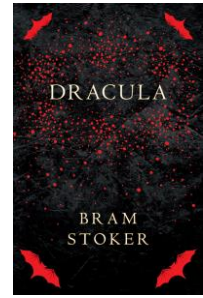


Bram Stoker's *Dracula* (1897) Step-by-step BREAKDOWN (v.4)b

(possible access points into the deeper layers of the text)



For exam purposes, you will need to grasp the basic information from each category. However, if you are aiming for a higher grade or wish to pursue further research, you should consider delving deeper into these topics on your own.

NOTABLE ITALIAN TRANSLATIONS:

1922 *Dracula. L'uomo della notte* Abridged edition. Trans. by A. Nessi. Milano: Sonzogno, 1922.

1945 *Dracula*. Trans. by Riccardo Selvi Milano: Fratelli Bocca, 1945.

1959 *Dracula il vampiro*. Trans by Adriana Pellegrini. Milano: Longanesi, 1959.

1966 *Dracula, il principe delle tenebre*. Trans. by Remo Fedi. Milano: Sugar, 1966.

1979 *Dracula*. Trans. by Francesco Saba Sardi. Milano: A. Mondadori Editore, 1979.

1993 *Dracula*. Trans. by Rosanna Pelà. Milano: Biblioteca Universale Rizzoli, 1993.

1993 *Dracula*. Trans. by Marina De Luca and John Irving. Torino/Firenze: Pluriverso, 1993.

1. SETTING: Space Place Topography Time Chronotopy

Spatial Elements:

Transylvania (Eastern Europe): Castle Dracula (Carpathian Mountains), Bistritz, Borgo Pass

England: London (Piccadilly, Purfleet, Hampstead Heath), Whitby, Exeter

Other locations: Munich (Germany), Vienna (Austria), Budapest (Hungary)

Temporal Elements: Novel begins on May 3, 1893 (Jonathan Harker's journey to Transylvania)

Juxtaposition of archaic and modern spaces/times: Feudal, superstitious Transylvania vs. modern, rational England (Dracula as an ancient, mythic being in conflict with modern technology and science)



DELVE DEEPER We can apply narratological concepts and tools to make sense of the spatial and chronological setting in the novel:

SPACE

Firstly, the **chronotope of *Dracula*** is entwined with the anxieties and preoccupations of late Victorian society. The novel's spatio-temporal structure - which juxtaposes the archaic, feudal world of Transylvania with the modern, urban milieu of London - reflects the cultural tensions of an era grappling with rapid technological change, shifting gender roles, and the decline of traditional belief systems. By staging a confrontation between the "primitive" East and the "civilized" West, Stoker's novel engages with contemporaneous discourses around nationalism, imperialism, and the perceived threat of foreign "contamination."

In terms of **literary geography**, the novel's settings are markedly symbolic and psychologically charged. The Transylvanian landscape, with its rugged mountains, dark forests, and crumbling castles,

is a gothic space par excellence - a realm of superstition, danger, and unrestrained desire. It stands in sharp contrast to the ordered, rational world of Victorian England, with its well-lit streets, modern technology, and strict moral codes. Yet, as the narrative progresses, the boundaries between these two spaces become increasingly blurred, which suggests the permeability of cultural borders and the fragility of Western "civilization."

Stoker's portrayal of **Castle Dracula** is evocative, drawing upon gothic convention to create a lingering sense of dread and claustrophobia. The labyrinthine layout of the castle, with its winding passages, locked doors, and subterranean vaults, mirrors the twists and turns of the narrative itself. It is a space of secrets and hidden depths, where "the repressed" (in psychoanalytical terms) may be said to return with a vengeance. The castle's location - high in the Carpathian mountains, on the border between Transylvania and Moldavia - enhances its liminal, transgressive quality.

TIME

The novel's chronology relies on an intriguing **interplay between linearity and cyclicity, progress and regression**. On one level, the plot unfolds in a straightforward, chronological manner, with dated entries and precise temporal markers. However, surface linearity is undermined by the novel's numerous temporal dislocations and disruptions. The use of "found" documents and multiple narrators creates a fragmented, perspectival sense of time, while the presence of ancient prophecies, ancestral curses, and undead beings suggests a cyclical, mythic temporality at odds with modern notions of progress.

Dracula himself embodies this **temporal uncanniness**. As an immortal creature who has lived for centuries, he collapses the boundary between past and present, calling into question the very idea of historical progress. His ability to manipulate time - to shape-shift, disappear, and reappear at will - further destabilizes the novel's temporal order. In this sense, Dracula can be seen as a **chronotopic figure**, a "lord of time" who bends the laws of nature to his own diabolical ends.

Nonetheless, the novel suggests that Dracula's power is not absolute, and that he is ultimately subject to the **inexorable forward march of modernity**. The use of cutting-edge technologies like the typewriter, the phonograph, and the Kodak camera in the fight against the vampire implies a faith in the ability of science and reason to triumph over superstition and irrationality. The fact that Dracula is finally vanquished through a combination of modern ingenuity and ancient lore points to a dialectical resolution to the novel's central conflict, a synthesis of past and present.

In conclusion, a narratological analysis of the spatial and chronological setting in *Dracula* reveals a deep-rooted engagement with the cultural anxieties and epistemological uncertainties of the Victorian *fin de siècle*. By juxtaposing archaic and modern spaces, and by disrupting linear notions of time, Stoker's novel interrogates the very foundations of Victorian society, exposing the dark undercurrents beneath the surface of "civilized" life. At the same time, the novel's ultimate reaffirmation of the power of science, technology, and human agency may be read as a quintessentially modern gesture, an assertion of the possibility of progress and enlightenment in the face of atavistic horror. In this sense, *Dracula* is a rich, enduring work of gothic fiction that continues to resonate with readers more than a century after its initial publication.

HETEROTOPIA in Dracula

The concept of heterotopia, as developed by Michel Foucault, refers to spaces that are "other" or "different" - they are real spaces that exist within a society, but operate according to their own rules

and logic, often challenging or inverting the norms of the surrounding culture. In this sense, the setting of *Dracula* could be considered a heterotopia, or more precisely, a network of interconnected heterotopias.

