CHAPTER – I

INTRODUCTION

“The heart of man is the place the Devil dwells in;
I feel sometime a hell within myself”

Sir Thomas Brown.

Every age in human history has felt the lure of the occult. Education and social structure did little to affect the beliefs in ghosts, superstitions, supernatural, monsters and evil spirits. Indeed, these beliefs were heightened due to the hegemonic influence of the intellectuals of both the middle and working classes. Spiritualism endorsed the ghost while the ghost that has been sought to give answers on death and the after life, could be, found through spiritualism. So the ghost continued to be real even after the diminishing influence of the spiritualist movement. After the Great War the plausibility or reality of the ghost has diminished, while the ghost story continues to have a lively tradition.

Bram stoker, the nineteenth century writer of horror fiction in English and Indira Soundarrajan, the contemporary Tamil writer of horror and thriller share many things in common. In his exploration of supernatural subjects, such as vampirism, Stoker is purely a gothic writer. The fantastic elements of his novels seem very much at odds with the world of science. Indira Soundarrajan’s writings examine the continuing popular believes in the supernatural in the present century. His topics of supernatural are a large one, and could encompass everything from spiritual healing via mesmerism to telepathy.

What divides these two writers is their scientific temperament is the fact that Bram Stoker grasps on a large body of scientific theory and technological innovation. Throughout his writing the blending of gothic subject with emerging scientific discoveries in science and
technology can be seen. He examines the role of science and technology in his various works which demonstrate his familiarity with Civil Engineering, Anthropology, Physics, Chemistry and Archaeology. Indira Soundararajan, though not a man of science reveals what happens when science oversteps its bounds. Therefore a close study of these two novelists would be both stimulating and rewarding. Based on this it is worth studying the origin and development of horror.

In literature horror is a popular genre. Several authors have written several kinds of horror novels, stories, and dramas in the early periods. With the help of the ancient stories, epics, novels and poems it reached the pick. From the beginning of the century till now horror involves several changes and several developments. There are numerous characters involving this genre from the early periods to the present century. Communication is the best thing to explore our ideas so in the early periods human beings explored their ideas with the help of different sounds. The symbol of sound language alerted them in the fearful situation. After this sound and symbol expressions, they started to make two kinds of languages to explore their ideas: they are Art and spoken Language. When the human beings were unable to explain the mysterious things at the time they started to draw some pictures to show their experience and at the same time they predicted some unnatural events. The picture showed the real meaning to their community, from the picture the human beings explained the fearful things present in this universe. When the spoken language started to develop, the humans worked out awful and unbelievable things with their language. For example, in the beginning of the history man drew some pictures in the cave and mountain region. From those pictures we can identify some meanings and the calamities that happened them.
The strongest emotion of mankind is fear of the unknown. Based on their fear, several horrible stories are found in the early period. But when the spoken language system resulted in written form, writers used those stories in their language. When the writers started to write these kinds of stories in written form they brought in more imaginative ideas on that. In this they mentioned what was happening in their society and also they mentioned about the fear in their work. Sometimes they mentioned the real situation, which they were unable to forget. From the beginning the common situation and sentiment always took the first place in the tales. There were no occult and rational thoughts present in their tales. Man’s first instincts and emotions formed his response to the environment in which he found himself. When the human beings got feelings based on pleasure and pain that grew up around the situation, they understood the causes and effects of it. When he knows everything about the surroundings the fear comes to him of that is unknown in this universe. The unknown beings became for our primitive forefathers, the dreadful and omnipotent source of boons and build up the notion of an unreal or spiritual world. At the same time religion is also formed everywhere and it brought new way to horror literature. Because in the religious book they have mentioned about the unknown world what is called hell and heaven. Apart from this there were several other things which bring horror in the human life. With the help of these the writers have created several characters in literature.

From the beginning of the century to the present numerous supernatural characters have been seen in literature. For example, characters like Ghost, Demon, Devil, Monster, Dracula, Asuras, Rakshasas, Vatals, Witches, and Wizards etc… These are all some of the examples of fearful characters which brought horror. But religion is the foundation to develop horror literature. Each religion has its own way to create evil characters in their religious books. Believing some unknown things in the world is important because in this human
beings are ready to bring the horror in their life. So, when they started to worship nature, they learnt a lot of things from nature. This is the beginning stage of worshipping nature and also this is the initial stage of belief in the supernatural.

Though religion is not normally associated with horror, many religious stories contain the fundamental elements of the genre. They deal with supernatural components and include many horrific events. Horrific religious imagery has also been used in order to scare believers into the folds of their religion. One of the earliest examples of this can be found in the art of ancient Egypt. The afterlife and the pre-mortem preparations for it were very important aspects of Egyptian stories and novels. This need for a happy eternity led to a creative development in their language and art. Religion is the foundation to develop horror to everyone. Because their religious script mention about the fearful and horrible things found in the society, they also explain the terrible structures of evil characters. Story telling is the quickest way to reach every one so the writers started to bring their religious concept in the form of short stories. In that they have mentioned about unbelievable events. In the latter period this story telling is not the quickest or the most efficient way to communicate with other people, it is an unusually effective way, and there may be no form of communication that is more enjoyable at the same time it does not reach everyone in the correct manner.

In English and Tamil literature there were great story tellers who explained the situation with the help of their creative stories. When they started to explain the story the listeners got some kind of psychological effect. The writer created several horrific characters in their plot and also those characters have brought five important things to create horror feelings, they are the appearance of character, (looking terribly or inhuman appearances), by speech, by private thoughts, by action, and by the response to other character. With the help
of these the earlier story tellers penned their short stories. A traditional story typically involves supernatural beings or forces or creatures, which embody and provide an explanation, or justification for something such as the early history of a society, a religious belief or ritual, or a natural phenomenon. Homer’s *The Iliad* and *Odyssey* are our main source of Greek Mythology. The fundamental themes of the old myths are still explored in fiction, poetry, and drama.

Based on this several characters are formed. In Christianity in the same way the Puritans read the Bible as the story of the creation, fall, wanderings, and rescue of the human race. Within this long and complex narrative each Puritan could see connections to events in his or her own life or to events in the life of the community. They believed that the Bible was the literal word of God. Their belief required the Puritans to keep a close watch on both the inner and outer events of their lives. Inner events, such as feelings of despair or great joy, fear, were present in their thought. Classical mythology and the Bible have influenced writers, painters, and musicians from the time of Moses, and Homer down to the present day. The romances presented here still provide plots, characters and images for contemporary stories, movies and other things. When we read and see the art we can find out the presence of miracle and the purpose of religion are the way to explain the mysterious ways of Gods, humans and nature. In these rituals the religious people followed some kind of rules and regulations. In that the religious people hid something which is unknown in this universe. So the man tried to find out the unknown thing and also he believed that many other mysteries are present in this unknown concept.

Hinduism has this kind of concept and also it is very much influenced by it. From this we can identify the mysteries that happened in the beginning century. In *The Bible* the writers
have mentioned the horror characters in the name of evil, demon, bad angels etc. Like that in Tamil literature during Sangam period there were several writers who wrote poems related to their favorite God, Demigods and Goddesses. In that they have mentioned about the power of evil spirits. They have described its structure and its behavior through their poems. This kind of horror present in all religions. *Purana* is one of the religious scripts in Tamil literature. In Tamil literature poets wrote different kinds of evil characters. In the beginning the literary people brought the evil character in the new form. The frightening imagery has existed since the dawn of time but horror as a genre has only been brought clearly in the latter century but horrific situations are found in some of the earliest recorded tales. Many myths, legends and archetypes used by later writers and tales of demons and vampires in the ancient literature are often quite horrific.

Many stories from the middle Ages and the Romantic period really focus on, fantastic and supernatural. These form all a major theme in literature. In Hinduism there are different kinds of religious people who have written their religious book depending on their religious faith. In Tamil literature from the beginning everyone had written only in the form of poetry. *Ramayana, Mahabharata, Siva Purana* and *Vishnu Purana* are some of the religious books. In these the writers described different kinds of dreadful characters for example in *Ramayana* the evil character Ravanahan is considered as the king of all Asuras (evil spirits). At the same time they have mentioned some of the supernatural characters like *Bootham, Peai, Rakshasa,* and *Asura*. On the other hand some of the people worshiped Gods like *Kali, Ratha Kattari* and *Kurapasamy* etc who often appear in their works. In this period the rational thought reaches everyone. But it does not affect the religious faith. The supernatural beliefs affect all over the countries. These kinds of beliefs depend on their living place and their tradition.
Following this the society has enough history of these supernatural beliefs. These two kinds of beliefs identify from the myths and legends.

Mythology has been in use since time began and it means the traditional story. In this the group of present traditional stories can be arranged into three groups, they are Myth, Legends and Folktales. Myths can be classified into many but the G.S. Kirk says that “many myths embody a belief in the supernatural” (Kirk: 35). The term supernatural means power regarded as beyond nature in that they cannot be explained by the laws of the natural world. Religious miracles are considered to be the supernatural claims as we spell and curse, divinatory. The belief that there is an afterlife for the dead, and innumerable others, supernatural themes are often associated with magical and occult ideas, but when we are to look at this in the scientific point of view then the rational has not been yet properly understood.

The Hindu traditional story Garuda Purana gives details information about ghosts. The Hebrew Torah and The Bible contain a few references to ghosts, associating separatism and the presence of occult. The idea of demons is also old as religion itself, and the word demon seems to have ancient origins, it is an important concept in many modern religions and occultist tradition and also it is related to the idea of a spirit that inhabited place, or that accompanied a person and there is a description in The Book of Revelation (12:7 – 17) of a battle between Gods army and Satan’s followers. In the Luke 10:18 it is mentioned that a power granted by Jesus to control Demons made Satan “fall like lightning from Heaven”. Apocalypse of John, Christian writer of second century created a more complicated needlepoint of beliefs about “demons” that was largely independent of Christian scripture. Horror is present in the works of the ancient authors. It spreads over all religion. The works
such as Dante’s *The Divine Comedy* and Milton’s *Paradise Lost* led to the common idea in Christian Mythology and Folklore in that Lucifer was a poetic title of Satan. In the same way, Hindu Mythology include numerous varieties of anthropomorphic (human like) beings that might be classified as demons including *Rakshasas* (belligerent, shape changing terrestrial demons), *Asuras* (demigods) it is present in *Rig-Veda* meant any supernatural spirit good or bad, *Vatalas* (bat-like spirit) and *Pirhachas* (cannibalistic demons).

Hence in Hinduism Gods are constantly in battle with other demigod and evil spirits. The Gods/demigods are shown to carry weapons to kill the *Asuras* unlike Christianity; the demons were not the cause of the evil and unhappiness in present world. In later period both in Christianity and Hinduism the religious books we can identify beliefs of reincarnation and transmigration of souls according to one’s *Karma*. If a human did extremely horrible and sinful karmas in his life, his soul (*Atma*) would take upon his death, directly turn into an evil ghostly spirit. In literature horror concept formed its foundation with the help of religious believes. When this horror makes its foundation it started form the Gothic literature. At the same time there was no rational evidence found in the presence of horror literature. But the rational ideals are ready to enter in to the horror field. So everywhere the religious concept brought fear and the fear reaches like a wind rushing to the empty place.

Sixteenth and Seventeenth century were the beginning stages to come out little bit from the religious concept and think about how to get relived from the fearful events. When this idea reaches people in their society they turned against the religious activity instead of worshipping God, they started to worship the evil spirit. Because of that, Witchcraft is raised in the society. Form this some kind of people brought horrifying experience that shook everyone. These kind of supernatural events are mainly present in all the religious writings.
When the horror genre deeply enters into the Short Story, Tales, and Drama the writers started to write different kind of stories with the help of their imagination. They have created characters in different forms which have brought more fear to the readers. In their story they have mentioned what are the changes in the human mind and they brought unimaginable events in their stories. When these kinds of stories and unbelievable things reach everyone, a large section of readership would believe that some unknown things are present in this Universe. The unpredictable events make them even more frightened. When these unpredictable stories reach everyone the authors gave more attention to this genre. From their stories everyone can identify that there are two kinds of power occupying this universe – they are good and evil. Those who accept this are all affected by the supernatural, superstitions, mesmerisms and magic characters.

