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ЛІТЕРАТУРНИХ ТВОРІВ ЕДГАРА АЛЛАНА ПО**

**БАЛОГ КЛАВДІЯ ЧОБІВНА**

Студентка \_4\_-го курсу

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Department of Philology**

**COMPARATIVE ANALYSIS OF THE GOTHIC AND DETECTIVE  
LITERARY WORKS BY EDGAR ALLAN POE**

Bachelor's Thesis

**Presented by: Claudia Balogh**

a 4th year student

**Professional Education program:**

014 Secondary education. English language and literature

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## Introduction

Many recent studies have focused on the importance of Edgar Allan Poe as a role model for the literary life. As is well known, the great men of the past are the inspiration and models for the men of today. Every field has its great figure, whether in the arts or in science, and every field has its first creator. Poe has both characteristics, as his influence on Gothic literature made him one of the most influential exponents of the style, although, he is the first to develop the detective fiction as well as to take the first steps towards science fiction literature.

Even in the 21<sup>st</sup> century, Poe influenced plenty of contemporary literary works such as “The Mysterious Affair at Castaway House” (2014) by Stephanie Lam, “The Shadow Hour” (2016) by Kate Riordan or “The Woman in White” (1859) by Wilkie Collins and many others. Many works have been published about his life like Jeffrey Meyers’ “Edgar Allan Poe: His Life and Legacy” (2000), Arthur Hobson Quinn’s “Edgar Allan Poe: Critical Biography”, Kenneth Silverman’s “Edgar A. Poe: Mournful and Never-Ending Remembrance” and so on. His life employs many people, and his work attracts the attention of many literary men.

Despite of the significance of Poe in literature, little attention has been paid for the symbols and literary devices that he used, moreover it remains unclear what is the connection between his two major literary styles.

The object matter of the thesis is the historical, social and literary background of the Gothic and detective fiction and its impact on the most significant novels by Edgar Allan Poe.

The subject matter of the thesis is the presence of the Gothic genre and detective fiction as literary devices in the works by Edgar Allan Poe, especially in “The Gold Bug” (1843), “The Murders in the Rue Morgue” (1841) and “A Descent into the Maelström” (1841), to highlight the parallels between Poe’s works in different styles.

The aim of the work is to deal with the closer look into the genre of Gothic novel and detective fiction, to dwell into the life of the author, to analyze three of his short stories and to assess students’ knowledge on this topic.

The aim, the object and the subject matters determine the formulation and solution of the following tasks: to consider the biography of Edgar Allan Poe as sources to his analyzed novels, to evaluate the features of the writer’s artistic manners and to study the fusion of Gothic and detective features in three of his works, to examine the use and development of the Gothic and detective genre and to highlight the significance of the writer’s work on the world literature.

The methods used in the bachelor’s thesis are comparative, statistical, descriptive, interpretative and synthesis of the collected data. Throughout the thesis the Gothic novel, the detective fiction, the author’s life and the analyses of three of his works, thus the descriptive method is used. Furthermore, the three works’ literary styles and the genres were compared. The

interpretation and synthesis of the answers of the students completing the questionnaire were also a significant part.

The actuality of the bachelor thesis lies in the inexhaustible interest in the life and works by Edgar Allan Poe, one can get to know the depths and heights of the soul and their impact on human life. Even in today's modern world, it is difficult to define the emotions of the soul and the changes they cause. The detective novel, perfected by Poe, is still taking new forms today, however, to understand these innovations we need to be aware of their foundations and origins.

The theoretical value of the thesis lies in providing more information on the topics of Gothic novel, detective fiction and mostly on the life events of the writer that gave the basis to his literary works. The analytical part of the work provides deeper information about the mentioned genres, the author's life and literary works to those who study it.

The practical value of the thesis lies in the fact that it gives a thorough analysis in the topic of Poe's life, literary importance and legacy, and the results of the research effectively creates a picture of the students' knowledge on the life and literary career of E. A. Poe. The genres represented by Poe are even more popular today than they once were, so it is important to examine the origins of detective fiction and Gothic novel.

The bachelor's thesis consists of an introduction, three parts, a conclusion and an appendix. The first part will examine the genres of Gothic novel and detective fiction. The second part deals with the life of Edgar Allan Poe and displays the comparative analyzes of the higher mentioned genres in three of his works "The Murders in the Rue Morgue", "The Gold Bug" and "A Descent into the Maelström". The last part assesses the students' knowledge on the life of the author and the comprehension competence analyzed through the short story "The Gold Bug". The appendix contains the fused English version of the questionnaires used for the research.

The following hypothesis arises: Edgar Allan Poe's works are still intriguing and entertaining, the genres that he accomplished are still approved by the people and Poe still has influence on today's literary life.



## **Part I**

### **General description of the Gothic novel and detective fiction**

Literature is a very broad, inclusive term for the extremes of human creativity. Generally speaking, it is a means of unfolding the human spirit. Every little piece of it contains the individuality of its author. Thus, the outward manifestation of the soul through literary works is at its fullest.

As the human psyche is unique and changeable, so is art. Immersed in its world, the human emotional scale stretches before us from the most positive to the most negative. Many would classify the genre of the gothic novel as a negative one, as its terminology is closely intertwined with that of horror, although it differs in many ways. At the same time, Gothic literature also displays positive qualities in a negative guise, such as the ghost of lost lover or the madness that comes from losing lover. This chapter, from one side, is a summary of Gothic literature.

Moreover, everyone is familiar with the detective yarn, in which an eccentric investigator is hired to solve crimes because the police are helpless. The eccentricity of the investigator gives rise to stories that are still fascinating today, with the first threads of the genre going back to the 19<sup>th</sup> century.

In the Romantic era, the manifestations of love were in the foreground, but one style projected a life “after love” onto its readers. The 19<sup>th</sup> century saw the emergence of the gothic novel, which made a name for itself with its soul-stirring stories.

#### **1.1. Thematic and aesthetic world of the gothic novel**

Because of the similarity in naming, many people think of Gothic as a 13<sup>th</sup> century architectural style, which does not fully capture reality. Churches decorated with ornate motifs, marigold windows and castle-like features are the main setting for Gothic novels. As a special feature of this style, the scene of the stories is sometimes an old castle mimicking the 13<sup>th</sup> century Gothic building style, in which a scary phenomenon, which cannot be explained in a rational sense, takes place (Országh, 1967, p. 49). According to Kenneth Brodey and Fabio Malgaretti, gothic is a term applied to novels or other literature dealing with mysterious or supernatural occurrences, often with pseudo-medieval settings (Kenneth & Fabio, 2002, p. 361).

Many express the Gothic novels as the forerunner of the horror genre, but it is worth noting that the main purpose of Gothic novels is not to arouse fear, intimidation, but to express deep psychological thoughts, arousing the effect-hunting atmosphere of tension, dread, applying mysterious and surprising twists (Országh, 1967, p. 49; Országh & Virágos, 1997, p. 58-67). Inferring from this, the Gothic novel represents a more complex genre that needs a longer explanation.

The genre has several features that make the novels and short stories unique and famous.

Among the first is the mystical imagination. When we think of Gothic, a dark, frightening environment unfolds before us. Even at the beginning, it was mentioned that the human imagination is an infinite concept based not only on the meaningful concepts but also on the meaningless ones. With the development of technology and science, rationality became more and more central, and as a result, belief in the visible things was strengthened. Like all principles, it has the opposite idea. Rationality cannot fill all the gaps in the broad spectrum of science, but imagination can. The Gothic novel requires the full presence of the imagination. Only thanks to this, it is possible to understand the deep spirituality of the works, the deepest meaning. Based on this understanding of the spiritual world, we can say that Gothic novels are also psychological novels because the presentation and development of a one-man character are viewed. In the Gothic novel, human characters are interestingly stereotyped: the figure of a pure, natural woman often appears, captivating with her purity and perfection the protagonist, often with psychotic tendencies, lives in an old-fashioned, Gothic-style mansion with superstitious servants who have witnessed all sorts of paranormal events like door slams, suddenly popping and disappearing portraits, secret corridors. Another stereotypical scene is the corrupt Catholic clergy and nobility, mysterious ominous storms right in the middle of the darkest night that lead to various mythical events. All these characteristics are difficult to interpret with a rational perception of reason; the reader can accept the information only on the basis of imagination (Bloom, 2010, p. 2).

Another obligatory motif of the genre is the Middle Ages. Historically, the Middle Ages mark the events of nearly a thousand years up to and including the 14<sup>th</sup> century. During this time, there have been plenty of events that are inspiring the world of fantasy to this day. The name of the Gothic novel also refers to the Middle Ages. With surprising ease, the man of the Romantic era accepted novels and short stories that suggested a medieval atmosphere. This can be explained by the fact that people living in the late 18<sup>th</sup> and early 19<sup>th</sup> centuries were almost hungry for a common historical point found in the Middle Ages. As a result, they revived knightly tournaments, built castles and relived medieval love, which was still based on real emotions. Therefore, these signs suggested to the writers that people had not yet had enough of the Middle Ages and would even relive it (Országh, 1967, p. 49; Tuttle, 2015).

Why we associate immediately with a dark, morbid image of Gothic may depend on almost one feature. A common scene in short stories, poems and novels is the cemetery, and the associated motives, such as coffins, tombs, skeletons and ghosts. However, this motives world did not appear in the Gothic novels. Even at the beginning of the 18<sup>th</sup> century, with the spread of the so-called Graveyard Poets, a sense of mortality and passing through the motives of the cemetery appeared in the public consciousness. These poets drew attention to the transience of human nature, which was achieved by astonishing, somewhat morbid scenes. Hence the terrifying, morbid style of

Gothic, which, in addition to cemeteries and spiritual transience, enriched the subject with some supernatural motives such as ghosts, the appearance of an old love in a supernatural feeling, the darkness that brings fantasy to life (Tuttle, 2015; Blair, 1788).

The already mentioned features appeared one by one or at the same time in previous works, but their total effect did not reach what can be called “Gothic shivering”. They lacked the so-called Gothic emotional aesthetic, without which the works are not connected. In his book, “Gothic Histories: The Taste for Terror, 1764 to present”, published in 2010, Clive Bloom interpreted this kind of aesthetics as a necessary philosophical or theoretical core which saves the stories to become mere anecdotes or sensationalists stories (Bloom, 2010, p. 8). In short, aesthetics should evoke pictures like Sublime, Terror, and Obscurity, which can be understood in the following way: The Sublime, according to Edmund Burke (1757), is the greatest emotion the mind can feel, but in order to experience it, one must also have a degree of Terror, which requires some Obscurity. So, these three are in a strong relationship, and together they create the emotional aesthetic that completely defines the world of the Gothic novel (Burke, 1757).

Of the literary styles that have dominated centuries of literature, a reader would believe that they are uniform, so they appeared at the same time and in the same view in all countries. This is a fact to be refuted that expresses the patterning of cultures that is radically different from reality. Literary eras never appeared overnight, and one could not even say that they had ever completely disappeared from the literary life, in fact, if not in their entirety, they remained as traits that were incorporated into the next ruling era. These mergers also result in substyles such as the Gothic novel, which stems from a magnificent blend of Romanticism and the literary age of the Middle Ages.

One of the best examples of the diversity of literature is the Renaissance period, which took centuries to enter some countries. Why is it claimed like that? Turning the wheel of time back to 14<sup>th</sup> century Italy and 14<sup>th</sup> century England, the diversity of literary eras immediately makes sense. In the aforementioned century, the Renaissance era begins in Italy and love and affection, the constellation, soul migration, and the cult of beauty play a significant role, while England still celebrated Geoffrey Chaucer for the fact that his work, “The Canterbury Tales”, depicts medieval England. British lands were conquered by the Renaissance in the 16<sup>th</sup> century, especially in the art of drama (Osztoivits, 2003).

The illustration of the example makes the fact understandable and acceptable that the substyle of the Romantic era, the Gothic novel, has also appeared in several countries, but not in the same way.

In Germany, the Gothic novel underwent a minor change. It is presented under the name of “Schauerroman”, but differs from the English Gothic novel in that its features include

necromancy and secret societies, which makes the German Gothic novel highly pessimistic, almost terroristic. The features of the German Gothic novel can first be found in Friedrich von Schiller's unfinished work, "The Ghost-Seer" (Cusack & Barry, 2012).

François Guillaume Ducray-Duminil, Baculard d'Arnaud and Madame de Genlis were the first writer-poets to introduce "roman noir" to France. According to contemporary critics, the English Gothic novel shows a correlation with the terror of the French Revolution and the "terrorist school" introduced by Ann Radcliffe and Matthew Lewis (Glennis & Dale, 2013, p. 221-222).

In Russia, until the 1980s, there was no such thing as a Gothic novel. The main interpretation of the ambiguous sentence is that it was not acknowledged as a literary style. The features of the Gothic novel have already appeared in the works of Fyodor Dostoyevsky, but critics have classified these features into the literature of Romanticism and the notion of "fantastique". In 1984, a work, listing Gothic novels, was published in Russia, the first title of which was "The Fantastic World of Russian Romanticism Short Story/Novella" and later the title of "Russian 19th-Century Gothic Tales". Finally, in the 1980s, the first literary history book, which dealt with the Gothic novel, was published, entitled "The Gothic-Fantastic in Nineteenth-Century Russian Literature". Nikolay Mikhailovich Karamzin, was the first writer to consciously write a Gothic novel, and many others followed (Cornwell, 1999, volume 33).