Firstly, Dracula's **castle in Transylvania** functions as a classic heterotopic space. It is a real, physical location, but one that is isolated, difficult to access, and governed by its own archaic, feudal laws. The castle is a space of otherness, where the normal rules of Victorian society are suspended and inverted. It is a realm of nocturnal activity, sexual transgression, and the blurring of boundaries between life and death. In Foucault's terms, it could be seen as a "**heterotopia of deviation**" - a space reserved for individuals whose behaviour deviates from the norm.

The **asylum** where Renfield is confined is another example of a heterotopic space within the novel. Like the castle, it is a real institution that exists on the margins of society, housing those who have been deemed "mad" or "abnormal." The asylum operates according to its own disciplinary regime, with its strict schedules, surveillance, and control over the bodies of its inmates. It is a space of exclusion and confinement, where the "irrational" is segregated from the "sane" world outside.

The novel also features several liminal, transitional spaces that could be considered heterotopic. The **port town of Whitby**, where Dracula first arrives in England, is a threshold space between land and sea, East and West, past and present. Similarly, the **graveyard** where Lucy is buried and later resurrected is a liminal zone between the worlds of the living and the dead, the sacred and the profane. These spaces are sites of transformation and transgression, where normal boundaries and categories are blurred.

Even the modern, **metropolitan space of London** takes on a heterotopic quality in the novel. The city's labyrinthine streets, foggy atmosphere, and nocturnal dangers create a sense of disorientation and uncanniness. The way in which Dracula is able to move freely through the city, subverting its social and spatial order, suggests the presence of a hidden, "other" London beneath the surface of respectable Victorian society.

The concept of heterotopia provides a useful lens for understanding the spatial dynamics of "Dracula." The novel's various settings - from the archaic castle to the modern asylum - are not merely backdrops for the action, but are active, transformative spaces that challenge and subvert the norms of Victorian culture. By creating a network of heterotopic spaces, Stoker's novel destabilizes traditional boundaries and categories, revealing the "other" spaces that exist within the heart of the nineteenth-century social order.

FRAMES applied (see full bibliographic entries at the end of this handout)

1. Eric Bulson, *Novels, Maps, Modernity: The Spatial Imagination* (2009)
2. Phillip E. Wegner, *Space and Place in Critical Reading* (2015)
3. Michel Foucault's concept of *Heterotopia* in *The Order of Things: An Archaeology of the Human Sciences* (*Les Mots et les Choses: Une archéologie des sciences humaines*, (1966)
4. Mikhail Bakhtin's idea of a *Chronotope* in the essay "Forms of Time and of the Chronotope in the Novel" (Формы времени и хронотопа в романе 1937)

2. STRUCTURE and LAYOUT

The novel is epistolary in form, comprised of journal entries, letters, telegrams, newspaper clippings, etc. from multiple characters. It is divided into 27 chapters. This fragmented structure allows the

story to be told from multiple viewpoints and creates suspense by leaving narrative gaps. It also creates a sense of realism, as if providing documentary evidence of the incredible events.

The novel is divided into 27 chapters, with each chapter comprising a series of dated entries from the various characters' journals, letters, and other documents. The chapters are presented in chronological order, covering the period from May 3rd to November 7th, 1893.



DELVE DEEPER The pagination of the original 1897 edition is not unusual, with the text being presented in a standard format for a novel of its time. However, modern editions of the novel may include additional paratextual elements, such as introductions, annotations, and appendices, which can affect the pagination and layout of the text.

Within each chapter, the narrative is subdivided into distinct sections, each representing a different character's perspective or a different type of document. For example, the opening chapter consists of Jonathan Harker's journal entries, while later chapters include letters between Mina Murray and Lucy Westenra, newspaper reports about the mysterious events in Whitby, and the medical case notes of Dr. John Seward.

The **epistolary format** of the novel allows Stoker to build an articulate, multi-layered narrative that shifts between different voices, styles, and genres. The use of letters and journal entries creates a sense of intimacy and psychological depth, as the reader is granted access to the characters' innermost thoughts and feelings. At the same time, the inclusion of more objective, journalistic documents, such as newspaper reports and ship's logs, helps to situate the fantastic events of the novel within a realistic, historical context.

One of the most striking features of the novel's structure is the way in which it allows for gaps, silences, and ellipses in the narrative. Because the story is pieced together from fragmentary, sometimes incomplete documents, there are moments of uncertainty and ambiguity that add to the pervasive sense of mystery and unease. This is particularly evident in the sections of the novel where Dracula himself is absent or only glimpsed indirectly, such as during his voyage to England on the *Demeter*.

3. EPIGRAPHS

In the original 1897 edition of "Dracula," Bram Stoker included two epigraphs at the beginning of the novel. These epigraphs serve to set the tone and introduce some of the key themes of the work.

The first epigraph is a quotation from the poem "Lenore" by the German poet Gottfried August Bürger:

"Denn die Todten reiten schnell. –
(For the dead travel fast.)"

This quotation, which appears in both German and English, foreshadows the supernatural speed and mobility of the vampire Count Dracula. It also introduces the idea of the "undead," a liminal state between life and death that is central to the novel's gothic mythology.

The second epigraph is a quotation from the Book of Job, chapter 39, verses 29-30:

"Hush! Hush! If you make a noise, I shall be taken from you and dispatched with silver bullets!"

This quotation, not entirely accurate to the original biblical text, is attributed to "The Lady of the Shroud" by Stoker himself. "The Lady of the Shroud" was a novel that Stoker published in 1909, over

a decade after "Dracula." The inclusion of this self-referential epigraph is unusual and has led to some speculation about its significance. Some critics have suggested that it may be a subtle hint at the connections between the two novels, or a playful nod to Stoker's own literary legacy.