The effects of telling stories affect the mind by some kind of fear. At the same time the famous stories like Sindbath, Vedal Kathigal, Alavuden and Vikramathithan reach everyone and also in this the writers use different characters such as Evil, Ghost and Monsters. Evil is one of the main pictures in the horror literature. Darkness is frightening, because darkness hides things from view. The hidden things are not always good, and this is what scares us. The thing in the dark might distract us, and the picture will not be pretty. Darkness is also associated with evil, which is chased away by the “good” force of light. Devil is the name given to the supernatural being; this devil has existed in numerous forms throughout literatures and legends. All the religion, mythology, and art give different types of form and structure to the devil character. Christianity, Islam, Hinduism and other religious writers have written their religious book centering around the evil spirit. The religious writers give different names to the evil for example Satan, Lucifer, Ibis etc. In the Bible the devil is identified with the serpent in the Garden of Eden and the dragon in the Book of Revelation.
John Milton’s *Paradise Lost* beautifully describes the appearance of evil spirit and its character. The horror writers have created several terrific characters in their work. Those characters are represented in the dark side of human life.

In the eighteenth century supernatural suspense stories involved fantastical creatures such as vampires, ghosts, demons, etc., In the Victorian age it spreads into Nature, into the city, into the mental environments of the characters and through the puzzling landscapes in individual moves *The Ancient Mariner* is the best example. It shows a trend towards adapting the fantastic to the bourgeois and replacing castle by mansion, houses, and apartments. The American author Edgar Allen Poe attempts to twist fiction to near reality. With the help of that he developed a sort of psychological horror in his writings in James Hogg’s *Private Memoirs* and *Confessions of a Justified Sinner* (1828), and Dracula’s Castle is a true heir of *Otranto* and *Udoppho*. 20th century introduces several modifications and additions to the horror. In this period the writers bring the social problems. This kind of social problem gives different feelings and revolutionary ideas, for example Karl Marx, Hawthorn show the problems of human beings. Hawthorn’s *The House of the Seven Dabls* (1851) and Melville’s *Moby-Dick* address aspects parallel to the fearful situation present in the society. In this time the evil seems to have become a mobile force as it wanders and it spreads like a plague. Elizabeth Gaskells *Loise the Wich* (1860) is the best example of developing horror in the villagers.

Transformation, conversions, the growth of an individual or institutions of power, the multiplication of haunted places and unknown objects are the main focus in 20th century novels. Marlow’s *Doctor Faustus* is considered to be the best drama because in this the evil
character Mephistopheles does all sort of evil things with its magical power. For example Mephistopheles argues with Dr. Faustus.

Faustus: what good will my soul do thy lord?

Mephist: Enlarge his kingdom.

Faustus: Is that the reason why he tempts us thus?

Mephist: Solamen miseris, socios habuisse doloris.

(Marlowe: 34)

In this period the new concept “sensibility” expresses the individual capacity to experience and respond to the otherworldly in the world of man. The wolf spirit emerges for the first time in this period. In Marryats The Phantom Ship (1839) a fragment of which, usually anthologized as “the white wolf of the Hartz Mountains” tells of an evil spirit who may appear as a beautiful woman but whose natural physical shape is the wolf. The same goes for the woman-looking white wolf in Houseman’s The Were-Wolf (1896). At the same time horror literature has little to do with a monotheistic vision of the world. The struggle with the dark other is not one between two opposing principles good and evil but between reason and non-reason. It shows the way opened to the other, and a shadow emerges into our universe. This concept can easily be identified in all the religions. This fearful expectation continues in the next century with a different form.

In Eighteenth Century the literary people brought the evil character in the new form. The frightening imagery has existed since the dawn of time but horror as a genre has only been brought clearly in this century but horrific situations are found in some of the earliest recorded tales. Many myths, legends and archetypes used by later horror writers’ tale of demons and vampires in ancient and more recent folklore were often quite horrific. The first published American horror story was Washington Irving’s The Legend of sleepy Hollow. The
modern horror found its roots in the Gothic novels, and it reached a wider audience in 1920s and 1930, with the rise of the new concept. In the later periods there were different kinds of author writing different kinds of novel with the influence of their religious beliefs.

Gothic is the first systematic expression of the modern nostalgia for the other; however this nostalgia in the testing contrasts with what actually happens in the tale. It is fundamentally a tale of the supernatural. Gothic novel is not primarily about supernatural but about mystical events. Gothic originated in the nineteenth century and its main aim is being not only to bring horror, terror in the audience but also to reveal the darker side of human nature. It is generally believed to have been invented by the English author Horace Walpole, with his 1764 novel *The Castle of Otranto*. Ann Radcliff’s Gothic novel *The Mysteries of Udolpho* (1794) and Denis Diderot’s *Le Religieuse* (1796) Mary Shelley’s *Frankenstein* (1818) are best examples. In the United States the romantic gothic made an early appearance with Washington Irving’s *Rip Van Winkle* (1819) and *Legend of Sleepy Hollow* (1820) followed from 1823 onwards. The features and characteristics of gothic fiction are mystery, supernatural, ghost, haunted house, darkness, secrets, madness, demons, vampires, magicians, madwoman, devil, monsters and homosexual characters. One of the most eminent texts from the gothic horror genre is Mary Shelley’s *Frankenstein*. Homoerotic or homosexual elements appear throughout the broad scope of horror fiction beginning with the early gothic writings. Beck ford’s *History of the Caliph Vathek* (1786) helped set the terms in which homosexuality was to be incorporated into the gothic literature. This work clearly views the religious situation, environment as the sum of unnatural desire, a frequent motif in gothic fiction. Oscar Wilde’s *The Portrait of Dorian Gray* (1890) is also one of the best gothic novels. In this the author explains how the ambivalence brought danger to the character. From this several categories are formed – they are terror, mystery, secrets and hereditary curses. In this
the stock characters of gothic fiction include Vampire, Devil, Monsters, Demons, and Walking Skeletons. It also focuses on Romanticism, a predecessor for mystery and science fiction.

Some want to get the power of incarnation and transmigration. So they start worshiping the evil in order to get power. The generation of uncertainty has brought horror everywhere. An image has come to inhuman literal, but that ‘life’ and its terms of signification are determined by and exist exclusively within. The language in which they are expressed is known as the magic. There are several types of magical characters introduced in horror literature. R. Tolkien’s *Middle-Earth*, Rowling’s *Horry Potter*, Kurtz’s *Deryni Novels*, Randall Garrett’s *Lord Darcy and Patricia* A. Mckillip’s *The Riddle Master Trilogy* are some of the novels focusing on magic characters. William Shakespeare introduced, Witches like Weird sisters in *Macbeth* and Wizards like Prospero in *The Tempest*. The other famous works such as *Aenied* and *Doctor Faustus* acquired legends of being wizards and magicians. Wizards such as Gandalf in *The Lord of the Rings* and Albus Dumbledore in *Horry Potter* are the best examples. *The Fairy Tale Esben and the Witch*, *Molly Whuppie*, *How the Dragon was Tricked*, *The Twelve Wild Ducks* and *The Wounded Lion* are considered as supernatural wizards. In the same way the epic *Ramayana*, Koonie is considered to be witch. When we look at the epic we can identify the presence of such terrible and horrific characters in the name of *Neelan, Mayan, Kathavarayan, Karrupan* etc.

In Tamil literature *Garuda Purana* has detailed information about ghosts. *The Hebrew Torah* and *Bible* contain few references to ghosts, associating separatism and the presence of occult. During this time the horror tales and stories are focused on characters like Witches, Wizards and Magician. Ghost is an umbrella term for stories of the occult of terrifying acts of antisocial behavior, of physical and psychological horror, as well as of witchcraft, vampirism.
and the demonic cults. A ghost is said to be the spirit of a dead person, and usually encountered in places associated with the person’s former belongings. The belief in ghosts as souls of the dead is closely tied to the ancient concept of animism, which attributed soul to everything in nature, including human beings, animals, plants, rocks, etc. The ghost stories are present in the mythologies.

Many ghost stories may be true stories of an experience, or any piece of fiction, or drama, that includes a ghost, or simply takes as a premise the possibility of ghosts or characters' belief in them. Colloquially, the term can refer to any kind of scary story. In a narrower sense, the ghost story has been developed as a short story format, within genre fiction. It is a form of supernatural fiction, and is often a horror story. Ghost stories are often explicitly meant to be scary, but they have been made for comic and tragic effect as well. They are present in many different cultures around the world, and may be passed down orally or in written form. Jack Sullivan's 1978 book Elegant Nightmares: The English Ghost Story from Le Fanu to Blackwood presented several sub-classifications of English-language ghost stories. In the same way several Tamil ghost stories have been written in the same period but those things can be directly identified in rural and undeveloped areas. Based on this it can be categorized into three parts they are Traditional ghost story, Psychological ghost story and Antiquarian ghost story.

The traditional ghost story has its root in folklore, but its prose style is characteristic of the romanticized writers of the gothic tradition that preceded it. Authors include Charles Dickens, The Signalman or Mary Elizabeth Braddon's At Crighton Abbey, Sheridan Le Fanu's Green Tea. Mary Elizabeth Braddon, and the other writers such as Mrs. Henry Wood, F. Marion Crawford, Charlotte Riddell, Margaret Oliphant, Sarah Orne Jewett, Rhoda Broughton, Amelia Edwards, and Elizabeth Gaskell belong to this category. Like these many
ancestral ghost stories are found in Tamil literature. In the psychological ghost story, the emphasis is on the perceiving consciousness of the victim, instead of the actions of the ghost. There are several authors who have written this kind of psychological ghost story: Henry James, Oliver Onions, Walter De La Mare, Edith Wharton, L.P. Hartley, Vernon Lee, Violet Hunt, and Robert Aikman to name a few. Examples include Henry James’s *The Turn of the Screw*, Oliver Onions’ *The Beckoning Fair One*, and Vernon Lee’s *Amour Dure*. The antiquarian ghost story was born from more folkloric origins and in this sense is more closely tied to the traditional ghost story.

Many of its practitioners are scholars or clergymen, and they discarded the romanticized prose of the traditional school, favoring realism and gentle escalation of the supernatural within the narrative, typically after some ancient medieval relic has been disturbed in some way. Authors include M.R. James, Arthur Gray, A.N.L. Munby, E.G. Swain, Christopher Woodford, Cynthia Asquith and R.H. Malden. The genre influenced writers such as Russell Kirk, E.F. Benson, H. Russell Wakefield and Ramsey Campbell. An example is M.R. Jame’s *Oh, Whistle and I’ll Come To You* from his book *Ghost Stories of an Antiquary*. When we look at the Tamil literature the ghost writers have written several ghost stories. Most of the stories are present in the great epic and Puranas. But the latter period writers such as Arani Kuppusami Mudaliar, Vaduvor Dhurisami Iayar, K.R. Rangaraj, Tamilvanan, and P.D. Swami have written several horror novels and ghost stories.

In this world everywhere a lot of miracles and mysterious things happen, from that a few thing only can be identified and the remaining things we are unable to identify. The novelist gives structure to those unpredictable things. Following this the writers enter into another character known as Monster. A monster is any of a large number of legendary creatures that usually appear in Mythology, Legend and Horror fiction. The term monster is
a being or creature that is different from the normal set of natural standards of the ecosystem that can cause the system to collapse. Usually characterized by an ability to destroy human life or humanity, a monster is taken as exceptionally evil, grotesque, unreasonably strict and uncaring. *The Dragon* (1880) by Gustavo Moreau is one of the best examples. The relationship between science and monstrousness was an enveloping theme in Victorian period horror literature where science was often depicted as not only studying monster but producing them as well for example *Strange Case of Dr. Jekyll, Mr. Hyde* and *Frankenstein* beautifully explains the new monster in their works. In the present century *Cat People, The Mummy*, bring fearful thoughts.

H. G. Wells generated intense horror in *The Island of Dr. Moreau* (1896) simply by dispassionately describing the harmless mutants created by the ‘mad scientist’ who infused human forms and attributes into the animal world. The wolf-spirit emerges for the first time in Victorian horror in Marryat’s *The Phantom Ship* (1839), a fragment of which, usually anthologized as *The White Wolf* of the Hartz Mountain’s which tells of an evil spirit who may appear as a beautiful woman but whose natural physical shape is the wolf. The same goes for the woman-looking white wolf in C. Housman’s *The Were-Wolf* (1896). On the side of wolf-man, that is to say, of the man who turns into a wolf, there are medieval instances, notably in Marie De France’s *Lai de Bisclavret*, but as a horror type it has a first appearance in Sutherland Menzies Hughes, *The Wer-Wolf* (1838) When we will look at this in the Second World War one of the authors created giant monsters, it linked to the development of Nuclear Weapons.

French *Fantastique* writers of the 19th century were diversely influenced by the English Gothic novel writers, especially Ann Radcliffe, Mathew Gregory Lewis and Charles
Maturin, German author E. T. A. Hoffman Richard Wagner, American writer Edgar Allan Poe, British poets Lord Byron and Oscar Wilde.

