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**Djumayeva Aziza Djuraboyevna**

**Specific features of horror genre in English literature (the 2<sup>nd</sup> half of  
the 20<sup>th</sup> century)**

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**Ilmiy rahbar:  
f.f.n. Shermatov A.A.**

**Ilmiy maslahatchi:  
f.f.n. Rasulov Z.I.**

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## INTRODUCTION

**The actuality of the dissertation.** After being independent great changes have taken place in our life. Our country has been developing making success in the fields of science, education and culture. The ways have been opened into the world. People began sharing experiences with other countries. As the president of Uzbekistan Islam Abduganiyevich Karimov stated “The independence of Uzbekistan, with its openness to the outside world, is fertile soil for our fast-growing spiritual potential backed by ever-expanding international relations, both at the state and public levels. Today, our emancipated people daringly strive towards world-class achievements in the fields of education, science and technology, culture and arts.”<sup>1</sup> “Education provides creative inspiration for the spirituality of the people of Uzbekistan. It helps us discover the best abilities of the up and coming generations, while continuously improving the skills of professionals. Education helps elucidate and pass down the wisdom and experiences of the older generation to the younger. Young people, with their budding talents and thirst for knowledge, begin to understand spirituality through education.”<sup>2</sup> Education of people is very important means in the formation of young generation’s lives, world outlook and spirituality. The government has introduced many reforms into the educational sphere as the upbringing depends on education. The Law about the Education and National Program for training staff were established, emphasis on education is put in almost all books of the president, in addition to all these the president recently has passed the Order on further improvement of the system of learning foreign languages. According to this Order teaching of foreign languages especially the English language is to begin from the first form at schools. In order to radically improve the system of education of the younger generation in foreign languages,

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<sup>1</sup> Karimov I.A. Uzbekistan the road of independence and progress. – T.:”Uzbekiston”, 1992.- p.59

<sup>2</sup> The same source, p.64

training of specialists who are fluent in them, through the introduction of innovative teaching methods using modern teaching and information and communication technologies and on this basis to create conditions and opportunities for a wide access to the achievements of world civilization and world information resources, international cooperation and communication<sup>1</sup> In order to know English language better we also need to learn its Culture and Literature as well. Literature helps people understand the culture of the nations. Thanks to the independence in the fields of Literature a lot of investigations have been done. Yet some sides of literature were not explored deeply. In Literature there are works of fictions that belong to a definite genre. And one of them is horror genre. Everybody is familiar with horror through films. Although horror stories occur in fairy tales and folklore, in Uzbek literature it is not accepted as an independent distinctive genre. Because Uzbek authors have not written much in this field, but in English and other foreign literatures horror is formed as a distinctive genre. Because many great works of horror were produced by them. So along with learning foreign languages it is important to be acknowledged with the masterpieces of foreign literature. Thus the actuality of our investigation becomes evident.

**The object and subject of the dissertation.** The works “The house on Nazareth Hill”, “The doll who ate his mother”, “The man in the underpass” and “Cold Print” by Ramsey Campbell, “The Fog” and “The Rats” by James Herbert are taken as the objects of our investigation.

The description of setting in Ramsey Campbell’s works and the image of monster in James Herbert’s novels “The Fog” and “The Rats” constitute the subject of the research.

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<sup>1</sup> O`zbekiston Respublikasi Prezidentining 2012-yil 10-dekabrdagi “Chet tillarni o`rganish tizimini yanada takomillashtirish chora-tadbirlari to`g`risida”gi PQ-1875-sonli Qarori

**The aim and tasks of the dissertation.** The main aim of our dissertation is to define specific features of horror genre in English literature in the second half of the 20<sup>th</sup> century. As the result of which the following tasks are aimed at:

- to investigate the origin and historical development of horror genre in English literature;
- to distinguish peculiar features of horror genre;
- to define the contribution of the English horror writers of the second half of the 20<sup>th</sup> century - Ramsey Campbell and James Herbert to the development of English literature;
- to explore the expression of setting in the works of Ramsey Campbell;
- to analyze the image and peculiarities of monster in the works of James Herbert.

**The main problems and points of the dissertation are as follows:**

- 1) the emergence of horror as a distinctive and separate genre from gothic novel;
- 2) the specific features of horror genre and its types;
- 3) the skill of Ramsey Campbell in creating peculiar setting for horror works;
- 4) the characteristic traits of monsters depicted in the works of James Herbert, and the skill of the author in creating the image of monster.

**The methodological basis of the dissertation.** The works and decrees of the President of the Republic of Uzbekistan on science, education and learning foreign languages, the scientific works of Noel Carroll, Don D'ammassa, Joyce Sarics, Sunand Tryambak Joshi on the theme make the methodological basis of the dissertation.

**The methods of the research.** In this research work stylistic, biographical, historical and analytical methods have been used.

**The theoretical and practical value of the results of the work.** The results and conclusions taken out of this research work can be helpful in the study of particular issues of the subjects such as English literature, The theory of Literature, The interpretation of text. In addition, the results and conclusions of

the research may be used for writing manuals, course papers, diploma works and master's dissertations.

**The scientific novelty of the dissertation.** The horror genre and its conventions have been investigated by many scholars. Theses on horror genre such as “A Comparative Literary Study of Horror Fiction” by Aalya Ahmad, “the Horror: The Origins of a Genre in Late Victorian and Edwardian Britain, 1880–1914” by Jonathan Maximilian Gilbert and “Historical poetics of horror genre in Anglo-American literature” by Dejan Ognjanovic have been written for the degree of Doctor of Philosophy. But the novelty of our work constitutes the study of horror genre peculiarities within the scope of the second half of the 20<sup>th</sup> century as well as the analysis of the works of Ramsey Campbell and James Herbert.

**The structure of the dissertation.** This dissertation consists of Introduction, three chapters, six paragraphs, conclusion and the list of used literature.

**Chapter I**  
**THE PROBLEM OF HORROR GENRE IN ENGLISH**  
**LITERATURE**

**1. The development stages of horror genre**

Literature is immense, it is many layered and multiply angled concept. It has a lot of fiction genres such as fantasy, science fiction, horror, romance, detective, adventure, suspense, and etc. Some of the genres are more popular, while some of them less popular among the readers. One of the popular genres of literature among readers is horror fiction. Horror fiction has always received powerful reactions from its readers. Besides Literature horror has appeared in Art, Cinema and Games. Horror is an ancient genre, the main aim of which is to scare or frighten the reader. Its roots can be traced back to ancient traditions, myth and folklore. From ancient time people used various stories to scare each other, while sitting around the campfire. Up to nowadays adults or older children often use stories about mythical creatures to frighten bad children into good behavior. Here two questions arise: Why have people invented or thought up scary stories or tales since ancient time? What has influenced the minds of people?

The answer to these questions lies on the evaluation of civilization, historical events and human nature. In ancient times people were very superstitious, and during the middle Ages the religious system and hunting on the people wrongly taken for witches began. These situations add new story details to the plot of the horror tales. People began talking and writing about evil characters and personages that church and theology taught them. Those myths, legends and tales have survived up to now, facing some changes.

There has been a lot of debate on the problem of when the horror genre first appeared. Genres are historical concepts that are subject to change over time; Thomas Kent states that “The term genre may be understood to have two

dimensions: one synchronic, the other diachronic. In one sense, a genre is a system of codifiable conventions, and in another sense, it is a continually changing cultural artifact”<sup>1</sup>. Genres are not stable, they are always changing. Or as Mikhail Bakhtin puts it, “A genre lives in the present but always remembers its past, its beginning”<sup>2</sup>. That’s why in order to define any genre first we should know its origins and historical development, as it might have faced various changes over the course of time. It is obvious that there is a single point of origin for any genre and any new genre gets its characteristic elements from already existing genres. As for the horror genre it was not until the second half of the 18<sup>th</sup> century that it was shaped into a distinctive genre in the form of English Gothic novel, with the publication of “The Castle of Otranto” by Horace Walpole in 1765. Indeed, the Gothic novel began to emerge at a time when the forces of industrialization were transforming the very structures of society. Emergent capitalism led to a growing sense of isolation and alienation, as increasing mechanization divorced workers from the products of their labour”<sup>3</sup>.

Literary critics have suggested many different points of origin of horror fiction and most have good reasons to support their claims. For example, a famous American horror writer, H.P. Lovecraft in his book “Supernatural Horror in Literature” suggests that the genre dates back to pre-literate times and the stories told of monsters and horrors<sup>4</sup>, and if we see the genre as merely the expression of horror and fears of the supernatural, then there is some truth to that argument. Other critics, such as Noel Carroll, look to the Gothic as the most likely point of origin and he considers “The Castle of Otranto” as the first horror novel. ”The immediate source of the horror genre was the English Gothic novel, the German Schauer-roman, and French roman noir. The general, though perhaps arguable, consensus is that the inaugural Gothic novel of relevance to

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<sup>1</sup>Kent T.L. Interpretation and genre.- Lewisburg: Bucknell University Press, 1986.- p.16

<sup>2</sup>Bakhtin M.M. The Problems of Dostoevsky’s Poetics.-Minneapolis: University of Minnesota Press,1984.- p.116

<sup>3</sup>Punter D. The Literature of Terror: A History of Gothic Fictions from 1765 to the Present. – London: Longman, 1980.- p.20

<sup>4</sup>Lovecraft H. P. Supernatural Horror in Literature. - New York: Dover, 1973. - p.18

the horror genre was Horace Walpole's "The Castle of Otranto" in 1765. This novel carried on the resistance to neo-classical taste initiated by the preceding generation of graveyard poets."<sup>1</sup> "The Castle of Otranto" depicts a story of Manfred that takes place in an old castle. And it is Horace Walpole who first brought the haunted castle with many secret and bizarre things in gothic novel. Typical distinguishing features of Gothic writing are dark settings, threatening characters, and a frequent use of supernatural elements which are considered as one of its most important features. Supernatural phenomena are obvious in the presence of strange creatures, ghosts, dead wandering people, weird noises, sudden natural disturbances, dreams, and prophecies but have seldom been connected to the character's confrontation with their unconscious. We may say that gothic fiction is a literature of nightmare. Among its conventions are found dream landscapes and figures of the subconscious imagination. Its fictional world gives form to amorphous fears and impulses common to all mankind, using an amalgam of materials, some torn from the author's own subconscious mind and some stuff of myth, folklore, fairy tale, and romance. It conjures up beings - mad monks, vampires, and demons - and settings - forbidding cliffs and glowering buildings, stormy seas and the dizzying abyss - that have literary significance and the properties of dream symbolism as well. Gothic fiction gives shape to concepts of the place of evil in the human mind. Gothic fiction has been called escape literature, intended to inspire terror for terror's sake.<sup>2</sup>

The supernatural gothic was very important for the further evolution of the horror genre in which the existence and cruel operation of unnatural forces are described with a lot of details. Since supernatural elements are unknown and unfamiliar, they easily arouse anxiety, fear, and even result in terror. Tompkins states that "the authors work by sudden shocks, and when they deal with the

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<sup>1</sup> Carroll N. *The Philosophy of Horror or Paradoxes of the Heart*.- New York: Routledge, 1990.- p.4

<sup>2</sup> MacAndrew E. *The Gothic Tradition in Fiction*.- New York: Columbia UP, 1979. - p. 3ff

supernatural, their favorite effect is to wrench the mind suddenly from skepticism to horror struck belief.”<sup>1</sup>

“The Mysteries of Udolpho” written in 1794 by Ann Radcliffe and “The Monk”, first published anonymously in 1795 and later revealed as the work of Matthew Lewis, are great examples of supernatural gothic. E. A. Baker’s 1907 introduction to Lewis’ “The Monk” explains Anne Radcliffe’s impact on the scenes of Gothic texts as a whole: “Mrs. Radcliffe author of “The Mysteries of Udolpho” and “The Italian” discovered one thing of unique importance, the value of atmosphere: landscapes, ruins, characters, costumes, light and shade, are subdued by delicate touches to the right key of emotion; everything lulls the reader into the state of mind most harmonious with the incidents to be enacted.”<sup>2</sup> Carroll considers “The Monk” as the forerunner of horror genre. “The appearance of the demon and the gruesome impalement of the priest at the end of Matthew Lewis’s The Monk is the real harbinger of the horror genre”<sup>3</sup>. These works represent the transformation from gothic novels to horror. Violence and brutality so openly described in the contemporary works of horror were only outlined by a few drops of blood on the floor or a piece of cloth torn on the thorns of the bushes.

In the 19<sup>th</sup> century Mary Shelley and John William Polidori made a great contribution to the development of horror. Mary Shelley published “Frankenstein; or the Modern Prometheus” in 1817, the first novel with the introduction of the image of monster into literature. The novel tells us of the artificial human-being made from corpse’s fragments by Victor Frankenstein, a young Swiss Medical student. This intelligent monster is rejected by mankind because he owns a hideously loathsome form. The monster becomes an enemy of Victor Frankenstein. Though this work lacked exotic setting of earlier romances it presented atmosphere of gloom and terror. After two years, in 1819

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<sup>1</sup> Tompkins J.M.S. The Popular Novel in England. - London: Methuen, 1969. - p. 245.

<sup>2</sup> Lewis M.G. The Monk. - London: George Routledge & Sons, 1907. - p. xi-xii

<sup>3</sup> Carroll N. The Philosophy of Horror or Paradoxes of the Heart. - New York: Routledge, 1990.- p.4

John William Polidori wrote “The Vampire: A Tale”, the first vampire tale in English language, and a year after, in 1820 Charles Maturin wrote “Melmoth the Wanderer”, the tale of an Irish Gentleman who obtains an extended life from the Devil at the price of his soul. These works brought new dimensions of fear and they are regarded as marking stage of classic horror as well as being the source of influence and inspiration for the later horror writers. Though horror fiction continued to be written during the period between 1820s and 1870s, its importance weakened for English people as the realistic novels began appearing. During this period mostly short stories were written by such writers as William Mudford, Edward Bulwer-Lytton, and James Hogg, in the later 1840s, the popular imagination was gripped by Varney the Vampire: or, The Feast of Blood, a serial novel in 220 chapters by Thomas Prest, and “Wagner, the Wehrwolf” by George William MacArthur. Generalizing about this period, Benjamin Franklin Fisher writes: The significant trend in horror tales of this period, mirrored developments in the greater Victorian and American novels then emerging into a solidly artistic and serious genre. There was a shift from physical fright, expressed through numerous outward miseries and villainous actions to psychological fear. The inward turn in fiction emphasized motivations, not their overt terrifying consequences. The ghost-in-a-bed sheet gave way, as it did literally in Charles Dickens’s A Christmas Carol, to the haunted psyche, a far more significant force in the “spooking” of hapless victims.<sup>1</sup>

Another prominent figure of this period Joseph Sheridan Le Fanu was famous for his short stories as “In a glass darkly” and “Carmilla” and he set supernatural story in ordinary, everyday life, with ordinary characters with more psychological details. While speaking about 19<sup>th</sup> century horror fiction we should not miss Robert Louis Stevenson’s “The strange case of Dr. Jekyll and

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<sup>1</sup>Fisher B.F. The Residual Gothic Impulse:1824–1873, in Horror Literature.- New York: R.R.Bowker,1981.-p. 177.