In addition to these two epigraphs, some modern editions of *Dracula* include additional **paratextual elements**, such as dedications, introductions, or prefaces. For example, the 1901 Icelandic edition of the novel included a preface by Valdimar Ásmundsson, who translated the work into Icelandic. However, these elements are not part of the original novel as published in 1897.

The use of epigraphs in *Dracula* is significant because it situates the novel within a wider literary and cultural context. The quotation from Bürger's poem alludes to the romantic and gothic traditions that Stoker is drawing upon, while the biblical quotation lends a sense of moral and spiritual gravity to the story. By beginning the novel with these quotations, Stoker sets the stage for a tale that will blend the supernatural and the realistic, the ancient and the modern, the sacred and the profane.

4. GENRE

Dracula is often catalogued as a **Gothic horror novel**. It includes elements of the supernatural, the medieval past invading the present, the "outsider" disrupting English life, sexual symbolism, and the battle of good vs evil. It could also be considered an early instance of an **invasion literature novel**. While the novel defies easy categorization, as it combines elements from multiple literary genres and traditions, it is commonly associated with the gothic horror genre, which emerged in the late 18th century with works like Horace Walpole's "The Castle of Otranto" (1764) and Ann Radcliffe's "The Mysteries of Udolpho" (1794).

As a gothic horror novel, *Dracula* features many of the genre's characteristic topoi, themes, and motifs, such as:

1. A focus on the supernatural and the uncanny, with the figure of the vampire as a central source of horror and fascination.
2. An atmosphere of mystery, dread, and suspense, created through the use of dark, foreboding settings and eerie, inexplicable events.
3. A preoccupation with the themes of death, decay, and the blurring of boundaries between the living and the dead.
4. A subversive exploration of repressed desires, forbidden knowledge, and the dark undercurrents of the human psyche.

Dracula also incorporates elements from other genres, such as:

1. The **epistolary novel**, with its use of letters, journal entries, and other documents to tell the story.
2. The **adventure novel**, with its emphasis on heroic quests, dangerous journeys, and the battle between good and evil.
3. The **detective novel**, with its focus on the investigation of mysterious crimes and the piecing together of clues and evidence.
4. The **romance novel**, with its subplots involving love, desire, and the relationships between the central characters.

In this sense, *Dracula* could be seen as a hybrid novel that combines the gothic horror tradition with elements of other popular genres of the late 19th century. This generic hybridity allows Stoker to create a rich, multi-layered narrative that explores a wide range of themes and ideas, from the anxieties of modernization and the fear of foreign invasion to the complexities of sexual desire and the limits of scientific knowledge.

Some critics have also argued that *Dracula* could be classified as an early example of the "invasion literature" subgenre, which emerged in the late 19th and early 20th centuries as a response to the perceived threat of foreign infiltration and cultural contamination. In this reading, the figure of the vampire can be seen as a metaphor for the "Other" - the exotic, the alien, the sexually and racially transgressive - that threatens the stability and integrity of the British Empire.

Ultimately, the generic complexity of *Dracula* is a testament to its enduring power and relevance as a work of literature. By combining elements from multiple genres and traditions, Stoker created a novel that continues to resonate with readers more than a century after its initial publication, and that invites endless interpretation and analysis.

5. PLOT

The main plot of *Dracula* revolves around the eponymous vampire's attempt to move from Transylvania to England, and the efforts of a group of humans, led by Professor Abraham Van Helsing, to stop him. The basic tension that triggers the plot is the conflict between the ancient, supernatural evil represented by Dracula and the modern, rational world of Victorian England.

The novel begins with Jonathan Harker, a young English solicitor, traveling to Transylvania to help Count Dracula with a real estate transaction. Harker soon realizes that Dracula is a vampire and barely escapes with his life. Meanwhile, in England, Harker's fiancée Mina Murray is staying with her friend Lucy Westenra, who falls ill after being attacked by Dracula. Despite the efforts of her suitors and the Dutch doctor Van Helsing, Lucy dies and becomes a vampire herself. Van Helsing, Harker, and Lucy's suitors then join forces to hunt down Dracula, who has been preying on the people of London. After a dramatic chase across Europe, they finally confront and destroy the vampire, restoring order and balance to the world.

Alongside this main plot, there are several subplots that add depth and complexity to the narrative. One subplot involves the relationship between Mina and Lucy, which is tested by Lucy's illness and transformation. Another subplot focuses on the character of Renfield, a patient in Dr. Seward's asylum who has a strange connection to Dracula. A third subplot explores the backstory of Dracula himself, hinting at his history as a warrior and a nobleman in medieval Transylvania.

In terms of temporal progression, *Dracula* is largely linear, with the events of the novel unfolding in chronological order over the course of several months in 1893. However, there are some notable exceptions to this linearity. For example, the novel includes flashbacks that provide insight into the characters' pasts, such as the moment when Van Helsing first learned about vampires, or the legend of how Dracula became a vampire in the first place. Additionally, the use of the epistolary format allows for some temporal flexibility, as the characters' journal entries and letters can be juxtaposed and intercut in ways that create a sense of simultaneity or parallel action.



DELVE DEEPER Using the narratological concepts outlined by Gérard Genette, we can further analyse the temporal structure of "Dracula." In terms of tense, the novel is primarily narrated in the past tense, as the characters recount their experiences after the fact. However, there are moments of present-tense narration, particularly in the more suspenseful or action-oriented scenes, which create a sense of immediacy and urgency.

The duration of the narrative is also variable, with some parts of the story summarized or compressed into brief passages, while others are stretched out and described in great detail. Genette refers to this variation as **anisochrony**, or the discrepancy between the time of the story and the time of the narrative. In "Dracula," anisochrony is often used to create a sense of suspense or anticipation, as when the characters are waiting for something to happen or trying to piece together clues.

The **mood of the narrative**, or what Genette calls **focalisation**, shifts between different characters' perspectives, allowing the reader to access their thoughts, feelings, and perceptions. Variable focalisation engenders a sense of multiplicity and ambiguity, as the reader is never entirely sure who to trust or what to believe.