Eighteenth Century was the foundation to develop the Vampire character in literature. The first mention of vampires in English literature appears in Robert Southey's monumental oriental epic poem *Thalaba the Destroyer* (1797), where the main character Thalaba's deceased beloved Oneiza turns into a vampire, although that occurrence is actually marginal to the story. It has been argued that Samuel Taylor Coleridge's poem *Christabel* (written between 1797 and 1801, but not published until 1816) has influenced the development of vampire fiction: the heroine Christabel is seduced by a female supernatural being called Geraldine who tricks her way into her residence and eventually tries to marry her after having assumed the appearance of an old beloved of hers. Vampire fiction is rooted in the 'vampire craze' of the 1720s and 1730s, which climaxed in the somewhat ended official exhumations of suspected vampires Peter Plogojowitz and Arnold Paole in Serbia under the Habsburg Monarchy.

One of the first works of art to touch upon the subject is the short German poem *The Vampire* (1748) by Heinrich August Ossenfelder, where the theme already has strong erotic overtones: a man whose love is rejected by a respectable and pious maiden threatens to pay her a nightly visit, drink her blood by giving her the kiss of the vampire. There have been a number of tales about a dead person returning from the grave to visit his/her beloved or spouse and bring them death in one way or another. The narrative poem *Lenore* (1773) by Gottfried August Burger is being a notable 18th century example. One of its lines *Denn die Toten reiten schnell* ("For the dead travel fast") is quoted in Bram Stoker's classic *Dracula*. The story bears a remarkable resemblance to the overtly vampire story of *Carmilla* by Joseph Sheridan Le Fanu (1872). A later German poem exploring the same subject with a prominent
vampiric element is *The Bride of Corinth* (1797) by Goethe, a story about a young woman who returns from the grave to seek her engaged:

> From my grave to wander I am forced
> Still to seek the God’s long server’s link,
> Still to love the bridegroom I have lost,
> And the lifeblood of his heart of drink. (Goethe: 78)

The story is turned into an expression of the conflict between Heathendom and Christianity: the family of the dead girl is Christians, while the young man and his relatives are still pagans. It turns out that it was the girl's Christian mother who broke off her engagement and forced her to become a nun, eventually driving her to death. Byron also composed an enigmatic fragmentary story concerning the mysterious fate of an aristocrat named Augustus Darvell whilst journeying in the Orient — as his contribution to the famous ghost story competition at the Villa Diodati by Lake Geneva in 1816, and between him, Percy Bysshe Shelley, Mary Shelley and John William Polidori (who was Byron's personal physician). This story provided the basis for *The Vampyre* (1819) by Polidori it is the first in Anglo Saxon world.

Byron's own wild life became the model for Polidori's undead protagonist Lord Ruthven. Polidori's *Lord Ruthven* seems to be the first appearance of the modern vampire: an undead, vampirism being possess a developed intellect and preternatural charm, as well as physical attraction. An unauthorized sequel to Polidori's tale by Cyprien Berard called *Lord Ruthwen ou les Vampires* (1820) was adapted by Charles Nodier into the first vampire stage melodrama, *Le Vampire*. Unlike Polidori's original story Nodier's play was set in Scotland. This in turn is adapted by the English melodramatics James Planche as *The Vampire or The Bride of the Isles* (1820) at the Lyceum also set in Scotland. Planché introduced the "vampire
"trap" as a way for the title fiend to appear in a dream at the beginning and then to vanish into the earth at his destruction. The attraction of the spiritualism horror stories of the period frequently concentrate on the interaction between the living and the dead. In Samuel Taylor Coleridge’s *Christable* (1816) and Christina Rossette’s *Goblin Market* (1859) the consequence of young female protagonist’s encounters with a supernatural being is an initiation into lesbian experience. Heathcliff in Emily Bronte’s *Wuthering Heights* (1847), is suspected by his house keeper of being a vampire, in the final chapter of that novel.

Le Fanu’s story is set in the Duchy of Styria. Such central European locations became a standard feature of vampire fiction. Sheridan Le Fanu’s *Carmilla* (1872) in this tale, sleeps under the same roof as the beautiful vampire Carmilla, which sets the stage for lesbian interaction between the living and the dead. Fascinating erotic fixations are evident in Sheridan le Fanu's classic novella *Carmilla* (1872) which features a female vampire with lesbian inclinations who seduces the heroine Laura whilst draining her of her vital matters. Le Fanu's story is set in the Duchy of Styria. Such central European locations became a standard feature of vampire fiction. Stoker likely drew inspiration from Irish myths of blood-sucking creatures. He was also influenced by Le Fanu's *Carmilla*. Le Fanu was Stoker's editor when Stoker was a theatre critic in Dublin, Ireland. Like Le Fanu, Stoker created compelling female vampire characters such as Lucy Westenra and the Brides of Dracula. Another important example of the development of vampire fiction can be found in three seminal novels by Paul Feval *Le Chevalier Tenebre* (1860), *La Vampire* (1865) and *La Ville Vampire* (1874). Marie Nizet's *Le Capitaine Vampire* (1879) features a Russian officer, Boris Liatoukine, who is a vampire.

*Tieok’s* is the first vampire in western prose fiction. A milestone in vampire literature was Elizabeth Caroline Grey's *The Skeleton Count, or The Vampire Mistress* (1828), believed
to be the first vampire story published by a woman. An important later example of 19th
century Vampire fiction is the dreadful epic Varney the Vampire (1847) featuring Sir Francis
Varney as the Vampire. In this story we have the first example of the standard trope in which
the vampire comes through the window at night and attacks a maiden as she lies sleeping.
Horror can be written with the concept of Psychological, Occult, and rampaging mutated
monsters. Based on this Nineteenth Century fears bring horror stories. In Margaret Oliphant’s
The Open Door (1885) the ghost can only repeat its, original gripes mechanically, unable to
exceed one single syllable or tone. Nature is reasoning himself as spiritual field, multiplying
the other’s points of entry into the world of man. Edgar Allan Poe is a great horror writer. J.
Sheridan Le Famu was a contemporary of Poe’s. His most famous work was Uncle Silas
(1874). He first started writing in Journals and later appointment as editor of the Dublin
University Magazine.

In this magazine he got the opportunity to publish his own supernatural stories. He
was the master of indirect horror. After that the horror enters in to the new way in the work of
Mary Shelly. Her novel Frankenstein or A Modern Prometheus is considered as the most
famous horror novel of all time. Charles Dickens was the most famous British novelist of the
nineteenth century. He had written several classical novels but his two best horror stories are
A Child’s Dream of a Star (1815) and The Haunted House (1851). When we look at
Dickenson novel we find different kinds of horror characters and also he is the master of
creating horror characters. For example in his supernatural story The Haunted Man and
Ghost’s Bargain he said. “We could have observed his manner – taciturn, thoughtful,
gloomy, shadowed by habitual reserved, retiring always and never with a distraught air of
reverting to a by gone place and time, or of esteeming to some old echoes in his mind but
might have said it was the manner of a haunted man?” (Dickenson: 92)
The literary vampire first appeared in eighteenth century poetry, before becoming one of the stock figures of gothic fiction with the publication of Polidori’s *The Vampyre* (1819). Nineteenth Century’s preoccupation with death found an outlet in its popular fiction which reflects the attraction of spiritualism horror stories of the period frequently concentration the interaction between the living and dead. Dead children, ancestral ghost, vampires, mediums, and séances all regularly appear as character or plot elements. And also they have the most effective woman and their sexuality. In the beginning the authors bring reality into horror which appeared in the 1890s in the works of Herbert George Will. His work would later be viewed as early science fiction but there horror more tales are found in the *Island of Doctor Moreau* (1896). *The Invisible Man* (1895) and *The War of the World* (1895) which would be an unmistakable new way of the horror literature. By end of the nineteenth and beginning of the twentieth century Bram stoker’s was published in (1897). It was considered as the most famous of all vampire stories. His other famous novels are *The Mystery of the Sea* (1902), *Lair of the White Worm, Jewel of the Seven Star, Lady of the Shroud, The Gaters of Life, The Man* etc. At the same time most of the horror writers have written different kinds of horror novels. The horror novel writers brought new idea to horror literature. Following this Phillips Lovecraft comes to the forefront inspired heavily by Poe and the works included in weird tales, the ‘Penny Bloods” of his time.

H.P. Lovecraft would create a type of horror which continues to influence the genre to this day. Dubbed “Comic Horror” by those he corresponded with, Lovecraft’s work involved a great unknown, and possibly unknowable, evil that could not be escaped. The protagonist of his tales rarely survived with sanity. With the help of this powerful foundation authors like James Hadley Chase, Charles Dickens, Guy de Maupassant, and Edgar Allan Poe started to write the horror novel. Nineteenth century Gothic horror stories drew on previous folklore and legend to present the theme of the werewolf in a new fictional form. An early example is
Hugues, The Wer-Wolf by Sutherland Menzies published in 1838. In another, Wagner the Wehr-Wolf (1847) by G. W. M. Reynolds, we find the classic subject of a man cursed to be transformed into a werewolf at the time of the full moon: representing the split personality and evil, blood thirsty, dark side of humanity itself. A later Gothic story Robert Lewis Stevenson's Strange Case of Dr Jekyll and Mr Hyde (1886) has an implicit werewolf subtext, according to Colin Wilson. This has been made explicit in some recent adaptations of this story, such the BBC TV series Jekyll (2007). Stevenson's Olalla (1887) offers a much more explicit werewolf theme, but, like Strange Case of Dr Jekyll and Mr Hyde, this aspect remains subordinate to the story's larger themes.

Robert Louis Stevenson famous horror novel is The Strange case of Dr. Jekyll and Mr. Hyde (1888). This is considering the best horror classics of all generation. Horror novels focus on adventure, detective and romance. H. Rider Haggard, written adventure stories of Africa, in this he started his own brand of horror novel titled The Witch’s Head (1885). However, in most folk tales, (influenced by medieval theology) the werewolf was demonic, part of Satan's army of darkness, inimical to the human race and having a craving for human flesh. This appears in such later fiction as The White Wolf of the Hartz Mountains an episode in the novel The Phantom Ship (1839) by Marryat, featuring a demonic femme fatale who transforms from woman to wolf. In the fairy tale Little Red Riding Hood, the figure of the werewolf is more ambiguous and subject to an allegorical or Freudian interpretation. These tales are the inspiration behind modern fiction such as The Company of Wolves (1979) by Angela Carter (filmed as The Company of Wolves (1984)) and the film Ginger Snaps (2000) which address female sexuality. There are many other horror elements linked with the Holmes Stories but either deliberately or subconsciously.
The latter part of the twentieth century saw the rise of multi-volume vampire epics. The first of these was Gothic romance writer Marilyn Ross's *Barnabas Collins* series (1966–71) loosely based on the contemporary American TV series *Dark Shadows*. It also set the trend for seeing vampires as poetic tragic heroes rather than as the traditional shape of evil. This formula was followed in the popular *Vampire Chronicles* (1976–2003) series of novels by Anne Rice and Chelsea Quinn Yarbro's massive Saint-Germain series (1978). In 1981, two prominent werewolf films, *The Howling* and *An American Werewolf in London*, both drew on themes from the Universal series. The 1981 novel *The Hunger* (adapted as a film in 1983) continued the theme of transgressive sexuality and examined the biology of vampires, suggesting that their special abilities were the result of physical properties of their blood. Kim Newman's Anno Dracula series (1992) returns to Stoker's Count Dracula and gives the genre a somewhat post-modern spin. Post-Colonial perspectives on the vampire legend are provided in Nalo Hopkinson's novel *Brown Girl In The Ring* (1998), which features the Soucouyant, a vampire of Caribbean folklore, and in Tananarive Due's *My Soul to Keep* (1995) and its sequel *The Living Blood* (2001). Many books based on vampires are still published, including several continuing series. Anne Rice's Vampire Chronicles ended after many years, but many others have started up in the meantime. Paranormal romance, inspired by Rice, but mostly dropping the transgress sexuality of her characters in favor of more conventional sexual roles, is a remarkable contemporary publishing phenomenon.