Mr. Hyde” a novel about a doctor, called Jekyll, who created a monster in his own body and soul, while inventing so called elixir that turns his personality into another, Mr. Hyde (1887) and Bram Stoker’s “Dracula or Undead”(1897).

To summarize this period we can say that the horror genre of the 19<sup>th</sup> century was characterized by monsters, vampires, werewolves, ghosts, scientists like Frankenstein and doctor Jekyll who failed and became the victims of their own creations. As for the form of literary genre, short story prevailed in this stage of development. The works like “Frankenstein” and “The strange case of Dr. Jekyll and Mr. Hyde” were written inspired by the nineteenth-century fear of scientific change and technology.

In the first half of the 20<sup>th</sup> century there were the following authors and their works, which excelled in horror field: W.W.Jacobs with a short story “The Monkey’s Paw”(1902), Montague Rhodes James with “Count Magnus”(1904) and “A ghost stories of an Antiquary”, Algernon Blackwood “The House on the Borderland”(1908). M.R.James introduced ghost stories. His violent, animalistic and revenge desiring ghosts chase helpless victims for no greater sins. He gave birth to the psychological ghost stories in which vagueness played a very important role. During two centuries, horror as a genre was perfectly shaped. It completely separated from the gothic novel, though some authors still used its typical elements in order to brighten up their works. According to Gary William Crawford, in contrast to the cosmic (cosmic horror is mostly characterized by civilization coming from outer space, which conquered the Earth before humankind, it implies elements of science fiction and depicts emotions when a person finds out something he would rather not know about) strain in the works of masters of the preceding generation the English horror story after World War I took a realist and psychological turn in the works of Walter De La Mare, L.P.Hartley, W.F.Harvey, R.H.Malden, A.N.L.Munby, L.T.C.Rolt, M.P.Dare, H.Russell Wakefield, Elizabeth Bowen, Mary Sinclair,

and Cynthia Asquith<sup>1</sup>. The horror of this period can be characterized by increased fascination with the occult, spiritualism, and related beliefs at this time. Both supernatural horror and occult fiction found a large audience in the early 20th century Britain.

“Ancient Sorceries” (1908), a short story by Algernon Blackwood is a beautiful example of horror of satanic possession. The protagonist of the story during his vacation visits an unknown village. After some days people disappear in mysterious ways when he tries to follow them, and sometimes he notices a movement that seems more catlike than human, entire village is united in their worship of satanic forces, and their religion has given them animalistic qualities. Or “The Hungry Moon”(1986) is very much in this spirit, in which a remote English town conceals the existence of cavern-dwelling creatures and surviving druidic magic.

During the first part of the 20th century, all supernatural horror was referred to as “ghost stories” even if there were no ghosts involved at all. The form was quite popular in England for many years. “The Ash-Tree” by M. R. James, which appeared in the collection “Ghost Stories of an Antiquary”(1904), only to a limited extent involves a ghost, actually being the story of a witch’s curse.

The image of vampire lost its horrific power. The vampire was now a romantic figure and was as likely to be good as evil. However there were some authors who continued the vampire tradition.

The period from 1880 to 1940 is known as “The Golden Age”<sup>2</sup> of horror fiction while the latter half of the 20<sup>th</sup> century is called “Silver Age”<sup>3</sup>

As science and technology continued developing, in the second half of the 20<sup>th</sup> century the main objects of fear became the results of these technological

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<sup>1</sup> Crawford G.W. The Modern Masters: 1920–1980, Horror Literature: A Core Collection and Reference Guide.- New York: R.R.Bowker, 1981.- p.279

<sup>2</sup> Joshi S.T. Ramsey Campbell and Modern Horror Fiction.- Liverpool: Liverpool University Press, 2001.- p.8

<sup>3</sup> The same source, p.18

progresses, new machines and robots were invented, cosmonauts and spacemen flied into space to examine the moon and other planets. Some people claimed to have seen unidentified flying object, (UFO) in different parts of the world. Thus there appeared the fear of unknown objects and aliens or alien race and these phenomena found its reflection in the literature of horror fiction. Now aliens were used in place of the traditional demons and other monsters of the predecessors. "The Grey Ones" J. B. Priestley (1952) is a true example. The grey ones are not born but possess ordinary humans, displacing the original personality. They are not the people they appear, but have secret purpose to dull down the life and enslave the humanity. This theme was mostly used by American horror writers such as Lovecraft and Stephan King.

At the same time, the works of this period offered relentless paranoia, showing ordinary people caught up in events they only dimly understand and forced to flee forces almost beyond their comprehension.

Summarizing the 20<sup>th</sup> century horror fiction Carroll theorizes that the appearance of terrors - such as society's increasing paranoia over the supernatural across the 50s and 60s, the dread of corporeal-gore into the 70s and 80s, and psychological distress over unseen demons in the 90s and now, can represent horror-cycles<sup>1</sup>. James Herbert's famous horror novel "The Fog" represents the society's morality. The work starts with earthquake, in the result of which a deadly fog emerges out of the earth. Whoever comes in touch with the fog becomes insane. The insanity is not the same for everybody. It depends on personal morals and personality; the evil deeds of the characters differ from each other greatly.

Thus, in this period sizeable portion of horror works draws its conflict from psychological rather than supernatural sources. Even the supernatural works are less concerned with the nature of the threat than with the mental

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<sup>1</sup> Carroll N. The Philosophy of Horror and Paradoxes of the Heart. - New York: Routledge, 1990. - p.207

processes of the protagonists, their reactions to what is happening around them, and their ability or inability to deal with it.

So, summarizing all above given statements we can say that everything is changeable in life, as well in literature. The genres are not stable. The elements and traits of genres face many changes over the course of time, preserving some elements of the origin. And this phenomenon also happened to horror genre. Emerging from gothic novel the horror genre developed, updating and renewing its elements as the time passed.

## **2. Horror as a literary genre and its characteristic conventions**

In this paragraph we are going to define the elements and characteristic features of horror genre. Each literary genre has a specific effect on the reader. When it comes to the horror genre, that effect is fear. As H.P. Lovecraft quoted in the Introduction of his book “Supernatural horror in literature”, the oldest and strongest human emotion is fear, and the oldest and strongest kind of fear is fear of the unknown.<sup>1</sup>

Fear exists in people since humankind appear. Fear shows itself in many different ways for every being in the life. The fact that we all have fears is a universal element common to every human experience. The way through which we can explore, identify and even experience our most primal fears is through horror fiction. Under the concept ‘fear of unknown’ suggested by H.P.Lovecraft we understand the fear of any threat to our mortality, fear of anything that may cause harm to us. This is the phobia that exists in every person. The most precious and fragile gift of human existence is our ability to promote our humanity, and when our humanity is threatened in any way fear reveals itself.

Along with the fear of unknown we should mention the fear of unseen, of unexplained, of supernatural and of helplessness, which can be described as

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<sup>1</sup> <http://ebooks.adelaide.edu.au/l/lovecraft/hp/supernatural/chapter1.html>

fright of something that is incomprehensible, difficult to explain and that people cannot control. Horror fiction helps us to overcome our fears and become stronger. If we just escape from our fears we cannot get rid of them. In order to be free of our fears we should face them. Here horror fiction comes for help.

Before writing about characteristic elements of horror genre, first we should mention about what is horror itself, what the word means and what was the origin of the word. The word horror is taken from the 14<sup>th</sup> century Latin word “horrere” which means “to bristle with fear or shudder”. In the Webster Dictionary, horror is defined as painful emotion of fear, dread and abhorrence, a shuddering with terror and detestation; the feeling inspired by something frightful and shocking.<sup>1</sup>

The definitions of the genre of horror differ. Many authors have tried to give a definition that would be able to completely distinguish and separate horror from the similar and close genres as science fiction and thriller. However, they always faced difficulties as the features that refer to one genre can be also found in the other one. To characterize horror, as a genre that invokes tension in reader or audience is not exact enough, as science fictions, thrillers, detective and crime stories initiate the feeling of suspense as well. The same can be said about the emotion of fear on the scene of blood, which is another element of horror but can be found in the above mentioned genres, too. According to Devendra Varma, horror is the feeling of revulsion that usually occurs after something frightening is seen, heard, or otherwise experienced. It is the feeling one gets after coming to an awful realization or experiencing a deeply unpleasant occurrence. In other words, horror is more related to being shocked or scared (being horrified), while terror is more related to being anxious or fearful.<sup>2</sup>

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<sup>1</sup> www.webster dictionary.com

<sup>2</sup> Varma D. The Gothic Flame. - New York: Russell and Russell, 1966.

In the introduction of the anthology “Prime Evil”, author Douglas Winter stated that horror is not a genre, like the mystery or science fiction or the western. It is not a kind of fiction, meant to be confined to the ghetto of a special shelf in libraries or bookstores. Horror is an emotion.<sup>1</sup> This statement is quite satisfactory as the horror is aimed to affect our senses and feelings more than our mind. Another scholar, J.A.Cuddon has defined the horror as "a piece of fiction in prose of variable length, which shocks or even frightens the reader, or perhaps induces a feeling of repulsion or loathing."<sup>2</sup>

In his work “An Introduction to Studying Popular Culture” Dominic Strinati created the following definition that characterizes horror “as a genre that represents the need for suppression if the horror shown is interpreted as expressing uncomfortable and disturbing desires which need to be contained.”<sup>3</sup> All of them are right in their turn. Horror is a type of fiction that draws out a response, emotional reaction, namely fear and dread in the readers. Horror is a varied genre that is hard to be defined by one single definition. And therefore the most accurate is the one that defines horror through each of its categories and its subgenres. Tsvetan Todorov distinguishes between three forms of horror as a genre: uncanny, marvelous and fantastic. In the first category – the uncanny, the end of the story contains elements of supernatural, events that seem to be unreal, impossible or irrational, or events that follow the laws of rational but are incredible, disturbing, unusual, shocking, unexpected or unique. The reader has an opportunity to explain them in their own way. Yet the laws of reality remain untouched. Extraterrestrials (being which are not from the Earth) can be inhuman but not unnatural; they represent the boundaries of human knowledge. In the second category – the marvelous horror, seemingly irrational and incomprehensible phenomena can be explained only by accepting the second layer of reality – the supernatural while the story lasts. To explain the

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<sup>1</sup> Winter D. E. Prime Evil. - New York: New American Library, 1988. - p.2

<sup>2</sup> Cuddon J.A. The Penguin Book of Horror stories.- Harmondsworth: Penguin, 1992.- p.11

<sup>3</sup> Strinati D. An Introduction to Studying Popular Culture. - London: Routledge, 2000. - p.82

incomprehensible phenomena of the story we must accept the new laws of nature. Works of vampires, werewolves, living dead, demons represent this category. The third category – the fantastic horror does not allow us clear explanations of the irrational; it offers us several alternatives. The reader can decide whether they will explain the phenomenon as the existence of the paranormal or as a hallucination of the main protagonist. The fantastic horror raises doubts and hesitation between the natural and supernatural alternative, which the recipient may or may not share with the character.<sup>1</sup>

Since horror itself is a genre of literature, many horror genres can be seen as sub genres or different aspects of overall genre. An American writer Joanna Parypinski suggested the sub genres of horror such as supernatural, psychological, Lovecraftian, and occult horror.<sup>2</sup> In another source we can notice other categories as rural, body, apocalyptic, crime horror, surreal and visceral horror.<sup>3</sup>

Now we define all sub genres one by one:

1. Supernatural horror is above or beyond what is natural, unexplainable by natural laws and phenomena. It includes depictions of supernatural occurrences as well as ghosts, monsters, vampires, werewolves, demons, or other creatures that cannot be found in real world. This kind is frightening because the characters do not have knowledge necessary to defeat or avoid the supernatural being. The supernatural being is more powerful than humans, though the creatures often have some sort of weaknesses that will lead to the loss of their power. Vampire stories, for example, focus on beings that are stronger and more intellectual in many cases, but they are weakened or defeated in sunlight.

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<sup>1</sup>Todorov T. *The Fantastic: A Structural Approach to a Literary Concept*. - Cleveland and London: Case Western Reserve University Press. 1973. e-book.

<sup>2</sup> <http://joannaparypinski.com/2011/06/29>

<sup>3</sup> [http://www.aijernet.com/journals/Vol\\_2\\_No\\_4\\_April\\_2012/16.pdf](http://www.aijernet.com/journals/Vol_2_No_4_April_2012/16.pdf)

2. Psychological horror is driven by characters' fears, feelings of guilt, their faith and unstable emotional state of mind and focused more on psychological dread than on murder, mutilation, and gore. Further on it develops the plot, the tension and horror. It presents a situation that influences the protagonist's ability to think clearly. The events that take place throughout the story are often not possible in reality, yet the character experiences them and therefore often doubts his or her sanity. It focuses primarily on the function of the human mind and the situations or events that can change the mind's ability to function properly. It can be supernatural, but is more often associated with such situations where the protagonist turns out to be insane. R.Campbell's novel "The face that must die" is a true example of psychological horror.

3. Lovecraftian horror or cosmic horror is named after American writer H.P.Lovecraft. He created this subgenre, borrowing the concept of an alien race from science fiction and using it in place of the traditional demons and other monsters of his predecessors. Lovecraft proved to be particularly influential, and writers continue even now to add to his Cthulhu Mythos, which assumes that Earth was once ruled by a race of superhuman creatures who wish to return and reclaim it for their own.<sup>1</sup> It also can be called extraterrestrial horror. Cosmic horror implies elements of science fiction and depicts emotions when a person finds out something he would rather not know about. The cosmic horror fiction is based on the idea of human vulnerability and cosmic power. In English literature Clive Barker and Ramsey Campbell wrote in this field.

4. Occult horror is derived from certain belief systems and the evil aspects that they fight against. It usually involves demonic possessions, exorcisms, or explorations of the darker side of pagan religions, the arrival of the antichrist, cults, mysticism, curses and a wide scale of so called occult sciences. The possession of a human body by the other is a recurring motif of this type of horror fiction. Algernon Blackwood's "Day and Night Stories", Margaret Irvin's

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<sup>1</sup> D'ammassa D. Encyclopedia of Fantasy and Horror Fiction. – New York: Facts on File, 2006.- p.vii

story “The Book”, Ramsey Campbell’s novel “To wake the dead” represent this kind of horror.