Finally, in terms of voice, *Dracula* employs a multi-layered narrative structure, with multiple narrators and points of view. The use of the epistolary format allows for a polyphonic narrative, in which different characters' voices and perspectives are juxtaposed and intertwined. At the same time, there is a sense of an overarching narrative voice that organizes and presents these various documents.

6. CHARACTER FUNCTIONS

In its opposition between life and death, civilization and savagery, and good and evil, the novel conveys an archetypal quality. We could apply the **character function categories** proposed by **Vladimir Propp**, **Claude Lévi-Strauss**, and **Joseph Campbell** to "Dracula," to identify several key roles and archetypes that the novel's characters may be said to embody.

Vladimir Propp's character functions, originally developed for the analysis of Russian folktales, can be adapted to fit the characters in *Dracula*.

- 1. The Villain (Dracula) - the character who creates the main conflict and opposes the hero.
- 2. The Dispatcher (Dracula's actions) - the force that sends the hero on their journey.
- 3. The Helper (Van Helsing, Mina) - characters who aid the hero in their quest.
- 4. The Princess (Mina, Lucy) - the sought-after person, often needing rescue.
- 5. The Donor (Van Helsing) - a character who provides the hero with important information or tools.
- 6. The Hero (Jonathan Harker, Van Helsing, Mina) - the character who sets out to resolve the main conflict.
- 7. The False Hero (Renfield, Dracula's brides) - characters who appear to be helpful but are actually working against the hero.

Claude Lévi-Strauss's structural anthropology suggests that myths and narratives are organized around binary oppositions, such as nature/culture, raw/cooked, and good/evil. In "Dracula," we can identify several key oppositions:

- 1 Life/Death - represented by the conflict between the living characters and the undead vampire.
- 2. Civilized/Savage - embodied by the contrast between Victorian England and the wild, untamed Transylvania.

- 3. Science/Superstition - reflected in the clash between modern medicine and ancient folklore.
- 4. Good/Evil - personified by the battle between the heroic humans and the demonic Dracula.

Joseph Campbell's monomyth, or hero's journey, is a narrative pattern that can be found in myths and stories across cultures. The key stages of the hero's journey can be mapped onto the plot of *Dracula*.

- 1. The Ordinary World (Jonathan Harker's life in England)
- 2. The Call to Adventure (Harker's trip to Transylvania)
- 3. The Refusal of the Call (Harker's initial skepticism about vampires)
- 4. Meeting the Mentor (Harker's encounters with Van Helsing)
- 5. Crossing the Threshold (Harker's arrival at Dracula's castle)
- 6. Tests, Allies, and Enemies (the various challenges and allies Harker encounters)
- 7. The Ordeal (the confrontation with Dracula in London)
- 8. The Reward (the defeat of Dracula and the restoration of order)
- 9. The Road Back (the characters' return to their normal lives)
- 10. The Resurrection (the symbolic rebirth of the characters after their ordeal)
- 11. The Return with the Elixir (the knowledge and experience gained from the journey)

By combining these different frameworks, one may make the case that characters in *Dracula* embody universal archetypes and narrative patterns. Dracula himself would be the quintessential villain, representing the forces of chaos, evil, and death that threaten the social order. The human characters, particularly Van Helsing and Mina, function as heroes and helpers, using their knowledge, courage, and resourcefulness to defeat the monster and restore balance to the world.

7. MAIN CHARACTERS

1. **Count Dracula** - The titular vampire and main antagonist of the novel. He is an ancient Transylvanian nobleman who seeks to move to England and spread his vampiric curse.
2. **Jonathan Harker** - A young English solicitor who travels to Transylvania to help Dracula with a real estate transaction. He is the first to encounter and escape from the vampire.
3. **Mina Murray** (later Harker) - Jonathan's fiancée and the best friend of Lucy Westenra. She is an intelligent and resourceful woman who plays a crucial role in the fight against Dracula.
4. **Lucy Westenra** - Mina's best friend, who falls victim to Dracula's attacks and becomes a vampire herself. Her transformation and eventual destruction are a key part of the novel's plot.
5. **Dr. Abraham Van Helsing** - A Dutch physician, professor, and expert on obscure diseases. He is the first to recognize the signs of vampirism and leads the hunt against Dracula.

6. **Dr. John Seward** - A young doctor and one of Lucy's suitors. He runs the asylum where Renfield is a patient and assists in the fight against Dracula.
7. **Arthur Holmwood** (Lord Godalming) - Another of Lucy's suitors and a wealthy aristocrat. He joins the hunt against Dracula after Lucy's death.
8. **Quincey Morris** - A Texan adventurer and the third of Lucy's suitors. He is a brave and loyal friend who sacrifices his life in the final battle against Dracula.
9. **Renfield** - A patient in Dr. Seward's asylum who has a strange connection to Dracula. His actions and mental state provide insights into the vampire's powers and influence.
10. **The Brides of Dracula** - Three female vampires who reside in Dracula's castle and attempt to seduce and feed on Jonathan Harker.

Through their interactions, conflicts, and relationships, the characters drive the narrative of *Dracula* and embody the novel's central themes of good versus evil, reason versus superstition, and the clash between the ancient and the modern.

8. CHARACTERIZATION

Characterization in *Dracula* is a blend of archetypal roles, enigmatic figures, and evolving personalities. While some characters, like Dracula and Van Helsing, embody Gothic archetypes, others, such as Mina and Jonathan, undergo change throughout the novel. Stoker's characters are generally consistent and believable within the context of the story, although some may lack depth or relatability for modern readers. The novel's strength lies in its creation of enduring, true-to-life characters who have become integral to the Gothic horror genre.