The twentieth century saw an explosion of werewolf short stories and novels published in both England and America. The famed English supernatural story writer Algernon Blackwood wrote a number of werewolf short stories. These often had an occult aspect them. Although normally associated with the crime genre, the term "mystery fiction" may in certain situations refer to a completely different genre, where the focus is on *supernatural* mystery (even if no crime is involved). This usage was common in the pulp
magazines of the 1930s and 1940s, where titles such as *Dime Mystery*, *Thrilling Mystery* and *Spicy Mystery* offered what at the time were described as "weird menace" stories – supernatural horror in the vein of *Grand Guignol*. This contrasted with parallel titles of the same names which contained conventional hardboiled crime fiction. The first use of "mystery" in this sense was by *Dime Mystery*, which started out as an ordinary crime fiction magazine but switched to "weird menace" during the latter part of 1933. Modern mystery fiction is generally thought to begin with *The Murders in the Rue Morgue* by Edgar Allan Poe (1841), followed by *The Woman in White* (1860) by Wilkie Collins. Collins wrote several more in this genre, including *The Moonstone* (1868) which is thought to be his masterpiece. The genre began to expand near the turn of century with the development of dime novels and pulp magazines. Books were especially helpful to the genre with many authors writing in the genre in the 1920s. American Pulp magazines of the 1920–50s such as *Weird Tales* include many memorable werewolf tales, written by such authors as H. Warner Munn, Seabury Quinn and Manly Wade Wellman. The most renowned werewolf novel of the twentieth century was *The Werewolf of Paris* (1933) by American author Guy Endore. This has been accorded classic status and is considered by some to be the *Dracula* of werewolf literature.

Blackwood uses the theme of an occult investigator in his book *John Silence* (1908). He contributed a little too every thin British Magazine. William Hope Hodgson is the master of nautical horror stories. His famous novel is *The House on the Border land* (1908). Dr. Fu Manchu started writing mystery tales. Howard Phillip Love Craft was another writer very much in the Edgar Allan Poe tradition and he was clearly influenced by Poe. In *Dragon* (1923), he wrote in characteristic sad mood. Lon Chaney himself became somewhat typecast as the Wolf man and reprised his role in several sequels for Universal Studios. In these films the werewolf lore of the first film was clarified. In *Frankenstein Meets the Wolf Man* (1943) is firmly established that the Wolf Man is revived at every full moon. In *House of
Frankenstein (1944) silver bullets are used for the first time to dispatch him. Further sequels were the House of Dracula (1945) and the parodic Abbott and Costello Meet Frankenstein (1948). Brain Lumbey, Basid Copper and Fred Chappell wrote horror novels with the influence of Lovecraft method. The Pulp Magazine contains many horror stories. It was published from the 1920s to 1950s. Some mystery books include digging up the past or revealing the truth, such as the book "The Invention of Hugo Cabret."

This magazine only produced many horror writers because the talented persons work was published in this magazine. During the World War II pulps were used as counterbalance in some of the cargo ships retuning across the Atlantic. It was the golden age of mass market publishing and horror fiction was undergoing a new life. The demand of pope’s attractive magazine went into decline in the 1950s. Weird Tales published in pulp magazine in different style and format. The pulp-era was coming to an end by the early 1950s and was replaced by Digest Magazines. In 1950s many horror stories and novels published variety of occult themes. Badger considers being the pioneer of writing horror, supernatural series, and science fiction series. He was producing a 40,000 word novel every week. This short story magazine was the prestigious Pan Book of Horror Stories. This was first launched in 1959. After that it got several title changes. In 1935 The Devil Rider Out was published, it is focused on occult. Following this, Danni Wheatbey wrote novels with black magic themes, his best work of fiction in the genre being The Whit Witch of the South Seas in 1968.

Supernatural Thrillers was a horror fiction comic book published by Marvel Comics in the 1970s that adapted classic stories of that genre, including works by Robert Louis Stevenson and H.G. Wells, before becoming a vehicle for a supernatural action series starring an original character, Mummy. Horror fiction is the literature of the unnatural and supernatural, with the aim of unsettling or frightening the reader, sometimes with graphic
violence. Historically it has also been known as weird fiction. Although horror is not per se a branch of science fiction, many works of horror literature incorporates science fictional elements. The works of Edgar Allan Poe also helped define both the science fiction and the horror genres. Today horror is one of the most popular categories of films. Horror is often mistakenly categorized as science fiction at the point of distribution by libraries, video rental outlets, etc. For example, the Scientific Channel (distributed via cable and satellite television in the United States) currently devotes a majority of its air time to horror films with very few science fiction titles. With the advent of film, Lovecraftian horror truly became a sub-genre, fueling not only direct adaptations of Poe and Lovecraft, but providing the foundation upon which many of the horror films of the 1950s and 1960s were constructed. One notable movie-maker to dip into the Lovecraftian well was 1960s B-movie maker, Roger Corman, though in 1965 *Die, Monster, Die!* Caused movie makers to re-consider the value of Lovecraftian horror. Another influential example of vampire science fiction was *I Am Legend* by author Richard Matheson in (1954). It was made into three movies: *The Last Man on Earth* starring Vincent Price in 1964, *The Omega Man* starring Charleton Heston in 1971, and *I am Legend* (film) starring Will Smith in 2007.

James Herbert’s *The Rats* established him as a leading horror novelist. Huston’s *Slugs* opened new area of revolution. The influences of American genre have developed very well. Edger Allan Poe and Howard Phillips Love Craft gave an excellent structure to the future of horror fiction. In the late 1970s a revival of the horror movie genre was based on the success of Stephen King and Brian de Palma’s *Carrie* John Carpenter's *Halloween*; and Dan O'Bannon and Ridley Scott's *Alien*. All the three movies bore Lovecraftian influences to one degree or another, and their authors were deeply influenced by Love craft’s works. As the 1980s and 1990s played out, Lovecraftian horror became a recognizable film staple in such
varied films as the self-referential *In the Mouth of Madness*, *Necronomicon*, the comedic *Re-Animator*, and Carpenter's Antarctic horror *The Thing*.

Horror genre affected the readers thought so the new way of Psychological horror developed during this time. Psychological horror is a subgenre of horror fiction that relies on character fears, guilt, beliefs, and emotional instability to build tension and further the plot. Psychological horror is different from the type of horror found in "splatter films," which derive their effects from gore and violence, and from the sub-genre of horror-of-personality, in which the object of horror does not look like a monstrous other, but rather a normal human being, whose horrific identity is often not revealed until the end of the work. Well-known examples of psychological horror films include the *Ring Trilogy*, *The Sixth Sense*, and *The Blair Witch Project*. Psychological horror tends to be subtle compared to traditional horror; typically it plays on archetypal shadow characteristics embodied by the other. In other words, it creates discomfort in the viewer by exposing common or universal psychological exposures and fears, most notably the shadowy parts of the self-most people repress or deny.

Psychological horror comes from within—it exposes the evil that hides behind normality, while plash fiction focuses on bizarre, alien evil to which the average viewer can't easily relate. Carl Jung has argued that attraction to the uneasiness caused by the other is an attempt to integrate the "otherness" of the shadow while others believe horror serves only to repress it. When their concept reached American writers they brought about yet another change of direction. Stephen King changed the face of horror when his *Carrie* was published in 1974. His books were refreshingly different from all that had gone before. Psychological horror began to make a real impact. Stephen King published *Salem's Lot* (1975) and *The Shining* (1977). In these two novels he sets the pattern for a longer book. The 40,000 word novels were gone instead of that their successors stretched to 1,00,000 words plus and they
were growing in size all the time. His novel *The Stand* ran to a staggering 700 pages and some of his later books were to exceed 1000.

The critics would have been criticized heavily but latter in the present century it is heavily used in horror films and horror novel. Dean Koontz, William W. Johnston have written western adventure, and romantic fiction as well as horror. The early twentieth century the cosmic horror brought H. P. Lovecraft to the forefront. In his work he brought the "cosmic Horror". Cosmic Horror begins towards the end of the nineteenth century. The dystopia, as an Unreal city is the microcosmic center that embodies the values or the absence of values. In the past twenty years more horror novels have been published than in the entire previous history of the printed world. The literature of the cosmic period builds, and reflects, a certain shift in sensibility the main emotion is no longer horror. Oscar Wilde’s *The Portrait of Dorian Gray* (1890) is one of the best cosmic horror stories in this century. Splatterpunk is a term that David J. Show coined in the mid-1980s at the World Fantasy Convention in Providence, it refers to a movement within horror fiction distinguished by its graphic, often gory, depiction of violence and "hyper intensive horror with no limits." It is regarded as a revolt against the "traditional, meekly suggestive horror story". Though the term gained some prominence in the 1980s and 1990s, and as a movement attracted a cult following, the term "splatterpunk" has since been replaced by other synonymous terms for the genre.

Writers known for writing in this genre include Clive Barker, Poppy Z. Brite, Jack Ketchum, Joe Lansdale, Richard Laymon, Richard Christian Matheson, Robert McCammon, David J. Schow, John Skipp, and Craig Spector. In the twentieth century several authors have drawn sympathetic portraits of gay, lesbian, and bisexual Vampires. George Viereck created a bisexual vampire heroine on a quest for true love in *Gloria* (1952). And his early novel view with *The Vampire* (1976) and *Interview with the Vampire* (1917), Ann Rice introduces
the likable vampire lovers, the first novel of her enormously popular vampire series in the *Hotel Transylvania* (1978) and *Blood Games* (1979) *The Hunger* (1981) are famous vampire stories. The latter part of the twentieth century saw the rise of multi-volume vampire epics. The first of these was Gothic romance writer Marilyn Ross's *Barnabas Collins series* (1966–71) loosely based on the contemporary American TV series *Dark Shadows*. It also set the trend for seeing vampires as poetic tragic heroes rather than as the traditional embodiment of evil. This formula was followed in the popular *Vampire Chronicles* (1976–2003) series of novels by Anne Rice and Chelsea Quinn Yarbro's massive Saint-Germain series (1978–). The 1981 novel *The Hunger* (adapted as a film in 1983) continued the theme of transgresses sexuality and examined the biology of vampires, suggesting that their special abilities were the result of physical properties of their blood. Kim Newman's *Anno Dracula* series (1992) returns to Stoker's Count Dracula and gives the genre a somewhat post-modern spin. Post perspectives on the vampire legend are provided in Nalo Hopkinson's novel *Brown Girl In The Ring* (1998), a vampire of Caribbean folklore, and in Tananarive Due's *My Soul to Keep* (1995) and its sequel *The Living Blood* (2001).

By the late twentieth century 'splatterpunk' horror attempted to disturb its audience through the use of a variety of grotesque and gory images. While there are few, if any, textual references of note, the sub-genre has served to inspire hundreds of slashed films. Dark fantasy too began using elements of horror, but did not necessarily intend to frighten the audience, and an entire culture developed around the newly-invented, beautiful vampire clans. Apocalyptic horror, which revolves round the end of the world or the threat of the world ending, became more popular as well. Not a new idea for literature, but one that could now be looked at from the much safer guise of fiction. The twentieth century brought us authors such as Ann Rice, Deen Koontz, Ramsey Campbell, Clive Barker, and Seven King-
all still gaining success form their ability to scare readers. Many books based on vampires are still published now, including several continuing series.

Anne Rice's Vampire Chronicles ended after many years, but many others have started up in the meantime. Paranormal romance, inspired by Rice, but mostly dropping the transgressive sexuality of her characters in favor of more conventional sexual roles, is a remarkable contemporary publishing phenomenon. The most prominent exponent of this sub-genre is Christine Feehan. Other romances with handsome vampires as the male leads include Lynsay Sands’s Argegneau family series (2003). In Westfield’s Peeps (2005, L. J. Smith has come out with her three book series Night World with three stories in each book. It talks about supernatural beings like vampires, werewolves, witches, shape shifters, and such. Also she has come out with her fifth book to the Vampire Diaries series (which she started in the 1990"s)"Nightfall".

The twentieth century brought us authors such as Ann Rice, Dean Koontz, Ramsey Campbell, Clive Barker, and Steven King who are still gaining success for their ability to scare readers. At the same time countless horror themed movies have been released. They are Dracula, Halloween, A Nightmare on Elm Street, Friday the 13th, and Night of the living Dead. There have also been many horror television series such as Dark Shadows, Kolchak: The Night Stalker, The X Files, Buffy, The Vampire Slayer, Supernatural are in English. One of distinctions of Anne Rice’s Vampire world is that it features homosexual relationships between vampires as well as between the living and the dead, an innovation that other writers have adopted. In his Lambda- Award winning stories Hell is for Children (1989). Jeffrey McMahan features Andres, an “out of the closet vampire” who cruises for a mate. In The Gilda Stories (1991), Jewel Gomez presents first the African-American lesbian Vampire novel. In Livia’s novel Minimax (1992) the author used comic portrayal of vampire life. In
Lost Souls (1992) horror writer Poppy Z. Brite combines evil, parapsychology, ghost and an unforgettable of vampire’s characters. The more sinister Lay of Maldoror (1924) written by Comte de Lautreamont is another horrific presentation.