5. Apocalyptic horror deals with the end of the world caused by various factors. Therefore it is also called the end-of-the-world horror and it is represented by Mary Shelley’s “The Last Man”, Robert R. Mc Cammon’s “Swan Song”, and Glynn James’ “Fortress Britain”.

6. Rural horror is also known as redneck horror, it is not only related to specific locations such as villages or country sides but is the horror that is situated in places far from civilization, which also includes local legends, myths or superstitions.

7. Body horror deals with disease, decay, parasitism, or mutation. It is principally derived from the graphic destruction or degeneration of the body.<sup>1</sup> In this aspect the human body itself is used as the primary device by which the reader meets horrific. Other features of body horror include unnatural movements, or the anatomically incorrect placement of limbs to create monsters out of human body parts. Thus they reflect people’s inner fear of death and loss of control. C.Barker’s “Books of Blood”, S.Gates’ “Bodies are disgusting” and H.Ellison’s “The Beast That Shouted Love at the Heart of the World ” are the novels of body horror.

8. Surreal horror aims not only to tell a terrifying story, but to disturb the recipient as well. Besides the classical elements of horror this subgenre also contains elements of surrealism: dreaminess, grotesqueness, bizarreness and the fantastic. “Requiem” by Graham Joyce can be considered as an example.<sup>2</sup>

9. The visceral horror is the most shocking and disturbing of all the categories of horror, being full of blood, gore and brutality. It also can be called gore or splatter horror. The most disgusting and most severe forms of murder, butchering and mutilation of human body are depicted in this type of horror. The

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<sup>1</sup> Collins Dictionary.com. Collins English Dictionary – Complete & Unabridged 11th Edition. 2012.

<sup>2</sup> D’ammassa D. Encyclopedia of Fantasy and Horror Fiction. – New York: Facts on File, 2006.- p.186

British writer Shaun Hutson is primarily a writer of visceral horror tales, such as “Skull”, “Spawn”, “Erebus” relying heavily on either violent action or horrible events described in graphic detail in order to generate suspense.<sup>1</sup>

From above given types of horror we can divide horror into two categories: supernatural and non-supernatural. We can consider cosmic, occult, body, surreal horror as supernatural horror while visceral horror is a non-supernatural horror, it involving the most horrific and goriest tales. Stories such as these often focus on unstable antagonists who have a penchant for murder or torture. This category of horror fiction focuses on people or events that could probably take place in reality. The story tends to be fairly gruesome and disgusting, sometimes involving murder, mutilation, ritual sacrifice, or other horrific situations that can harm or kill a human being. As for the psychological horror, it can be included into both categories, as it is connected with uncontrolled functions of the mind. All horror fictions focus on the emotions and thoughts that make people scared or uncomfortable, and in many cases the stories go around hopelessness and bleakness from which the main character cannot escape.

Like all other literary genres horror has its own distinctive elements, peculiar for all above given categories and that help us to define horror from other fiction genres. These elements are setting, mood or tone, plot, character or characterization, the presence of the monster and etc.

Setting is one of the most important components of any novel, that may serve to reflect prevailing mood or reinforce the emotions felt by the characters, or intensify the mood of the story, or simply to establish the time and place. In a horror novel, however, setting does more than simply enhance the story's mood; it creates the atmosphere and the expectation of terror.

Horror novels are among the best examples of the use of setting to get the reader in the mood. Darkness, nasty weather, ancient old buildings, chaotic

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<sup>1</sup> D’ammassa D. Encyclopedia of Fantasy and Horror Fiction. – New York: Facts on File, 2006.- p.172

urban streets and small towns can all be used for creative advantage. Besides, isolated settings are popular in horror novels, and often play a critical role in the development of the plot. As William F. Nolan in “How to write horror fiction” says that horror is much more frightening when the characters are isolated and vulnerable.<sup>1</sup>

As for the mood and atmosphere, a nightmare mood dominates these novels and creates a feeling of menace, evoking a strong emotional response from the reader. A dark tone and a sense of foreboding characterize the genre. The atmosphere in Horror novels must cause an emotional response: a chill, gloomy weather, strange noises in the distance, a sense of menace, a feeling of supernatural terror. This special atmosphere pervades the novel. Unlike science fiction, which appeals first to the intellect, horror appeals first and foremost to the emotions, and primitive ones at that. The point of a good horror story is to evoke an emotional and spiritual response in the reader and it is a true fright.<sup>2</sup>

The colors, dark colors, especially red color serve as a decorative element, adding authenticity to the story. In “Apartment 16” by Adam Nevil makes much use of the “red” color, as this color is the color of blood. ”On the first of stairs, the skirting boards were painted the red of fresh blood”<sup>3</sup> The scene of the color of blood evokes a feeling of disgust and fear.

In the following passage of this novel we can notice that the illumination or lighting also serve as a peculiar element. It impacts on the mood of the characters. ”When Apryl arrived at one in the morning, Barrington house was enshrouded by a wet darkness. The lights in most of the apartments were out. Only in the communal areas did the discolored electric bulbs illumine the hazy stairwells and dismal landings. But there was nothing comforting about this

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<sup>1</sup> Nolan W.F. How to write horror fiction. - Cincinnati, Ohio: Writer’s Digest Books, 1990.- p.143

<sup>2</sup> Saries J.G. The Readers’ Advisory guide to genre fiction.-Chicago: American Library Association, 2009.-p.113

<sup>3</sup> Nevill A. Apartment 16.- London: Pan Publishing, 2010. e-book

light, nothing warm, and nothing about the dim glow to make a person want to take shelter in there, even if it was wet outside.”<sup>1</sup>

The next important element of any horror work is the presence of protagonist and the villain or horrific object as an antagonist, which can be monsters in some form, real or imaginary. Protagonists are often haunted, shattered and vulnerable individuals. The modern characters differ from their predecessors, with horror being less based on aristocrats and abbots, instead investigating the lives of working and middle class men and women or simply ordinary people from real life.

The plots of the genre are very repetitive. Though sometimes one may encounter a plot of striking originality, in general horror stories seem to differ more in surface variations than in their deep narrative structures.<sup>2</sup> The story lines are often predictable. For example, the most common is the return from the dead of someone who has left something unsaid or unfinished, who does not want others know about something, or who wants to take revenge on somebody.

Unexpected situations and attacks, designed to shock the reader, quicken the events and keep the story moving quickly. The endings are unresolved and unpredictable often with fatality. The unpredictable end is one of the distinctive characteristics of a horror novel. It is this characteristic of the novel that attracts readers. One cannot predict the end of the horror novel. In this respect horror novel differs from romance and mystery novel in which readers can often predict the ending after the first few pages. In horror novels the endings themselves are often indefinite, sustaining the dangerous or threatening atmosphere.

Most stories are told in the third person. An extremely frequent effect of horror plots is suspense. Suspense can be generated in horror stories at virtually every level of narrative development, from that of incident and episode to the

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<sup>1</sup> Nevill A. Apartment 16.- London: Pan Publishing, 2010. e-book

<sup>2</sup> Carroll N. The Philosophy of Horror, or Paradoxes of the Heart. - London: Routledge, 1990. - p.97

overarching plot structure. In early onset scenes, suspense accrues as the audience is made aware that the monster is stalking an innocent, oblivious victim. Or, if the monster's prey is appraised of looming dangers, suspense may be provoked as the monster begins to chase its fleeing victim. Similarly, as humans struggle against the monster, suspense may attend the confrontation. Moreover, suspense can be built into large-scale plot movements: the unholy experiment may appear to be unstoppable; the discoverers must elude pursuit in order to spread the word; or humanity must hazard an untested gambit in its final confrontation with the beast. Indeed, the very processes of discovery and confirmation in horror stories often become the object of suspense, for the discovery and confirmation of the existence of the monster is generally unlikely or at risk, and if those discoveries and confirmations do not succeed, humanity or a part of it will be doomed (a fate that we, perhaps anthropocentrically, regard to be morally evil).<sup>1</sup> While reading the work of horror one holds his heart, waiting for what happens next and worries about the fate of the characters.

In addition to suspense graphic violence and strong language often strengthen the effect of the supernatural and the impact of the stories. The language is rich with adjectives and description, generally of the evil that threatens. Offensive, improper and vulgar words are often used by the characters. These occurrences affect and intensify the readers' reactions.

Thus, in horror all elements – story line, characterization, pacing, setting, atmosphere and mood help create the sense of menace or threat and contribute to this emotional impact. These novels are infused with this mood. Readers never escape this feeling from the beginning till the end of the story.

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<sup>1</sup> Carroll N. *The Philosophy of Horror, or Paradoxes of the Heart*. - London: Routledge, 1990. - p.139

## **Conclusion on chapter I**

To sum up this chapter we may say that though horror appeared on the stage of Literature as a distinctive genre in the 18<sup>th</sup> century in the form of gothic novel, it had its roots in folklore and legends. Throughout the centuries the genre developed and many writers helped to its development. Horace Walpole with “Castle of Otranto” put foundation to the genre, while Anne Radcliffe’s “The Mysteries of Udolpho” and “The Italian” and Matthew Lewis’s “The Monk” caused the transformation from gothic novels to horror. Later Mary Shelley and John William Polidori brought the images of monster and vampire into horror. The 19<sup>th</sup> century horror was characterized by monsters, vampires and werewolves, though in the 20<sup>th</sup> century the image of vampire and werewolf lost its horrific power, and they were now romantic figures with good features. In the 20<sup>th</sup> century the objects of horror fiction were ghosts and the aliens. More attention was paid to psychological disturbances of the people’s mind. Thus, with time passing new elements were added into the works of horror, though some of the original elements have survived withstanding the test of time.

Horror as a literary genre has its types or so called subgenres such as supernatural, psychological, occult, cosmic, visceral and body horror, each having its peculiarities. Horror can be defined from other genres with its nightmare mood and dark atmosphere, producing in readers the feeling of disgust and terror.

## Chapter II

### THE CONTRIBUTION OF HORROR GENRE REPRESENTATIVES TO THE DEVELOPMENT OF LITERATURE

#### 1. Ramsey Campbell is the master of psychological and cosmic horror

In the second half of the 20<sup>th</sup> century, there were such significant horror writers as Robert Aickman, Shaun Hutson, Clive Barker, Ramsey Campbell and James Herbert. And among them we have decided to study the literary contribution of Ramsey Campbell and James Herbert to the development of horror fiction.

After the Second World War pulp magazines (magazines produced from recycled paper having catchy covers) were declined and instead of them paperback books and digest magazines appeared.<sup>1</sup> The debut of these books and magazines helped science and detective fiction to flourish and to dominate people for a long time. The people were more fascinated by science fiction and the situation continued for many years. Horror fiction began to lose its impression. In such critical situation the appearance of Ramsey Campbell on the stage of horror fiction was a turning point in the history of horror fiction. Ramsey Campbell came to light with the collection of short stories “The Inhabitant of Lake and Less Welcome Tenants” in 1964. The story collection not only introduced him to the world of horror fiction but also established his closeness to the traditional horror fiction. This story collection satisfied lovers and readers of horror fiction who longed for traditional and supernatural horror among science and detective fiction. Thus, Campbell’s debut in the world of horror fiction is very essential and as the time passed Campbell has become a significant horror fiction writer. Mike Ashley praises Campbell for his

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<sup>1</sup> Joshi S.T. Ramsey Campbell and Modern Horror Fiction.- Liverpool: Liverpool University Press, 2001.- p.11

contribution in horror fiction stating that Ramsey Campbell now stands supreme amongst Britain's writers of horror and supernatural fiction.<sup>1</sup> Campbell has written a great amount of works within horror genre and has explored a variety of themes. His life experiences influenced him on being a writer of horror and that's why we give a brief history of his life.

Ramsey Campbell was born in 1946 in Liverpool. He had an unhappy childhood as his parents' marriage was not good. Shortly after his birth they were estranged and lived separately in the same house, his father on the upper floor, he and his mother on the bottom. They could not divorce as his mother was a Catholic and divorce was difficult at that time. His father didn't talk to him and tried not to face him. His parents often quarreled and their bad relationship terrified him as he recalls in the introduction of his book, "I used to hear his footsteps on the stairs as I lay in bed, terrified that he might come into my room. Sometime I heard arguments downstairs as my mother waylaid him when came home, her voice shrill and clear, his blurred and utterly incomprehensible, hardly a voice which filled me with a terror I couldn't define."<sup>2</sup> His taste of terror developed as he read the tale "Rupert's Christmas" in a story collection "More Adventure of Rupert" when he was no older than four. This tale haunted his nights. Later he several times used the image of tree as a means for creating the atmospheric horror.