DELVE DEEPER



Here is a possible ranking of different personality types to do with characterization in the novel:

1. **Dynamic (7/10)**: Some characters, like Mina and Jonathan Harker, undergo significant changes throughout the story. However, others, like Dracula and Van Helsing, remain relatively constant.
2. **Round (6/10)**: While some characters, such as Mina and Dracula, have depth and multiple facets to their personalities, others, like Arthur and Quincey, are less fully developed.
3. **Complex (7/10)**: The main characters, especially Dracula and Mina, are complex and multi-dimensional, with conflicting motivations and desires. However, some of the supporting characters are less intricate.
4. **Consistent (8/10)**: Most characters remain consistent in their actions and attitudes throughout the novel, although there are some moments of surprising behaviour, such as Mina's temporary succumbing to Dracula's influence.
5. **Believable (7/10)**: The characters' actions and reactions are generally credible within the context of the story, although some of their decisions and the supernatural elements may strain believability.
6. **Sympathetic (6/10)**: Some characters, like Mina and Lucy, evoke sympathy from the reader, while others, like Dracula, are intentionally unsympathetic. The male characters fall somewhere in between.

7. Relatable (5/10): The characters' experiences and emotions are relatable to a degree, but the specific circumstances of the story and the historical context may make it difficult for modern readers to fully connect with them.

8. Enigmatic (8/10): Dracula, in particular, is an enigmatic figure whose true nature and motivations remain largely mysterious throughout the novel. Other characters, like Renfield, also have enigmatic qualities.

9. Archetypal (9/10): Many of the characters embody archetypal roles, such as the hero (Harker), the wise old man (Van Helsing), the damsel in distress (Lucy), and the villain (Dracula).

10. Evolving (6/10): While some characters, like Mina and Jonathan, evolve and grow throughout the story, others remain relatively static.

9. REPRESENTATION

The representation of women, foreigners, racial minorities, and other marginalized groups in *Dracula* predictably reflects the anxieties, prejudices or values of Victorian society. These portrayals, which often rely on stereotypes and dichotomies, are symptomatic of the era's dominant attitudes towards gender roles, xenophobia, colonialism, and the fear of the "Other." By examining these representations, readers can gain insight into the historical and cultural context of the novel and the ways in which literature reflects but also shapes social attitudes.

DELVE DEEPER



Some critics argue that women in the novel are portrayed in a dichotomous manner, which is said to reflect what is known as the Victorian Madonna-whore complex. Lucy and Mina are initially presented as pure, innocent, and virtuous women, embodying the ideal of the "Angel in the House." However, Lucy's transformation into a vampire and Mina's temporary corruption by Dracula suggest a fear of female sexuality and the potential for women to become "fallen" or monstrous. This representation could be read as symptomatic of the Victorian fear of women's empowerment and the destabilization of traditional gender roles.

The portrayal of foreigners, particularly those from Eastern Europe, is coloured by xenophobia and fear of the "Other." Dracula, as a Transylvanian aristocrat, embodies the exotic, mysterious, and threatening qualities attributed to Eastern Europeans in Victorian literature. The novel's depiction of Transylvania as a wild, untamed land with superstitious inhabitants mirrors the Western European view of the East as primitive, irrational, and dangerous. This representation can be read as the product of colonialist mindset and the fear of foreign influence corrupting British society.

Racial minorities, such as the Romani people, are portrayed in a stereotypical and discriminatory manner. The Romani characters in the novel are depicted as superstitious, untrustworthy, and associated with the occult. Some critics would argue that this is tied to the prejudice against the Romani people in Victorian society and the belief that they were inherently criminal and immoral.

The novel also has subtle homoerotic undertones, notably in the relationships between the male characters. The close bonds between Jonathan, Van Helsing, and the other men who hunt Dracula can be interpreted as a form of homosocial desire, reflecting the Victorian ideal of male friendship and camaraderie. However, these relationships are never explicitly acknowledged as romantic or sexual, reflecting the taboo nature of homosexuality in Victorian society.

Religion plays a significant role in the novel, with Christianity presented as a force of good against the evil of Dracula and his vampiric powers. The use of Christian symbols, such as the crucifix and

holy water, to ward off vampires indicates a persistent Victorian belief in the power of religion to combat evil. However, the novel also subtly questions the effectiveness of traditional religious practices in the face of a new, unknown threat like Dracula.

Gender Roles:

- Women are primarily portrayed as either pure, innocent victims (Lucy) or strong, intelligent heroines (Mina). However, both are ultimately vulnerable to Dracula's influence, suggesting a fear of female sexuality and independence.
- Men are depicted as brave, rational protectors who must save women from the threat of Dracula. This reinforces traditional gender roles and the idea of male dominance.
- The female vampires in Dracula's castle are portrayed as sexually aggressive and predatory, reflecting Victorian fears about women's sexual liberation.

Sexuality:

- Dracula's attacks on women are often seen as metaphors for sexual assault, with his bite symbolizing a kind of rape. This highlights Victorian anxieties about sexual purity and the threat of unrestrained male desire.
- The homoerotic undertones in the relationships between Dracula and Harker, as well as between the male protagonists, hints at a repressed or sublimated form of male homosexuality. This may reflect taboos around same-sex desire in Victorian society.

Ethnic Minorities:

- The portrayal of Dracula as a foreign, Eastern European threat to Western civilization can be seen as a reflection of Victorian xenophobia and fears of "reverse colonization."
- The Transylvanian setting and the Szgany (Romani) people are depicted in stereotypical ways, as primitive, superstitious, and potentially dangerous. This reflects Victorian prejudices against Eastern Europeans and Romani people.
- Van Helsing, although a positive character, is also portrayed with some stereotypical Dutch traits, such as a comical accent and a tendency to use broken English.

These representations are symptomatic of the anxieties and prejudices of Victorian British society, particularly fears surrounding gender roles, sexual deviance, and foreign influences. Stoker's novel both reflects and reinforces these cultural attitudes, while also subtly subverting them through the complex characterization of Mina and the homoerotic subtext.

At the same time, the novel's exploration of these themes has made it a rich text for literary analysis and cultural critique. The representation of gender, sexuality, and ethnicity in *Dracula* continues to be a subject of scholarly interest, as it provides insight into the social and psychological landscape of the late Victorian era and the enduring influence of these attitudes in popular culture.

10. NARRATIVE POINT(S) of VIEW

In Bram Stoker's *Dracula*, there are multiple narrators and points of view, since the story is told through an epistolary format consisting of journal entries, letters, telegrams, and newspaper clippings from various characters.