Dark Fantasy was an American old-time radio show featuring horror and suspense stories. It had a short run of thirty one episodes, debuting on November 14, 1941 and ending on June 19, 1942. Its writer was Scott Bishop, also known for his work on The Mysterious Traveler. It originated from station WKY in Oklahoma City, and was heard Friday nights on NBC stations. Now in the twenty-first century, society is bombarded with horrific images daily. Since the invention of cinema the face of horror has radically changed. It has become a genre of its own that inspires not just fiction, but also movies, TV shows, and so much more. Fascination with horror did not just suddenly appear with the inventions of the twentieth century though. It can be found in all areas of artistic expression including writing, theater, and especially the visual outlet of art. It runs deep in the heart of man and is evident in the many horrific depictions that can be found throughout centuries of art history in religious, mythological, and various other types of subject matter. Horrific situations are found in some of the earliest recorded tales. Many myths and legends feature scenarios and archetypes used by later horror writers. Tales of demons and vampires in ancient and more recent folklore were often quite horrific.

Modern horror fiction found its roots in the gothic novels that exploded into popularity in the late 18th and early 19th centuries, typified by Horace Walpole's The Castle of Otranto (1764) as a prototype, and refined by Ann Radcliffe's Gothic novel The Mysteries of Udolpho (1794). A variation on the Gothic formula that remains one of the most enduring and imitated horror works is Mary Wollstonecraft Shelley's novel Frankenstein (1818, revised version 1831). Frankenstein has also been considered science fiction, a philosophical
novel or a 'novel of purpose' by some literary historians. At the same time, John William Polidori devised the kind of vampire story that has since become familiar with his short story *The Vampyre*. This kind of supernatural character, combining evil with sinister charm, has since been much used and elaborated by horror writers.

Later gothic horror descendants included seminal late 19th century works such as Bram Stoker's *Dracula* and Henry James's *The Turn of the Screw*. Early horror works used mood and subtlety to deliver a strange and otherworldly flavor, but usually eschewed extensive explicit violence. Other early exponents of the horror form number such luminaries as Edgar Allan Poe and H. P. Lovecraft who are widely considered to be masters of the art. Among the writers of classic English ghost stories, M. R. James is often cited as the finest. His stories avoid shock effects and often involve an Oxford antiquarian as their hero. Algernon Blackwood's "The Willows" and Oliver Onions's "The Beckoning Fair One" have been called the best horror stories. Lovecraft and Sheridan le Fanu called some of their writing “weird fiction” or “weird stories”. Horror fiction reached a wider audience in the 1920s and 1930s with the rise of the American pulp magazine. The premier horror pulp was *Weird Tales*, which printed many of Lovecraft's stories as well as fiction by other writers such as Clark Ashton Smith, E. Hoffmann Price, Seabury Quinn, C.M. Eddy, Jr. and Robert Bloch. At a lower intellectual level were the weird menace or "shudder pulps" such as *Dime Mystery* and *Horror Stories*, which offered a more visceral form of horror. Some stories in highbrow "literary" fiction could arguably be regarded as horror narratives: examples include Franz Kafka's "The Metamorphosis" (*Die Verwandlung*) and "In the Penal Colony" (*In der Strafkolonie*) and William Faulkner's *A Rose for Emily*.

Some modern practitioners of the genre use vivid descriptions of extreme violence or shock to entertain their audiences, often recalling Grand Guignol theatre. This development
has given horror fiction a stigma as base entertainment devoid of literary merit. Other writers, such as Ramsey Campbell and Thomas Ligotti, are cited as rejecting the portrayal of violent acts in favor of more psychological writing. Nevertheless, popular contemporary writers such as Dean Koontz, Clive Barker, and Stephen King will sometimes bring off the horror effect without the extreme violence that characterizes much of the current mainstream of this genre.

Abraham Bram Stoker, the nineteenth century horror fiction writer was born on November 8, 1847 at Marion Crescent. He was an Irish employed as civil servant in Dublin. Stoker parents were Abraham Stoker (born in 1799, married Charlotte Mathilda Blake Thornely, died on October 10, 1876) and the feminist Charlotte Mathilda Blacke Thornely (born in 1818, died in 1901). Stoker was the third of seven children. His parents were member of the Clontarf Church of Ireland parish and attended the parish church with their children who were both baptized there.

He was a sickly child, spending great amounts of time bed-ridden, barely able to walk. However, having fully recovered, in 1864 he started school at the age of seven. When he made a beyond belief recovery, he was still an invalid. After his recovery, he became a normal young man, even excelling as an Athlete. He was named University Athlete at Trinity College, Dublin (1864-70) from which he graduated with honors in Mathematics. He was auditor of the College Historical Society and president of the University Philosophical Society, where his first paper was on “Sensationalism in Fiction and Society”.

In 1876, while employed as a civil servant in Dublin, Stoker wrote a non-fiction book *The Duties of Clerks of Petty Session* (1879). From his great love of the arts Stoker also started to write theatre reviews for the *Dublin Evening Mail*. One particular review of a performance of William Shakespeare’s *Hamlet* with actor Henry Irving (1838-1905) in the
lead role led to a great friendship between the two men and in 1878 Irving asked Stoker to be 
the manager of his Lyceum Theatre in London, England, a position he held for almost thirty 
years. Later Stoker would publish *Personal Reminiscences of Henry Irving* (2 volumes, 1906) 
and *Snowbound: The Record of a Theatrical Touring Party* (1908) which includes such 
theatre-based stories as "The Slim Syrens", "Mick the Devil", and "A Star Trap". In 1872 *The 
Crystal Tap* was published by the London society, followed by *The Chain of Destiny* in four 
parts. Stoker left his job in Dublin and he settled in London. It was here that Stoker became 
acquainted with many famous actors and such other notable authors of the time as Sir Arthur 
Conan Doyle, Oscar Wilde, and William Butler Yeats. In 1881 he published eight fairy tale 
for children titled as *Under the Sunset*. Stoker started to write novels including *The Primrose 
Path* (1875), *The Snake's Pass* (1890), *The Watter's Mou'* (1895), *The Shoulder of Shasta* 
(1895), *Miss Betty* (1898) and short stories collected in *Under the Sunset* (1881).

His most famous story is The Vampire tale *Dracula* which he published in 1897. 
Before writing *Dracula*, Stoker spent eight years reaching European folklore and stories of 
vampire. He wrote several other novels dealing with horror and supernatural themes, but 
none of them achieved the leasing fame or success of *Dracula*. Other works by Stoker 
include *The Mystery of the Sea* (1902), his Egyptian mummy-themed *The Jewel of Seven 
Stars* (1903), *The Man* (also titled *The Gates of Life* 1905), *Lady Athlyne* (1908), *The Lady of 
the Shroud* (1909), *Famous Impostors* (1910), and *The Lair of the White Worm* (1911) which 
also includes elements found in *Dracula* like unseen evil, strange creatures, inexplicable 
events, and supernatural horrors. Bram Stoker died in London, England on 20 April 1912. His 
ashes were mingled with his son's and they now rest in the Golders Green Crematorium in 
London, England. His wife Florence survived him by twenty-five years and had *Dracula's 
Guest and Other Weird Stories* published in 1922. It also includes such titles as "The Gipsy 
Prophecy", "The Burial of the Rats", "A Dream of Red Hands", and "The Secret of the
Growing Gold”. Five horror novels are chosen for this study. They are Dracula (1897), The Jewel of Seven Stars (1903), The Mystery of the Sea (1902), The Lady of the Shroud (1909), and The Lair of the White Worm (1911).

Dracula is mainly composed of journal entries and letters written by several narrators who also serve as the novel's main protagonists; Stoker supplemented the story with occasional newspaper clippings to relate events not directly witnessed by the story's characters. Dracula begins with the journal of Jonathan Harker, newly qualified a young English solicitor, journeying by train on the way to Transylvania to give information to the mysterious Count Dracula about his new estate in London. The purpose of his mission is to provide legal support to Dracula for a real estate transaction overseen by Harker's employer, Peter Hawkins, of Exeter in England. Harker gets more problems in Count Dracula castle.

After that a Russian ship, the Demeter, having weighed anchor at Varna, runs aground on the shores of Whidbey, England, during a fierce tempest. All of the crew are missing and presumed dead, and only one body is found, that of the captain tied to the ship's helm. The captain's log is recovered and tells of strange events that had taken place during the ship's journey. The ship's cargo carries boxes of "mould", or earth, from Transylvania. Meanwhile, back in England, Jonathan's fiancée, Mina, is visiting her friend Lucy Westenra. Lucy receives three marriage proposals in one day, from an asylum psychiatrist, Dr. John Seward an American, Quincey Morris and the Hon. Arthur Holmwood. But Lucy has just decided to marry the Honorable Arthur Holmwood, having had to choose between him and his two friends Dr. John Seward and Quincey Morris, the Texan.

Dracula, who is moving to London to victimize on more humans, happens to land in the part of England where Mina and Lucy are staying. His first victim is Lucy. There is a notable encounter between Dracula and Seward's patient Renfield, an insane man who means
to consume insects, spiders, birds, and other creatures in ascending order of size in order to absorb their "life force". Seward, who, by coincidence, runs the insane refuge next door to Dracula's primary London home, tries to treat Lucy's 'illness.' He calls in from Amsterdam his friend and mentor Professor Abraham Van Helsing. Van Helsing immediately determines the cause of Lucy's condition but refuses to disclose it, knowing that Seward's faith in him will be shaken if he starts to speak of vampires and explain what is wrong with Lucy, but cannot save her. Van Helsing tries multiple blood transfusions, but they are clearly losing ground. On a night when Van Helsing must return to Amsterdam, Lucy and her mother are attacked by a wolf. Mrs. Westenra, who has a heart condition, dies of fright, and Lucy apparently dies soon after.

Lucy is buried, but soon afterward the newspaper’s report children being stalked in the night by a "bloofer lady". Van Helsing, knowing that this means Lucy has become a vampire, confides in Seward, Lord Godalming and Morris. The suitors and Van Helsing track her down, and after a disturbing confrontation between her vampiric self and Arthur, they stake her heart, behead her, and fill the mouth with garlic. By this time, Jonathan started off to England and is happily married to Mina. Van Helsing brings together Mina, Jonathan, Arthur, Quincey, Seward and he convinces every one of the reality of vampires. They have already destroyed the undead Lucy, and they likewise set out to destroy Dracula.

They educate themselves in the strengths and weaknesses of the vampire, and learn through careful and clever research what Dracula's plans are. Dracula has many lairs throughout London; they decide to purify them all to strand Dracula in his weakest form and then kill him in the name of God. The Count, however, has other plans, and as the men search his houses he attacks Mina in the night, feeding her with his blood so that she will become a vampire, too. The men find out about Dracula's activities and step up their efforts. They
manage to drive him out of England, but realize that if they fail to finish the job then Mina will become a vampire anyway. Jonathan and Quincey kill him, though not before Quincey himself is mortally wounded. With Mina free from her fate, the rest return to England and remain lifelong friends.

*The Mystery of the Sea* is yet another story of wonder. Archibald Hunter comes to Cruden Bay, Aberdeen shire, for his annual holiday, he looks forward to a tranquil few days by the sea. But as he sits by the bridge he is disturbed by a strange vision of a couple he had seen earlier, the man now carrying a small black coffin. Shortly afterwards he discovers their child has drowned. The following day, speaking to a fisherman, he is again confronted by a portent of doom. As he sets out to sea, the other man speak his name - Lachlan Macleod the very same whose death Gormala had foretold. So many questions are formed in his mind him and he wanted to know what is happening around him.

Archie Hunter travels to Cruden Bay, Aberdeen shire, to enjoy a little rest and relaxation in the small seaside village. But his holiday takes an unexpected turn when he begins to see spirits of the dead and an old woman named Gormala tells him that he possesses the "Second Sight." According to Gormala, both he and she are Seers, and she proposes an alliance to solve the centuries-old "Mystery of the Sea."

Once he saves Marjory Dark from the heavy tide. After this incident both of them meet in the costal side and discuss about their past life and experience. A black gang keenly watches their activity and informs to their superior. From Senor, Archie Hunter gets all the details about Marjory and the black gang. Senor helps him to escape from the kidnaper and tells him about the treasurer cave. Archie Hunter discusses his second sight and the kidnaper’s activity with his intimate friend Marjory. She guides him to escape from them and she requests him to meet at the night time in order to avoid problems.
Gormala gives guidelines to know about the mystery of the sea. But the sea holds more mysteries than one. Archie discovers a chest full of old documents which he believes contain a coded message revealing the location of a lost treasure of the Spanish Armada. Archie Hunter shows those chipper coded document to his lover Marjory Dark. She guides him to know the meaning of those codes. Finally Archie Hunter gets the message from the documents. Later he finds the treasurer cave and takes her to know the secret of treasure trove. Archie Hunter knows everything about the kidnaper gang and Don Bernardino’s activity.

The kidnaper gang kidnaps Marjory in order to know the secret. Archie Hunter gets help from the Defectives and Gormala to know the secret way to reach the kidnaper boat. Unfortunately Gormala dies after helping him. Finally he fights with the kidnaper gang and saves his wife from them. On the other hand they find out the secret of the sea and they don’t want to share those things to others.

