

## Abstract in English

The aim of this thesis is the exploration of horror from a wider perspective in terms of theory, as well as in specific works of Edgar Allan Poe and Alfred Hitchcock. Ultimately, this thesis attempts to show a solid trajectory of horror across a wide temporal range, in order to demonstrate the connections of horror and inherent human psychology, as well as to demarcate the boundaries of horror for the purpose of showing Poe's and Hitchcock's surpassing of these limits, constituting the title of this thesis. The structure of the thesis similarly attempts to achieve the above by establishing the main theoretical background in the first chapter, the main body of the literary and film analysis largely present in the second chapter, and the third chapter capturing the contextual differences between Hitchcock and Poe, essentially arriving at the most significant findings and simultaneously providing a concluding exploration of the authors' achievement to go beyond the boundaries of horror.

The first chapter, then, mainly draws from the concept of the Sublime, as elaborately described by Edmund Burke, as well as the concept of abjection discussed by Julia Kristeva. These form the main basis of horror creation, and it is shown in the second analytical chapter that both Poe and Hitchcock implement these theories, visible for example in the perverse nature of Poe's murderers, the awe-inspiring recesses and vaults of the house of Usher, or the countless number of birds in Hitchcock's film evoking the illusion of artificial infinity. Some film theory from Gilles Deleuze is used to delineate some structural phenomena that may be compared with literary narrative structure, such as Vladimir Propp's scheme, and Laura Mulvey's views on voyeurism are incorporated which relate especially to Hitchcock's *Psycho*. The links of horror and psychology are also demonstrated by the frequent occurrences of the uncanny in both Poe and Hitchcock, the vehement use of split personalities, as well as other psychoanalytical issues such as conscience, obsession, and other identity problems which help to evoke horror or discomfort in the reader or audience. This is of course elaborated upon in the following analytical chapter, advocating the visible connection of the works with the theoretical background, while being conscious of the main themes evidently showing that Poe's and Hitchcock's work follows a highly similar pattern as regards thematic content, but also structure and various plot elements. Indeed, this points to the idea that horror creation shares a unified and uniform process.

The thesis is then concluded by the third chapter which serves to underline the differences resulting from Poe's and Hitchcock's literary and film media, as well as time periods; Poe's work, for example, is much closer to Romanticism due to this prevailing trend in his era, whilst Hitchcock's work is more experimental. The film medium also allows for exploration of horror in terms of voyeurism, and the camera helps to invoke horror – an element that is difficult to portray in text. The discussion then continues toward the theme of setting, a source of difference between Hitchcock and Poe in some cases, and ends with a topic of psyche, the main focus of both authors. This last chapter is interlaced with a greater focus on the apocalyptic tendencies demonstrated by the different media, setting and psychological implications, especially in *The Narrative of Arthur Gordon Pym* and in *The Birds*; a tendency that, originating at a level of individual psyche and achieved by mystification and aesthetic play, is shown to lead toward the authors' ultimate overflow from the sphere of horror into a more dystopian view, especially in relation to society, man, knowledge and human relationships.