In addition, his mother encouraged and developed his literary taste for horror fiction in particular. She herself had published a few short stories in a Yorkshire magazine before the Second World War and also attempted the writing of suspense thrillers; she also enjoyed horror and suspense films and took her son to see many of the now classic films of the 1950s and 1960s.<sup>3</sup> And when later, in his life, Campbell began writing stories she continued to encourage him to finish his stories gave him invaluable self discipline. The year

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<sup>1</sup> Ashley M. Fantasy Reader's Guide N:2: Ramsey Campbell. Wallsend - UK: Cosmos, 1980.- p.3

<sup>2</sup> Campbell R. The Face That Must Die. California: Necon EBooks, 2010.- p.16

<sup>3</sup> Joshi S.T. Ramsey Campbell and Modern Horror Fiction.- Liverpool: Liverpool University Press,2001.-p.13

1957 was a turning point in Campbell's life when he finished writing his first book "Ghostly Tales". He came across difficulties in publishing the book bouncing from publisher to publisher. A publisher called Tom Boardman who used to publish science fiction wrote a surprisingly and encouraging response, saying that the stories were very well written and show real promise and urged Campbell to continue gaining practice in writing.<sup>1</sup> This was an encouraging rejection response. This collection of twenty stories was influenced by M.R. James and by Dennis Wheatley. It was finally published in 1987 as a special issue of "The Crypt of Cthulhu", a Lovecraftian journal. In 1960, at the age of fourteen he read an entire collection titled "Cry Horror" by Lovecraft and determined to model himself on him. And in the same year he sent some of the stories to a young friend of Lovecraft, August Derleth who had started Arkham House, a small press in 1939 to publish Lovecraft's fiction. Derleth responded with a 'two-paged letter'. He commented on the shortcomings and some gaps of the stories and asked Campbell to find his own style. Campbell took it as the most important advice of his career and started rewriting the stories. "The Church in High Street" is Campbell's first published story. It appeared in Derleth's anthology, "Dark Mind Dark Heart". About this S. T. Joshi comments: Derleth extensively rewrote the tale, but Campbell did not object to the procedure: he was thrilled by merely being included in a volume published by Arkham House, and moreover he learned much about the craft of writing from Derleth's revisions.<sup>2</sup>

When Campbell became eighteen, Arkham House published his first book entitled "The Inhabitants of Lake and Less Welcome Tenants" in 1964. This volume reflects Lovecraft's influence on Campbell and it shattered the small world of horror introducing Campbell to the whole world as a powerful writer of horror. He learned much about the mechanics of horror writing from Lovecraft,

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<sup>1</sup> Joshi S.T. Ramsey Campbell and Modern Horror Fiction.- Liverpool: Liverpool University Press,2001.- p.14

<sup>2</sup> The same source, p.14

more so than many other writers in the Lovecraftian tradition have done. One of his ambitions was to write a single successful Lovecraftian story.<sup>1</sup> Thematically all his early stories explore the central concerns of Lovecraft's work: forbidden knowledge; the existence of vast forces in the universe that are either hostile or indifferent to humankind; the cataclysmic psychological effect of a glimpse, however fleeting, of the true nature of the universe. These themes, though powerfully and sincerely expressed (because powerfully and sincerely felt) by Lovecraft, have become trite and stale in the hands of Lovecraft's imitators; and they are on the whole trite and stale in Campbell's treatments also, not only because of Campbell's youth and inexperience but because these motifs do not seem to have touched genuine chords in Campbell's own imagination. Indeed, the only true interest of these stories is their exhibition, by slow stages, of how Campbell emerged from the Lovecraft influence—or, rather, assimilated it so that he could express some of his own conceptions while still utilizing a Lovecraftian idiom.<sup>2</sup>

Meanwhile Campbell faced family crises. His relationship with his father grew worse. Campbell's mother severely suffered from schizophrenia and made his life a living nightmare. She always said that she was being watched by people. His maternal grandmother, who accompanied Campbell from his childhood, died in 1961. Next year Campbell left school and joined as a tax officer for the Inland Revenue. Four years later, he left the job and joined in Liverpool public libraries. At this time, in 1966, his mother, went to the hospital for an operation. She became unbearable to the staff and even attempted to sue the surgeon. Her lifelong paranoia worsened and their relations became estranged as she accused him of plotting something against her. "The Face That Must Die" is based on his mother's paranoia. The character of his mother is also reflected in "Obsession" in which Robin, a doctor, faces her increasingly

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<sup>1</sup> Waugh R. H. Lovecraft and Influence: His Predecessors and Successors.- UK: Scarecrow Press, 2013.- p.122

<sup>2</sup> Joshi S.T. Ramsey Campbell and Modern Horror Fiction.- Liverpool: Liverpool University Press,2001. - p.26

neurotic mother. In 1970, Campbell met Jenny Chandler, a daughter of A. Bertram Chandler. Their relationship offered him relaxation from his mother's troublesome paranoia. They married in 1971. She and his two children have filled up the gap of happiness which he expected from his parents. Shortly, after his honeymoon, Campbell went to his father, dying in the hospital. The son and the father came face to face first time after many years.

In 1969 Campbell began reviewing movies for B.B.C Radio Merseyside. He left the job of the library in 1973 in order to become a full time fiction writer and movie reviewer. In the same year Campbell's second story collection "Demons by Daylight" appeared. It proves that Campbell began consciously rejecting Lovecraftian influence and was trying to create something new of his own. The stories in this collection centered on a single character's moods and sensations. He paid more attention to abnormal states of human mind and later on, in his novels, Campbell successfully exposed these states of human mind. This mode of writing tempted S.T. Joshi to compare Campbell to Edgar Allan Poe who was the master of psychological horror in American literature. "In his acute exploration of abnormal states of mind Poe achieved heights of psychological terror that perhaps only Campbell has come close to equaling"<sup>1</sup>

But Campbell began expanding and even transcending the Lovecraft influence surprisingly early. "The Render of Veils" (1962) has several points to recommend it. It may be the first Cthulhu Mythos story in which Campbell does not imitate Lovecraft's dense prose idiom. There is a more contemporary tone to this tale than is present in many of Campbell's earlier stories; and although it is based on an entry in Lovecraft's commonplace book, which focuses on disturbing conviction that all life is only a deceptive dream with some dismal or sinister lurking behind.<sup>2</sup>

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<sup>1</sup> Joshi S.T. Ramsey Campbell and Modern Horror Fiction.- Liverpool: Liverpool University Press,2001.-p.8

<sup>2</sup> Waugh R.H. Lovecraft and Influence: His Predecessors and Successors.- UK: Scarecrow Press, 2013.- p.111

“Demons by Daylight” received positive remark from the most famous writer and critic T.E.D. Klein, though this collection was radically different in tone and style from his earlier work. Klein wrote an article named “Ramsey Campbell: An Appreciation”, which he sent to Campbell in 1974. Campbell found the article as an encouragement which helped him to continue writing stories and his third collection “The Height of the Scream” appeared in 1976. Commenting on “Demons by Daylight” Klein identified Campbell as a talent in horror narrative with a “vision of the universe – paranoiac, often confounding, always haunting, dreadful and unique.”<sup>1</sup>

Having successfully established as a short story writer Campbell decided to write a novel. His attention to this field was diverted by his American agent, Kirby McCauley. And Campbell wrote “The Doll Who Ate His Mother” in 1975 and published in 1976. Campbell penned his second novel “The Face That Must Die” in 1979. The novel is based on his mother’s paranoia. This novel also jumped from publisher to publisher and returned with a note of rejection. It commented on the novel as horrible and unpleasant. Finally, it was published in 1976 with significant editing. Campbell produced his next novel “To Wake the Dead” in 1980. During these years his mother’s health worsened. The condition of the mother became critical day by day and she died in the hospital in 1982. Campbell felt guilty and responsible for her death and negligence.

With the success of “To Wake the Dead” Campbell devoted his carrier in writing novels that made him famous and award winner writer. Campbell has published twenty two novels up to 2006. His all novels including “The Nameless“, “Obsession”, “Midnight Sun” and Silent Children (2000) have shone brightly on the horizon of horror fiction. During this period, his collections of short stories, namely “Waking Nightmares”, “Scared Stiff”, “Cold Print”, and “Dark Feasts” dominated the market to remind that Campbell has not

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<sup>1</sup> Crawford G.W. Ramsey Campbell: Critical essays on the modern master of horror.- US: Gothic Press, 2013. - p.61

lost his mastery over his favorite genre. With “Cold Print” and “The Franklyn Paragraphs” Campbell fulfilled his ambition to write a successful Lovecraftian story.<sup>1</sup>

This most accomplished writer has to his credit some prestigious awards. “The Parasite” received the August Derleth Award for the best novel in 1981. “Alone with the Horrors” (1983) won the world Fantasy Award and the Bram Stoker Award from the Horror Writers Association.<sup>2</sup> Campbell has also published three novelizations of horror films – “The Bride of Frankenstein” (1977), “The Wolfman”(1977), and “Dracula’s Daughter” (1977) under the house name Carl Dreadstone.<sup>3</sup>

In addition, Campbell has been an accomplished anthologist of horror fiction. His first anthology was “Superhorror”(1976), and it was followed by two volumes of “New Terrors”(both 1980). Arkham House asked him to edit “New Tales of the Cthulhu Mythos”(1980), a volume August Derleth had planned to edit prior to his death. “Uncanny Banquet”(1992) contains some very obscure items, including a nearly forgotten horror novel, “The Hole of the Pit”(1914) by Adrian Ross. With Stephen Jones, he has edited five annual volumes of Best New Horror(1990–94).<sup>4</sup> These volumes are generally regarded as the best anthologies of horror tales.

Campbell is very devoted to the genre. His devotion to horror fiction is made clear when he says: “I began writing horror fiction in an attempt to imitate what I admired, and as I learned some basic craft, to pay back a little of the pleasure which the field gave me. I have stayed in it because of its scope. So far it has enabled me to talk about any theme I want to examine, and I don’t believe I have reached its boundaries by any means. In a sense I am saying merely that all my fiction is horror fiction.”<sup>5</sup>

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<sup>1</sup> Waugh R. H. Lovecraft and Influence: His Predecessors and Successors.-UK: Scarecrow Press,2013.- p.122

<sup>2</sup> D’ammassa D. Encyclopedia of Fantasy and Horror Fiction. – New York: Facts on File, 2006.- p.46

<sup>3</sup> Joshi S.T. Ramsey Campbell and Modern Horror Fiction.- Liverpool: Liverpool University Press,2001.- p.146

<sup>4</sup> The same source, p.17

<sup>5</sup> The same source, p.19

He looks at horror fiction as a vehicle for expressing his views on human life and society. He also finds horror as a means for conveying his moods, conceptions and images. Campbell believes that his whole efforts are to expose a hidden evil that lurks beneath the surface of everyday life. He has enriched horror fiction and his contribution to this field is worth noting. Comparing the 'Silver Age' of the horror tale during the second half of the twentieth century to the 'Golden Age' of the first half, Campbell can be found worthy of the company of Machen, Blackwood, Lovecraft, and perhaps even of the Edgar Allan Poe who enriched the entire tradition. Ramsey Campbell employs a variety of horror motifs in his novels. The most important element of horror fiction which is found in gothic and traditional horror fiction is a monster - a spirit, a vampire, a zombie, a werewolf, a witch, a mummy or some more horrible creatures. Campbell has made a lot of use of old gothic and traditional horrible images of horror, which are employed in "To Wake the Dead", and "The Influence". "To Wake the Dead" focuses on invasion of human body by a spirit. The spirit of Peter Grace lodges within the protagonist Rose's body and later it settles in the body of her unborn child. Campbell published "To Wake the Dead" under the new title "The Parasite" in the same year in America. But "The Parasite" has a different ending than "To Wake the Dead". The "Influence" awakens horror when the ghost of Queenie takes over the body of her grandniece, Rowan. The novels "The Claw" (1983), "The Obsession", and "Ancient Images" carry on supernatural elements of horror. "The Claw" presents a story of the Knight Family which becomes the victim of a haunted claw which is made of metal. This haunted claw, as the story develops, changes the personalities of the members of the family. Though the novel ends happily, its supernatural characteristics hover in reader's mind. The Obsession explores characters response to the mysterious letter that promises them to fulfill their wishes. Though the novel involves Roger and others, it is a tragic story of Peter Priest who gets obsessed with the mysterious letter. "Ancient Images" underlines, Campbell's love for horror movies. "Ancient Images", possibly

Campbell's best novel, starts with the discovery of a long-lost Boris Karloff horror film *Tower of Fear* and gradually moves to a remote English town and a supernatural secret.<sup>1</sup> Having a supernatural touch, the novel presents the quest of the protagonist for the lost horror film. The quest reveals horrible realization and bitter truth about the Redfield land.

Campbell uses conception of cosmic horror in "The Hungry Moon" and "The Midnight Sun". In *The Hungry Moon* an evangelist, Godwin Mann, who is from California, comes to Moonwell where a local horror - the supernatural entity is kept under control by rituals. Mann enters the cave and frees the entity. It emerges with his body and begins, to destroy the town with darkness and violence. The novel is a fine example of helplessness of human beings against a cosmic entity. "The Midnight Sun" centers on the ice-monster. The protagonist Ben Sterling gets fascinated by the ice- monster and ends his life in the horrible way. In order to save his family he puts fire on himself. The people of the town also suffer and turn blind. Though the novel underlines the struggle between human beings and cosmic entities, it shows humanity's efforts to fight with such entities.<sup>2</sup>

Ramsey Campbell uses effectively serial killers as icons of horror. "The Face that Must Die" presents a resentful and disturbed man John Horridge who turns a serial killer. The plot of "The Count of Eleven", which progresses from an obsession with numerology to serial murder, seems disjointed but is actually quite well-integrated, and the protagonist's devolving personality is convincingly portrayed.<sup>3</sup> In it Jack Orchard feels that he is at the mercy of luck in the form of numbers especially 11 and 13. He gets obsessed and turns to be a serial killer. "The Last Voice They Hear", "Silent Children", and "Secret Story" move around serial killers. "The Last Voice They Hear" displays the flowering of the family abuse into a violence in which a child suffers and turns to be a

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<sup>1</sup> D'Amassa D. *Encyclopedia of Fantasy and Horror Fiction*. – New York: Facts on File, 2006.- p.45

<sup>2</sup> Campbell R. *Midnight Sun*.- London: Macdonald, 1990.

<sup>3</sup> D'Amassa D. *Encyclopedia of Fantasy and Horror Fiction*. – New York: Facts on File, 2006.- p.45

serial killer. This child is Ben Davenport. When he grows up, he cruelly kills elder couples. In “Silent Children” Hector Woollie is presented as a child serial killer who secretly kills small children and buries them under the floor of the house which he happens to build or renovate. “Secret Story” deals with a serial killer Dudley Smith. His loathsome and fearful deeds manifest horror. Smith is one of the cruelest serial killers ever depicted by Campbell. Apart from supernatural elements and serial killers murderers, mysterious people and groups of such people operate as symbols of horror in some of the novels of Campbell. “The Nameless” (1981), moves around a nameless group which kidnaps small children and hypnotize them according to its hidden doctrine. The novel exposes a tragic life-story of Barbara Waugh whose daughter is kidnapped from nursery school at the age of four and hypnotized by the nameless group. “The Long Lost” is a less effective story involving a woman with ancient magical powers,<sup>1</sup> a story of the mysterious sin eater Gwendolen Owain. She is a professional sin-eater who is frightened of dying with the sins. In order to escape from her sins, she secretly distributes them by offering self made cakes at the annual barbecue organized by David Owain and his wife. People, who took part in the barbecue, undergo disasters after eating her cakes. The novel exposes the ancient and supernatural nature of Gwendolen Owain. “Pact of the Fathers” presents the group of fathers who for their own benefit secretly kill their own daughters. The novel superbly presents the struggle of Daniella Logan amidst the horrible world created by people on whom she depends on for her safe life.