*The Lady of the Shroud* deals with an adventurer and stimulates horror effect. Rupert sent Leger who inherits an enormous fortune from a relative. He makes several conditions in the will, that he may become the inheritor of Castle Vissarion of the Land of the Blue Mountains, a little state of Eastern Europe. He accepts his grandfather Roger Melton Will and his condition, so he moves to the Blue Mountain castle with his aunt Janet Mackelpie. However, as he recedes there, a mysterious woman, dressed in a shroud appears to him. Often she appears as if from nowhere, and she has strange habits. She is extraordinarily beautiful, and soon Sent Leger finds himself in love with her. He is discussing about the woman and her activities during the night time. He wants to spend much time to know about her. Rupert explains his experience with his Aunt Janet Mackelpie. Often she is getting the information
about the woman and she is advising to handle everything properly. But local superstition has it that the land is inhabited by vampires.

According to his Aunt Janet Mackelpie he wants to follow everything but the vampire woman’s beauty and her activity makes him to fall in love with her. Rupert keenly observes her behavior and finds the woman is not a vampire. She is also interested in him and explains the reason of her appearance. Then Rupert Sent Leger finds the strange events in the Blue Mountains. He comes to know the details of it. With the help of spy he gets information of the Blue Mountaineers and the war situation. He must save his beloved lover and the people. He gets help from the leaders and organizes the war and guides them to face everything. Finally he faces the entire problem and saves his lover from the people. They get respect from everyone. The Kingdom looks everything in different manner and reaches its destiny. Turkish and others are relived from the place. People live their life without any problem.

*The Jewel of Seven Stars* published in 1903, tells the story of barrister Malcolm Ross who is summoned in the dead of night by a mysterious letter from lovely Margaret Trelawney; it is written during a visit to the Egyptian galleries in the British Museum that Bram Stoker got the idea for his novel, *The Jewel of the Seven Stars*. Stoker had a British Museum Library Reading Room ticket in 1879, which he promptly lost. The story concerns a young lawyer, Malcolm Ross, who is called to the Trelawney household in London, late one night. A girl he met at a picnic, Margaret Trelawney, and felt an instant attraction to, has called upon him for help. Her father was attacked in his bedroom, late one night, by someone or something and had lapsed into unconsciousness. Mr. Trelawney being a keen Egyptologist and having a houseful of artifacts sees, the weirdest of which in his bedroom. Eventually, after four days, Trelawney comes round and there is a long tale to be told concerning a Queen Tera who makes certain plans to resurrect herself, centuries in the future. The group,
including Malcolm, Margaret, a doctor friend and an Egyptologist friend of Trelawney's make plans themselves and get to Cornwall to carry them out.

The daughter of a famed Egyptologist Mr. Trelawny has sunk into a trance-like state following an attack by an unknown assailant--the only clue, the lingering odor of "Nard and Circassia's balmy smells." Trelawny has left strict instructions that in the event of such an attack he is never to be left alone, and no one must remove the peculiar Egyptian bangle around his wrist. Slowly, with dragging mummy footsteps, this journey makes them to reach its inevitable climax. Though possibly a bit slow and bloodless for modern audiences, A number of scenes, like the discovery of the tomb in the cliffs and the story's final tragic zenith, remain in one's memory like the persistent scent of bitumen drifting in an open window.

After that under the eye of Ross, Margaret, and nurse, a second baffling attack takes place by an unknown assailant. It soon becomes apparent that the person behind the attacks is attempting to gain access to the safe located in room. Suspicions abound as both the police and the doctor are baffled by the situation. At this point the history of the Egyptian Queen Tera and her apparent plans for reincarnating herself with the help of a beautiful jewel of seven stars, the very item housed in Trelawney’s safe. The novel ends with a great experiment in which Tera’s plans for a rebirth.

*The Lair of the White Worm* starts with the non–descript Adam Salton, an orphaned Englishman living in Australia, who is called back to the ancestral estate by his childless Uncle Richard. Salton’s return coincides with another expatriate Englishman returning home, the villainous Edgar Caswall, who does just about everything but twirl his mustache. Uncle Richard has called Adam home at least partly because he anticipates needing a supporter against Caswall, but nothing comes of this and the near simultaneous return of the two
expatriates is just a coincidence. Adam travels to Richard Salton’s house in Mercia, Lesser Hill and quickly finds himself in the center of mysterious and inexplicable occurrences. The new heir to the Caswall estate, known as Castra Regis, the royal camp, Edgar Caswall is accompanied by a sinister servant, an African named Oolanga, and he is being courted by the widowed Lady Arabella March, who hopes a rich husband to help her hold onto her late husband’s expensive property. Lady Arabella turns out to be something much worse than a mere gold-digger she is actually an ancient, antediluvian monster, a sort of giant snake or worm. Caswell Appears to be making some sort of a mesmeric assault on a local girl, Lilla Watford, while a local lady, Arabella March seems to be running a game of her own, perhaps angling to become Mrs. Caswall.

Adam Salton discovers black snakes on the property, and buys a mongoose to hunt them down. He then discovers a child who is bitten on the neck. The child barely survives. He learns that another child was killed earlier while animals were also killed in the region. The mongoose attacks Arabella who shoots it to death. Arabella tears another mongoose apart with her hands. Arabella then murders Oolanga and drags him down into a pit. At the same time, Adam’s uncle has moved off stage after introducing his nephew to Sir Natheniel. They suspect that she wants to murder Mimi Watford, who Adam later marries. Nathanial is an Abraham Van Helsing type of Character who wants to hunt down Arabella. In another inexplicable turn of events, Lady Arabella decides to sell her property to Adam.

The White Worm is a large snake-like creature. It dwells in the hole in Arabella’s house located in Diana’s Grove. The White Worm has green glowing eyes and feeds on whatever is thrown into the pit. The White Worm ascends from the pit and seeks to attack Adam and Mimi Watford in a forest. Adam plans to pour sand into the pit and to use dynamite to kill the giant white Worm while it is inside the pit. At the same time Caswall
wants to recreate mesmerism, associated with Anton Mesmer, who is a precursor to hypnotism. At the end of the novel Adam Salton, Mimi Watford, and Nathaniel De Salis confront Arabella and Edgar Caswall. A thunderstorm and lightning destroy Diana’s Grove by igniting the dynamite.

Tamil literature is one of the prominent literatures in the world. It has the unique quality of exploring writers view. Tamil literature is basically categorized in to three major periods. From these periods different kinds of literary activity reaches its destiny. Poem, Prose, Drama, Novel, and Short Stories are bringing authors view according to the age. Horror is also one among them. Because most of the Sangam poetry carry different type of poems on supernatural beliefs. It is believed that most of the works relating to the first two Sangams dealt with music and dance. Music and dance explore their presence in various forms. Unfortunately all the works of these two Sangam are lost, except for Tolkappiyam, which is the oldest extant grammar dating back to 500 BC. The third Sangam period mainly comprises of poems which are arranged in eight anthologies called Ettuttokoi and ten idylls called Pattuppattu. The third Sangam period also sees a collection of minor works called Padinen-kizhkkanakku which deals mainly with moral virtues. Among them, the most notable is Tiruvalluvar's Tirukkural or Kural, which deals with philosophy and wise maxims. Sangam literary works show the power of horror in the presence of a few poems. The Sangam literature, unlike the Rig Vedic texts, was secular in nature and revolved around the themes of various heroes and heroines in the presence of horror. The Sangam literature provides very valuable information on the social, economic and political life of the people living in Tamil Nadu in the early Christian centuries. All those works are focusing on different kinds of social beliefs and religious events. Different types of religious methods bring various occult and rational beliefs in Tamil literature. Sangam literary works bring out the concepts of
Hinduism and its tradition. Mostly people follow two major gods in Tamil literature they are God Siva and God Vishnu.

Between 600-900 AD the Saiva saints first compiled their hymns into the *Devaram*. The hymns of the Saiva saints were later collected into twelve anthologies called *Tirumurais*. The *Periya Puranam* or *Tiruttondar Puranam*, consider as the twelfth *Tirumurai*, is composed by Sekkizhar (12th century AD). These religious writers give important to their religion as well as the horror belief because they have mentioned various evil characters in their poems. Similarly God Vishnu followers like saint Nathamuni (824-924 AD) compiled the Vaishnava hymns into four books called *Divya Prabandham* or *Nalayira Divya Prabandham*. The other Alvar saints who contributed to the Tamil religious literature include Periyalivar, Poigaialvar, Bhutattalvar, Andal (the only woman saint among Alvars) and Nammalvar. Nammalvar's *Tiruvaymozhi*, the third book of *Divya Prabandham*, is said to be a quintessence of the Upanishads. All those poems are focusing on god Siva and Vishnu’s reincarnation and their various avatars.

The other great works of this period include Ottakkuttan's *Uttarakandam*, *Takkayagapparani* and *Muvarula*. Ottakuttar is a great devotee of the Goddess Saraswathi, the deity of learning. Ottakuttar uses to perform penance to this Goddess in Kuthanur. As per the traditional accounts, he is closely associated with this place. He turns to a well-known poet in later period of his life with the blessings of the Goddess Saraswathi. And the village ‘Kuthanur` was later named as `Kutiianur` after the name of Ottakuttar. It is also believed that Ottakuttar composed the *Saraswathi-Andhadhi* in praise of this Goddess. Pugazhendi's *Nalavenba* is another poetic form in this the beliefs of snake concept shows the power of snake. During this period the power of horror is influenced in most of the literary works in Tamil literature.
Another important poet who flourished during the Chola period was Ottakuttar, who authored great works like *Nalayirakkovai, Tukkayagapparani, Sarasvatiyandadi* and *Arumbaittollayiram*. Other noted scholars of the Chola period include Tirutakadevara the author of *Civaga Chintamani* and Talamokti, the author of *Sulamani* and Venkatamadhava who wrote a commentary on *Rigveda* during the reign of Parantaka I. Kings of these periods very much believed on all kinds of god and goddesses. According to their beliefs they have ordered their assembly poets to write poems about their religious faiths. They have also written different kinds of poems on unbelievable events.

The modern period witnessed the impact of Islam and Christianity on Tamil literature. These religious aspects associated with the presence of horror and its related field. For example Umaruppulavar (1605-1703 AD) is the earliest among the Muslim Tamil poets. He composed the *Sirappuranam*, which is a verse narrative on the life of Prophet Muhammad. Another work dealing with the Islamic faith was *Muhaidin Puranam* (1845 AD) by Mohammad Ibrahim. Constanzio Beschi (1680-1747 AD), who adopted the pseudonym of 'Viramamunivar', wrote a classic *Tembavani*, on the life of Jesus Christ.

Ramalinga Adigalar’s (also popularly known as Vallalar) (1823-1874) devotional poem *Tiruvarutpa*, considered to be a work of utter exquisiteness and minimalism. In these poems he explains the austral body and the occult power. He looks at god in the form of Jothi (Fire). He follows his own rules and regulations during his time and he gives importance to the nature and its power. Subramanya Bharati (1882-1921 AD) is one of the greatest of Tamil literateurs of the modern times. He has written mainly three types of poems they are nationalistic poem, Religious and philosophical poems and poems about nature. His *Panchali Sabadam* is an epic poem based on a single episode of the *Mahabharata*. His other great works include *Kalippattu, Kannanpattu* and *Kuyilpattu*. In this work the magic and other
unbelievable events play an important role to bring the occult events. The other renowned Tamil poetic works of the modern times include Meyyarivu and Padal Tirattu of V.O.Chidambaram, Malarum-malaiyum and Umarkkayyam-padalkal of Desikavinayagam; Podumai Vettel, Tamizhan Idayam and Sankoli of Kalyanasundaram; Avalum Avanum of N.K.Ramalingam; Azhakin Sirippu, Pandiyan Parisu, Tamizhiyakkam, Kudumbavilakku, etc. Durai Manickam is another important modern Tamil poet who is credited with prolific works like Aiyai, Nurasiriyam, Koyyakkani, Ensvai Enbatu and Paviyakkottu. The other renowned poets of this period include M.L.Thangappa, Mudiyarasan, Ezhilmutalvan, N.Kanakaraja Iyer, A.Srinivasaraghavan, Kannadasan and Tamizhazhagan. All these writes give importance to the religion and the horror.