Main Speakers:

- Jonathan Harker
- Mina Murray/Harker
- Dr. John Seward
- Dr. Van Helsing
- Lucy Westenra (to a lesser extent)

These characters are the primary narrators, each providing their own first-person accounts of the events unfolding in the novel.

Type of Narrators:

The narrators in *Dracula* are primarily first-person narrators. Each character recounts their experiences, thoughts, and feelings from their own perspective. This creates a sense of immediacy and intimacy, as readers are drawn into the characters' psychological states and reactions to the unfolding horror.

Focalisation (perspective from which a narrative is presented or perceived):

The focalisation in *Dracula* is largely internal, as the story is filtered through the subjective experiences and perceptions of the individual narrators. Each character provides their own interpretation of events, coloured by their own knowledge, beliefs, and emotions.

- Jonathan Harker's journal entries offer an **internal focalisation** of his terrifying experiences at Dracula's castle and his struggle to comprehend the supernatural events he witnesses.

- Mina Murray/Harker's journal provides an internal focalisation of her perspective as a young woman in Victorian society, her relationship with Jonathan, and her crucial role in the fight against Dracula.

- Dr. Seward's phonograph diary recordings give an internal focalisation of his medical and scientific perspective on the strange events surrounding Lucy's illness and Renfield's madness.

- Van Helsing's letters and memoranda offer an internal focalisation of his knowledge of vampire lore and his strategic planning in the battle against Dracula.

However, there are moments of **external focalisation**, particularly in the newspaper clippings and some of the more objective or descriptive passages in the characters' accounts. These provide a more detached, observational perspective on the events.

Unusual Narrative Viewpoints:

The use of multiple first-person narrators and the epistolary format itself is relatively unusual for a novel, especially in the horror genre. This narrative structure allows for a fragmented, multi-perspectival telling of the story, which enhances the sense of mystery and uncertainty.

Another unusual aspect is the inclusion of non-traditional narrative elements, such as phonograph recordings, telegrams, and newspaper articles. These add to the sense of realism and provide a "documentary" feel to the narrative.

The lack of a single, authoritative narrative voice also contributes to the novel's ambiguity and openness to interpretation. Readers must piece together the truth from the various subjective accounts, mirroring the characters' own process of discovery and understanding.

Dracula's narrative structure, with its multiple first-person narrators and internal focalisation, creates a layered storytelling experience that immerses readers in the psychological and emotional dimensions of the characters' encounters with the supernatural horror of Count Dracula.

DELVE DEEPER:



In "Dracula," the main narrators—Jonathan Harker, Mina Murray (later Harker), and Dr. John Seward—each have distinct attitudes, voices, and tones that capture different nuances of their characters and experiences.

Jonathan Harker:

- Attitude: Earnest, anxious, and self-assured
- Voice: Eloquent, urgent, and occasionally self-pitying
- Tone: Serious, pleading, and occasionally desperate

Example 1: "I am all in a sea of wonders. I doubt; I fear; I think strange things, which I dare not confess to my own soul. God keep me, if only for the sake of those dear to me!" (Chapter 2, Jonathan's journal)

This quote conveys Jonathan's anxious and self-pitying tone as he grapples with the strange and terrifying events at Dracula's castle.

Example 2: "I felt in my heart a wicked, burning desire that they would kiss me with those red lips." (Chapter 3, Jonathan's journal)

Here, Jonathan's tone is earnest and self-assured as he confesses his attraction to Dracula's brides, revealing his inner turmoil and the seductive power of the vampires.

Mina Murray (later Harker):

- Attitude: Earnest, anxious, and high-minded
- Voice: Eloquent, assertive, and occasionally tremulous
- Tone: Serious, moving, and occasionally exhilarated

Example 1: "I am so glad that he has plenty of work to do, for that keeps his mind off the terrible things; and oh, I am rejoiced that he is not now weighed down with the responsibility of his new position." (Chapter 5, Mina's letter to Lucy)

This quote expresses Mina's earnest and high-minded attitude as she expresses her concern for Jonathan and her relief that he has work to occupy his mind.

Example 2: "Unclean! Unclean! Even the Almighty shuns my polluted flesh! I must bear this mark of shame upon my forehead until the Judgement Day." (Chapter 22, Mina's journal)

Here, Mina's tone is moving and tremulous as she copes with the shame and horror of being tainted by Dracula's blood.

Dr. John Seward:

- Attitude: Serious, self-assured, and occasionally conceited
- Voice: Prosaic, assertive, and occasionally bombastic
- Tone: Serious, sententious, and occasionally sardonic

Example 1: "I am satisfied that Lucy's body is not in that coffin, but that only proves one thing." (Chapter 16, Seward's diary)

This quote demonstrates Seward's self-assured and assertive voice as he confidently states his belief that Lucy's body is no longer in her coffin.

Example 2: "Chasing an errant swarm of bees is nothing to following a naked lunatic when the fit of escaping is upon him!" (Chapter 11, Seward's diary)

Here, Seward's tone is sardonic and slightly conceited as he compares the difficulty of chasing a swarm of bees to that of pursuing his patient, Renfield, during an escape attempt.

11. MAIN THEMES or thematic threads

Dracula is a thematically dense novel that touches upon a wide range of issues and ideas relevant to its late Victorian context. Some thematic threads include:

1. Race and the Racial Other(s):

The novel plays out anxieties about foreign influence and the threat of the "Other." Dracula, as an Eastern European aristocrat, embodies the fear of the exotic and the unknown. The novel's portrayal of Transylvania as a primitive, superstitious land reflects Victorian stereotypes about Eastern Europe.

Example: "The impression I had was that we were leaving the West and entering the East." (Chapter 1, Jonathan Harker's journal)

2. Gender and Sexual Roles:

Dracula interrogates the shifting gender roles and sexual norms of the late Victorian era. The novel presents a dichotomy between the virtuous, submissive women (Mina and Lucy) and the sexually aggressive, monstrous women (the vampire brides). The male characters' roles as protectors and hunters reflect traditional masculine ideals.