The prehistory of the Gothic novel dates back to 1764, even before the development of English Romanticism, which presumably began in 1798 with the volume of "Lyrical Ballads" written by William Wordsworth and Samuel Coleridge. The date refers to the appearance of the first novel with supernatural events and features of the Gothic novel, entitled "The Castle of Otranto". Horace Walpole, 4<sup>th</sup> earl of Orford, published a story in 1764 that he said he only found and did not write himself. The background story made the warming effect, and even that year Walpole admitted, that the composition was entirely his invention. The short novel is less interesting because of its story, but because of the genre and recurring motive it creates. Although Walpole drew much from earlier horror stories, the world of knight novels, ghost stories, and medieval literature, the motif of the ghost castle had not been so concentrated before. The world of zigzag corridors, catacombs and dark tunnels under the castle of Otranto almost condenses the ancestor of the later gothic novels, the world under the castle full of secrets. The characters who accidentally meet in the darkness and later become important, the dark tunnel from the catacombs beneath the castle, which leads the fleeing virgin Isabella to the nearby church, slowly lay the foundations for a Gothic novel (Punter, 2004, p. 34; Punter, 1996).

With Walpole's novel, the Gothic novel was given a set of rules and a constant theme that inspired the women of the age. Clara Reeve, Eliza Parsons and Isabelle de Montolieu are just a few of the names who have been drawn to the new genre and inspired the birth of another great

Gothic novel. The story of the Gothic novel continued with Clara Reeve, who, completely re-enlightened by the fresh genre Walpole introduced, begins writing. The result of her zeal and inspiration was another masterpiece of the Gothic novel, “The Old English Baron”, published in 1778. The novel was written following the rules of its predecessor, in which she combined the supernatural with the ideals and realism of the 18<sup>th</sup> century. Reeve stated as a fact that “The Castle of Otranto” marks the beginning of a new, creepy genre that combined ancient romance with the modern novel, which she wanted to continue (The Castle of Otranto, 2014).

The work of the woman unfolds on two fronts. The first is to reinforce the Gothic narrative framework, which focuses on expanding the imaginary realm to include the supernatural without losing the realism that underpins Walpole’s pioneering novel. Second, Reeve tried to make her fiction believable and coherent. Proof of this is that she presented several comic elements in her work that alleviated the fear and tension caused by it (Geary, 1992, p. 40).

Understanding the supernatural requires a high degree of activity of the imagination. However, what if the reader is unable to understand it or is just overinterpreting the mystery inherent in the works? Ann Radcliffe, who in her works explained supernatural phenomena to lead readers to the phenomena’s natural origins, could have thought of such cases. She is a huge pioneer of Gothic literature as she innovated the style adding a sense of visuality and insight that allows the reader to experience all the emotions that the characters in the novels also do, from suspicion, through fear, to reassurance. Her name almost coincided with the literary subgenre (Hogle, 2014, p. 151-167).

She achieved her success with “The Mystery of the Udolpho”, which was published in 1794. All her works were successful, and this fact brought admiration from some and contempt from others. Admirers drew inspiration from her works, further perpetuating the genre. Ann Radcliffe created the figure of the Gothic villain in 1790 with the novel “The Sicilian Romance”. At the same time, she invented not just the Gothic villain, but also the notion of “Gothic feminism”, which she expressed with theatrical weakness and pretense (Smith & Wallace, 2004).

In her studies, Radcliffe delved deeper into the world of Gothic. In one of them, she explained the difference and connection between terror and horror, showing the fruit of the uncertainties of terror: the mysterious, creepy model. What distinguished Radcliff from other Gothic writers was that she combined terror and wonder in her works, and with words she was able to create a visual image that made readers feel the fate and emotional world of the characters, making her individual in the literary world (Townshed, 2014).

The Gothic novel has never stood alone in the ranks of genres. Therefore, the dividing line between the genres blurred, so did the boundaries of the Gothic novel. Its strict features eased, with more emphasis on originality, shivering, but not frighteningly. In short, it was less Gothic

than novel. The continuous fading eventually led to division. Through its popular literary style, it spread almost throughout the literary world, and this was accompanied by changes in geographical terms as well. Gothic novels developed sub-styles, such as Southern Gothic, which placed a greater emphasis on creep and spread to the southern part of the pre-war USA (Skarda and Jaffe, 1981, p. 418–456).

However, the changes extended to others. The name of the Gothic novel almost strictly refers only to a novel. It is as if the genre only includes narrative works. This was the case at first, but as time went on and the other literary genres grew stronger, the lyrical branch of the Gothic novel appeared. Poems written in a Gothic mood fully convey the emotional world of the style, but place more emphasis on the psychological development of people. The result of the dangerous swaying and oscillation of the spiritual world is the strong variability of the human mind, which often rubs the border of madness in strong oscillations, or crosses it as a whole. Nor did Lord Byron, a romantic poet, distance himself from the mystical world of the Gothic novel. Moreover, he reshaped it by creating a portrait of the Byronic Hero, which was later gladly used by John William Polidori in his 1819 novel “The Vampyre”. It was at this time that the other most defining work of the style came from the pen of Mary Shelley, namely “Frankenstein; or, The Modern Prometheus”. The novel, published in 1818, became a symbol of the Gothic novel, becoming inseparable with its name. Mary Shelley’s novel is considered the very first flap of the sci-fi genre (Frayling, 1992).

Continuing with time, the Gothic novel “Melmoth the Wanderer”, written in 1820, appears, combining anti-Catholicism with the Byronic Hero to create something new. 1827 is the birth year of another sci-fi style Gothic novel, namely “The Mummy!” created by Jane C. Loudon. The full title of the work suggests that his works take place in the 22<sup>nd</sup> century, giving the work the sci-fi feel (Punter, 2004, p. 13-18; Punter, 1996).

In the Victorian era, the Gothic novel conquered the literary styles of England. Penny Blood, or “penny dreadful” were small series that focused on crime, criminals, and supernatural beings written on 8-16 pages have become popular. Their name comes from the fact that their copies cost a penny. They were written by George W. M. Reynolds who was also famous for a Gothic trilogy “Faust”, “Wagner the Wehr-wolf” and “The Necromancer” (Baddeley, 2002, p. 143-144). His name, and especially his novel “The Mysteries of London” written in 1844, created the scene of Victorian Gothic, which later also comes back from Dickens’ works. As the 19<sup>th</sup> century progressed, the detrimental effects of industry became increasingly apparent and had much to do with the emergence of a new location for Gothic horror: the city. In Victorian Gothic, castles, buildings, and abbeys form a tangled, haunting labyrinth from the city, giving way to ominous science, industry, and the dark secrets of poor districts. Gothic motives are apt to convey the

horrors of this world not only in the fiction of authors such as Charles Dickens and G. W. M. Reynolds but also in the work of sociologists and journalists (Punther, 2004, p. 21-22; Punther, 1996).

The American ambassador of the Gothic novel is definitely Edgar Allan Poe. Somewhat bypassing the formalities of the Gothic style, he focused on the changes of the human soul, on psychology. Mainly on the events of which the spirituality of his characters turns from calm to complete chaos, to madness. Being a critic, he said about terror: Terror is not of Germany, but of the soul (Poe, 1840, Preface). In 1839, he wrote his highly successful novel, "The Fall of the House of the Usher", which reveals not only the inner struggles of the soul to the reader, but also the metaphor of the classic Gothic aristocratic decay, death, and madness.

Emily Brontë's highly successful novel, "Wuthering Heights", re-introduces the Byronic Hero in the picture of Heathcliff, spicing up the novel with haunting phenomena and forbidden places, making the story exciting. With her sisters, they became prime examples of the Female Gothic phenomenon, exploring female alienation at home and submission to patriarchal authority, as well as transgressive and dangerous attempts to subvert and avoid such limitations (Jackson, 1981, p. 123-129).

"Oliver Twist", "Bleak House" and "Great Expectations" are all works written by Charles Dickens inspired by the genre of Gothic novel. The writer fell in love with the literary style at a young age, and his love is reflected in his many other works. Most evident in the deep influence left by the Gothic on the writer, the obsession with mourning rituals, mementos, and mortality, in general, can be seen in his novel "The Mystery of Edwin Drood".

The Gothic novel seemed to disintegrate over time. Several genres, especially horror, have taken over its main characteristics such as creep, mysticism, scare and many more. A new phenomenon struck his head, the rewriting and adaptation of old Gothic works. This is how the world-famous character and story of Dracula was born, gaining its full popularity with the 1931 film adaptation. This noble, creepy genre is still present in the world of modern literary studies, albeit with various characteristics that cannot be counted entirely on the style of the Gothic novel. Anne Rice, Susan Hill, Neil Gaiman, Thomas M. Disch and the well-known Stephen King are also among the descendants of Gothic literature. The last writer listed, Stephen King, incorporated several elements of the Gothic novel into his novels, although he placed more emphasis on intimidation and horror. Thomas M. Disch's 1994 novel "The Priest", subtitled "A Gothic Romance", is almost an adaptation of Matthew Lewis' Gothic horror, "The Monk" (Leshner, 2000, p. 267).

Even at the end of the 19<sup>th</sup> century and the beginning of the 20<sup>th</sup> century, the Gothic novel spread throughout the world and underwent changes by country. Some have exacerbated the terror

factor; some have placed more emphasis on the psychological part, while others have highlighted its tragic-romantic side. By the end of the century, the genre of the Gothic novel presented in the countries passed on its distinctive features to such famous writers as the American writer Joyce Carol Oates, the Australian writers Kate Grenville and Kim Scott, the Canadian writer William Robertson Davies and many more. At the beginning of the 21<sup>st</sup> century, vampire novels broke into unshakable domination, mainly thanks to Stephenie Meyer's series "Twilight". The series created a new picture of supernatural creatures, including vampires and werewolves (Edwards & Monnet, 2012).

### **1.2. The significance of the detective genre in the world literature**

Among the many branches of literature, there are strong, wild directions that are an integral part of literature and therefore of the world. In the world of reading, all subjects fit comfortably together, as do thoughts spoken and unspoken. Since the first sin, crime and evil have been trying to win wherever they can. However, this struggle is not just one-sided, for while evil tries to break its way goodness and justice always block it. Although, evil often takes mysterious forms, the clever practitioners of justice always find a solution. This is what the detective, crime novel genre is all about.

Defining the mystery, in general, is a complex matter because the concept and the meaning behind it are polyphonic. Mystery has always attracted people because curiosity is a powerful quality. Moreover, they are not only attracted to it, they are inspired by it, either to act or to write. This is the reason for the emergence of the detective novel, the crime genre. Crime is a detective novel where the predominant value type is interesting. They aim to provide a few hours of interesting entertainment, a kind of logic game. There is always an afterthought at the end of the works. They lack the ambition to reveal the essence of the socio-human world, the objective (Harang, 1997). The crime novel, or detective story, is a popular thematic genre of epic fiction that deals with the investigation of crimes, the depiction of their commission and the psychological motivations behind them, and the world of criminals, investigators ("detectives") and criminal police officers. Crime novels are generally novels in scope and less often narratives or dramas (Eöry, 2010, p. 133, 471; Tótfalusi, 2008, p. 310, 797-798; Abrams, 2015, p. 69). The name "crime novel" comes from the Latin *crimen*, meaning "crime, accusation". The basic genre element is therefore the representation of crime in some form. The origin of the word is that it denotes sin as a category in the legal sense, but it can also be a moral problem, even in the biblical sense. Regardless of the genre, all works defined as crime fiction are based on a mystery, usually solved by the protagonist. It also helps to identify the crime novel by taking stock of the types of characters often used. Examples include the detective, the private investigator, the criminal, the doctor and the journalist (Zaicz, 2006, p. 409).



The crime genre has several sub-genres: detective fiction, whodunit, hardboiled, thriller, spy fiction, legal crime, police crime and noir (Abrams, 2015, p. 69-70). The thesis will focus on the detective novel.

A detective novel is a sub-genre in which an investigator/detective (whether professional, amateur or retired) solves a crime, usually only the consequences of which are depicted. Detective stories aim to arouse a good sense of excitement, intellectual entertainment and, in many cases, derision (Cox, 1992, p. 9-11). The subject matter may be of interest to those who like puzzles. The role of the narrator is important in detective fiction. He keeps the reader in constant suspense, heightening the excitement with frequent delays. Crime novels existed long before, but they were not specifically limited to this genre. They did not revolve around the work of a detective, nor did they focus on the solution. If we take these two adjectives into account, we can declare that the full creator of this genre is none other than Edgar Allan Poe. After publishing his short story “The Murders in the Rue Morgue” in 1841, thus coining the term ‘detective’, he wittingly and unwittingly launched a new sub-genre, creating the “forefather” of the detectives, C. Auguste Dupin (Cox, 1992, p. 10). In this novel, Dupin uses masterly deduction and logic to solve a murder that completely displeases both French police officers and readers. By crafting the character, Poe has provided a model for future detectives such as Sherlock Holmes, Hercule Poirot and Miss Marple. “Tales of ratiocination”, as Poe put it, were his stories. The fundamental plot issue in novels like these is discovering the truth, and the customary method of doing so is a complex and mysterious procedure combining intuitive reasoning, insightful observation, and perceptive inference (Silverman, 1991, p. 171; Sova, 2001, p. 123-124).

As the genre developed, many began to explore what a true detective novel was. As is the case in literature, it is not possible to draw a solid line between genres, as they tend to blend over time, and sometimes new genres emerge from old pillars. One such researcher was Ronald Knox, who established the following rules for detective fiction:

“The Ten Commandments of Detective Fiction

I. The criminal must be someone mentioned in the early part of the story, but must not be anyone whose thoughts the reader has been allowed to follow.

