This item was submitted to [Loughborough's Research Repository](#) by the author.
Items in Figshare are protected by copyright, with all rights reserved, unless otherwise indicated.

Nosfera-2

PLEASE CITE THE PUBLISHED VERSION

https://doi.org/10.1386/host.7.2.319_7

PUBLISHER

© Intellect Ltd

VERSION

VoR (Version of Record)

PUBLISHER STATEMENT

This work is made available according to the conditions of the Creative Commons Attribution-NonCommercial-NoDerivatives 4.0 International (CC BY-NC-ND 4.0) licence. Full details of this licence are available at:
<https://creativecommons.org/licenses/by-nc-nd/4.0/>

LICENCE

CC BY-NC-ND 4.0

REPOSITORY RECORD

Emery, Philip. 2019. "Nosfera-2". figshare. <https://hdl.handle.net/2134/23660>.

NOSFERA-2

Phil Emery, Loughborough University

Unauthorized Aryan vampire
Seven silent years before sound.

In 'Nosferatu' no one can hear you scream.
In fact no one can hear anyone scream,
and that's important.
But the names
the names are sonorous enough -
Murnau... Wagner (Arno)... Krampf... Galeen
and Shreck.

Max Shreck.
The name to conjure with most,
German for fright,
mystery still surrounding his identity.
Mystery. Another form of silence.

Silence, for the post 1929 film-going
generations, equals distance.
This isn't Hollywood - this is an alien medium.
But emotional distance, isn't necessarily lack of emotion.
This is the key to the real power of 'Nosferatu',
though there's plenty of visual frisson -
Shreck haunting the death ship carrying him to Bremen;
the count strolling deserted streets with his coffin;
the shadow of the vampire's claw
advancing across the heroine's body
closing over her heart
(this last, the imperative of cinematic effect
over established lore - a vampire with a shadow).
a vampire with a shadow).

A soundtrack over the images does nothing
to dispel the silence, to close the distance.
The modern cineaste is like a witness to a murder
helplessly looking on behind unbreakable soundproof glass.
But distance actually adds to the emotion -
heightens it with the kind of helplessness
experienced in a dream or nightmare.
Even potentially comic effects
such as the speeded up sequences of the count's carriage
zooming back and forth over the Carpathian foothills
become surreal
rather than ridiculous
in the unironic aphony.

And horror is at its most disturbing
when it touches on the surreal.

'Nosferatu' is full of screams.
The phantoms that come to meet you.
You can't hear them
but you can,
far,
far more terribly,
see them.

(end.)