Example: "Why can't they let a girl marry three men, or as many as want her, and save all this trouble?" (Chapter 5, Lucy Westenra's letter)

3. Religion and Spirituality:

The novel features religious symbolism and themes, particularly from Christianity, to frame the battle against Dracula as a spiritual struggle between good and evil. The use of crucifixes, holy water, and the power of faith suggests the importance of religion in combating the supernatural threat.

Example: "It is a terrible thing to us that such a possibility, that such a thought, can come to him, to him who lie at our side in the night—tell her that God bless her for her sweet pity on another's woe!" (Chapter 23, Van Helsing's telegram)

4. Science, Technology, and Modernity:

Dracula reflects the anxieties and possibilities of a rapidly modernizing world. The novel juxtaposes traditional superstitions with modern technologies like the phonograph, typewriter, and telegraph. The characters' use of scientific methods to understand and combat Dracula mirrors the Victorian faith in progress and rationality.

Example: "We have on our side power of combination—a power denied to the vampire kind; we have sources of science; we are free to act and think." (Chapter 18, Van Helsing's speech)

5. Empire, Colonialism, and Reverse Colonization:

The novel can be read as a metaphor for colonial anxieties, with Dracula as the foreign invader seeking to colonize and corrupt British society. The fear of reverse colonization, or the idea that the colonized could come to dominate the colonizer, is evident in the novel's portrayal of Dracula's threat to England.

Example: "His face was a strong—a very strong—aquiline, with high bridge of the thin nose and peculiarly arched nostrils; with lofty domed forehead, and hair growing scantily round the temples, but profusely elsewhere." (Chapter 2, Jonathan Harker's description of Dracula)

6. Sexuality and Repression:

Dracula draws on Victorian anxieties about sexuality, particularly the fear of unrestrained desire. The vampire's bite is often read as a metaphor for sexual transgression, and the novel's portrayal of Lucy's transformation and Mina's "seduction" by Dracula reflects the era's preoccupation with female purity and the dangers of unchecked sexuality.

Example: "There was something about them that made me uneasy, some longing and at the same time some deadly fear. I felt in my heart a wicked, burning desire that they would kiss me with those

red lips." (Chapter 3, Jonathan Harker's journal)

These themes and thematic threads are interconnected and contribute to the novel's wide-ranging exploration of Victorian society's fears, desires, and uncertainties in the face of rapid social and cultural change.

12. LANGUAGE and STYLE: syntax, rhetoric, lexis, keywords

Dracula features a mix of paratactic and hypotactic syntax, with a predominance of coordination in the characters' journals and letters, which often read as stream-of-consciousness narratives. The epistolary format lends itself to a more conversational and informal style, with shorter, simpler sentences and frequent use of conjunctions like "and" and "but." However, there are also instances of more articulate, subordinating syntax, particularly in the descriptive passages and the characters' reflections on the events unfolding around them.

Bram Stoker's writing style in *Dracula* is characterized by vigorous, sensory descriptions, an emphasis on atmosphere and mood, and a blend of Gothic and romantic elements. He frequently employs repetition, both at the sentence level and in the recurrence of key themes and motifs throughout the novel, such as blood, darkness, and the conflict between good and evil.

Figures of speech and thought are used throughout the novel to heighten the emotional impact of the story and to convey the characters' psychological states. Some noteworthy examples include:

1. **Metaphor:** "I saw the Count lying within the box upon the earth, some of which the rude falling from the cart had scattered over him. He was deathly pale, just like a waxen image, and the red eyes glared with the horrible vindictive look which I knew so well." (Chapter 4, Jonathan Harker's journal) This metaphor comparing Dracula to a waxen image emphasizes his unnatural, lifeless appearance and his malevolent nature.
2. **Synecdoche:** "I could see the manuscript in his hand, written in a clear, bold hand." (Chapter 5, Mina Murray's letter to Lucy Westenra) Here, the "hand" stands in for the entire person who wrote the manuscript, focusing the reader's attention on the physical act of writing. .

The novel also employs the three classical types of rhetorical appeal:

1. **Logical (logos):** Van Helsing's explanations of vampire lore and the scientific methods used to track and combat Dracula appeal to the characters' and readers' sense of reason and logic.
2. **Ethical (ethos):** The characters' moral uprightness, their commitment to protecting the innocent, and their willingness to sacrifice themselves for the greater good establish their credibility and ethical appeal.
3. **Emotional (pathos):** The vivid descriptions of the characters' fears, desires, and sufferings, as well as the atmospheric and suspenseful prose, evoke strong emotional responses in the reader.

Using Kenneth Burke's theory of "God terms" and "Devil terms," we can identify several key words and concepts in *Dracula* that embody the novel's central themes and conflicts:

God terms: Light, goodness, purity, faith, science, reason, civilization

Devil terms: Darkness, evil, corruption, superstition, savagery, chaos

These terms represent the fundamental oppositions that structure the novel's narrative and thematic concerns, with the characters' struggle against Dracula framed as a battle between the forces of good and evil, light and darkness, civilization and savagery.

13. MOTIFS

Motifs are recurring images, symbols, or narrative elements that help to develop and reinforce the themes of a literary work. While themes are the underlying ideas or messages conveyed by the story, motifs are the concrete details and patterns that contribute to the exploration of these themes. In "Dracula," several motifs recur throughout the novel, including:

1. Blood:

Blood is a central motif in the novel, representing life, death, and the transfer of power. Dracula's consumption of blood symbolizes his draining of his victims' life force and his own unnatural existence. The transfusion of blood from the male characters to Lucy and Mina represents the sharing of vitality and the attempt to restore purity.

2. Journeys and travel:

The motif of journeys and travel underlies the novel's narrative structure and themes. Jonathan Harker's trip to Transylvania, Dracula's voyage to England, and the characters' pursuit of the Count across Europe all represent physical and psychological journeys that mirror the characters' internal struggles and transformations.