II. All supernatural or preternatural agencies are ruled out as a matter of course.

III. Not more than one secret room or passage is allowable.

IV. No hitherto undiscovered poisons may be used, nor any appliance which will need a long scientific explanation at the end.

V. No Chinaman must figure in the story.

VI. No accident must ever help the detective, nor must he ever have an unaccountable intuition which proves to be right.

VII. The detective must not himself commit the crime.

VIII. The detective must not light on any clues which are not instantly produced for the inspection of the reader.

IX. The stupid friend of the detective, the Watson, must not conceal any thoughts which pass through his mind; his intelligence must be slightly, but very slightly, below that of the average reader.

X. Twin brothers, and doubles generally, must not appear unless we have been duly prepared for them.” (Knox, 1929, p. 11-14).

An important feature of the classic detective is the completeness of the facts. The solution to the mystery cannot be based on information that was not presented to the reader during the investigation. By the time the investigation is over, the reader should have enough information to find a solution based on it. Only a few minor details can be hidden that do not affect the possibility of revealing the secret. At the end of the investigation, all the mysteries must be solved and all questions must be answered. It is worth noting another limitation, which is almost always observed by a classic detective - the impossibility of random errors and coincidences. For example, in real life, a witness maybe telling the truth, maybe deceiving or being deceived, may be wrong (accidentally confusing dates, amounts, names). In detective fiction, the latter possibility is excluded - the witness is either right or not, or his mistakes have a logical explanation (Connelly, 2009, p. 7).

The most important character in a detective novel is the detective himself, whose character sometimes remains a mystery. In his short stories, Poe does not characterize Dupin in detail but rather draws attention to his astonishing, devious logic. His sometimes eccentric character, strange whims and extraordinary curiosity are the reasons for his well-functioning brain (Nyírádi, 2018, p. 9-11).

Another important character in detective novels is the detective’s partner. An investigator’s companion is a person who is in constant contact with him and participates in the investigation, but does not have the abilities and knowledge of the investigator. He can help with the investigation, but his main task is to show more clearly the extraordinary abilities of the investigator against the background of the average level of the average person. In addition, a companion is needed to ask the investigator a question and listen to his explanations, giving the reader the opportunity to follow the detective’s thoughts and pay attention to certain points that the reader himself could miss (Nyírádi, 2018, p. 11-13; Scaggs, 2005, p. 20-21).

Crime fiction as a genre is very popular, not only in books but also in films. Countless crime series have been published over the years, and many book adaptations have been adapted for the big screen, often reimagining an existing iconic character and giving him a new face, such

as Sherlock Holmes. Arthur Conan Doyle's character is so popular that to this day there are those who believe that Holmes is a real-life character, not a fictional one. His adventures have been immortalized in numerous series and films. Sherlock Holmes first appeared in the pages of magazines in 1887. As a brilliant London detective, Holmes is known for his high intelligence, his powers of observation and deduction, qualities which he uses to great effect in solving crimes, just like Dupin (Scaggs, 2005, p. 24).

Agatha Christie has been called the "uncrowned Queen of Crime" (Scaggs, 2005, p. 26). Her two detectives are Hercule Poirot and Miss Jane Marple. However, interestingly, the characters of Poirot and Miss Marple no longer necessarily follow the master detective model created by Poe and perfected by Doyle. They are both just amateur detectives, driven by their interest and curiosity. They are observers rather than investigators, and they use general deductions to gain insight into the problems of the human psyche. Their adventures involve simple crimes with complex characters, who sometimes hinder the detective, but amuse the reader all the more (Scaggs, 2005, p. 42-43).

Today, the Gothic style serves as an astonishment, and the main motives have become the temptation, curses, haunting, darkness affinity, and belief in supernatural phenomena and the concept of detective has become synonymous with Sherlock Holmes and Hercule Poirot, who, even today, with the basics in mind, still capture the attention and curiosity of not only the older generation but also the young. The focus of the thesis is dating back to 19<sup>th</sup> century USA, more specifically Boston, where the greatest figure in the psychological branch of the Gothic novel and the founder of the detective fiction was born and worked, leaving such wonderful and mystical works for posterity as "The Raven", "The Fall of the House of Usher", "The Murders in the Rue Morgue" and many more short stories, poems, and novels, most of which bear witness to drastic changes in the human soul. This may be the reason why many school curricula include a detailed discussion of the author's works in their literature lessons.

## **Part II**

### **Edgar Allan Poe**

Writing creativity is an endless emotional spectrum. Small fragments of life are inadvertently incorporated. Each artist's work is a small piece of the intricate jigsaw of their lives that they hand over to their audience. Some do it reluctantly, but do it anyway, others pour their hearts out in relief. Poe was like that. His life's work is a mixture of the mystic, mystery, passion, suffering and hopeless darkness.

#### **2.1. The author's life**

Among the authors of the Romantic era, one can say that Edgar Allan Poe stands out as a renowned and most controversial figure of the 19<sup>th</sup> century. His life and work are sometimes at odds, sometimes intertwined, yet always wonderful. Poe was an active member and even critic of American literature. During his short life, he was an internal, often leading member of the editorial boards of five major American literary journals, and his poems, short stories and critical writings appeared in forty-seven journals during his lifetime (Országh, 1967, p. 94; Országh & Virágos, 1997, p. 58-67).

On 19 January 1809, one of the most influential figures in American literature was born in Boston, Massachusetts. His sad, often tragic short stories must have been inspired by his own life, as he was surrounded by painful events from childhood. First abandoned by his father a year after the birth of little Poe. His mother was left alone with three small children, and their life was one of hardship, which took a terrible toll on the family. A year after his father's departure, their mother died. They were orphaned, but fate took Poe to its mercy. A wealthy Scottish tobacco merchant in Richmond, Mr Allan, took him and raised him. The boy was never officially adopted, but Allan's name was given to him (Meyers, 2000, p. 32).

While at university, he became addicted to gambling, which drove him into constant debt. His father-in-law could not afford to pay for his harmful addiction until he gave him no money at all. However, the gambling continued, his debts increased, and he became so poor that he could not even pay his university fees and was dismissed by it. During this time, he was engaged to Elmira Royster, but after the university disowned him and he returned home to his lover, she was married. Poe was frustrated and lonely, and his wellbeing was worsened by his affair with his foster father. They grew increasingly distant. All this accumulated grief encouraged him to take up a pen and start writing. For the first time, he wrote and published his volume of poems "Tamerlane and Other Poems", which was not even noticed. From broken family relations, he fled to the military. He was only eighteen, but he pretended to be twenty-two to enlist at Fort Independence as Edgar A. Perry, where he earned \$5 a month. His military career started as a

clerk, and according to the Boston National Archives, Poe was “five feet, eight inches tall, with gray eyes, brown hair and fair complexion” (Meyers, 2000, p. 32).

Six months later he was transferred to Fort Moultrie, where he was promoted and his salary doubled. His pay was accompanied by whiskey and rum, which would eventually become an integral part of his life. After two years of service and the rank of artillery sergeant Poe wanted to end his five-year term of service. He told his commander, Lieutenant Howard, his real name and explained the reason for his military service. Howard would have contributed to his disarmament only if Poe had settled his relationship with John Allan and written him a letter. Several months passed without an answer, not even notifying Poe of his foster mother’s illness. Frances Allan died on February 28, 1829, and Poe arrived at the family the day after the funeral. Both men were devastated by the void left by the woman, and perhaps this is what finally led to their reconciliation: a shared loss. Allan had then backed Poe’s intention to disarm to apply to the West Point Military Academy. Poe was finally dismantled on April 15, 1829. Before leaving for the academy, Poe spent much of his time in Baltimore, where he wrote, read, and published his second volume, “Al Aaraaf”, “Tamerlane and Minor Poems” (Meyers, 2000, p. 32-41).

He enrolled at the Academy in 1830 but found it hard to get used to being a cadet again. Poe left the army with the highest unofficial rank and was again at the bottom of the ranks. He had to study mathematics and French, and all the study and pressure increasingly frustrated and intensified his drinking habit. Poe had lost interest in school and learning, and this disinterest was compounded by the realization that he, too, already a soldier, had to spend four years at West Point Academy before he earned his commission as a lieutenant. His relationship with his family has deteriorated. Poe and Allan grew apart again, as Allan had illegitimate twins with Louisa Patterson, whom he married sixteen months after his wife’s death. Poe became increasingly neglected and was eventually banished from the family. Left alone, with no support, and contemplating his future, the young man decided to leave the academy and stand trial. He was summoned on 8 February 1831 for general neglect and disobedience of orders. To ensure that he would be expelled, Poe did not admit guilt in these obvious cases (Meyers, 2000, p. 47-49).

In February 1831, Poe’s third book of lyrical works, “Poems”, was published in New York. Poor as he was, he got the money for publication from donations from his fellow soldiers, who hoped Poe would publish poems of mockery of their teachers. He dedicated the volume, in these words, to his fellow soldiers for their help: “To the U. S. Corps of cadets this volume is respectfully dedicated”. “Tamerlane” and “Al Aaraaf” also appeared as other six previously unpublished poems. Poe returned to his family in Baltimore in March, and later his brother died of tuberculosis on August 1, 1831 (Meyers, 2000, p. 56-69).

Poe escaped from all the pain in literature and decided to become the first writer to make a living just by writing. That decision is not easy, even today, and many contemporary writers take second or even third jobs to make a living. In the 19<sup>th</sup> century, this venture was close to impossible as American literature was increasingly eclipsed. Publishers preferred illegally published British books to works by American authors. The stock market panic in 1837 only made matters worse for the publishing industry. In those years, countless periodicals and newspapers were published, but most of them barely survived a few editions. Poe, by his choice, found himself in the position of having to constantly ask his friends for money to live on throughout his life (Meyers, 2000, p. 139).

Poe became a wanderer. He went from town to town and appeared in many journals. He increased the sales of the journals where he was accepted, often doubling or even tripling them. However, ironically, his own journals barely survived a few issues. The only light in his dark, sad life was his wife Virginia Clemm, one of the poet's most inspiring muse. In life and death. After eleven years of marriage, she died of a long and painful illness, the last straw for Poe. He became increasingly depressed and his poems and works reflect the same pain of life. On 3 October 1849, Poe was found in a dark street in a state of unconsciousness. His speech was meaningless, his gait was unsteady and his whole personality was unstable. He was immediately taken to the hospital, but there was no help for him. Four days later, he died without a moment of sanity to tell what had happened to him. Many believe he was under the influence of alcohol or drugs, others suspect foul play. In any case, the author's death, like his life, is one of the most controversial issues in literature (Országh, 1967, p. 96; Országh & Virágos, 1997, p. 58-67; Meyers, 2000, p. 255).

## **2.2. Literary career**

Poe first came to the public's attention as a critic. His works clearly reflect his principles as a writer, which he set out in detail in his criticism and essays. He rejected didacticism and allegory, although he believed that the meaning of a literary work should remain below the surface. As he wrote, works with obvious meaning cease to be works of art (Wilbur, 1967, p. 99). He believed that a valuable literary work is concise and seeks to achieve a well-defined effect; to achieve this, the author must take into account all kinds of emotions and ideas. An essay on the genesis of "The Raven", "The Philosophy of Composition", shows that he followed this principle strictly in writing the poem. From December 1835 to January 1837, he was editor of the *Southern Literary Messenger* in Richmond. In just over a year, he published eighty-three reviews in the paper. It was mainly his "tomahawk" reviews that made the magazine popular, he was in constant warfare with various authors. This 'practical criticism' suited Poe's analytical inclinations and explained the fluctuations in his assessment of certain authors, such as Tennyson or Elizabeth Barrett Browning. Edgar Allan Poe's aesthetic views were expressed several important essays and were also reflected

in his literary organization. He was a pioneer in opposing the financial and moral vulnerability of American writers since the Berne Convention on International Copyright was not enacted in the United States until 1891, so it was a better business for publishers to reprint the works of established British authors in pirated editions (Országh, 1967, p. 96; Országh & Virágos, 1997, p. 58-67; Krutch, 1926, p. 225).

However, Poe became world famous not for his criticism, but for his short stories and lyrical poems. Much of his fiction is dominated by horror, psychological abnormality, madness and anguish of all kinds. However, Poe goes beyond the romanticism of the time, which was mainly German-inspired: the maddening horror of man left to his own devices in the modern world is portrayed, anticipating later literary and psychological interest in the psychopathological. This ambition is matched by a formidable logic and objectivity, which only adds to the novelty of his works. Before Poe, the authors of gothic fiction were still searching for a way to make their stories have the desired effect of making the work a true gothic story; in the stories, things turned out well, good was rewarded, and the authors were not able to sacrifice their characters on the altar of gothic fiction. Poe understood the need for the essential outside of the true artist and knew that the task of creative writing was simply to express and interpret events and emotions in themselves, regardless of their orientation or what they turned out to be. About sixty of his short stories and prose writings bear the unmistakable signature of a great prose artist. Poe's interest was not in mere reality, but in the deep abysses of the human soul, where they descend when even hope remains but a faint glimmer of light (Meyers, 1992, p. 64; Royot, 2002, p. 57).

A wide variety of dark methods appear in his short stories, such as burial alive in "The Premature Burial" or "The Cask of Amontillado". A horrible sense of guilt appears in "The Tell-Tale Heart", in which the murderer hears the beating of his victim's heart under the floor where he has buried him. In "The Fall of the House of Usher", the protagonists mistakenly lock the still-living woman in a coffin, and she escapes with a ghostly noise, falling into the arms of her brother, where they both die. In the short story "Ligeia", the narrator reflects his already dead lover onto his current lover, and in "The Oval Portrait", the narrator sacrifices his current lover for the love of painting.