Ramsey Campbell has always been fascinated by childhood—both his own and his two children. His unhappy childhood led to some of the strange stories involving adolescents, in several novels and tales children are often the focus of natural or supernatural attacks. For children can be both helpless victims and singularly evil villains; they can yield passively to the weird and boldly fight it. And while several works clearly draw upon his own childhood

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<sup>1</sup> D’ammassa D. Encyclopedia of Fantasy and Horror Fiction. – New York: Facts on File, 2006.- p.45

experiences and those of his family, in many novels and tales he touches upon fundamental issues regarding children and their relationships with adults and with society at large that resonate far beyond his personal traumas.<sup>1</sup>

“The One Safe Place” (1996) is a different kind of horror novel which shows Campbell’s interest in urban horror. It focuses on the conflict of two families—Travis and Fancy. In this novel Campbell skillfully narrates aftereffects of crime and violence on children. The most discussed novel “Incarnate” is about an experiment on dreams conducted in Oxford eleven years before by Stuart Hay. The novel focuses on life of five characters who participated in the experiment. Campbell depicts condition of each character eleven years after the experiment.<sup>2</sup>

From above given examples it can modestly be stated that Ramsey Campbell is the major writer of horror fiction. He has expanded the boundaries of horror fiction and has enriched the genre making it a fine combination of old and new elements of horror. He has effectively handled and presented gothic, cosmic, mundane, and concealed horrors placing them in modern settings. A chronological study of his novels denotes that Campbell does not look at horror fiction as a watertight compartment as he does not produce one type novel chronologically. His every novel, as Campbell feels, is a natural development added to widen the scope of the genre. He has surely added his originality and talent to the horror genre to enrich and blend it with some social and moral standards. Critics and scholars may agree on one point that Campbell’s notion of horror has a human component rather than a supernatural component, though he speaks of supernatural horror. S.T.Joshi also noted that we might call Campbell a humanist in the best and broadest sense of that much-abused term. He shows how difficult it is to be a fully moral human being, and what courage it takes to

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<sup>1</sup> Joshi S.T. Ramsey Campbell and Modern Horror Fiction.- Liverpool: Liverpool University Press,2001. - p.126

<sup>2</sup> The same source, p.81

be so. Obstacles encompass us on all sides: the emotional crippling of early abuse and poverty, the scourge of drugs, the culture of violence.<sup>1</sup>

We should also note his authority in the field of horror genre as he has influenced living English horror and fantasy fiction writer Mike Chinn, American horror fiction writer Poppy. Z. Brite and Irish horror fiction writer Kelan Patric Burke. Although Ramsey Campbell has gained wide popularity among people, very few critics have taken valuable efforts to think over his horror fiction. He has more often been praised than studied. It is obvious that a few amount of critical appraisal is available on Campbell's fiction notwithstanding his enormous body of literary work and a chronologically arranged bibliography of his work which he has made available for researchers and scholars. He made his powerful debut in the world of horror fiction by publishing "The Inhabitant of the Lake and Less Welcome Tenants" when he was 18 and from that time he remained loyal to the genre.

No one can deny Campbell's position in the world of horror fiction as his concept, nature, presentation, and philosophy—having biographical, moral, and social touch—of horror that differentiates him from his mentor Lovecraft and contemporaries.

Ramsey Campbell very effectively produces shudders of horror which abounds in his novels. He depicts dark, menacing, pessimistic and illusive world in which supernatural entities as well as antagonists play wishfully and on their own whims. The story lines, with the supernatural beings and antagonists, a sense of foreboding, unexpected incidents and unresolved endings horrify readers. He makes use of prologues, epilogues, simple and easy language, third person narration, as well as first and second person narration. The horror conventions as spirits, ghosts, monsters, witches and cosmic icons are all found across his works, The novels, "To Wake the Dead", "The House on Nazareth

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<sup>1</sup> Joshi S.T. Ramsey Campbell and Modern Horror Fiction.- Liverpool: Liverpool University Press,2001. - p.159

Hill”, “The Hungry Moon” and “Midnight Sun” are masterpieces of supernatural and cosmic entities. “The Face That Must Die”, “The Count of Eleven”, “Secret Story”, “The One Safe Place”, “The Nameless”, “Silent Children”, and “Pact of the Fathers” are fine samples of child abuse and psychological depth. It is Campbell’s distinctive style that makes him able to revive some of the time tested and trite themes in horror fiction and give them freshness and new lives. Even apparently tiresome and boring novel “The One Safe Place” with the style and presentation skills of the writer becomes a powerful horror novel that hypnotizes readers. The novels with supernatural or non-supernatural entities portray human beings as helpless pawns in the light of horrors that can crush them at any moment and for any reason or for no reason at all.<sup>1</sup> It is this Campbell’s view point infused with traditional and innovative icons, themes, techniques, language, and style that generates horror. Ramsey Campbell exposes through horror inactive evil that is hidden behind normality of human life. It is this lurking evil, which establishes closeness of horror to human beings, generates horror exposing dangers of urban lives.

Campbell’s style of plotting horror makes him a distinctive horror fiction writer. Noel Carroll in “The Philosophy of Horror or Paradoxes of the Heart” discusses some structures of plotting horror employed by some famous horror fiction writers. According to Carroll there are three major structures of plotting horror; a complex discovery plot, a discovery plot, and a three part plot structure. A complex discovery plot has four essential ingredients. They are: onset, discovery, confirmation, and confrontation.<sup>2</sup> This plot structure describes onset of the evil in the world of human beings, discovery of the evil, confirmation of existing of the evil, and confrontation with the evil. Of course, discovery, confirmation, and confrontation are done by a third party employed in the novel. A discovery plot contains onset, discovery, and confrontation. A

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<sup>1</sup> Joshi S.T. Ramsey Campbell and Modern Horror Fiction.- Liverpool: Liverpool University Press, 2001. - p.102

<sup>2</sup> Carroll N. The Philosophy of Horror or Paradoxes of the Heart.- New York: Routledge, 1990. - p.99

three part plot structure comprises discovery, confirmation and confrontation. Campbell seems to be employing a complex discovery plot in “The Nameless”, “The Hungry Moon”, “Midnight Sun” and “Pact of the Fathers”. But in “Midnight Sun” and “Pact of the Fathers” the protagonists have to perform discovery functions on their own. There is no authority or a third party involved. Similarly, in “To Wake the Dead” and “Nazareth Hill” Campbell does not use discovery, confirmation and confrontation elements traditionally. These three elements are not undertaken on a large authoritative level rather; they are undertaken on individual level—protagonist’s level. The protagonists of these novels discover, confirm, and try to confront evil on their own without help of anybody or any authority. Consequently, they are left alone and they get defeated. On superficial level, it seems, pure onset plot structure, which is also conceptualized by Carroll, is employed in “To Wake the Dead” and “Nazareth Hill”. But a deep study of the novels helps to find out a new plot structure; onset-transformation plot structure. Onset-transformation plot structure highlights that horrific elements cannot be destroyed and defeated. Thus, horror sticks to human beings like glue. Campbell in “The Face that Must Die”, “The Count of Eleven”, “Secret Story”, and “Silent Children” also employs pure onset plot structure. In these novels existing evil invades lives of people it exploits and kills them. These novels depict the powerful existence of evil and its cruel functions as if the authorities do not exist to discover, confirm, and confront evil. It is pity that authorities come to know about murders and crimes after disappearance or death of antagonists. Campbell’s these novels show inability of an authority and a society in locating or controlling horror or horrific elements. Powerlessness and inefficiency of police also can be noticed in the works. For example, the nameless group in “The Nameless” has no fear of police whereas the nicknamed group in “Pact of the Fathers” involves a policeman in murders and crimes. Or, police come to know about murders after a death or disappearance of a criminal or a murderer. Campbell’s works point out that the police department, on which people depend for security, is powerless in the

world of crime and violence. Its direct or indirect involvement in development of horror is dangerous for human society.

These novels rule out the possibilities of confirmation and confrontation of horror. The pure onset plot structure of the novels typifies the Campbellian view that horrific elements are unconquered. Besides, Campbell's novels with known and new plot structures stress on the notion that human beings cannot identify horrific elements which are very close to them. Campbell's most of the novels expose the closeness of horror stating that it is not only evoked by remote and established supernatural entities but also by worldly things which human beings accept as an ordinary situation. Thus, the Campbellian style of plotting horror changes a concept of horror and it typifies his novel as different type of horror novel.

Campbell has produced supernatural and non-supernatural horror novels. But cosmic horror is considered as a separate branch of horror fiction though it is thought to be supernatural horror fiction. It is significant to note that Campbell's interest in non-supernatural horror and evil existing in people is reflected in his supernatural and cosmic horror novels also. In his several novels evil possesses human body and it shows that evil exists in human beings. Campbell points out that those people are weak and crooked and they find reasons to express their crookedness. So, Campbell's supernatural horror novels depict emerging or real horror sprung from human behavior.

Moreover, paranoia and obsession of people dominate his supernatural horror novels. His mother's mental disease which he observed at his home influenced Campbell to observe paranoia and obsession of people in certain situations. Campbell's fascination with the complexities of human psychology can be observed in the tales of the "Demons by Daylight" period—tales that featured an intense, almost stream of-consciousness focusing upon a given character's mental state as he or she became insidiously enmeshed in the

bizarre.<sup>1</sup> Campbell's supernatural horror novels are the stories of human families and what they have become in the modern period. Campbell's supernatural horror novels present sacrifice of human beings at the hands of human beings against the background of the supernatural threat. Amy Priestly, Andrew Bevan, and many other characters become victims of human evil power especially, male evil powers. All male characters of Campbell are involved in violence, crime, and murder. Besides he observes cruelty of domestic life on the background of horrors. Campbell's victims, especially female victims in these novels face twofold horror; the horror of the supernatural threat and the horror of the male threat. They are engaged in fighting with the non-supernatural horror that has invaded their domestic lives. All Campbell's female characters cannot escape the burden of the horror; they live under its pressure. Thus, horror, for Campbell, is inseparable. According to Campbell one can be relieved from experiences of horror but one cannot be relieved from its memories. Even if Campbell at his later stage of writing shifts towards happy endings of the novels showing a defeat of horror, this defeat is temporary. The novels with happy endings speak of the truth that horror is everlasting—natural or supernatural horror. Campbell is certainly worried about horror and its functions but he is more worried about the effect it leaves on its victims. Therefore, for Campbell horror is inescapable. Campbell's novels with unhappy endings also underline the fact that horror is inescapable. They also point out that evil does not live far away from human being but it exists in them; monsters and ghosts have become a part of a human psyche. When they surge up to destroy people, it evokes horror. Campbell's middle-class characters, which get mad, evoke horror. His mentally uncontrollable characters with disturbed psychological state are the slaves of internal 'other' or inner demons.

In his works Campbell stresses on emerging horror or real horror so his novels are fine expressions of new elements of horror. It is non-supernatural

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<sup>1</sup> Joshi S. T. *The Modern Weird Tale: A Critique of Horror Fiction.*- McFarland & Co Inc.,- 2001.- p.109

fatal activities of human beings which differentiate Campbell and with superb skills, techniques, language and style he beautifully pens them to manifest horror. About his style Joshi writes that much of the power of his work derives purely from his prose style, one of the most fluid, dense and evocative in all modern literature. His eye for the details and resonances of even the most mundane objects, and his ability to express them crisply and almost prose-poetically, give to his work at once clarity and a dreamlike nebulousness that is difficult to describe but easy to sense.<sup>1</sup> Campbell's skill of depicting the madness of ordinary people focuses on emerging horror or real horror. John Horridge in "The Face That Must Die", Jack Orchard in "The Count of Eleven", Dudley Smith in "Secret Story", and Hector Woollie in "Silent Children" are apparently ordinary people but they become mad for something. Their madness is connected with either personal reason, or with no reasons. John Horridge and Jack Orchard kill and exploit people for their personal reasons but Dudley Smith and Hector Woollie kills and exploit their victims for no reasons.

A range of serial killers in his novels denotes how human inner evil functions cruelly and inhumanly. Thus, Campbell's theory of horror differs from others, especially his mentor H. P. Lovecraft'. Lovecraft, gothic and modern horror novelists except a few novelists believe that the 'other' existed outside humanity. They tend to project its encounter with the human world in a form of supernatural entity. But Campbell believes that the 'other' exists inside of human beings. His novels reveal that horror is everywhere and it does not lie only in remote unknown entities. The world itself is full of horrific elements. The 'other' is, for Campbell, not an external one; it is very internal. In short, Campbell's concept of horror has an inner human component. Thus, Campbell's fiction is based on the notion of whatever is fatal one, which touches human beings and which is inseparable as well as inescapable, that arises horror. Campbell's supernatural horror novels are fine blending of established horror

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<sup>1</sup> Joshi S. T. *The Modern Weird Tale: A Critique of Horror Fiction*.- McFarland & Co Inc., 2001.- p.166.

and real horror whereas his non supernatural horror novels are presentations of real horror. It is obvious that Campbell tries to depict real horror, as this horror is more dangerous than established horror or imaginary horror. His skill of attaching evil social components to horror raises his fiction above the level of genre fiction.

Other social problems such as, the overbearing relationship between parents and children, child abuse, people's dependence on profit, money and prosperity.

The central point on the works about children is clear: the abuse of children can have lasting and catastrophic effects, and can actually engender psychopathic behaviour years later.<sup>1</sup> The failure of schools and authorities in understanding the psychology of children and use of harsh punishments are also explored by the author. "Nazareth Hill" points out the matter of punishment. Instead of understanding and trusting his daughter, Oswald Priestly, following the advice of school teacher punishes the girl. He does not believe her when she says that there is horrible creature in the house. He locks her and even in order to shut her up cuts her tongue. Moreover, schools have become insecure places from where children can be easily kidnapped. Angela Waugh in "The Nameless" is easily kidnapped from her school.<sup>2</sup> Thus, Campbell has put together horrors and social problems in his fiction to say that fiction is a product and a reflection of a human society. Imaginary horror is a manifestation of a human mind and real horror is a manifestation of a human deed. It is a human mind and a human deed that shape any human society. If a rotten mind and an inhuman deed work, then, only horror will appear. Campbell's horror fiction tends to present real horror than an imaginary one. They give a message of humanity focusing on the fact that it is very difficult to be a good and moral human being. A man in spite of many difficulties must not lose his sense of social responsibilities. Difficulties

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<sup>1</sup> Joshi S.T. Ramsey Campbell and Modern Horror Fiction.- Liverpool: Liverpool University Press, 2001. - p.140

<sup>2</sup> The same source, p.128

and problems encompass human beings on all sides; the disturbing childhood and poverty, greediness and instant profit, the culture of drugs and, false fundamentalism and etc. Unfortunately his characters fail to maintain social responsibilities such as decency, honour, peace, harmony, and respect which a society expects from them. The changes of characters denote human weakness or a lacking of rationality in human beings. Campbell's portrayal of characters is pessimistic and one cannot blame him for this kind of portrayal. Though Campbell says he writes horror fiction because the field offers him pleasure, he writes horror fiction with some purposes. It becomes clear that Campbell looks at horror fiction as a vehicle for expressing his views on human life and a human society. He also finds horror as a medium to convey his conceptions about life, reality, human nature and society. Campbell makes his readers to live in pains instead of pleasure because he knows that a pain teaches more than pleasure. Thus, Campbell does not separate horror from a society; they are interlinked and interconnected.

