are written in third person, which has also its advantages. It does not involve the reader into the story as strongly as the first person, but it reports about all characters more or less objectively and the reader has the possibility to read thoughts of all characters equally – if the author allows him to do so, of course. The two remaining chapters are in first person singular and both are in written form – one is a letter from Doctor Lanyon containing a letter from Henry Jekyll and the other one is Jekyll’s full statement of the case. Both of them reveal the truth about Edward Hyde and the first person and form of letters or a written statement as false documents to support the story is again used to persuade the reader about non-fictional bases of the story.

In *The House by the Church-Yard* we interfere with the frame structure again; however it differs from Frankenstein, because frame structure in Le Fanu’s novel is bounded only from one side – after the prologue it continues with a reconstruction of historical events and the author does not come back into the time of the prologue again.

We can also find some documents such as a “reprinted advertisement” (Le Fanu, ch. 30) of Mary Matchwell, or letters.

The Signal-man is also narrated in first person from the point of view of the good-hearted man who visits the signal-man. Maybe because he seems to be an ordinary man and not a virtuous hero, the reader could appreciate the first person even more than in the other works. The story floats gradually without deflections and does not contain any false documents or other materials supporting the credibility of the short story. It does not need any to be dramatic enough because it is rather short and the plot goes on in a rapid succession which causes that the reader does feel in need of any other supporting materials.

The frame structure is the most frequented type of structure used in those horror stories and it is often accompanied with the first person narrative. Both of those techniques support the believability of the story which is usually also endorsed with the false documents like diaries, newspapers or letters. The only exception is again The Signal-man, which does not contain some of these features probably because it is a short story of a slightly different kind than the four novels.

## CONCLUSION

Horror story has always been here, whatever its shape has been, since the ancient times. Some of them became fairy tales, some of them were forgotten and some of them became legends and remain being retold again and again. At least three of the analyzed works – Dracula, Frankenstein and Jekyll and Hyde indisputably belong to the last category and we can trace a significant amount of similarities in those three stories. And although *The House by the Churchyard* and especially *The Signal-man* fall into a little bit different category, it is possible to find certain common features as well.

The main point of this work was to try to identify certain mutual motives repeating in those novels and the short story and determine which of them can influence the atmosphere and the reader's attitude to the story. Those features appear on all of the four analyzed fields. Among the weather and daytime elements, we can trace at least a supposition of some of them in each of the five horror stories, no matter if it is a storm, full moon, dark night or heavy rain. The setting also plays its role and there are various items assisting to create the atmosphere – from the desolate nature to dark backstreets. The characters also have certain shared features, with protagonists it is honesty, bravery and protectiveness, with antagonists it is particularly revengefulness. Considering the narrative techniques, we often encounter frame structure, false documents and first person narrative.

Majority of these features is to be found in all of the four novels, which provides us an extensive summary of elements used in nineteenth century horror fiction; however, *The Signal-man* contains lot of setting references, but from the other features we discover either none or a few. I dedicate this phenomenon to the fact that *The Signal-man* is a short story and it is not a real horror story but rather a ghost story. Therefore it is limited by length and also by the plot, because ghost stories usually are horror stories, but they still differ. In all of the other stories the characters fight against more or less real “flesh-and-blood” creatures, while in the ghost story is the danger less defined.

## Works cited

- Aristotle. *Poetics*. Trans. S.H. Butcher. *The Internet Classics Archive*. Web Atomic and Massachusetts Institute of Technology, 2009. Web. 14. April 2012.
- Baštecká, Bohumila. *Klinická psychologie v praxi*. Praha: Portál, 2003. Print.
- Bible: Translation*. Trans. Moravian Church. Brno: Levné knihy KMa, 2004. Print.
- Dickens, Charles. "The Signal-man." *Project Gutenberg*. 12. March 2012. Web. 1. April 2012.
- Frayling, Christopher. *Nightmare: The Birth of Horror*. London: BBC Books, 1996. Print.
- "Halloween." *History*. A&E Television Networks, LLC, 2012. Web. 14. April 2012.
- "Hero." *Britannica*. Encyclopaedia Britannica. n.d. Web. 17. April 2012
- Holland, Norman, PhD. "Why Are There Horror Movies?" *psychologytoday*. Sussex Publishers, LLC, 2012. Web. 6. April 2012.
- Korbař, Tomáš. "Dracula: Doslov." Praha: XYZ, 2008. Print.
- Le Fanu, Sheridan. *The House by the Church-yard*. *Project Gutenberg*. 12. March 2012. Web. 2. April 2012
- Levine, George. "'Frankenstein' and the Tradition of Realism." *NOVEL: A Forum on Fiction*. 7.1 (1973): 14-30. JSTOR. Web. 5. Apr. 2012
- Lovecraft, Howard Phillip. *Supernatural Horror in Literature*. *feedbooks*. Feedbooks, 2012. Web. 2. April 2012
- Newman, Beth. "Narratives of Seduction and the Seductions of Narrative: The Frame Structure of Frankenstein." *ELH*. 53.1 (1986): 141-163. JSTOR. Web. 5. Apr. 2012
- Seed, David. "The Narrative Method of Dracula." *Nineteenth-Century Fiction*. 40.1 (1985): 61-75. JSTOR. Web. 5. April 2012

Shelley, Mary W. *Frankenstein; or, the Modern Prometheus*. Project Gutenberg. 12.

March 2012. Web. 2. April 2012

Shelley, Mary W. *The Journals*. ed. Feldman, Paula and Scott-Kilvert. Gloucester:

Clarendon Press, 1987. Print.

Shelley, Mary W. *The Letters*. ed. Bennet. Baltimore: John Hopkins Press, 1980. Print.

Stevenson, Robert Louis. *The Strange Case of Dr. Jekyll and Mr. Hyde*. Project

Gutenberg. 12. March 2012. Web. 2. April 2012

Stoker, Bram. *Dracula*. project Gutenberg. Project Gutenberg. 12. March 2012. Web. 2.

April 2012

“Strach.” *Malá československá encyklopedie*. 1<sup>st</sup> ed. Praha: Academia, 1984. Print.

Svatuška, Jakub. *uhersko*. *Historia Regni Hungariae*, May 2011. Web. 15. April 2012

Tancer, Bill. *Click*. New York: Hyperion, 2008. Print.

Volák, Josef. *Dům u hřbitova*. Litvínov: Dialog, 1999. Print.

## SUMMARY IN CZECH

Tato bakalářská práce srovnává a analyzuje pět hororových příběhů. Čtyři z nich jsou dobře známé romány, které patří k neoceňovanějším dílům tohoto žánru – Dracula, Frankenstein, Podivuhodný případ dr. Jekylla a pana Hyda a Dům u hřbitova. Pátá je Signal-man od Charlese Dickense.

První kapitola práce se zabývá tím, proč lidé nacházejí potěšení v pocitu strachu, neboli proč vlastně hororové příběhy vznikly. Druhá kapitola srovnává použití počasí a denní doby k vytvoření atmosféry. Podobným problémem, ale týkajícím se prostředí, se zabývá i další kapitola. Čtvrtá kapitola analyzuje postavy a pokouší se najít podobnosti a rozdíly. Poslední kapitola je o využití vypravovacích technik, zejména struktury příběhu.