In the pessimistic world of Poe's short stories, the horror of the lawful spiritual break of a desperate, dreaded, lonely man stems from internal sources, an authentic, unmistakable horror. However, the mental abnormality that drifts into madness remains a literary theme in Poe's short stories, not stemming from a mental pathological interest, but a short story motif, a new way of suggesting mystery and evoking tension. He enhanced the effectiveness of the horror short stories - and this is one of the significant factors in Poe's novelty - by depicting the sequence of events of

even the most horrible subjects with precision, recalling the romantic horror in a realistic way (Silverman, 1991, p. 171).

Poe can also be considered the creator of the so-called detective novels, crime and treasure-hunting adventure stories: he unravels the mystery of a mysterious, psychologically unmotivated, absurd event with consistent logic, using his bold intuition and his imagination, a creative imagination particularly inclined to the bizarre and fantastic. Poe creates the archetype of the master detective, which lives on in Sherlock Holmes and his followers Hercule Poirot and Miss Marple, Monsieur C. Auguste Dupin, the impoverished scion of a famous family, lives in Paris, in seclusion from the world. He is extremely well-read and has an inexhaustible imagination. His most important quality is his exceptional analytical talent. In his short story “The Murders in the Rue Morgue”, he sums up his method of knowing and understanding the world and its phenomena as follows: “Truth is not always in a well. In fact, as regards the more important knowledge, I do believe that she is invariably superficial. The depth lies in the valleys where we seek her, and not upon the mountain-tops where she is found... Coincidences, in general, are great stumbling-blocks in the way of that class of thinkers who have been educated to know nothing of the theory of probabilities—that theory to which the most glorious objects of human research are indebted for the most glorious of illustration.” (Poe, 2020, p. 74, 77).

Poe’s prose writings are characterized by the highest degree of artistic consciousness. No less conscious of his poetry. In his theoretical writings, he defined the function of poetry as “the rhythmical creation of beauty”. According to Poe, this beauty must be unearthly, but beauty “is not something of a quality, as is generally believed, but an effect ... a fierce and pure soaring of the soul — and not of the mind or heart ... he experiences that he observes and contemplates the beauty” (Országh, 1967, p. 100-101; Országh & Virágos, 1997, p. 58-67).

### **2.3. Comparative analysis of the gothic and detective literary works by Edgar Allan Poe**

Poe’s literary world is largely interwoven between two genres: gothic literature and detective novels. The two genres present the two worlds of the writer-poet, yet connected. Just as Poe’s life was pervaded by dark mystery, so too are his works are often shrouded in mystery and obscurity. His works sometimes show traces of both the crime novel and the gothic, creating a complex, eerie picture.

In the very first place, one reads Edgar Allan Poe’s most famous detective short story immediately notices that besides the mysterious content there is something in the background. The detective novel “The Murders in the Rue Morgue” was C. Auguste Dupin’s debut solved mystery. Poe tells the story in the first person singular. In the 18<sup>th</sup> year of his life, he travels to Paris and there he meets C. Auguste Dupin and they become good friends. Soon they read about a strange double murder in the local newspaper. Madame L’Espanaye and her daughter, Mademoiselle



Camilla L’Espanaye, were murdered with brutal cruelty in the four-story house they lived in. The mother’s body was found in the back garden, with her head almost severed, and the daughter was found upside down in the narrow chimney of the fireplace.

Although many witnesses heard the suspect, none of their accounts agrees on what language he spoke. All of the ear witnesses are believed to have heard a language that they themselves do not know at all. Moreover, at the crime scene, Dupin finds a hair that does not appear to be human. From these and other clues, Dupin uses his brilliant mind to construct a theory. He places an advertisement in the newspaper saying that he has found a rather large reddish-coloured orangutan and would return it to its owner for a fee. Soon a sailor comes forward and reveals his secret, telling him that he has brought the animal home from Borneo to sell it for good money. However, the animal escaped and cut Madame L’Espanaye’s neck with his owner’s razor, went wild and then suffocated her daughter. The sailor followed the orangutan all the way, and when it saw him through the window, repentantly wanting to hide the consequences of its actions, it pushed the girl up the chimney and simply threw the woman out of the window. Fearful of being charged with murder, his owner quickly left the scene.

Later, the sailor himself captures the animal and sells it to a zoo, while the police, in collaboration with Dupin, close the case.

The whole story begins with a dark evening walk, which in itself does not carry any horrifying meaning. But as the story progresses, Dupin demonstrates his deductive, critical thinking by deciphering his friend’s thoughts.

“All at once Dupin broke forth with these words:

“He is a very little fellow, that’s true, and would do better for the Thætre des Variætaes.”

“There can be no doubt of that,” I replied unwittingly, and not at first observing (so much had I been absorbed in reflection) the extraordinary manner in which the speaker had chimed in with my meditations. In an instant afterward I recollected myself, and my astonishment was profound.

“Dupin,” said I, gravely, “this is beyond my comprehension. I do not hesitate to say that I am amazed, and can scarcely credit my senses. How was it possible you should know I was thinking of ——?” Here I paused, to ascertain beyond a doubt whether he really knew of whom I thought. —“of Chantilly,” said he, “why do you pause? You were remarking to yourself that his diminutive figure unfitted him for tragedy.”

This was precisely what had formed the subject of my reflections.” (Poe, 2020, p. 70, 68-87).

The detective discovers his companion’s thoughts with uncanny precision by observing his movements, glances and facial expressions. This brief introduction prepares the reader for the crime, which is itself a horrific scene, familiar to Poe. We are given an almost naturalistic description of the scene and manner of the murders, which both obscures and leads the reader to

the decipherment. Dupin's keen eye spots the various clues left behind that the Paris police missed. As a consequence, as to how the murders were carried out, he comes up with the deduction of an entire event. How did the killer get in? How did he get out? How did he do it?

The case is made more ghostly by the testimony of the ear-witnesses, who testify to blood-curdling screams and nonsensical speech. Dupin is struck by the web of interwoven discrepancies: they all say what they know nothing about. However, the final clue is the non-human hair in the room, by which the detective has pieced together a solution to the case and, instead of going straight to the culprit, he gets him to confess in a clever and creative way. This is the method Arthur Conan Doyle adopted in his portrayal of Sherlock Holmes.

Overall, the reader gets the Gothic feel with the devious world of detective fiction. Although, this is not the only literary work where Poe connected the two genres, combining the feeling of curiosity and eerie in the ready. Perhaps the earliest, and certainly the most famous, literary appearance of cryptography was by Edgar Allan Poe, who captured the most basic methods of code-breaking in his novel "The Gold Bug".

It is the story of a treasure-hunting adventure. What makes it special is that the treasure chest full of gold of a former pirate is essentially found towards the middle of the story, and the second half of the story is a rigorous logical deduction by the protagonist to determine the location of the treasure. Central to the investigation is a ciphered message written in invisible ink on a sheet of parchment found by accident. The protagonist, however, repeats Poe's assertion: "Circumstances, and a certain bias of mind, have led me to take interest in such riddles, and it may well be doubted whether human ingenuity can construct an enigma of the kind which human ingenuity may not, by proper application, resolve." (Poe, 2020, p. 42, 40-60).

The short story "The Gold Bug" already combines gothic and detective elements in a very noticeable way. It is not a detective story in the classical sense. There is no crime or unsolved case, but essentially a treasure hunt. At the same time, the gripping story has a gothic feel to it. Mystery, secrecy, dark landscapes, madness and death motifs such as skulls and skeletons.

Legrand's behaviour is very much like that of an obsessed, mad, fanatical individual who is completely bewitched by the knowledge of treasure. So enchanted is he that his behaviour has changed completely, and the character of a calm man has almost gone mad. The motif of the golden bug is surrounded by mystery and darkness. When Legrand draws the beetle for the narrator, the shape of the skull is immediately revealed, which fascinates Legrand even more. The journey to the treasure is made under the cover of the night, and the excavation of the site reveals skeletons and the theory that the pirate captain killed all the workers who might have known where the treasure was.

The short story thrillingly interweaves the adventure of the treasure hunt with a gruesome scenario. One might ask, whether Poe combined the features of the genres only in his detective novels? The answer is no, as one of his extraordinarily fascinating Gothic works can prove, that the combination of these different features can eventually result in an intriguing fusion of reading experience. “A Descent into the Maelström” is expressed in the form of a story within a story, presented after a climb to a mountain peak. The whole thing is narrated by an old-looking man who claims that his appearance is just an illusion – “You suppose me a very old man - but I am not. It took less than a single day to change these hairs from a jetty black to white, to weaken my limbs, and to unstring my nerves” (Poe, 2021, p. 131). He is convinced of the power of the water vortex he sees on the ocean and tells the narrator about his fishing trip he went on with his two brothers a few years ago.

Carried by “the most terrible hurricane that ever came out of the heavens” (Poe, 2021, p. 140), their ship ran into a whirlpool. One of the brothers was swept away by the waves, the other went mad at the sight of the terrifying element and drowned as the ship went to the bottom. At first, the survivor saw only terror in the Maelström. At a later point he saw it as a beautiful and amazing creation.

Describing how all things are pulled in, the man points out that the larger the surfaces, the faster they are swallowed up, adding that spherical objects disappear fastest below the surface. “I made, also, three important observations. The first was, that, as a general rule, the larger the bodies were, the more rapid their descent—the second, that, between two masses of equal extent, the one spherical, and the other of any other shape, the superiority in speed of descent was with the sphere—the third, that, between two masses of equal size, the one cylindrical, and the other of any other shape, the cylinder was absorbed the more slowly.” (Poe, 2021, p. 150-151). He left the ship and was clinging to a cylindrical object until a few hours later a fishing boat spotted him and rescued him. The old man tells the story to the narrator without a shadow of a doubt that the latter will believe him (Poe, 2021, p. 131-153).

This story really stands out from the others and the question arises why it is included. There is no mystery, no crime, no Gothic church, and no ghosts. But on closer inspection, what emerges are not the obvious characteristics of the two genres, but the emotions that are evoked by reading Gothic and detective novels.

Looking first at the Gothic page, the first emotion is horror. The story centres on three daring brothers who come face to face with the ‘gates of hell at sea’. The whirlpool, known and feared by all, has become an inescapable symbol of death on Norwegian shores even today. And like this, it fits into the motif scale of Gothic literature. Another close phenomenon in Poe’s work is the madness caused by the drastic and horrific course of events, which ultimately calms the

narrator. “It may appear strange, but now, when we were in the very jaws of the gulf, I felt more composed than when we were only approaching it. Having made up my mind to hope no more, I got rid of a great deal of that terror which unmanned me at first. I suppose it was despair that strung my nerves. “It may look like boasting—but what I tell you is truth—I began to reflect how magnificent a thing it was to die in such a manner, and how foolish it was in me to think of so paltry a consideration as my own individual life, in view of so wonderful a manifestation of God’s power. I do believe that I blushed with shame when this idea crossed my mind. After a little while I became possessed with the keenest curiosity about the whirl itself. I positively felt a wish to explore its depths, even at the sacrifice I was going to make; and my principal grief was that I should never be able to tell my old companions on shore about the mysteries I should see. These, no doubt, were singular fancies to occupy a man’s mind in such extremity—and I have often thought since, that the revolutions of the boat around the pool might have rendered me a little light-headed.” (Poe, 2021, p. 145-146).

Madness is often equated with rampage, but psychologically it is a tragic change in human character, i.e. the development of a stark contrast to the emotional expression accepted for the situation. The narrator, in the throes of death, felt calm instead of panic, even racing in his head against the elements on the way down, and felt disappointment when a smaller boat was swallowed up by the whirlpool faster than the pine tree he thought was victorious. At the same time, Poe provides a fitting example of the frenzied definition of madness when the narrator, clinging to one of the boat’s built-in iron handcuffs to keep from falling into the deep, drifts alongside his brother and instead of clinging together, his brother begins to pry his younger brother’s hand off the handle in hysterical fear. Ergo, he is willing to sacrifice his brother for his own life. “All this time I had never let go of the ringbolt. My brother was at the stern, holding on to a small empty water-cask which had been securely lashed under the coop of the counter, and was the only thing on deck that had not been swept overboard when the gale first took us. As we approached the brink of the pit he let go his hold upon this, and made for the ring, from which, in the agony of his terror, he endeavored to force my hands, as it was not large enough to afford us both a secure grasp. I never felt deeper grief than when I saw him attempt this act—although I knew he was a madman when he did it—a raving maniac through sheer fright. I did not care, however, to contest the point with him. I knew it could make no difference whether either of us held on at all; so I let him have the bolt, and went astern to the cask.” (Poe, 2021, p. 146-147).

In Poe’s detective novels, which feature Dupin, the crime is solved through the detective’s deductive and advanced powers of observation. It is these observations that help him to develop his knowledge, which enables him to solve even the most complex cases. Poe firmly captured this feature in the detectives of the future. The character of Sherlock Holmes, in particular, is a strong

trace of this, but readers also love Ms. Marple for her omnipresent and all-seeing character. It is this strong power of observation and immediate deduction that saves the narrator of the short story “A Descent into the Maelström”, who, having properly assessed the situation, combined with his existing knowledge, escapes the hell of Maelström. Recalling his conversation with an elderly, educated man in the village, he remembers that a cylindrical object might save his life. For this daring task, he used the barrel he was clinging to. After making his observations and drawing his conclusions, he tried to signal his brother, who stubbornly insisted on the iron hoop. Therefore, with no alternative, he tied himself to the barrel and jumped into the whirlpool. He did not, however, sink to the bottom of the water vortex, but was caught halfway down and held up by the water, due to the cylindrical shape of the barrel. However, he had hardly reached the water when the whirlpool pushed the boat hard and swallowed it and his brother (Poe, 2021, p. 151-152).