Ramsey Campbell has produced a great amount of literary work. He looks at horror fiction as a movement to educate people to determine what is good and what is evil since evil and good appear as deceptive, fake and illusionary. Anything that looks good can become evil at any moment. When a nearest and a dear one begin thinking of destroying human life, horror springs. This horror is, for Campbell, more dangerous and fatal than remote imaginary horror. Campbell's works are reflection of this concept of horror and his contribution in enriching horror fiction is great.

## **2. James Herbert is the most terrifying British horror writer.**

In the first paragraph we investigated the contribution of Ramsey Campbell to the horror literature. Another contributor to the development of horror genre in Britain during the second half of the 20<sup>th</sup> century is James Herbert. His bestsellers “The Magic Cottage”, “Haunted”, “Sepulchre” and “Creed”, have enhanced his reputation as a writer of depth and originality. His novels such as “The Fog”, “The Dark” and “The Survivor” are already hailed as classics of the genre.<sup>1</sup>

He is an author who has produced some of the most powerful horror fictions of the mid-twentieth century. With a skillful mixture of horror and thriller fiction, he explores the shaded territories of evil, producing a sense of brooding menace and rising tension. He continually leads the reader through the story’s ultimate revelation evoking chill in the mind. Herbert started his career with the novel “The Rats”, one of many shocking horror novels that appeared during the 1970s, in his case threatening the human race with attacks by bands of malevolent rats led by an huge mutant with an intelligence that compete for superiority with people. The rats that had lived in hidden places escaping from people, suddenly became more daring and overbold, once tasting the human blood and flesh. And they understood that people are quite easy prey.

Herbert’s second novel was “The Fog” published in 1975, another well-written work. An earthquake releases a cloud of mysterious dust, and anyone who comes into contact with it is transformed into an irrational, enraged killer. In 1980 Herbert wrote the novel “The Dark”, which is something of a reprise of “The Fog”, although this time the source of a plague of homicidal madness is an occult force rather than an ancient gas.<sup>2</sup> The book opens with Chris Bishop, a ghost-hunter hired by the estate agents, entering an old house, Beechwood, to

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<sup>1</sup> <http://www.james-herbert.co.uk/about-james-herbert>

<sup>2</sup> D’ammassa D . Encyclopedia of Fantasy and Horror Fiction. – New York: Facts on File, 2006- p.160

find thirty one corpses. In the house and especially in the cellar, the black darkness seems like a force of its own. Terrified of the increasingly cold, uneasy atmosphere, Bishop runs away from the house. A while later, he is found on the street, unconscious and with no memory of what he witnessed and how he got out. Almost a year after other strange cases such as Beechwood mass suicide incident happen. Bishop, a ghost-chaser, sets off to Beechwood to make an investigation. After an attack by a crazed woman, the house is set to be torn down. But when it is destroyed, the dark that was once contained in the house is released, as a powerful and seductive evil energy possesses the world, manipulating its victims to insanity. “The Dark” is a fight between good and evil, light and dark. It brings up the question of what evil really is and whether it is a part of people’s minds or a stage in their lives. The explanation behind the evil force that enters people's minds at night, that they call the Dark, was intriguing and unique.

The plague of insane murderers was common plot device in the 1970s, and it seemed that Herbert would content himself with simply producing improved versions of ideas introduced by other writers.<sup>1</sup> But “The Survivor” began to break this pattern. The protagonist is the only person who survives a terrible aircraft accident, but after that accident strange events begin to happen all around him. Eventually he is forced to undertake a quest to find the person responsible for the crash and then to join the rest of the dead, restoring the balance. It was with “Fluke” that he began to emerge as a potentially interesting writer. The narrator is reincarnated in the body of a stray dog, in which form he seeks out his family and subsequently solves his own murder.

Herbert wrote three sequels to “The Rats”: “The Lair”, “Domain”, and “The City”, all being about man eating giant mutant rats. He devoted four novels to the rats. Because it was the influence of his childhood events. Like Ramsey

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<sup>1</sup> D’ammassa D . Encyclopedia of Fantasy and Horror Fiction. – New York: Facts on File, 2006- p.160

Campbell who wrote about paranoiac people influenced by the illness of his mother, Herbert wrote about rats that evoke horror in him during his childhood.

He was born in 1943 in London. His parents were street traders. When he was seven their family moved to Tyne Street. The condemned building was due for clearance and his parent thought that they could acquire a nice new council flat by moving there.<sup>1</sup> But unfortunately they had to live in that house for twelve years. Nothing influenced Herbert much as this house. Their neighborhood was full of rats and young Herbert was terrified by them as he recalls: “I was scared of giant rats. There were gutted houses around us, all full of them.”<sup>2</sup> He spent a lot of time in this house alone, as his parents worked seven days a week, and his brothers would be out. And it was in this neighbourhood that Herbert started to learn to appreciate various locations. For example, the peaceful burial ground of the bombed out churchyard in comparison with the loud and busy Whitechapel Road gave him a sense of wonder as a child. He, like most people, who grew up in the 1940s and 1950s, was attracted to the danger of destroyed buildings and bombsites and used these locations for most of his works especially in “Domain”. Although his East End locations play a great role in his books, there is one incident that influenced his writing. Once he went for holiday to countryside. There he witnessed the killing of rabbits by corn farmers. Their dogs tore rabbits to pieces and cruel men bate their skulls with long sticks and cricket bats. After this view James was in shock and wondered why people so enjoyed killing. This kind of experiences showed him dark sides of human personalities.

Psychological terror can be observed in Herbert’s novels. The characters are almost forced into state of isolation, distanced from their friends and relatives. This theme is explored in the novel “Others”. This work is one of Herbert’s most important novels, because it highlights another world within our

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<sup>1</sup> Cabell C. James Herbert-The devil in the dark. London: Metro, 2004.-p.18

<sup>2</sup> The same source, p.17

own society, the world of people with physical defects. It is the story of a man called Nick Dismas. Nick has a successful private investigations business in Brighton. It isn't Nick's work that makes him such an unusual character. It is his appearance that distances people from him. In his own words, he was born a monster. His face and body are hideously deformed but, regardless of what he may look like, Nick is no monster. He is a kind, caring, and extremely smart. This work can expose the corruption in society and the isolation the main character feels within it through no fault of his own.

His another novel “Moon” is about a psychotic killer, a creature that delights in terrorizing women and children, a creature that could exist in anyone’s neighbourhood.

In “Jonah” and “Ghost of Sleath” he writes about London’s criminal underworld.<sup>1</sup>

It was with “The Jonah” that Herbert began to receive serious attention as an emerging leader in the horror field. Jim Kelso is a police officer whose life has been troubled by a long series of disasters and tragedies that are inflicted on his friends and companions. The reader is seduced into believing that Kelso himself is responsible during his periodic blackouts, but eventually Herbert reveals that he has a dark twin whose jealousy of his shadow brother’s happier life leads to secretive and deadly retribution.<sup>2</sup>

Herbert’s another novel “Creed” is named after the main character. He is a photographer, who once being in the funeral of an actress notices a strange man beside the grave and takes shot of him in odd acts. That man knows that Creed captured his picture and wants to get this film back, but a photographer refuses. After this all his horrors begin. This work is full of supernatural events and secret cults. For example, he gets chased by vampires and nearly bitten by a toilet, and is knocked on the head.

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<sup>1</sup> Cabell C. James Herbert-The devil in the dark. London: Metro, 2004.-p.27

<sup>2</sup> D’ammassa D. Encyclopedia of Fantasy and Horror Fiction. – New York: Facts on File, 2006.- p.161

Herbert's weakest book is "Portent", in which there is a mix of telepathic children, voodoo, and other elements.<sup>1</sup> It is a kind of apocalyptic novel. It is another work that proves Herbert's ability in brilliant description to create unforgettable disaster scenes.

James Herbert's finest novel is "The Secret of Crickley Hall". It explores the darker, the more hidden territories of evil and supernatural. It is a story of a family who tries to start a new life after a terrible incident in which their five-year-old son has disappeared. They move to a new house where paranormal events become a daily and, naturally, nightly part of life: mysterious pools of water appear, strange noises, cupboard doors are vigorously rattled, and some visions begin appear through the light particles. It turns out that during the second world war, the village was destroyed by a flood. Crickley Hall was home to a group of poor orphans evacuated from London to live in under the care of the sadistic man , who terrorized, starved and beat them. The orphans were seemingly washed away by the flood and now their lost spirits haunt the hall, pursued by the monstrous figure of that man. His other works are "Once" that cleverly reveals the true and darker side of fairy tales, and "Nobody True", another story of a dead man posthumously tracking down his own killer.<sup>2</sup>

Besides novels Herbert also wrote short stories such as "Maurice and Mog", "Breakfast", "Halloween's Child", "They Don't Like Us", "Extinct", and "Cora's Needs".

So, James Herbert has all the characteristics necessary to be a significant genre writer. His most peculiar feature is his skill and ability to depict everything in detail. His works abound with gory and disgusting details of torture and murder. As Stephen King stated "Herbert does not just write, he puts on his combat boots and goes out to assault the reader with horror."<sup>3</sup> His works abound in characters. In every chapter he brings the life of a new character and

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<sup>1</sup> D'ammassa D . Encyclopedia of Fantasy and Horror Fiction. – New York: Facts on File, 2006- p.161

<sup>2</sup> The same source, the same page.

<sup>3</sup> King S. Danse Macabre. US: Everest House, 1981.- p.212

his characters live within one chapter. In his works often immoral characters are punished by being the victims of the evil beings. He, also like Ramsey Campbell, looks at horror fiction as educator of morals. Demonstrating the characters' immoral deeds and vices, he teaches people to be good. He lets the readers judge themselves what is good and what is evil. "The Fog" and "The Rats" show this philosophy. The governmental authority, especially military forces take part in the world of his novels. His language is clear and easy to understand, and his use of language is very clever as he builds and builds the tension until it has to come to an inevitable end. Unlike Ramsey Campbell he often uses third person narration. James Herbert is good at conveying images that stay with the reader even after finishing it.

### **Conclusion on chapter II**

In this chapter we investigated the contribution of Ramsey Campbell and James Herbert to the development of horror genre in the second half of the twentieth century. Their contributions are great. Both of them explored the evils, darker sides of human beings of the modern world with their supernatural and realistic works. Ramsey Campbell began his literary career with imitations of Lovecraft's works, but later he found his own way of creating works of horror. He began writing horror with short stories while James Herbert directly wrote his first novel "The Rats". Unlike Campbell Herbert wrote only a few short stories. Another feature of Herbert that differentiates him from Campbell's writing style is that there is too much cruelty and unnecessarily detailed violence his works. But the languages of their fiction are equally easy to understand. Their horror fictions present real horror rather than an imaginary one. In the works of both James Herbert and Ramsey Campbell the vices of society are displayed. Both explore the human weaknesses and hidden evils of human mind. Both are good at creating psychological horror with the help of pen in such works as "The face that must die" and "Others". Both create characters that stay with the reader even after finishing the work. Thus they played a significant role in the formation and evaluation of modern horror.

## CHAPTER III

### ANALYSIS OF WORKS BY RAMSEY CAMPBELL AND JAMES HERBERT

#### 1. The expression of setting in the works of Ramsey Campbell

It is known that the action or events of any literary work take place in certain location and time frame. And these two notions are known as setting. Setting is the most important element of any literary work, it may serve to reflect prevailing mood or reinforce the emotions felt by the characters, or intensify the mood of the story, or simply to establish the time and place. In a horror novel, however, setting does more than simply increase the story's mood; it creates the atmosphere and the expectation of terror. The fictional world or setting can be both real and imaginary.

As for Campbell, horror can be found anywhere. The majority of his novels are set in the urban environment. Only six novels can be thought of as taking place in towns, villages, or the wilderness. They are “The Claw”, “Obsession”, “The Hungry Moon”, “Ancient Images”, “Midnight Sun”, and “The House on Nazareth Hill”. The horrors and disasters which happen in his novels usually occur in cities in the world of human beings, a setting which the readers find familiar. His settings direct us to the concept that exposes true nature of reality. A deep and close reading of his novels confuses us about reality. Moreover, his readers are expected to understand the bitter truth about reality.

Yet, his earlier stories, such as “The Box in the Priory” and “The Tomb-Herd” were set in Lovecraft’s New England milieu in 1920s and 1930s.<sup>1</sup>

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<sup>1</sup> Waugh R. H. Lovecraft and Influence: His Predecessors and Successors.-UK: Scarecrow Press, 2013.- p.110

But shortly after he followed advice given by Derleth to remove Lovecraftian locations and find his own place. He established his own imagined series of towns in the so called Severn valley: Severnford, Temphill, Goatswood and Brichester where most of his tales are set.

Campbell makes the interesting admission that, by the mid-1960s, ‘My invented town of Brichester, originally intended as the Severn Valley equivalent of Lovecraft’s Arkham, was Liverpool by now in all but name’.<sup>1</sup> It found its proof in several of the “Demons by Daylight” stories that are set in Brichester but unmistakably evoke Campbell’s hometown Liverpool. This central town of Campbell’s fictional Severn valley is setting of “Cold Print”. In the story the shabby, dirty streets and slums of Liverpool with their potential violence at every turn are vividly described as examples of urban decay. In the following passage it may be considered that Brichester has caused its own degeneration by poverty, indifference, and lack of social unity:

“They crossed the roundabout, negotiated the crumbling lips of ruts full of deceptively glazed pools collecting behind the bulldozer treads of a redevelopment scheme, and onward through the whirling white to a patch of waste ground where a lone fireplace drank the snow. Strutt’s guide scuttled into an alley and Strutt followed, intent on keeping close to the other as he knocked powdered snow from dust bin lids and flinched from back-yard doors at which dogs clawed and snarled. The man dodged left, then right, between the close labyrinthine walls, among houses whose cruel edges of jagged window-panes and thrusting askew doors even the snow, kinder to buildings than to their occupants, could not soften.”<sup>2</sup>

Sam Strutt, although not a native of Brichester, seems perfectly suited to the place. A man who relieves the frustration of his own life by seeking out the most weird tales. He has come to Brichester because he has heard of a bookstore

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<sup>1</sup> Campbell R. *The Face That Must Die*. - London: Star. 1979.- p.xxi

<sup>2</sup> Campbell R. *The collected short fiction*. - epub.2001.- p.248

that sells books of his taste. Strutt is perhaps one of Campbell's paranoid characters: he 'had a horror of touching anyone who was not fastidious'; he 'felt abandoned in a tacitly conspiring, hostile world'<sup>1</sup> He was alone and felt depressed. But Strutt finds more than he expects at the bookstore. He is offered "The Revelations of Glaaki", here defined as 'a sort of Bible written under super-natural guidance. The bookseller apparently proves to be the incarnation of the cosmic entity named Y'gononac who kills Strutt hideously.