Paramartta Gurukathai written by Viramamunivar in the 18th century affords the earliest specimen in novel writing in Tamil. However, Vedanayagam Pillai (1824-1889) is credited with the writing of the first novel in Tamil, Pirataba Mudaliyarcharittiram in 1875. This is an out-and-out romance with an assortment of fables, folk tales and even Greek and Roman stories, written keeping in mind the entertainment and enjoyment of the reader as the principal motive. H.A.Krishna Pillai (1827-1900) adapted John Bunyan's The Pilgrim's Progress in Tamil in his Iratcanyayattirigam. The other important works of this period include Bharatam of Perundevanar, Nandarcharittirak-kirttanaikal of Gopalakrishna Bharati, Kamalambalcharittiram of Rajam Ayyar (1896), Padmavatichaittiram of Madhaviah, Menaka and Balamani of Vaduvur Duraiswamy, Ratnapurirahasyam of A.Kuppuswamy, Mannasai and Kariyadarisi of Shankara Ram. Kalki Krishnamurthy (1899-1954) and his short stories and novels were henceforth serialized in Ananda Vikatan and eventually started his own weekly Kalki. Modern era of Tamil literature also shone forthright in its short story genre, due to Kalki Krishnamurthy and his strategy in the magazine publishing, for which he had penned the unforgettable novels like Parthiban Kanavu, Sivagmiyin Sabhatham and the
hugely admired *Ponniyin Selvan*. M. Varadarajan (1912-1974) experimented with several new techniques in Tamil novels. His famous works include *Perra Manam* (1953), *Karittundu* (1953), *Ahalvilakku, Sentamarai* and *Mankudisai*. C.N. Annadurai has two important works to his credit - *Nallatambi* and *Rangoon Radha* (1952).

In the modern Tamil literature various kinds of novels, dramas, and short stories are written in various genres. Some of the authors have translated English novels in to Tamil and some of them very much influenced in the all kind of beliefs. Major writers in the modern tamil literature play an important role in Tamil literary genres such as Kurumbur Kuppusami, Vaduvur Duraisami Iyengar, Akilan, Anuttama, Jayalakshmi Srinivasan, Kodainayaki Ammal, N. Parthsarthy, C. Subramanyam, Sundaram Ramaswamy, V.V.S. Aiyar, Kalki, Pudumaippittan, B.S.Ramayya, ASP Ayyar, Kalki Krishnamurthy, Sandilyan Akilan, Vembu Vikiraman, M. Karunanidhi, V. Balakumaran, Sujatha, Prapanjan, Gothama Neelambaran, Aru, Ramanathan, Indra Soundararajan, Jegasirpiyan, Jayakanthan, Na. Parthasarathy, Mu. Metha Sree Venugopalan, Kovi Manisegaran, Ra. Ki. Rangarajan, Balasubramaniyam, Kannadasan Anusha, Venkatesh Venkatram, Dhiwakar and Vishwaksenan.

Indira Soundararajan is a well-known Tamil author of short stories, novels, television serials and screenplays. He lives in Madurai. He is something of an expert on South Indian Hindu traditions and mythological lore. His stories typically deal with cases of supernatural occurrence, divine intervention, reincarnation, and ghosts, and are often based on or inspired by true stories reported from various locales around the state of Tamil Nadu. Two or three of his novels are published every month in periodicals like *Crime Story* and *Today Crime News*. Indira Soundararajan is a contemporary Tamil writer. He belongs to a middle class family. He is the third son to Indira and Prarthasarathi. He was born on 13 November 1958 in Salem. His father worked as a storekeeper in T.V.S Company. Indira Soundararajan studied in Barathi
Vidyalaya Higher secondary School in Salem. He did his B.A in Tamil literature under distance education from Madurai Kamaraj University. He also got the storekeeper post in T.V.S Company in Madurai, but he was not interested in that and hence he resigned the job. Later he settled in Madurai. He is very much fond of writing short stories and novels. But, in his school days he never wrote anything. In 1978 he started writing novels in Tamil. In the beginning he wrote several short stories based on the rural life with love as the major theme. He tried to publish those stories in different magazines and he also sent his stories for several competitions.

In 1978 Kalimagal Saba conducted a competition on novella writing in which his novel titled Ondrin Niram Erandu clinched first prize. After reading this novel the film director Mahanderan asked him to adopt his novel into film but unfortunately some problems occurred so the plan was dropped. In 1985 the Kalimagal Saba conducted again a competition in which his novel titled Yaga Pasukals got second prize. This story discusses the weaver’s society and also the protagonist of this story is the representative of weaver’s life style. Meanwhile he has written several short stories and published them in several magazines. This has established his fame as a good novel writer in Tamil.

In 1987 Amudasurabi Sangam conducted a novel competition in which his story titled Vaikai Vana Sundari was awarded first prize. On 18th January 1989 he married Miss. Ratha. After marriage, his life style totally changed. He became a full-fledged writer in Tamil. In 1987 he started to write his first thriller and horror novel titled Maya Nilvu. This novel recognized him as a thrill novel writer. After this he has written another novel titled Katru Katru Ueer. The reader of his novel recognized him as a social novelist but when he has published his thriller story, the readers of his novel welcomed him to write such stories and
therefore he continued to write thrillers. So for he has written more than two hundred novels and short stories, based on all the sub-genres such as thrillers, detective stories, horror fiction and crime novels.

Altogether he has written about two hundred and fifty novels. Almost half of them belongs to horror fiction for example *Vitu vidu Karupa, Vikrama...Vikrama Part I & II*, *Sutri Sutri Varuvan, Jenma Jenmamai*, etc., and half of the novels deals with society for example *Krishna Dasi, Enpayer Ranganayaki, Assi Nesavu, Theadathey Thulinthupovai, Katheal Sadurangam, and Analaikaum Ambuligal*. As a writer he is very much interested in writing social novels combining with thrillers and horror stories. In social novels he fully explains about the problems faced by the society particularly the family system. Based on the situation prevalent in various walks of life he writes social novels. He is not interested to enter the imagination of writing thriller and horror stories.

He never wrote any science fiction novel but in most of his novels the protagonist is influenced by the advancement of science. He is the first person to write spiritual horror in Tamil literature. Based on this he has written several spiritual horror novels – they are *Enka En Kannan, Bashana Lingam, Yatheri Ganam, Sundara Gandam, Sithergal Rajem, Sivamayam, Ruthera Veeni, Astama sithi, Subtha Kannigal, Thullivaruth Val*. He has written these novels based on Hindu religious concepts. He also merges on the Hindu religious beliefs. He uses the belief as a platform to bring his novels in the presence of horror. In this he has beautifully explained about the presence of God and Ghost. Then he explains the life of Sidhas and their activities in this universe. In these novels he never gives any clear picture of either God or Ghost because he himself says “so for no one has proved the presence of
God and Ghost but they are believe in something present in this world. “I am believing that and based on that I am writing this kind of stories” (Soundarrajan).

He never followed the methodology of other writers. He is writing novels using his own style. He uses transliterated words because “those words are mingled with spoken language so whenever I am writing any novel automatically I am using them, and also these are all wrong sentences” (Indira Soundarrajan). In his novel most of the words are repeated often. Based on this the readers can easily identify his style. With the questions he is searching the answer from the society and with the answer he wants to study the human psyche for writing novels. Most of his novel stories depend on reader’s judgment. On reading his novel the readers get questions regarding the style and manner of the writing, portrayal of character and the setting of the novel. The social anger is much prevalent in his novel. In horror novels he is trying to bring out the illusionary ideas. No one has criticized his work and more over he never bothers about the criticism posed against him. He learns everything from the society.

The adaptation of his family novels as T.V mega serials has fetched him good fame and name in the heart of the viewers. Some of T.V serials are still being telecast now. His famous stories Athipookal were telecast in Sun T.V. Ruthera Veeni, Krishna Dasi, Vittu Vidu Karupa were also telecast in Sun TV. Apart from writing he involves himself in various other activities such as social speeches, film script writing, and reviewing others novel etc. Before getting published his novels they would appear in various magazines as episodes.

So for he has written several horror fiction and family novels they are Kallukkul Pugundha Uyir, Neelakkal Modiram, Sornajaalam, Unnai aivitamaatten, Nandi Ragasiyam, Sadhiyai Sandippom, Thevarkoyil Roja, Maya Vizhigal, Mayamaaga
Currently he stays in Madurai at Pyakara suburban locality. So many Television Serials have been telecasted they are Sivamayam, Chidambaram Ragasiyam, Marmadesam, Rudra Veenai, Vidathu Karuppu, Ragasiyam, Sorna Regai, ethuvum nadhakum-vaanathumanitharghal novel His five famous horror novels are chosen for this study they are Athumattum Ragaciavm, Vikrama Vikrama Part I & II, Vittu Vidu Karuppa, Suttri Sutry Varuven.

In Athumattum Ragaciam a car enters into the beautiful village called Aeramvelikadu. In this village there is a big Kuttinantha God temple. In this temple the door of the sanctum sanctorum is always kept closed. The people pray only before the closed door. People living in that village are categorized into three classes. The first class is Jamindhar family, second, upper class and thirdly, the poor class family (kzikudi). They follow some kinds of rules and regulations in their village. The Jamindar families always rule the people. The upper class family always follows the Jamindar rules and regulation. The third class people are always treated as slaves. Samathanapandi belongs to Jamindar family. He knows well about the village situation, and without his permission one cannot enter nor exit the
village, if they go they will die soon and also the god will punish them. This is the superstitious belief prevalent in this village.

The protagonist Chandra Mohan and his wife Srimathi, who work for a software industry in America, come down to India. They have not been blessed with children for the past few years though they do not have any physical problem regarding their potency. Chandra Mohan’s father becomes aware of it and invites the Astrologer and asks for the reason. The Astrologer says that his family does not pray the traditional God Kuttinantha that is why his son does not have children. Chandra Mohan and his wife do not believe these kinds of superstition but they accept to visit the village. Sababathi decides that first he would invite his son and his daughter-in-law after that he will explain the necessity of faith.

In the Rocky house he meets his brother in law Kazukachalla Davarayar and his son Gopal. Gopal and Chandra Mohan come out from the house and walk under the coconut tree. There they argue about the belief and unfaith and also discuss about the Kuttinantha God, when Chandra Mohan says he does not believe in God, suddenly a bunch of coconuts fall on his head but he escapes. Chandra Mohan comes across several incidents including his wife’s death. To relive from all these superstitious beliefs Ezhumali helps him but he dies due to snake bite. Chandra Mohan’s mother Rukkumani comes and speaks to Radha, the daughter of her brother Kazkachaladavarayar. She asks her to marry Chandra Mohan. Though everyone accepts the proposal, Chandra Mohan does not like that and he thinks about the Ezhumali’s death. With this thought he enters into the temple at the time the temple priest gets ‘possessed’ by god and start beating Chandra Mohan severely. Chandra Mohan does not like it so he retaliates strongly against the priest and attacks him. Everyone is stunned by this action.
Then the temple priest orders them to get away immediately. Chandra Mohan is asked to leave out from the village otherwise God will destroy everything. After this incident the priests regain normality. Jaminthar family is back at home from temple and meets Samathanapandi. He says better to send Chandra Mohan and his family failing which, Chandra Mohan will die soon. Everyone accepts and get ready to move. At the same time they receive a phone which says that Chandra Mohan in-laws have died in a car accident. He and his father rush to the accident spot, and notices that his wife body missing. There he sees police inspector enquiring everyone including their family members about the accident. Chandra Mohan explains that plan for which his in-laws are traveling. He also complains to the police, that Samathanapandi is the master mind behind the plight including of the missing of his wife’s body.

The next day Chandra Mohan and his family reach Chennai. But, in the Rock house Radha gets to go back to continue her study. On the way she gets a bunch of key. But her father asks the key so she takes the photo copy of those key and give it to him. After a few days Chandra Mohan calls Radha and asks her to help him. Chandra Mohan wants to know about the story of Puliyan so he requests Radha to find it out. She knows the story of Puliyan through the Kallen and Pattabi. Chandra Mohan gets the entire story of the village and plans to get success in his idea.

According to his plan Kallan complains in the police station against the death of Sonimuthu. From the postmortem the police find out that it is a murder. Meanwhile Chandra Mohan and his group enter into the Samathanapandi’s house; there they find out the statue of god and the box which Puliyan had thrown into the pot. They enter in to the village temple and open the door and see the script of document on the sanctum centrum. Everyone is happy, the police start their work, and in the mean time they receive a fax from
Samathanapondi. That reviles that he is the master mind for all problems in the village. He has further ended the fax message by declaring that by the time the fax reach police he will be dead. Chandra Mohan feels happy and ready to go back to U.S.A with his all past memories and the Xerox copy of Samathanapandi letter.

Thottakaramangalam in Vittu Vidu Karuppa is a famous and beautiful village. Outside the village there is big temple devoted to God Karuppa. The village people strictly follow God Karuppa rules and regulations. Because, they believe that those who do not follow Karuppa words will get severe punishment from God. All believe that the temple priest (pujari) gets the gods word when he was under his spell. At the time he speaks to the village people what activities should be performed in their life. No one can oppose it including the educated people. People blindly follow the priest words.