The dark backdrop of the short story is not the night or a murder, but the situation itself, from which nothing and no one emerges alive, and yet there is someone who survives the deadly adventure because of the fact that he saw his memories in the situation, found the solution and, at great risk, jumped after the results of his investigation.

To sum up, Edgar Allan Poe’s literary repertoire is varied and mysteriously beautiful. It ranges from the depressive depths to the heights of heaven, which at once chills, contemplates and delights.

#### **2.4. Poe’s impact on the future of the world literature**

He lived only forty years, but in that time, he gained more experience than those lucky enough to live longer. In a tragically adventurous life, he lived in America and England, tried his hand at a military career, became addicted to cards and drink, and went on to become an editor, critic, novelist and poet. Edgar Allan Poe’s work has had an unquestionable influence on world literature. Poe was also regarded as a writer, one of the first American writers in the 19<sup>th</sup> century to achieve greater popularity in Europe than in his own country. Partly thanks to his early translations of Baudelaire, he is highly respected in France (Meyers, 1992, p. 258).

Edgar Allan Poe’s sensitive, modern poetic style, aesthetic and oeuvre, including his influence on Baudelaire and Mallarmé, have made him a world literary figure. A master of modern lyric literature, he was particularly influenced by Howard Phillips Lovecraft. As so many have pointed out, Lovecraft’s predecessors in short stories are primarily Poe and Ambrose Bierce, but while Poe or Bierce delved into the deepest recesses of the soul and projected the fears that lurked there, Lovecraft drew on mythology. Poe’s influence is felt on several levels. Lovecraft followed the example of his great predecessor, especially in his choice of genre. Since he strove to create a single passage, and to formulate the sequence of events chosen for it in a way that was free of sound, deliberately heightened tension and led straight to the conclusion, Lovecraft, like Poe,

chose the short story as his genre. Secondly, there is the kind of detachment and scientific detachment that characterizes Poe's narrative style, especially in his detective short stories, but which is also evident in his other works. A third parallel between Lovecraft and Poe is the psychological orientation, which is as much a feature of mid-nineteenth century American Renaissance literature as of early twentieth century modernist writing. This psychological component cannot be interpreted primarily in Freudian terms, but rather in Jungian terms. Finally, the analogy between the two writers can be found in their use of recurring themes. While in Poe's work the themes of claustrophobia, premature burial, the panic of being locked up alive in a coffin, and the motif of daughters returning from the dead recur repeatedly, Lovecraft used themes of horrific dreams from beyond space and time, from other dimensions and spheres, invading our world. In writing horror stories, there is a threefold rule: the horror story must be set in the present day, the creepy phenomena must be evil and not benign, and above all, the techniques of occultism and pseudo-science must be avoided. These rules are also in keeping with Poe's classicist, or Aristotelian, style, for whom the creation of atmosphere and intensification were as important as they were for Lovecraft and his contemporaries (Lovecraft, 2003, p. 8-10).

According to Stephen King, he was most influenced by Richard Matheson, but also by Ray Bradbury, Howard Phillips Lovecraft, Bram Stoker, Edgar Allan Poe, Shirley Jackson and John D. MacDonald. In his book "Stephen King's Danse Macabre" he admires most of Poe's works, especially reflected to Poe's horror stories, which even shivered him as well. He wrote the following about the short story "The Tell-Tale Heart": "Perhaps the best tale of inside evil ever written is Poe's "The Tell-Tale Heart," where murder is committed out of pure evil, with no mitigating circumstances whatever to tincture the brew. Poe suggests we will call his narrator mad because we must always believe that such perfect, motiveless evil is mad, for the sake of our own sanity." (King, 1980, p. 44).

The greatest literary experience of his life was discovering Poe: reading and translating his short stories and aesthetic studies, studying his life, almost identifying with him: "The first time that I opened one of his books, I was shocked and delighted to see not only subjects which I had dreamed of, but SENTENCES which I had thought and which he had written twenty years before." (Baudelaire, 2014, p. 24). Probably without Poe, Baudelaire could not have become the conscious poet-critic that he was, despite the Romanticism, for, although every theme, every stanza, every adjective, sprang from the depths of his soul, every line is governed by a restrained discipline and a calculated structure, "a musician and a mathematician in one person" (Osztoivits, 2003b).

"A lejtón" written in 1857 is a more pictorial and songful way of confronting values. It is framed by two literary allusions: Poe's poem "The Raven" sets the mood for the opening scene and begins the process of remembering, while the closing evokes the image of Ophelia's suicide

(Arany, 2016, p. 299-300). In Arany's conception, human life is not a life of purpose, but a descent into uncertainty, full of dangers and doubts, with ever diminishing possibilities. This poem is already the realization of the new poetic concept: a philosophical song tuned to the elegiac. He made the personal song, the romantic lyric, more objective, more philosophical, more moral, and thus linked it to the Poe, Mallarmé and Rilke lines of European lyric history (Osztoivits, 2003c).

As Poe's literary ideas spread, more and more of his works were published in translation around the world. Charles Baudelaire introduced the American writer to France, and in Hungary Dezső Kosztolányi, Árpád Tóth, Mihály Babits are just a few names of those who tried and successfully translated the magnificent poem of Poe (Kolmanová, 2016, p. 409-413).

As the founder of the world of the detective novel, Poe was the person who provided the foundation, support and direction for the detective giants of world literature, as Sherlock Holmes and Hercule Poirot. One may be familiar from the stories of Sherlock Holmes that he has a sidekick, the less astute Dr. Watson, who recounts the adventures of his extraordinarily odd but no doubt exclusively brilliant fellow. The figure of the sidekick, too, points back to Poe, who, through C. Auguste Dupin's assistant, the narrator, describes the detective's cases to the reader (Sova, 2001, p. 123-124).

Doyle wrote this about Dupin in one of his works "A Study in Scarlet": "Sherlock Holmes rose and lit his pipe. "No doubt you think that you are complimenting me in comparing me to Dupin," he observed. "Now, in my opinion, Dupin was a very inferior fellow. That trick of his of breaking in on his friends' thoughts with an apropos remark after a quarter of an hour's silence is really very showy and superficial. He had some analytical genius, no doubt; but he was by no means such a phenomenon as Poe appeared to imagine." (Doyle, 1887, p. 11).

"The NARRATIVE OF ARTHUR GORDON PYM, which Auden called "one of the finest adventure stories ever written". In Auden's estimation, Poe provided inspiration to a range of writers from diverse backgrounds, and by creating "portraits of abnormal or self-destructive states contributed to Dostoyevsky; his ratiocinating hero is the ancestor of Sherlock Holmes and his many successors, his tales of the future lead to H. G. Wells, his adventure stories to Jules Verne and Stevenson." (Sova, 2001, p. 293).

In any case, we can say that world literature was greatly influenced by Poe's birth and literary work. His influence is as palpable today as it was in the past, and since his genius is always admired, it can be said that Poe's legacy will endure into the future.

## **Part III**

### **Literary works by Edgar Allan Poe in the secondary schools**

#### **3.1. Participants of the research**

According to the theoretical parts of the bachelor's thesis, students of 8<sup>th</sup> to 11<sup>th</sup> forms of the schools with the Hungarian and Ukrainian languages of instructions were tested. In accordance with the standard level of the curriculum issued by the Ministry of Education and Science of Ukraine from World Literature and Integrated Literature in 2017, Edgar Allan Poe's life and literary work are among the compulsory readings in the classes of 10<sup>th</sup> form in the schools with the Hungarian language of instruction and in the 7<sup>th</sup> form in the schools with the Ukrainian language of instruction (Nikolenko et al., 2017). The students participated in the research as representatives of schools of Transcarpathia, including lyceums and secondary schools. The 40 students of the schools with the Ukrainian language of instruction were from the heterogeneous 8<sup>th</sup> to 11<sup>th</sup> form. The 33 students of the schools with the Hungarian language of instruction were from the heterogeneous 8<sup>th</sup> to 11<sup>th</sup> form.

According to the curriculum, students of the schools with the Ukrainian language of instruction within the subject of World Literature study the life and literary styles of Edgar Allan Poe for approximately 5 lessons. In the case of schools with the Hungarian language of instruction, students can learn about the author within the lessons of Integrated Literature in the 10<sup>th</sup> form in the topic of Romanticism in North American Literature in the 19<sup>th</sup> century (Nikolenko et al., 2017; Debreceni, 2010, p. 298-300, 437-439).

The participants have been guaranteed anonymity and confidentiality in the research.

#### **3.2. Research instruments**

The main instruments used in the research were questionnaires, based on the life and literary works by E. A. Poe, analyzing what motifs did he use and the short story "The Gold Bug". Due to the differences in educational backgrounds, two questionnaires were designed: one for students of the schools with the Ukrainian language of instruction and one for students of the schools with the Hungarian language of instruction.

Both questionnaires contain different types of questions. The first two questions of the questionnaire on the Hungarian language help to distinguish students by age and class. This is followed by 4 questions on Poe's Gothic style. Questions from number 7 to 9 focus on the author's detective stories. Then there is a new section which, in its entirety, i.e. 6 questions, assesses students' knowledge of the short story "The Gold Bug", which is briefly introduced at the beginning of the section. The last question assesses how popular Poe's detective story is.



The first eight questions of the questionnaire on the Ukrainian language are identical to those of the Hungarian language one. Questions from 9 to 15 also deal with Poe's short story "The Gold Bug".

The first two questions of the questionnaires ask about the age and form of the students. The third question assesses how many of them remember Edgar Allan Poe. The following 3 questions are concerning the identification of the motifs and works of Gothic literature. The 7<sup>th</sup> question asks the definition of the detective novel. The eighth question assesses how many detective stories are known to the students by Poe. After it, the questionnaire on the Ukrainian language asks for knowledge of "The Gold Bug", while the questionnaire on the Hungarian language asks for the choice of which of the three famous investigators listed they recognize. The tenth question is the same in both questionnaires, i.e. to put the events of the short story in order. The next question asks the students to choose the most appropriate answer from three options. Another difference occurs in question 12, where in the questionnaire on the Hungarian language there is a true or false type task, while in the one on the Ukrainian language there is a creativity task to characterize the protagonists. The 13<sup>th</sup> question in the questionnaire on the Hungarian language and the 14<sup>th</sup> question in the questionnaire on the Ukrainian language examine the creativity and opinion of the students. The thirteenth question in the questionnaire on the Ukrainian language asks to name the detective created by Poe. Question 14 of the questionnaire on the Ukrainian language and question 15 of the one on the Hungarian language asks who found the answer to the secret code. The last question of the questionnaire on the Hungarian language examines how did the students like the detective story.

### **3.3. Procedures of the research**

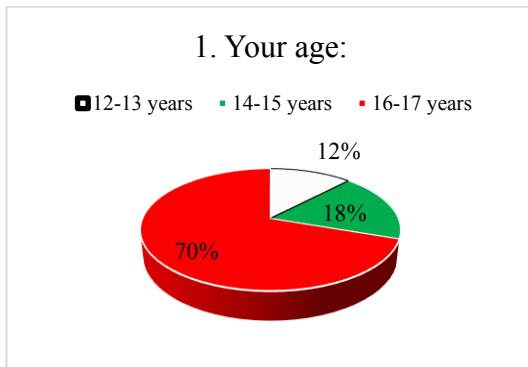
The first round of the questionnaire was completed in November 2021, covering several lyceums and secondary schools in Transcarpathia. Subsequently, for smaller closures, the questionnaires were sent to the relevant teachers, who were present when they were completed. The questionnaires were subsequently completed online at the beginning of February 2022.

A total of 73 students responded, of which 40 answered the questionnaire on the Ukrainian language and 33 answered the questionnaire on the Hungarian language. The questionnaires were completed between November 2021 and February 2022.

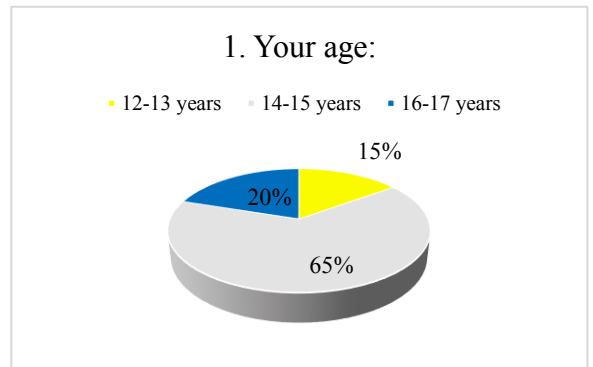
The leaderships of the schools gave permission for the conduction of the survey.

### **3.4. Findings of the research**

The first question of both questionnaires makes a distinction among the students, who filled them out, by their age. These two diagrams show the answers. The first one reflects the results of students of the schools with the Hungarian language of instruction and the second one shows the answers of the students of the schools with the Ukrainian language of instruction.