The horrors of the story take place in two places: in the ruined church and book shop. "brutal murder in ruined church, he read, the previous night a body had been found inside the roofless walls of a church in Lower Brichester, when the snow had been cleared from this marble image, frightful mutilations which resembled..."<sup>2</sup> This extract from the newspaper that the main character reads while waiting his turn in the book shop was the first sign of the approaching danger. But Strutt pays no attention to this. In this bookshop he comes across the stranger, who leads him to another bookshop as he learns about Strutt's fondness of weird tales. Thus his immoral likes caused his death.

As well as a place, a historical period, time of year and time of day are all important features of setting. The most of the story's action takes place at night and in cold winter day, creating an atmosphere of mystery, violence or conspiracy.

Campbell's first novel "The Doll Who Ate His Mother" also begins at a cold night. For, darkness and coldness evoke both in characters and readers the sense of fear and shivering. At night people usually feel helpless and vulnerable.

" He lay in the dark for a moment, then snatched at the light. He didn't like lying in the dark. It was too much like lying in earth. He lay trying to subdue his heart." Or "Clare felt the horror now, close to her amid the murmur of the evening."; "When he opened his eyes the darkness piled on them. That,

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<sup>1</sup> Campbell R. The collected short fiction. - epub.2001.- p.257

<sup>2</sup> The same source, p.240

and his terror, trapped him in himself. The dark was too huge for him to dare making for the light switch.”<sup>1</sup>

The story is set in present day Liverpool. Clare Frayn, a school teacher, has car accident when a strange-looking man runs suddenly in front of her car. She herself is not seriously injured, but her brother is killed in a horrible manner: his arm is cut by the abrupt closing of the car door after he had attempted to get out of the car, his arm disappears, it is supposed stolen by the strange man. Shortly afterwards, she encounters Edmund Hall, a writer of true crime books who believes that the person responsible for the accident is a man he has long been tracking— his schoolmate, named Christopher Kelly, who had performed cannibalistic and other loathsome actions in school. Later George Pugh, a theatre owner, joins them in the belief that the man who had killed his mother is the same Christopher Kelly, while a street theatre performer named Chris Barrow completes the group of informal detectives: he believes Kelly had killed and partly eaten his cat. The most part of the novel is involved with the various characters’ attempts to find Kelly. His mother is dead, and he was raised by his grandmother, unwillingly. She herself had declared once, ‘You’re a child of the Devil’.<sup>2</sup> Kelly’s mother was involved in a mysterious cult led by John Strong. Strong had warned that if this woman did not turn her baby over to his control, he would cause the baby to be born monstrous. Fearing this she lets her baby come under the influence of Strong. But Strong’s motives are not understandable. Chris Barrow, the engaging young man to whom Clare is a little attracted, is in fact Christopher Kelly. To readers of the novel, this revelation is shocking and effective. None of the characters knows Barrow’s true identity. The novel concludes with a tense scene in the basement of the house John Strong occupied, in which Clare does not learn until almost the last minute that her friend Chris is in fact the villain they have been pursuing.

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<sup>1</sup> Campbell R. *The doll who ate his mother*. -New York:Bobbs-Merrill,1976. epub

<sup>2</sup> The same source.

The immoral past of Kelly's home has made him a cannibal. His grandmother considers him a child of devil. His upbringing might be sufficient in itself to have turned him into the monster he has become as an adult; and the supernatural motif that Kelly's coming under the control of John Strong makes him blameless, since his actions could be interpreted as the result of Strong's manipulation. In this case we may consider that here the environment shapes the character's identity and destiny, making him what he is, that is a villain. And the work shows that the Christopher is direct product of this environment, reflecting its moods and values. If he were treated in other way, who knows, maybe he would not have turned villain. The work also can be considered as a haunted house novel. A haunted house as an element of horror has played a major role in the history of Campbell's supernatural horror.

The house in Mulgrave Street has been always attracting Christopher since his childhood. When he passed by this street he felt strange and this found its expression on his face.

"Something about the house was trapping him in Liverpool. He must destroy the house. Now, in daylight. That was why he'd needed the address, the advantage. The house, or what remained of its influence from his childhood, had been confusing him." <sup>1</sup>

In the basement of this house John Strong held his victims and hypnotized them. Even though John Strong died Chris was still under his influence. Because everything was connected with the house, with objects that existed in the house. John had carved the copies of his victims - the dolls, in order to frighten them. At the end Clare destroys all dolls in order to break their influence and power.

A house with a supernatural being is frequently reflected in the horror genre. Moreover, haunted houses with a series of supernatural events and with a supernatural background have dominated human minds from ancient time.

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<sup>1</sup> Campbell R. The doll who ate his mother.-New York:Bobbs-Merrill,1976. epub.

Haunted house has appealed and attracted the readers while displaying a variety of themes. In horror fiction a haunted house has become a gloomy, depressing and horrific place. As a result of it, the inhabitants of the house lack love and closeness of relationship.

Campbell's another haunted house novel is "The House on Nazareth Hill". But "The House on Nazareth Hill" is much better than "The Doll Who Ate His Mother". Since Campbell published the work after his establishment as a well-known horror fiction writer. "Nazareth Hill" with its haunted house and modern setting focuses on many things that shock readers. The novel may seem on the surface as a haunted house novel, but it is much more than the haunted house novel. It is indeed a portrayal of supernaturalism. It is also a portrayal of severe domestic conflict that can be found in any novel of Campbell. The novel arouses horror when a peaceful and enjoyable life of a girl turns to be fatal one. It leads her to death. Thus, the novel has its theme of family conflict and the height of hatred. "Nazareth Hill" has urban setting, being set in Patrington, a town in Northern England. This novel shows a journey of supernatural being from remote, deserted places to cities and towns. The novel keeps at the background deserted house, with supernatural being, with its evil history that leads the life of the girl towards frightful disaster.

A ruined and deserted house, on the Nazareth hill, is an object that terrifies a teenager girl Amy Priestly. The house is called Nazarill but Amy calls it "the spider house" even not knowing the reason for that, perhaps its threatening stillness reminds her a spider crawling in its web or because of her fear of spiders: "the front of the building wasn't black with slime, it was scaly with moss. Four chimney stacks so big they looked misshapen occupied the skeletal roof, through one of which Amy thought she glimpsed movement, as if the house the house was only pretending to be dead".<sup>1</sup>

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<sup>1</sup> Campbell R. The House on Nazareth Hill.-London: Headline,1996.- p.10

When her father carrying her on his shoulders, urges her to look inside she gets afraid as she sees the strange entity: “It crouched in the farthest corner, its withered limbs clenched like a dead spider’s leg around its ragged scrawny torso, its blackened twigs of fingers digging into its cheekbones as though it had torn all the flesh off them”<sup>1</sup>. As a result of it, Amy falls and they return home. At that night she sees a dream in which her father appears saying: “your mother’s dead, and you’re mad, and you’re staying here in Nazarill”<sup>2</sup>. On the very night she decides that she will never again in her life go anywhere near Nazarill. As the novel progresses, the old deserted house is turned into an apartment and Amy, who has lost her mother in a car accident, comes to live with her father in a newly built apartment. But shortly after strange things happen: cat in neighbourhood is found hanging in the tree, and their neighbour, a photographer is found dead in his flat. Amy becomes eager to know the history of the house. Before there was an ancient mental hospital on the hill, which was destroyed by fire. Prior to it, the hill was occupied by Patrington witches who used to perform dance before Nazarill was built. Amy wants to leave the house. Her relation with father grows worse. He does not believe her, when she says that there is strange being in the house. Furious with all things, father locks Amy in her room fixing a bolt on the door. Amy’s efforts to unlock the door are in vain. Oswald, in continuous attempt to control Amy, turns off all the electricity of the flat. In the darkness Amy again sees a figure crawling beneath the level of mirror. At this point Amy feels she has no way but to frighten Oswald so she goes on talking constantly about the spiders. He has phobia of spiders. In a fury and fear, father rushes into her room and cuts down Amy’s tongue. This is the most horrible incident Campbell has ever produced in his fiction: “She felt the blades close on her tongue and, with a considerable effort, meet. She saw them snatch a reddish object from her mouth and shy it into the hall. Her father turned

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<sup>1</sup> Campbell R. *The House on Nazareth Hill*.-London: Headline,1996.- p.17

<sup>2</sup> The same source, p.25

away at once, as if he had no further interest in her, and heaved the door shut after him”<sup>1</sup> The horror of Oswald begins, as he falls asleep, he sees a dream of spiders. Horror feels him when he wakes up and sees spiders everywhere in his flat. He opens the window and calls for help but no one is there. He tries to set fire on the spiders. To his horror, an explosion in the kitchen befalls on him. The gas oven catches fire spreading across the flat. It covers Oswald’s whole body. Before he attempts to free Amy, still locked in the room, the fire burns him. In short time, Amy wakes up and finds doors of the room have burnt to the ashes. She realizes that Nazarill has become a ruined place. In a purely dreamlike atmosphere she is guided down by a strange creature. As she moves, she realizes that she no longer feels her footsteps. When she comes down, a mysterious figure takes her hand and floats with Amy to the peak of the hill. The final chapter reveals the truth: Amy and Oswald were consumed in the fire, and the spirit of Amy joins Patrington witches.

Stories with unhappy endings are the usual case for Campbell. In this novel the house is not only haunted but also haunting, that is to say the house terrifies the characters as well as creature itself. It changes the people and destroys their lives. It estranges them from each other and creates disbelief to in them. This modern haunted house is alive. It is not just inhabited by horrible being presence; the presence that lurks in it is a part of the house itself. As the building’s hidden power increases the relations of father and daughter becomes worse and worse.

Besides haunted houses, Campbell uses offices, libraries, bookshops, shopping malls, forest, streets, tunnels or underpasses. For example, in the story “The man in the underpass”, the place where horror occurs is underpass, a road under railway. Story is narrated by eleven year old girl, Lynn.

Lynn and her friends—in particular a girl named Tonia—become interested in a pedestrian underpass, noticing that there is a drawing of a man

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<sup>1</sup> Campbell R. The House on Nazareth Hill.-London: Headline,1996- p.359

whom some adults have identified as Aztec. Lynn reveals that Tonia has learned some Aztec rituals and tears out hearts of the mice to sacrifice for Aztec god. The story suggests that the modern cities are full of crime, where horrific violence can occur. The following extract proves it:”Then the skinheads started to wait for the little kids in the underpass, so they got a lollipop man to cross us over...”<sup>1</sup> or “June’s big sister had just been walking through the underpass when a man grabbed her from behind”<sup>2</sup>

The setting in above given novels and stories certainly provide telling glimpses of both the developing life and the social evils of the cities. The cities are the place of crime and other dangers.

So, in Campbell’s works, it is modern world that terrifies. They represent the modern world with phones, cars, newspapers, and hotels. The city and urban landscape are described as alive. The horror rises from houses, bookshops, haunted underpasses. It is with ordinary things like telephone booths, markets, highways, cinemas and transports that make up locations for horror. His victims are ordinary middle class families, vulnerable individuals and helpless children. Settings connected with ordinary characters depict the urban environment as a world of terror and anxiety. Dread arises from history of houses or streets, feeling the dreams and life of characters with nightmare and paranoia. Campbell’s settings are realistic with artistic depiction. Thus, Campbell has brought his elements of horror in the world of human beings and has breathed in them freshness and life with his skills, techniques and modern settings. Campbell’s works express his philosophy of horror making him a perfect and suitable living horror fiction writer who has a keen eye on evil things and who longs for social betterment.

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<sup>1</sup> Campbell R. The collected short fiction. – epub, 2001.- p.458

<sup>2</sup> The same source, p.479

## 2. The image of monster in the works of James Herbert

One of the most recognizable features in horror fiction is the monster, whether it takes the form of a werewolf, witch, vampire, zombie, mummy, or some more eccentric creature. The monster can be non-human, super-human, or sub-human, and anything that causes threat to our life with its existence. The word “monster” is taken from the Latin *monstrum*, that means “a monster or something marvelous,” from the root, *monere*, meaning “to remind, warn, advise, instruct.”<sup>1</sup> Thus, the monster can be interpreted as an omen or warning of a visual nature. Along with horror fiction monsters appear in fairy tales, myths and fantasy works. In works of horror, the people regard the monsters they meet as abnormal, unnatural, as disturbances of the natural order. In fairy tales, however, monsters are part of the everyday life. That is to say monster in horror fiction is an extraordinary character in the ordinary world, whereas in fairy tales and fantasy the monster is an ordinary being in an extraordinary world.

Monsters and their roles in horror fictions are evil. They are generally immensely powerful, or, at least, have some obvious advantage over humans, and, furthermore, they often benefit from operating in secrecy. The monster’s body and appearance frighten and disgust, with its deformities and ugliness. But monsters not only can be physically horrifying and threatening, but they can be as well psychologically or cognitively threatening. In the novel “The Fog” by James Herbert a formless entity, that is a fog, is psychologically and morally threatening as it affects the mind of the living beings, people and even the animals. It destroys their identities, personalities and moral order of the life, thus turning them into more dangerous monsters. Because they become uncontrollable, insane, cruel, try to kill themselves and others. As can be seen from the below passage the animals are not exception from monster’s influence: “They watched him. Then they began to close in on him. He realized he was

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<sup>1</sup> <http://www.merriam-webster.com/dictionary/monster>

surrounded by the cows and the ring was drawing tighter around him...They trampled over him. If he rose they crushed him with their bodies. They began to bite him...they hearded together and crushed the life from his battered body with their hooves.”<sup>1</sup>

In the work three incidents connected with animals’ attacks on their owners after coming in contact with fog are given. In first case herd of cows attack and kill hideously their owner. In two others pigeons and cats take aggressive action against their owners in attempt to kill them.