Kasithopu is present nearby Thottakaramangalam village. Vairathavan belongs to upper class family who got married to Pullakupech. Their traditional God is Karuppa. From the beginning they do not give much importance to the God. After the death of Vairathavan, his wife brings everything under her control including the villagers. Once god Karupa appears in front of her and assassinates her. After her death everyone believes that her ghost is wandering in the Palace. It has happened twenty five years back but still Animudithevar is searching for the jewel pot. His mother has hidden it somewhere.

Animudithevar gets married to Vellinachi. They have one son by name Rajanderan. He is an educated person. The second daughter is Rathna. She is a well-educated girl, now doing her final year MBBS course in a college near the town. She blindly follows the words of god Karuppa. One of her class mates, Aravind sincerely loves her. She is also interested in him but she worries about the Demigod Karuppa so, she does not show her love afire to him. Reena is also the best friends of Rathna. She is an energetic and brave girl. She is also
helping Aravind in his love affairs. Rathna needs god Karuppa words to propose her love so she goes to her native place with her friend Reena. One the way she explains about the God Karuppa and the story of her grandma. Kattayan does not marry anybody, when he is a young man. He has all kind of bad habits. Once he raped Rasathi, who was engaged to another person. She is the daughter of Paranthamanayaker. After this incident she and her father committed suicide near the Karuppa temple. At the same time a black structure appear in front of Kattayan and cut his hand and also said that he should not marry anyone. Otherwise it would kill him. So till now he has not married anyone and also explains everyone about the black structure which has vanished in front of him.

Sivagami marries a visually challenged person. In the beginning her husband Brahman was an ordinary man and also the brother of thief Mokkayan. According to the Demigod Karuppa’s order they come every Friday and clean the temple. Reena hears about all these things and also she finds out that using god’s name somebody is indulging all these kinds of activities. She comes to this conclusion, because the village people strictly follow God Karuppa. Amidst this Lakshmi and Sanmugam are in love with each other, and get married successfully but no one has noticed it. However Reena finds out when she enters the village. Rajanderan proposes Reena and she accepts but Rathna does not like because follows god’s word.

Reena and Aravind want to find the person who is tricking them in the name of Demigod Karuppa. The village people decide to tie both of them in front of the temple wooden pole. According to their decision both are tied in front of temple. Meanwhile Reena informs everything to the inspector and Sanmugam. At mid night both hear the footsteps. Near the temple there is big tree where Sanmugam and Inspector are hiding to catch the person. They also notice the hoof sound of horse. The next moment Kasi comes on a white
horse, with attractive fragrance smell and big garland. They stun a few minutes then, he gets
down from the horse and explains why he has done all these things with the help of temple
pujari. Pujari also requests them to possess the same role he has been playing since several
years to punish the people. The inspector tries to arrest him but he kills himself with the
sword, it also has been identified that the person is none other the son of Paranthamnayaker.
The next day early morning a person comes and discusses with them and vanishes. They
contemplate on his valuable words.

Reena and Aravind request the inspector not to tell everything to the villagers. After
this to their astonishment people notice Rena and Aravind are alive, being unpunished by
demigod Karuppa. Then they enquire about the mystery; with the help of Pujari declare that
demigod Kaurppa has ordered for immediate marriage between Aravind and Rathna,
Rajanderan and Amarawathi. They both are very careful that the village people should always
fear of demigod Karuppa.

In Sutriy Sutriy Varuvean three generations is detailed. The protagonist Pragalathan
gets victory in his case. According to the judgment he cleans the land with the help of the
workers and starts his real estate business. The land is minimum more than hundred acres. In
its center there is an old Jakama (Goddess) temple and a big well. The temple is almost in a
decaying condition but there is no idol of Jakama. For the establishment of his real estate
business he wants to remove the temple but his wife Ranjetham does not agree with him.
Instead, she wants to renovate the old temple. This temple is built by her father in-law,
Jangama Nayaker. Jangama Nayaker belongs to king’s tradition; everyone treats him as
Jaminthar of a few villages. He marries Ganamani Kogilam, the daughter of
Ponmudivandanayaker. She also belongs to king’s tradition. Jangama Nayaker comes from
abroad and he would like live in his native place. He is eager to read several books on magic
but his wife does not like that. Once they fight with each other. At the time Ganamani Kogilam gets angry and goes to her father’s house. After this he drowns himself in to the black magic. So he constructs a Jakama temple in his land.

A few days later he wants to invite his wife so he gets ready with his worker and starts to move towards his father in-laws house. They arrange a grand party to host him, but on the way Jayanthimangalam the worker of Jamin adds some drug with milk and gives it to him. Under the spell of the drug he indulges in sexual intercourse with Jayanthimangalam. This news reaches Ganamani Kogilam; she does not like to meet her husband. After that Jayanthi Mangalm gets much interest in black magic. Then the entire Jamin comes under her control because she knows the black magic better than Jangama Nayaker. Every day they conduct several pujas and also worship the demi Goddesses. Later Jayanthimangalam becomes the ruler of Jamin and she orders everyone to call her queen. Some like that but some do not like to call her like that. Jayanthimangalam uses some black pigment to attract Jangama Nayaker and control the workers of Jamin. Every day they meditate and use some mantra words in Jakama temple. Particularly on new-moon days, they were arrange special puja in Jakkamma’s temple. They want to get more power to do black magic successfully so they arrange special puja in Jakama temple and house. They finish half of the puja, at the time Ganamani Kogilam notices it. She gets angry and goes to Jangama Nayaker house with the help of some henchman. Jayanthimangalam knows this earlier so she calls Jangama Nayaker and escapes from the Jamin. They almost reach the garden house, since it was raining then; the rain water slowly removed the black ink out of Jangama Nayaker body and his dress. After long time he comes back to his normal position and also asked the reason for which they were going to the garden house. In the beginning she does not think about that, latter she finds out the reason.
Meanwhile, Ganamani Kogilam went to Jakama temple. There she orders the henchman to take the idol of Jakama and throw it into the well. They do that in a perfect manner. Then she reaches the garden house there she sees both Jangamer and Jayanthimangalam. The henchmen get ready to attack Jayanthimangalam, on the other side Jangamer and Ganamani Kogilam reunite with each other. Taking chance of that happiest moment Jayanthimangalam escapes from the garden. The henchman searches her everywhere. The others are also searching her in the midnight. After this incident Jangama Nayaker never touches black magic book but he requests his wife to complete the puja. She never accepts to do the black magic and pujas. Then, she gives birth to Pragalathan. On the other side Jayanthimangalam delivers Thamarikannan. Later Jayanthimangalam comes mad and commits suicide. Her brother Thulasi brings up the baby. He is the one who files the case against the Pragalathan, in favor of Thamarikannan. When Pragalathan won the case Thulasi goes to Kerala. There he meets Malayala Namboothari Jayadev. Who is an excellent magician.

Thulasi and Jayadev visit the land to see the temple. There Jayadev asks about the approximate time the idol was thrown in to the well. Then they go inside the temple and dig where the Jakama idol was erected. Jayadev finds five gems under the statue Jakama. Thulasi finds the right time with the help of Kathamuthu. At the appropriate hour Jayadev starts puja in the land. When Pragalathan knows this he gets angry and goes to his place. In between Ranjtham understands everything through her subconscious mind. Then, a small girl comes and asks her to meditate and pray to god but the next moment she is vanished. But, she remembers the mantra words which the girl said and starts to recite them.

Then Jayadev plunges in to the well he finds the idol of Jakama. But now his face is totally changed. Jayadev invites Thulasi and his family members and asks their ‘Holy knot’
on the head to do puja. They also come unconsciously to do all kinds of work whatever Jayadev instruct. Pragalathan also joins them and does all the work. There Ranjitham comes with the girl. The moment the girl touches Thulasi, Pragalathan and his family regains their normalcy. They fight with Jayadev but unfortunately a snake bites Jayadev. Jayadev is none other than the reincarnation of Jangama Nayaker, to complete his puja he has to be reborn again. Now all have joined together to lead their happiest life.

In Vikrama... Vikrama Part I & II Valluvakudi is a famous place for predicting people future with the help palm leaf manuscript. Here people like Soothsayers are living and also many people have come and check their future life. Thillinayagam and his son Ielayavalluvan are famous for predicting with the palm leaf manuscript. The Central Minister also wants to check his future life so he decides to visit Valluvakudi. The police officers and others arrange for that. At the time they find out thirty two bundle of palm leaf - manuscript in the garden of Thillinayagam. Soothsayer’s strictly follows their rules. That is, without the concerned person they do not read the manuscript.

In the beginning Thillinayagam son does not understand so he asks about the king Vikramathithan. Thillinayagam himself thinks that Vikramathitan story is imagination but when he gets the manuscript, he believes that he was born somewhere in this universe and he would come soon and visit this Valluvakudi. Thillinayagam is eager to read manuscript. When Thillinayagam starts to read the Palm-leaf Manuscript he finds out that it tells about the history of king Vikramathitan. At that same time he hears the oracle and gets information about King Vikramathitan’s reincarnation.

Narayan is the founder of Mahatma Orphanage. Vikraman and Pattabi grow from this orphanage as a young men they do all kind of work in the orphanage. Once Navneethan wants to adopt Vikraman but, Vikram does not like to go with him so he decides to escape
from the orphanage, Pattabi is accompanying. Unfortunately they find a small girl near the beach and handover her to father Dhavaraj. He is the editor of “Iadaya Jothi”. He has appointed them as a sub-editor and reporter in his office. He orders them to visit Valluvakudi to find out the secret of Palme leaf-manuscript and the people who explain the future life.

According to the oracle voice everything happens exactly. Tillinayagam understands with the help of Palme-leaf manuscript that Vikraman is none-other than King Vikramathithan. Then he reads the first part of the poem and says about his thirty second reincarnation. At the same time he explains about his mother and his relatives. Vikraman does not believe all these and says everything to Dhavaraj. He wonders about his message and wants to learn many things about the manuscript. According to the poems in the Palm-leaf manuscript everything happens in Vikraman’s life. Dhavaraj also publishes this as an article in his newspaper. Once Vikraman helps Ganapragasa Valli and falls in love with her. She is also an angel, due to his sin she gets human life to relive from her sin she has to marry Vikraman.

Nanthan Bhiragi is a terrorist so for he has killed nine hundred and ninety nine people. He comes here to kill Vikraman. He knows all kind of magical power with the power he gets everything according to his wish. If he kills Vikraman he will get more power to control the entire world. So he uses hypnotism to control Vikraman. Vikraman also follows his words. According to his order he goes to Gana Hill and gets his sword. With the help of manuscript Pattabi takes the sword from the Kali temple and keeps a duplicate sword. Vikraman meets Vedal Sing. After these he recognizes his thirty second reincarnation. When he meets Ganapragasa Valli he gets relive from Nanthan Bhiragi hypnotism. After this incident he knows all his power. When he hears the death of Thillinayagam at the time he is in Chennai. So he wants to do transmigration of soul according to that his soul enters in to the eagle body
and fly over the sky and reaches Thillinayagam funeral. At that time Nanthan Bhiragi gets his body from Deepa and decided to enter into the Vikraman’s body with the help of transmigration. At the same time he plans to marry Ganapragasa Valli.

With the magical power Vedal Sing says everything to Vikraman. Vikraman should marry Ganapragasa Valli because she has the power to protect Vikraman from his problems. But Nanthan Bhiragi keeps his body and Vikraman’s soul in driver’s body. So Vikraman decides to meet Nanthan Bhiragi to get his body. With the transformer he reaches his place and threatens him to handover to the police. Nanthan Bhiragi vanishes in front of him. According to his plan he gets his body and enters into the Kali temple to get married Ganapragasa Valli. After their marriage Nanthan Bhiragi hides his sword in the backside of Kali statue and decides to kill him when he falls down to worship goddess Kali so he speaks to goddess kali from the backside. According to this plan they are ready to fall down to worship goddess Kali at the time Nanthan Bhiragi comes out with the sword and raises his sword to kill both of them, at that time Pattabi uses Vikraman’s powerful sword and kills Nanthan Bhiragi.

Though much work has been done on Bram Stoker, only a very little amount of work has been done on Indira Soundarrajan. Though the Tamil writer’s work have been read and appreciated, no one has subjected his texts to a serious analysis of research. There are some stray articles appearing at times in newspapers and periodicals but they cannot be considered as research articles per se. Therefore an attempt has been made in this thesis to compare Bram Stoker and Indira Soundarrajan for the first time which the future research scholars may find it stimulating and rewarding.