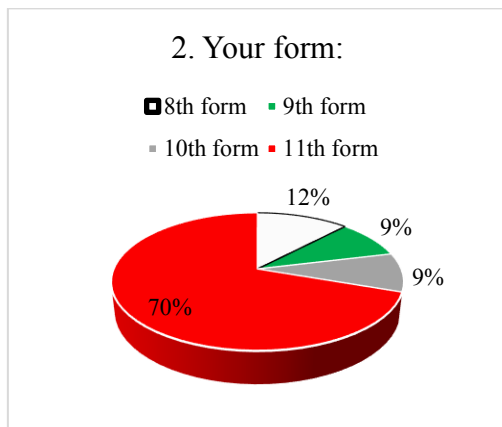
1. Diagram



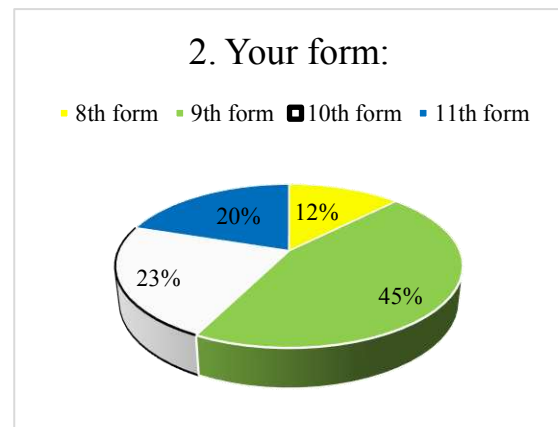
2. Diagram

The first diagram shows that the majority of the students answering the questionnaire on the Hungarian language were 16-17 years old, which is 70% of students out of 100%, who are also the target group. In contrast, the second diagram shows that the majority of the questionnaire on the Ukrainian language was filled out by students 14-15 years old, who provided 65% out of 100%, i.e. 26 responses.

This is followed by the second question, which classifies the responses by school forms. A broad target group was set from 8<sup>th</sup> to 11<sup>th</sup> form, as mentioned above, and the following responses were received:



3. Diagram

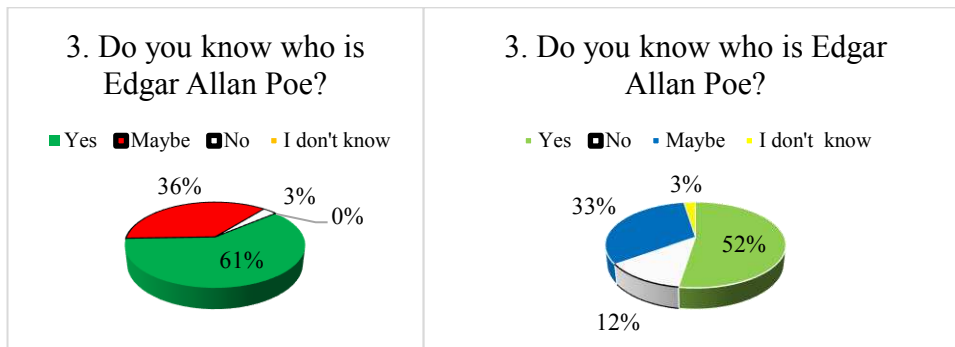


4. Diagram

The third diagram shows the responses to the questionnaire on the Hungarian language, which tells that 70% of the respondents were from 11<sup>th</sup> form. The fourth one shows the responses to the second question of the questionnaire on the Ukrainian language, showing that the most answerers were from the 9<sup>th</sup> form which means 45% out of 100%.

The third question is about Edgar Allan Poe. The fifth diagram shows the answers to the questionnaire on the Hungarian language, while the sixth one represents the answers to the questionnaire on the Ukrainian language. The majority of the answers to the questionnaire on the Hungarian language, i.e. 20 answers or 61%, show that the students are mostly familiar with the American author. The questionnaire on the Ukrainian language proves that 21 students out of 40,

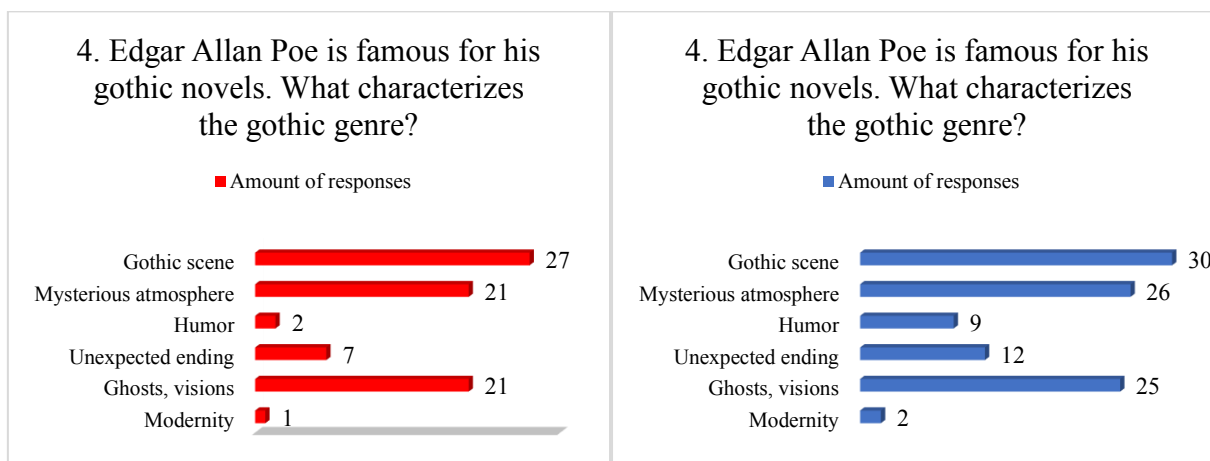
i.e. 52% out of 100%, indicated that they know Edgar Allan Poe. Looking at the two diagrams, we can conclude that more than half of the students surveyed, i.e. 56.5%, know for sure who Edgar Allan Poe was.



5. Diagram

6. Diagram

It is known that the writer-poet in question is famous for his Gothic works, the fourth question turns to the characteristics of the Gothic short story. The students are asked to choose from the six given options the motifs that characterize the genre. The seventh diagram shows the answers to the questionnaire on the Hungarian language and the eighth one the answers on the Ukrainian language.



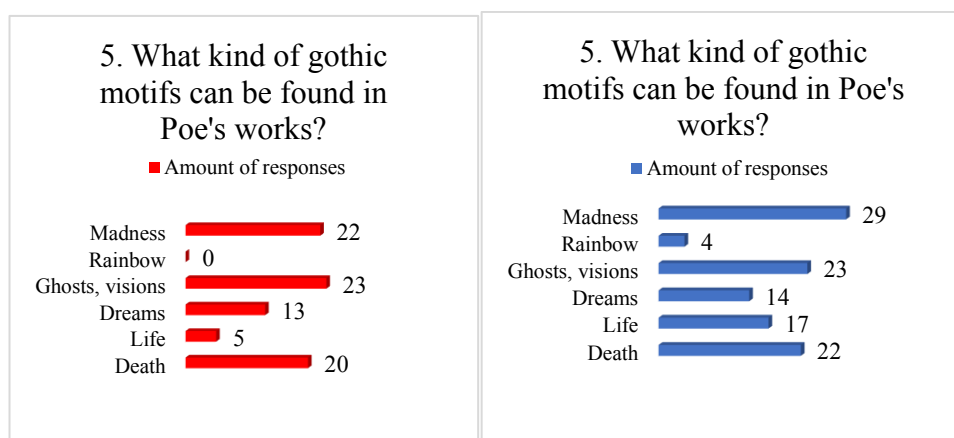
7. Diagram

8. Diagram

The features of the Gothic genre are the following: Gothic scene, the Mysterious atmosphere, the presence of ghosts and visions and the unexpected ending. Due to the type of question, a respondent could mark more than one answer. The two diagrams reflect the number of times a possible answer was chosen. The seventh diagram, showing the results given to the questionnaire on the Hungarian language presents that the Gothic scene was marked the most often, 27 times. This is followed in equal numbers by the motif of Mysterious atmosphere and the presence of Ghosts and Visions with 21-21 marks each. The Unexpected ending was marked as the correct answer by 7. Through this diagram, it is clear that the students of the schools with the Hungarian language of instruction are mostly aware of the motifs of Gothic literature.

The answers to the questionnaire on the Ukrainian language on the eighth diagram have similar results. The Gothic scene was marked 30 times as the correct answer. This was followed closely by Mysterious atmosphere, which was marked 26 times, and the motif of Ghosts and Visions, which was marked 25 times. The Unexpected ending was correctly answered by 12. The students of the schools with the Ukrainian language of instruction also testified to their knowledge of the typical motifs of the Gothic short story.

In the fifth question the students tried to identify the Gothic motifs used by the author in his works. Of the six possible answers, one answer choice was incorrect, which was the Rainbow. The ninth diagram shows the answers to the questionnaire on the Hungarian language and the tenth diagram to the one on the Ukrainian language:



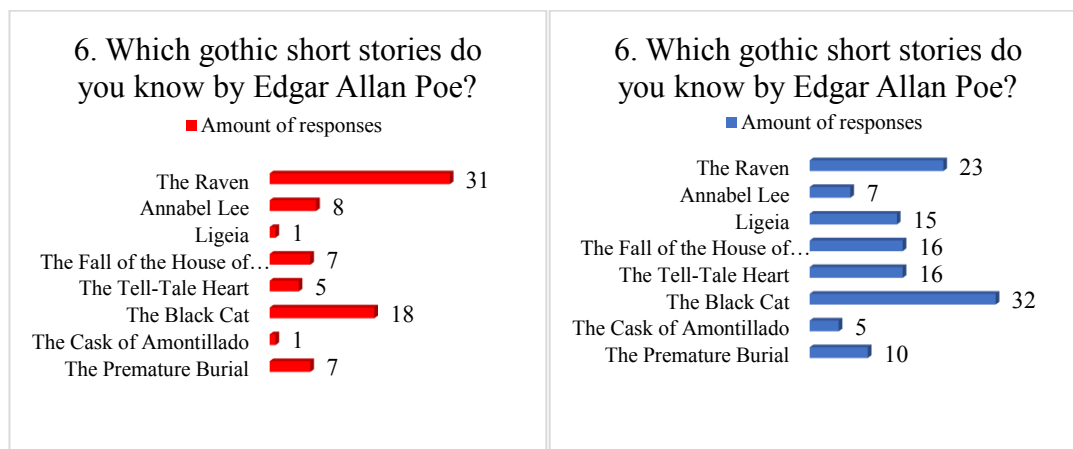
9. Diagram

10. Diagram

Poe's work is often characterized by protagonists who go mad by the end of the work, such as the narrator of his poem "The Raven", the narrator of "Ligeia", or the siblings in his short story "The Fall of the House of Usher". The option of *madness* was marked as a frequent motif by 22 of the respondents who filled out the questionnaire on the Hungarian language, representing 66% of the students, while 29 of the respondents who filled out the questionnaire on the Ukrainian language marked this motif as correct, representing 72.5% of all respondents. The next most marked answer was *the presence of ghosts* by 23 of the students of the schools with the Hungarian language of instruction and by 23 of the schools with the Ukrainian language of instruction, which represents 70% of the Hungarian respondents and 57.5% of the Ukrainian respondents. The following highly marked motif is the *death*, marked by 61% of Hungarian language respondents, and 55% of the Ukrainian language respondents. After that comes the option of *dreams*, which was marked 13 times as correct by respondents of the questionnaire on the Hungarian language, which is 39%, while 35% of the respondents of the questionnaire on the Ukrainian language, i.e. 14 marks, thought it was correct. The answer *life* was marked as true 5 times among the students who filled out the questionnaire on the Hungarian language, while in the case of the respondents

on the Ukrainian language questionnaire this number rises to 17, representing 42.5% of the respondents.

The sixth question asks students how many literary works they know by Poe. The following answers were given:

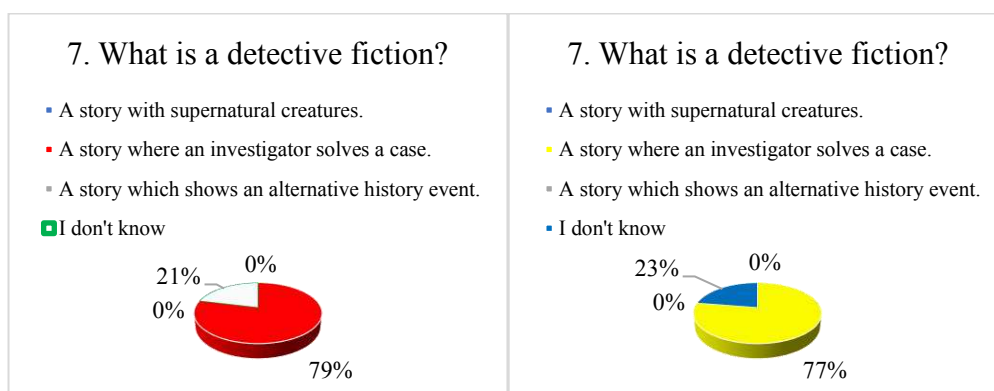


11. Diagram

11. Diagram

The most known literary works by the students of the schools with the Hungarian language of instruction were “The Raven” which was marked 31 (94%) times and “The Black Cat” was marked 18 (54,5%) times. The most marked answers by the students of the schools with the Ukrainian language of instruction were “The Black Cat” which was marked 32 (80%) times and the “The Raven” with 23 (57,5%) markings.

The seventh question examines how the students understand the concept of detective fiction. They had to choose between three possible options. The results of the question on the 13<sup>th</sup> show the result of the students of the schools with the Hungarian language of instruction and on the 14<sup>th</sup> the ones with the Ukrainian language of instruction.