“The bird's head suddenly shot forward and its beak pecked at Herbert's bleary eye... they pecked at his hands viciously, causing thin trickles of blood to run down them... others continued their attack, flapping their wings at his head, pecking at his crouched body, finding exposed flesh, drawing tiny dots of blood.”<sup>2</sup>

In the incident with cats an old woman who loves her cats is attacked and eaten by them. Because of this monster a great amount of people die, some committing suicide while others are being murdered by others. “The inhabitants and the holidaymakers of Bournemouth came from their homes, hotels, and guest houses in the thousands and made for the sea, filling the streets, pouring onto the beach. The fog that had ruined their day yesterday was killing them that morning. They walked into the sea to drown like lemmings, the people behind them climbing over the dead bodies that were heaping up on the sea bed. People, who, for various reasons, could not walk, killed themselves in other ways. Hundreds could not reach the sea because it was too full of others who had already drowned, and these were later pulled back screaming from the beach by people who rushed to the seaside resort in a vain attempt to minimize the destruction.”<sup>3</sup>

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<sup>1</sup> Herbert J. The Fog.-London: Pan Books,1975.-p. 25

<sup>2</sup> The same source, p.86

<sup>3</sup> The same source, p.118

The fog appears from the inside of the earth where he was locked for many years. This is another peculiarity of monsters. In most horror fiction monsters are initially located in enclosed places – they are buried, entombed, locked in the attic or in the cell, later on they come to the light. The same case happens with the fog. After the earthquake the earth opens and deadly fog emerges out of it.

“The villagers watched the mist rise from the hole, not billowing over the edges, but rising in a densely packed steady column, seeming to glow faintly--or was it merely the strong sunshine shining through it?--rising high into the air to form a heavy, yellowish cloud. It looked like the aftermath of a hydrogen bomb, only a much smaller mushroom shape, the lower column finally ending and joining the cloud in the sky.”<sup>1</sup>

This fog differs from ordinary mist as in the center of it there is yellow thing that shines, it looks like a wall, and its sides are straight. Day by day the entity increases in size beginning in a little town Wiltshire and further reaching and covering the whole London. It affects the brains and drives mad more and more people who come to contact with it. This monster has been created by people themselves. Some years before scientists mutated an organism called mycoplasma, a group of small typically parasitic bacteria that lack cell walls in order to create chemical weapon. The experiment went wrong that’s why they buried it under the ground. But this organism acts as if it has a brain, intelligence. It is self motivated. It can be regarded as a living thinking thing. This statement can find its proof in several situations. When government sets its forces to locate the fog it suddenly disappears. It seeks for shelter to hide. The first place is church, the Winchester Cathedral, inside the ancient stones of it the entity finds its shelter. The second shelter is tunnel. In the tunnel it lies waiting for wind, as with the wind it spreads out to other places. ”It had appeared suddenly, a small cloud swept onward by a strong wind. After two days of

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<sup>1</sup> Herbert J. The Fog.-London: Pan Books,1975.-p.19

searching, just when they had begun to relax, it appeared, at first bidden by the predawn mists, but then rising as though it had been lying in wait, mustering its forces, waiting for its new ally, the northeast wind.”<sup>1</sup>

While travelling from one place to another formless entity becomes enormous in size. The size of it becomes a mile wide and a mile high. It feeds and grows on polluted air. The larger the city and its industry the more opportunity for the fog like monster to become much stronger. It always finds its way through the traps. When Holman with Ryker try to exterminate it by exploding the tunnel. They become glad thinking that everything left behind. But unfortunately it finds way through a very small hole and emerges again. It continues its journey towards the largest gas plant in London in order to increase its power. In order to prevent more dangerous cases Holman decides to explode that gas plant when mycoplasma reaches it. Thus the monster is conquered at the end, though it has caused horrifying and hellacious chaos and a huge catastrophe in the country.

The author depicted the effects of the fog’s influence on the behavior of its recipients in detail. The state of them makes the reader shudder.

Thus the appearance of the monster in this novel is not horrifying. People who meet it don’t know anything about approaching danger. They don’t even suspect that their lives are about to end. It is psychologically threatening, as it seeps into victims and poisons their minds and drives them insane.

Horror fiction is filled with monsters that mutate, transform, and change. In some cases the transformation is simply from one bodily state to another, the monster is capable of multiple transformations. The mutability of the monstrous body may be its most horrifying characteristic, because in mutating the monster demonstrates its ability to transgress all boundaries. In the novels “The Rats”, “Lair“, “Domain" and “The City” mutant rats act as mutated monsters and they act together. They eat their victims alive.

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<sup>1</sup> Herbert J. The Fog.-London: Pan Books, 1975.-p.193

The people of the cities and countryside become panic-stricken by black creatures with their razor sharp teeth and taste for human blood. For millions of years men and rats had been natural enemies. But now for the first time suddenly, shockingly, horribly the balance of power had changed. London is struck by an invasion of the rats. Women, children, old and young, none are safe from the deadly menace. The attacks are swift and sure, escape from these monsters is impossible for everybody. Their size enormous, like that of a dog, much bigger than of normal rats, and they have slightly larger brain. The teeth and ears are also larger. In addition to these features they also, like the fog, act as clever beings. Before attacking they watch and stare at their victims.

”But it is unusual the way they study you. It’s happened more than once, almost as if they are reading your mind. It is uncanny”<sup>1</sup> One cannot forget the horror felt under the gaze of these monsters and their amount is as if unlimited. They study their victims and then advance: “Bloody hell, he thought, it was rats. Thousands of them. He had looked out his window, he remembered, it was night time, and there below him were thousands of rats, all perfectly still, just staring up at him in the moonlight. Thousands of wicked-looking eyes. Then they surged forward, crashing through the front door, scurrying up the stairs.”<sup>2</sup>

These creatures are unstoppable and no one is safe who comes close to them. Their victims die with extreme torture and suffering:

“He was hard to recognize for his nose had gone and one cheek was flapped open wide, but Harris instinctively knew it was the ex-Under-Secretary. A lower half of his face was covered in blood and there was something moving at his crimson, open throat. A black rat was feeding on him, drinking the red liquid with greedy gulping motions...an arm seemed to be almost torn from the body. On the exposed chest a hole gaped where the heart had once been...”<sup>3</sup>  
The appearance of these rats is very disgusting and horrifying. At the end of the

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<sup>1</sup> Herbert J. The Rats.- London: New English Library, 1974.- p.60

<sup>2</sup> The same source, p.19

<sup>3</sup> The same source, p.86

novel “The Rats” the main character Harris meets the head of the rats that is the dominant rat which has two heads. He becomes greatly horrified by its view: “God! It had two heads! Harris staggered back with a cry of horror. The second head had no eyes at all but it had a mouth and stumps of teeth. No ears – but a pointed nose that twitched and sniffed...it was completely white, or perhaps grey-pink...”<sup>1</sup>

Harris kills this rat, but the novel has not a happy ending. Because some rats have survived and a dominant white rat is again born.

Supernatural monsters inhabit Herbert’s such novels as “The Magic cottage”, “The Ghosts of Sleath”, “The Dark” and “Haunted”. In “The Dark” the darkness is a monster, which like the fog seeps into its victims poisoning their minds. But unlike the fog, it does not simply turn them into madmen, more terribly it brings their evil. As for “The Magic Cottage”, “The Ghosts of Sleath”, “The Secret of Crickley Hall” and “Haunted” ghosts appear to be supernatural monsters that haunt and destroy the lives of people.

From all above given statements it can be apparent that both physically and psychologically horrifying monsters are equally evil and dangerous and they cause a great threat and horror to the human beings thus changing and destroying their lives.

### **Conclusion on chapter III**

In this chapter we analyzed two items: the setting in the works of Ramsey Campbell and the image of monster in James Herbert’s works. The place of inhabitation is very important and it can influence and change the lives of the characters. Ramsey Campbell in his works used both real and imaginary places and locations. The main setting for a large amount of his work is his hometown Liverpool. Here he sets all the horror and terror of the characters. Ordinary

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<sup>1</sup> Herbert J. The Rats.- London: New English Library, 1974.- p.89

places like shops, libraries or any part of the city serve as a location for horror and supernatural forces. By this Campbell means that horror can happen anywhere and anytime. And as for the monsters created by James Herbert, they differ from typical monsters. They influence the minds of humanity and they act as clever beings even though his monsters are the entities such as fog or darkness. To sum up all these statements we have come into conclusion that the study of setting and peculiarities of monsters is important to distinguish horror fiction from other fiction genres.

## CONCLUSION

From classic ghost and vampire tales to hauntings and supernatural visitations, horror stories, and the fright they produce, fill our waking and sleeping hours. From ancient times with stories of terrifying monsters and the ghosts of the dead, horror has always held its own place among fiction genres, the popularity of these stories increasing throughout the centuries. There is a certain pleasure to be derived from the chill that horror creates, as well as from the relief at being able to close a book to escape the terror of it. Horror fiction makes us appreciate life. Because in the works of horror there is a great deal of suffering and despair. Reading horror makes people to take advantage of the wonders of life.

While doing research on the study of horror genre we have come into the following conclusions:

1. The horror genre appeared as a distinctive genre in Literature in the form of gothic novel in the 18<sup>th</sup> century, though it had been around since the humanity appeared. Throughout the time it developed enriching itself with new elements and features. The writers Horace Walpole, Mary Shelley, John William Polidori, Robert Louis Stevenson, Joseph Sheridan Le Fanu, Montague Rhodes James and Algernon Blackwood made great contribution to the development of horror genre in English literature from its beginning to modern times. Horace Walpole with his “Castle of Otranto” helped horror emerge as an independent genre. He first brought the haunted castle with many secret and unusual things in horror novel. Marry Shelley with her “Frankenstein; or the Modern Prometheus” first introduced a monster created by a man, while John William Polidori with “The Vampire: A Tale” first brought the image of vampire into horror fiction. With the passage of time writers began paying more attention to psyche of the human beings and Robert Louis Stevenson in “The strange case of Dr. Jekyll and Mr. Hyde” explored the dark and evil sides of a person. Montague Rhodes James and Algernon Blackwood perfected the short story genre of horror fiction,

giving birth to psychological ghost stories in which vagueness played a great role. So with the passage of time the fears of people and society changed and became greater and these fears became the objects of modern horror fiction. With the advancement of technologies the result of them began find its reflection in the works of horror. The exploration of the space made people think about other planets and their inhabitants, thus these inhabitants began appearing in the works of fiction. The character of aliens or "others" captured the minds of the 20<sup>th</sup> century writers and replaced the traditional demons and monsters.

2. All genres have its peculiar features and horror is not exception. Horror can be supernatural, the events of which being unexplainable by natural laws and phenomena; or psychological, driven by characters' fears, feelings of guilt, their faith and unstable emotional state of mind and focused more on psychological dread rather than gory details of murder. There is also so known cosmic horror that shows the humanity's vulnerability before the power of unknown creatures from other planets. Horror dealing with diseases or mutilations of human body is known as body horror, which creates monsters from human body parts. There are also apocalyptic horror, dealings with the end of the world, occult horror featuring the possession of human body by demons or evil beings, surreal and visceral types of horror concern on brutality and the most severe form of murder, like butchering that evoke terror and disgust in everybody.

Horror fiction can be distinguished from other genres with its dark and gloomy atmosphere and mood. A nightmare mood dominates these works and creates a feeling of danger and threat. A dark tone and a sense of foreboding characterize the genre. In the works of horror the places are described often with low illumination, in darkness. Its characters are usually haunted and vulnerable individuals. Graphic violence and strong language, offensive, improper and vulgar words dominate the genre. As for the plot the suspense captures the readers from the beginning till the end of the story.

3. Ramsey Campbell and James Herbert who produced their works during the second half of the twentieth century made a great contribution to horror genre with their works of supernatural and psychological horror. Ramsey Campbell appeared on the stage of horror fiction when the genre began losing its effect with the readers. With his works of supernatural and paranoia he restored the place of horror in English literature. Both Campbell's and Herbert's works reflect the influence of the childhood experiences. Campbell in his works often exposes the hidden evils of human mind influenced by his mother's mental illness, while Herbert depicts the East End of London of his youth, its bombsites and destroyed places after war. Rats were his nightmares, as their neighbourhood was full of them. Both of them explore the dark sides of humans and society, the family relationships, the influence of the haunted houses to the life and relationships of the family members, especially Campbell in "The House on Nazareth Hill" and Herbert in "The Magic Cottage" depict the tyranny of fathers towards their children and their failure to understand them. Both of them abound their works with supernatural beings. But unlike Herbert, Campbell wrote cosmic horror, about Cthulhu creatures, to make it clear the beings from other planets who want to take possess the world of humanity. But both are good observers of modern evils and vices. They give a message that horror has no end and that it is widespread and they long for social and moral improvement. As for the style of writing the language used by both is clear and easy. Campbell uses first, second and third person narration, while Herbert only makes use of third person narration. Herbert is skillful in detailed description and he brings a lot of episodic characters with a brief description of their lives in his works. But in Campbell's work we have not met this phenomenon.

4. The setting plays a great role in horror fiction. The works of Ramsey Campbell are set in real world and in his own time as well as imaginary locations. The horrors and disasters which happen in his novels usually occur in cities in the world of human beings, a setting which is familiar to readers. His settings lead us to the concept that reveals the true nature of reality. A deep and

close reading of his novels confuses readers about reality. He makes readers understand the bitter truth about reality. His works suggest that horror can happen anywhere in the world, like in bookstores, shopping malls, libraries, church, in any part of the street or in any modern houses. His works prove that setting can affect, influence, change and even destroy the people and their lives. In Campbell's works it is a modern world that brings danger and threat, they expose social evils of the cities. The cities are the place of crime and other dangers. Horror appears from the secret history of houses or other locations, feeling the dreams and life of characters with nightmare and paranoia. Campbell's settings are realistic with artistic depiction.

5. When thinking about horror the view or image of monster comes to our mind automatically. Horror fiction is full of monsters, whether supernatural like vampire, werewolf, ghosts or any other beings or creatures that cause threat to the life of human beings. The monsters of the fictional world of James Herbert are various appearing from the ghosts of suffered souls to mutant rats and formless deadly fog and gas. The role of the monsters is evil. They are powerful and in some degree have advantage over human beings. Herbert's monsters act as clever being with intelligence. They are uncontrollable and unstoppable, whoever comes close to them, they are not safe anymore from death or insanity. They kill their victims with much suffering and torture for them. Monsters of Herbert are both physically and psychologically threatening. In the case of "The Fog" and "The Dark" it is psychologically threatening monsters, as they affect the mind of living beings poisoning them and creating evil beings within them. In conclusion we may say that horror fiction is a contemporary literature that deals with modern problems. It opens our eyes and makes us to look at problems that we should see and think deeply over them. It also makes us appreciate our peaceful life.

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