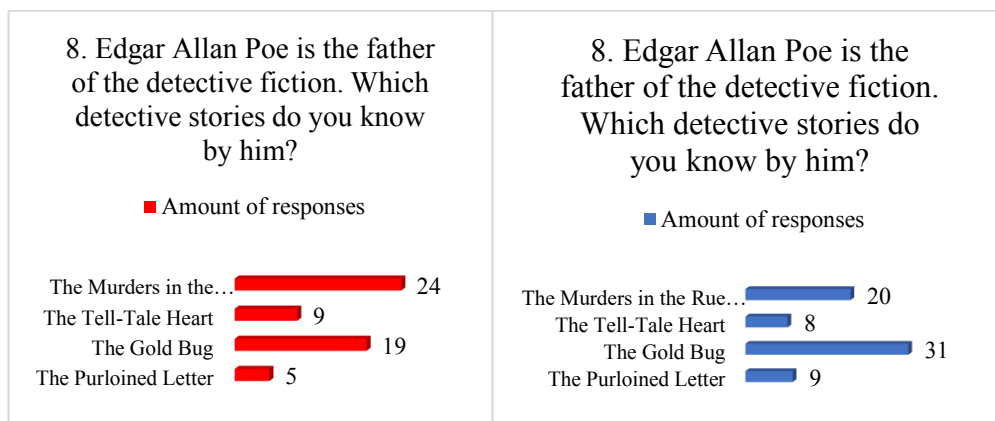


13. Diagram

14. Diagram

The two diagrams are almost identical, with the majority of students answering the question correctly with 79% of the students who filled out the questionnaire on the Hungarian language and 77% of the students who filled out the Ukrainian language one. On average, 78% out of 100% of the students answered correctly.

The eighth question is asking which of Poe’s detective stories are familiar to the students. The 15<sup>th</sup> bar diagram shows the responses to the questionnaire on the Hungarian language, with 24 respondents indicating that they were familiar with the detective novel “The Murders in the Rue Morgue”, representing 73% of respondents. This is followed by “The Gold Bug” with 19 markings, representing 58% of respondents. In parallel, the 16<sup>th</sup> diagram of the responses to the questionnaire on the Ukrainian language shows that the short story “The Gold Bug” was the literary work most respondents, i.e. 31 (77,5%) students, indicated that they were familiar with. This is followed by 20 marks for “The Murders in the Rue Morgue”, which represents half of the respondents, so 50%.

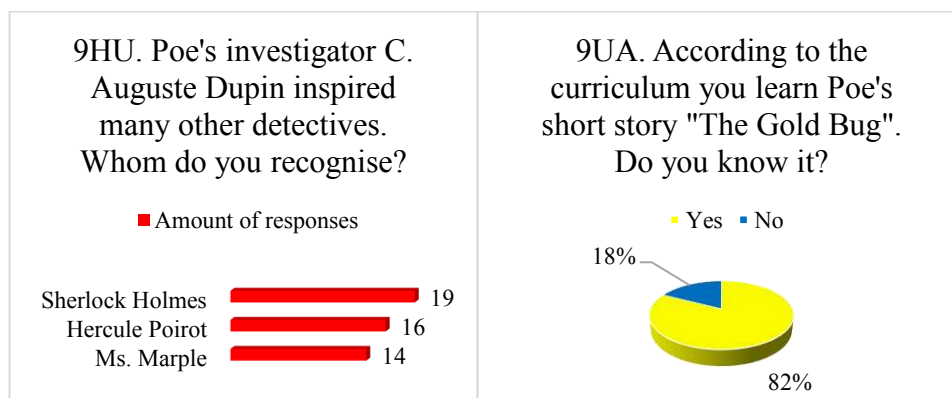


15. Diagram

16. Diagram

The ninth question is different in the two questionnaires. In the one on the Hungarian language, students are asked whether they know other detectives inspired by the detective C. Auguste Dupin, created by Poe. As can be seen in the 17<sup>th</sup> diagram, the character Sherlock Holmes is the most familiar to most students, with 19 of them marked it, representing 57.6%.

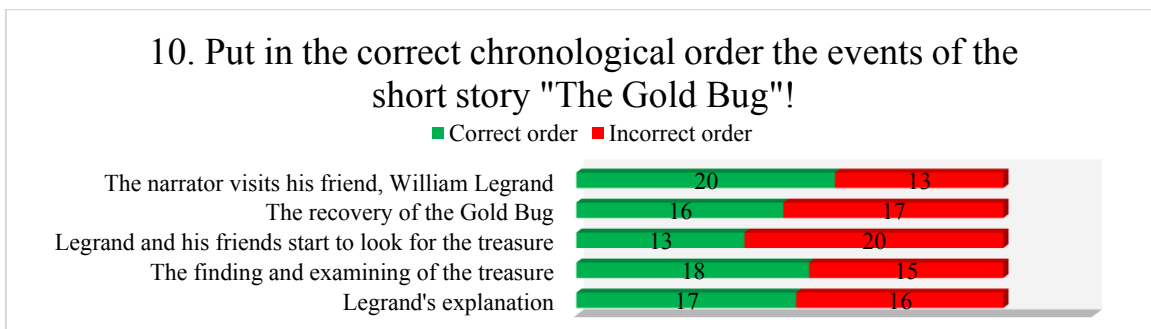
The question in the questionnaire on the Ukrainian language, however, asks what percentage of respondents are familiar with the short story “The Gold Bug”. The 18<sup>th</sup> diagram on the right shows that 82.5% of students are familiar with the literary work, which represents 33 “yes” markings.



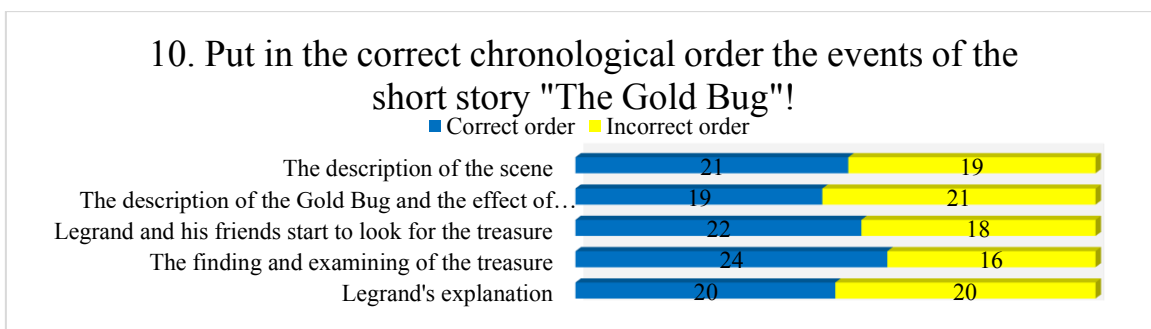
17. Diagram

18. Diagram

The tenth question is about the events of the short story. The students of the schools with the Hungarian language of instruction only studied the author but not his literary works. Therefore, a special section was created in the Hungarian language questionnaire for the analysis of the short story “The Gold Bug”. The question asks the sequence of events in the short story which is as follows: The narrator visits his friend, William Legrand; The recovery of the Gold Bug; Legrand and his friends start to look for the treasure; The finding and examining of the treasure; Legrand’s explanation. The results of the tenth question are presented in the following two diagrams:



19. Diagram

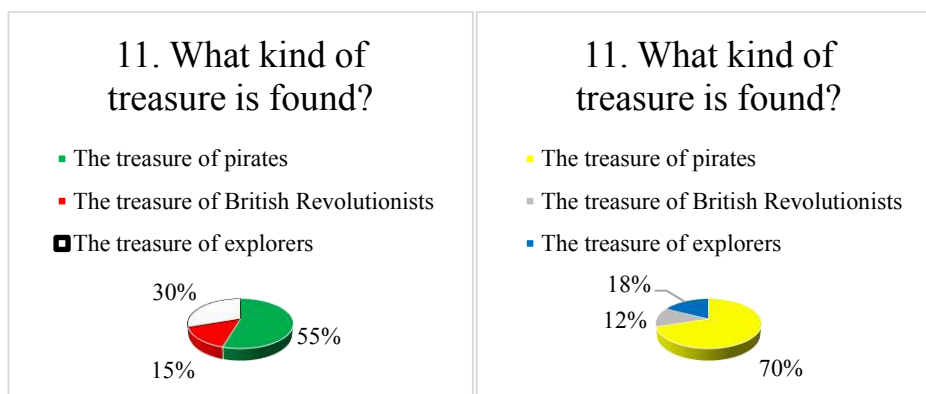


20. Diagram

The results of the question of the questionnaire on the Hungarian language can be seen in the 19<sup>th</sup> diagram, which presents a simplified summary of the number of correct and incorrect answers. The diagram shows that the amount of correct and incorrect answers is about half and half. Overall, 17 of the respondents correctly marked the order of the events, representing 51.5% of the total.

The 20<sup>th</sup> diagram demonstrates the responses in the Ukrainian language. In total, 21 out of the 40 students who completed the questionnaire on the Ukrainian language gave a correct order, representing 52.5%.

In the next question the students had to select an important result and context from three possible answers, which recorded the following results:

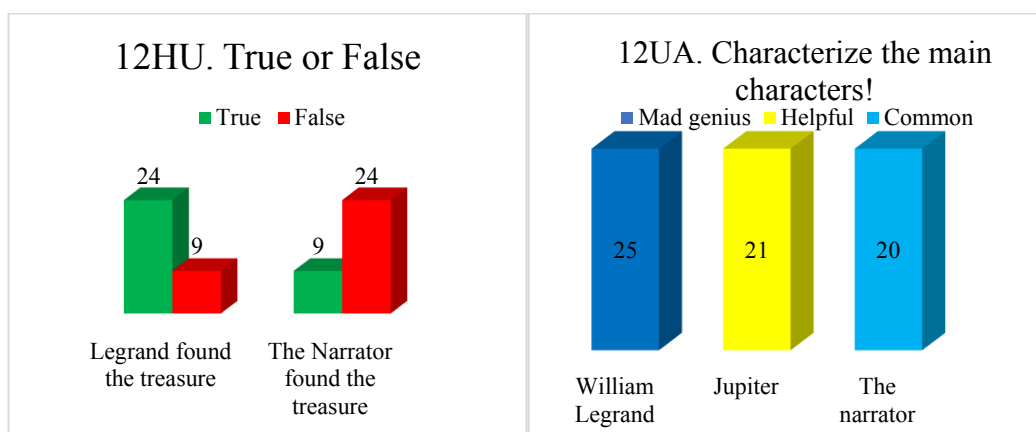


21. Diagram

22. Diagram

Considering that the correct answer is the Pirates' Treasure, it is easy to see that more than half of the students, in both languages, gave the correct answer. The 21<sup>st</sup> diagram reflects the responses to the questionnaire on the Hungarian language, where 55% of students, i.e. 18 of them, answered correctly. Next to it, on the right, is the 22<sup>nd</sup> diagram of the Ukrainian-language question, which shows that 70% of students answered the question correctly.

The twelfth question in the questionnaire on the Hungarian language asks about the marking of the true and the false statements, and the question in the questionnaire on the Ukrainian language asks about the characterization of the protagonists. The result of the Hungarian language question is shown on the 23<sup>rd</sup> diagram and the result of the Ukrainian language question is shown on the 24<sup>th</sup> diagram. The 23<sup>rd</sup> diagram shows that 24 out of the 33 students answered correctly, a 73% response rate. The 24<sup>th</sup> diagram shows that 25 students (62.5%) described William Legrand as a mad genius, 21 students (52.5%) described Jupiter as helpful and 20 students (50%) described the narrator as common.



23. Diagram

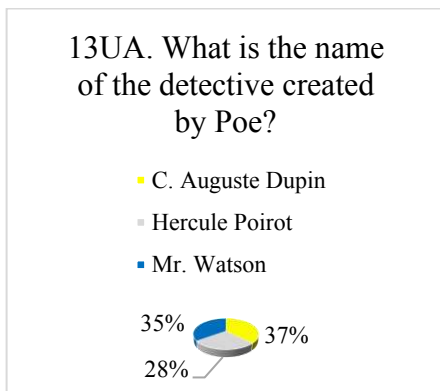
24. Diagram

The next questions are alternated, which means that question 13 of the questionnaire on the Hungarian language is the same as question 14 of the questionnaire on the Ukrainian language, which asks students' opinions on what they think are the qualities of a good detective. The overall answers are: clever, intelligent, cunning, does not disguise himself and his goals, always notices



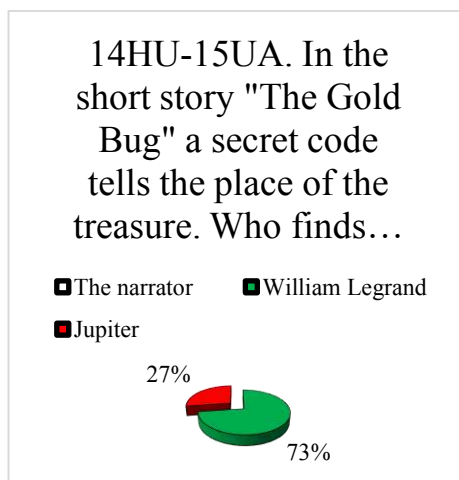
the smallest clues, purposeful, knows his surroundings and is a known person, persistent, brave, determined, interesting, always knows the truth and who the perpetrator is, how the crime was committed, resourceful, mysterious, creative, good judge of character, direct, skillful, quick and strong.

The thirteenth question in the questionnaire on the Ukrainian language assesses whether the students know the name of the detective who was created by Poe and who eventually became a model for future detectives. The diagram below clearly shows that the majority of students, i.e. 15 (37%), answered correctly.

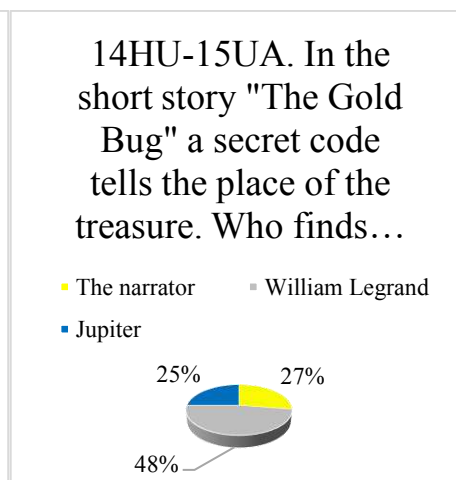


25. Diagram

New alternated questions follow, as Question 14 in the questionnaire on the Hungarian language is the same as Question 15 in the questionnaire on the Ukrainian language, which asks whether the students know who solved the secret code. The 26<sup>th</sup> diagram shows the responses of students answering the questionnaire on the Hungarian language, while the 27<sup>th</sup> diagram represents the answers of students responding on the questionnaire on the Ukrainian language. According to the diagrams 73% of the students of the schools with the Hungarian language of instruction and 48% of the students of the schools with the Ukrainian language of instruction answered correctly.

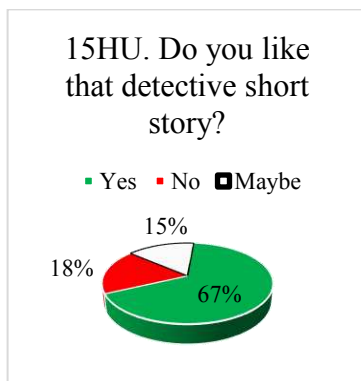


26. Diagram



27. Diagram

The last question of the Hungarian-language questionnaire is an acclamation, which asks how many students like the short story written by Poe. The diagram clearly shows that 22 (67%) of the students surveyed marked a positive answer, so they liked the short story.



28. Diagram

### 3.5. Discussion and interpretation of the research results

The results obtained from the questions show that students have general knowledge about Edgar Allan Poe and his gothic and detective works. As the writer is taught in schools with the Hungarian and Ukrainian language of instructions such positive responses and evaluations were received. Thanks to the initial distinguishing, the results were received with the help of 4 classes, representing a wide range from 8 to 11 classes. This is followed by Poe-related questions, which mainly discussed his work, and as a result, it can be stated with certainty that, overall, 56.5% of students know correctly who Edgar Allan Poe is, 51.35% of the students know what gothic motifs characterize his writings and, surprisingly, the names of works not included in the curriculum were also known, as in addition to the works “The Raven” and “The Gold Bug”, 28% of the students were able to name other Gothic works and 35% were able to name detective short stories by the writer. The works appearing in the curriculum were known to 72% of the students, which is a significantly positive result, the reason for which is to be found in literature education.

In today’s fast-developing world of technology, it is hard to catch the attention of young people with topics that do not necessarily fall to their pleasure, and often, unfortunately, that is where the literature goes. At the same time, it is forbidden to state that literature is in a declining age, as there are always youngsters, adults who find themselves, their comfort, their home in literary masterpieces, and while there are such people we can state that literature is not in decline. This line of reasoning is reflected in the results of the research, as the success of literature lessons is also a trigger for the love of reading.

The assessment of comprehension competence is the second part of the questionnaires, especially the questionnaire on the Hungarian language, as the short story “The Gold Bug” is not studied by students of the schools with the Hungarian language of instruction, so a separate section

was created for them, at the beginning of which they could read the short content of the work. The first question to assess the knowledge of the work, the tenth, asks the order of the plot of the short story, which was answered correctly by 52% of the 73 students surveyed, which means 38 students, and which shows that the story is properly memorized by more than the half of respondents. The second question asks a moment in the short story, what treasure the characters found, to which 62.5% of the students in total knew the correct answer, which also indicates advanced comprehension and interpretive competence. Students' subjective opinions are then asked when they had to characterize the protagonists, suggesting that in the literature lessons they do not just cram in the information heard but they are also thinking and deducing during the lessons, which means the existence of critical thinking competence. The culmination of the short story is when they find the treasure of the pirates, go home, and William Legrand outlines to his audience, including the reader, how he came up with the solution to the mystery, as well as how he deciphered the secret code. This momentum was also asked in the questionnaires, which 60.5% of the students were able to answer correctly, which is another proof that the short story was not only read but also analyzed. Eventually, in another subjective opinion, students could express their opinions about the work, which resulted in a high score of 67% that students liked adventurous, treasure-seeking, detective stories.

Overall, the research ended successfully, as judging from the results, most of the students are not unfamiliar with the author, and his most popular works are also known. Those who answered incorrectly, or may not answer at all, may not be motivated enough towards the world of literature, it may not be important to them, or, if they are interested, they may not have found adequate literature on the topic in which they could have immersed themselves. Libraries of smaller educational institutions may not be sufficiently equipped with literature books.

Based on the research by the author of the bachelor's thesis, Claudia Balogh (Balogh, 2022).

## Conclusion

Gothic literature, detective fiction and the literary work of Edgar Allan Poe are strongly intertwined. Gothic literature as a branch of the Romantic period began to develop in the 18<sup>th</sup> century and its characteristics can still be seen in works today. Its purpose is not to scare you to death, but to shiver, conjecture a dark phenomenon, guide you into the afterlife, and bring back. It is characterized by conjecture, shivering and mysticism, which give the works a supernatural atmosphere. Edgar Allan Poe perfectly set this dark, ominous yet exciting vibe, as his life was his muse.

A series of sad events in his life defined his connection to the world, and his entire literary career is an example of this. His works include the grief he had to cope with, such as the loss of his parents, the loss of his lovers and his inner demons. Poe's character was one of mystery, which, in some cases intertwined with the Gothic, produced wonderful works. As a poet and writer of deep desires he longed for home, he longed for family, he longed for a peaceful life.

The influence of Edgar Allan Poe on literature cannot be ignored. He perfected and deepened Gothic literature, discovered the wonderful world of detective fiction and introduced it to the world of arts, and even started on the path that would lead to the creation of science fiction. Who knows? Perhaps, had he lived longer, he would have introduced and perfected this genre as well. However, these are not the only things that are of literary importance. His work, his critical thinking and his literary ideology, still inspire many authors today, and there are those who openly thank Poe for daring to write his controversial words, which nevertheless educate, delight and dismay.

Concerning the hypothesis determined at the beginning of the bachelor thesis, it is now possible to state that Edgar Allan Poe's works are still well-known and entertaining and even liked by young students as well. The genres, that he perfected, are still very famous and delight millions of readers. It is now clear, that Poe's influence can be seen in the sphere of literature as many authors claim to have been inspired and influenced by him making his legacy remaining.

The research was carried out as part of the thesis whose main goal was to assess students' knowledge of Edgar Allan Poe and his works. The respondents successfully marked the characteristics of the Gothic novel, defined the detective fiction and most of them demonstrated that they had successfully analyzed the short story "The Gold Bug" which is a part of the curriculum in the schools of Ukrainian language of instruction, having acquired the appropriate competences. Positive responses were obtained in identifying motifs, naming other works by the researched author and interpreting the short story. Overall, the majority of the students had mastered the subject matter of Edgar Allan Poe's life and work.

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## Appendix

### Comparative analysis of the gothic and detective literary works by Edgar Allan Poe

Dear Students!

My name is Klaudia Balogh and I am an English major student of Ferenc Rakoczi II. Transcarpathian Hungarian College of Higher Education. By filling out this questionnaire you contribute to my bachelor's thesis which has the following topic: Comparative analysis of the gothic and detective literary works by Edgar Allan Poe. This questionnaire is completely anonymous.

Thank you very much for your help! :)

\*Obligatory

1. Your age: \*
  - 12-13
  - 14-15
  - 16-17
2. Your form: \*
  - 8<sup>th</sup> form
  - 9<sup>th</sup> form
  - 10<sup>th</sup> form
  - 11<sup>th</sup> form
3. Do you know who is Edgar Allan Poe? \*
  - Yes
  - No
  - Maybe
  - I don't know
4. Edgar Allan Poe is famous for his gothic novels. What characterizes the gothic genre? \*
  - Gothic scene
  - Mysterious atmosphere
  - Humor
  - Unexpected ending
  - Ghosts, visions
  - Modernity
5. What kind of gothic motifs can be found in Poe's works? \*
  - Madness
  - Rainbow



- Ghosts, visions
- Dreams
- Life
- Death

6. Which gothic short stories do you know by Edgar Allan Poe? \*

- The Raven
- Annabel Lee
- Ligeia
- The Fall of the House of Usher
- The Tell-Tale Heart
- The Black Cat
- The Cask of Amontillado
- The Premature Burial

7. What is a detective fiction? \*

- A story with supernatural creatures.
- A story where an investigator solves a case.
- A story which shows an alternative history event.
- I don't know

8. Edgar Allan Poe is the father of the detective fiction. Which detective stories do you know by him? \*

- The Murders in the Rue Morgue
- The Tell-Tale Heart
- The Gold Bug
- The Purloined Letter

9HU. Poe's investigator C. Auguste Dupin inspired many other detectives. Whom do you recognize? \*

- Sherlock Holmes
- Hercule Poirot
- Miss Marple

9UA. According to the curriculum you learn Poe's short story "The Gold Bug". Do you know it?

\*

- Yes
- No

## HU. The Gold Bug

One of Edgar Allan Poe's most famous short stories, "The Gold Bug" is about the mysterious search for a pirate treasure. While visiting a friend, the narrator becomes embroiled in a treasure hunt. One day, William Legrand finds a mysterious gold bug and a piece of interesting material. Later, he accidentally discovers that the piece of material contains a code, the deciphering of which Poe describes in detail. Legrand, the narrator, and Legrand's assistant, Jupiter, go out one night and find the treasure trove of gold. Only Legrand knew where they were going and only he could decipher the code. At the end of the short story, he explains how he managed to do it.

10. Put in the correct chronological order the events of the short story "The Gold Bug"! \*

- a) HU\The narrator visits his friend, William Legrand; UA\The description of the Gold Bug and the effect of it on Legrand
  - b) Legrand's explanation
  - c) HU\The recovery of the Gold Bug; UA\ The description of the scene
  - d) The finding and examining of the treasure
  - e) Legrand and his friends start to look for the treasure
- 1.
  - 2.
  - 3.
  - 4.
  - 5.

11. What kind of treasure is found? \*

- The treasure of pirates
- The treasure of British Revolutionists
- The treasure of explorers

12HU. True or False \*

Legrand found the treasure True

The Narrator found the treasure False

12UA. Characterize the main characters! \*

- a) Mad genius
  - b) helpful
  - c) common
- 1) The narrator
  - 2) William Legrand
  - 3) Jupiter

13HU-14UA. What do you think, what features make a good detective? \*

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13UA. What is the name of the detective created by Poe? \*

- Mr. Watson
- Hercule Poirot
- C. Auguste Dupin

14HU-15UA. In the short story “The Gold Bug” a secret code tells the place of the treasure. Who finds out the code? \*

- The narrator
- Jupiter
- William Legrand

15HU. Do you like that detective short story? \*

- Yes
- No
- Maybe

## Summary in Ukrainian

Готична література, детективний жанр та Едгар Аллан По неминуче перепліталися протягом десятиліть. Готика почала розвиватися, як галузь романтизму, у 18 столітті, її риси можна знайти в сучасних художніх творах. Її характерними ознаками є натяк, тремтіння, містика, які надають творам надприродну атмосферу. Едгар Аллан По чудово створив цю темну, зловісну, але хвилюючу атмосферу, адже його життя було його Музою.

Низка сумних подій у його житті визначила його зв'язок зі світом, і вся його літературна кар'єра є прикладом цього. Його роботи включають горе, з яким йому довелося впоратися, наприклад, втрата батьків, втрата коханців і боротьба зі своїми внутрішніми демонами. Персонаж По був загадковим, який, в деяких випадках, переплітався з готикою, створюючи чудові твори. Як поет і письменник глибоких бажань, він прагнув дому, родини, спокою. На щастя, його талант був визнаний ще за життя, але 19 століття не змогло винагородити його достатньо. Наскільки таємничим був його духовний світ, настільки таємничою була його смерть, що вписалася б у детективний роман, який він писав.

Частиною дипломної роботи було дослідження, основною метою якого була оцінка знань студентів про Едгара Аллана По та його творів. Відповідачі успішно позначили характеристики готичного роману, визначили детективний роман, а більшість довели, що успішно проаналізували оповідання «Золотий жук», що входить до програми в україномовних школах, набувши відповідних компетенцій. Позитивні результати дали у визначенні мотивів, називанні інших творів автора, інтерпретації новели. Загалом, більшість студентів засвоїли тему життя та творчості Едгара Аллана По.

### **Nyilatkozat**

Alulírott, Balogh Klaudia angol szakos hallgató, kijelentem, hogy a dolgozatomat a II. Rákóczi Ferenc Kárpátaljai Magyar Főiskolán, a Filológia tanszéken készítettem, angol nyelv és irodalom tanári diploma megszerzése végett.

Kijelentem, hogy a dolgozatot más szakon korábban nem védtem meg, saját munkám eredménye, és csak a hivatkozott forrásokat (szakirodalom, eszközök stb.) használtam fel.

Tudomásul veszem, hogy dolgozatomat a II. Rákóczi Ferenc Kárpátaljai Magyar Főiskola könyvtárának Kézirattárában helyezik el.

Beregszász, 2022. június 1.

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Balogh Klaudia