3. Christian symbols and rituals:

The recurrence of Christian symbols and rituals, such as crucifixes, holy water, and the Eucharist, reinforces the theme of religion and spirituality in the novel. These motifs serve as a counterpoint to the supernatural evil represented by Dracula and underscore the characters' reliance on faith in their battle against the vampire.

4. Doors, windows, and thresholds:

The repeated appearance of doors, windows, and thresholds in the novel symbolizes the boundaries between the known and the unknown, the safe and the dangerous, and the living and the undead. These motifs highlight the liminal nature of Dracula's existence and the characters' precarious position on the edge of a supernatural threat.

5. Mirrors and reflections:

The motif of mirrors and reflections appears throughout the novel, often in connection with Dracula's lack of a reflection and the characters' attempts to understand and identify the vampire. This motif underscores the theme of identity and the difficulty of distinguishing between appearance and reality.

6. Sleep and dreams:

The recurrence of sleep and dream states in the novel, particularly in connection with Dracula's attacks on Lucy and Mina, highlights the blurred boundaries between the conscious and the unconscious mind. This motif contributes to the atmosphere of uncertainty and the exploration of repressed desires and fears.

These motifs work together to create a rich tapestry of symbolic meaning in "Dracula," deepening the reader's understanding of the novel's themes and adding to the atmospheric and psychological impact of the story. By paying attention to the recurrence and variation of these motifs, readers can gain insight into the disconcerting interplay of ideas and emotions that underlie Stoker's narrative.

In Bram Stoker's *Dracula*, several motifs recur throughout the narrative, contributing to the novel's atmosphere, themes, and character development.

1. Blood:

Blood is a central motif in the novel, symbolizing life, death, and the supernatural. Dracula's need for blood represents his parasitic and monstrous nature, while the transfusion of blood among the protagonists signifies their bond and shared sacrifice in the fight against evil.

Example: "The blood is the life!" (Renfield, Chapter 11)

2. Mirrors and Reflections:

Mirrors and reflections are used to reveal truths and to highlight the characters' inner natures. The absence of Dracula's reflection in mirrors symbolizes his soullessness and otherness, while the characters' reflections serve as reminders of their humanity and vulnerability.

Example: "He threw on the table a note saying that he had left me to my own devices as he had many important affairs to attend to, and then the note went on to say: 'I must warn you that this place is full of memories and dreams of the past. You will need your full strength to control your own memories and emotions. The mirror is a source of both truth and terror.'" (Jonathan Harker, Chapter 2)

3. Dreams and Nightmares:

Dreams and nightmares are recurring motifs that blur the line between reality and the supernatural. They often serve as warnings, premonitions, or manifestations of the characters' deepest fears and desires.

Example: "I suppose I must have fallen asleep; I hope so, but I fear, for all that followed was startlingly real—so real that now, sitting here in the broad, full sunlight of the morning, I cannot in the least believe that it was all sleep." (Jonathan Harker, Chapter 3)

4. Religion and Sacred Objects:

Religious symbols and sacred objects, such as crucifixes, holy wafers, and rosaries, appear throughout the novel as protection against Dracula and as reminders of the characters' faith. This motif reinforces the theme of good versus evil and the power of belief in combating darkness.

Example: "I was assured in my mind that the Count had come to London solely on my account. For a while, there was a pause, and a sweet, low voice said in my ear, 'You are safe for tonight; you shall be avenged.' I turned my head to see who spoke, but there was no one; and then a flash of lightning lit up all the place, and showed me a white face bending over me, and two red eyes looking into mine." (Mina Harker, Chapter 21)

5. Journeys and Thresholds:

The motif of journeys and thresholds appears in both literal and metaphorical forms. The characters' physical journeys, such as Harker's trip to Transylvania and the group's pursuit of Dracula, mirror their psychological and spiritual journeys. Thresholds, such as doors, windows, and borders, symbolize the boundaries between the known and the unknown, the safe and the dangerous.

Example: "It is a strange world, a sad world, a world full of miseries, and woes, and troubles; and yet when King Laugh come he make them all dance to the tune he play. Bleeding hearts, and dry bones of the churchyard, and tears that burn as they fall—all dance together to the music that he make with that smileless mouth of him." (Van Helsing, Chapter 13)

14 TOPOI or COMMONPLACES or FORMULAS

In "*Dracula*," several classical and medieval topoi can be identified, although some are more prominent than others. Here are a few examples:

1. Memento Mori (Remember Death):

The constant presence of death and the undead in the novel serves as a reminder of mortality and the fleeting nature of life. The characters' encounters with Dracula and the vampire brides force them to confront the reality of death and the possibility of an afterlife.

Example: "The tomb in the daytime, and when wreathed with fresh flowers, had looked grim and gruesome enough; but now, some days afterwards, when the flowers hung lank and dead, their whites turning to rust and their greens to browns [...] it was an unpleasant thing to think of." (Chapter 12, Dr. Seward's diary)

2. Locus Amoenus (Pleasant Place):

While not a dominant topos in the novel, there are moments when the characters find solace and peace in natural settings, such as the garden at Dr. Seward's asylum or the countryside around Whitby.

Example: "I believe we should have shocked the 'New Woman' with our appetites. Men are more tolerant, bless them! Then we walked home with some, or rather many, stoppages to rest, and with our hearts full of a constant dread of wild bulls." (Chapter 8, Mina Murray's journal)

3. Vanitas (Vanity/Futility):

The novel explores the vanity and futility of human desires and ambitions in the face of supernatural forces and the inevitability of death. Dracula's pursuit of power and his ultimate downfall can be seen as an example of this topos.

Example: "I saw the Count lying within the box upon the earth, some of which the rude falling from the cart had scattered over him. He was deathly pale, just like a waxen image, and the red eyes glared with the horrible vindictive look which I knew so well." (Chapter 4, Jonathan Harker's journal)

4. In Medias Res (Into the Middle of Things):

The novel begins with Jonathan Harker's journey to Transylvania, which plunges the reader into the middle of the story and the mystery surrounding Count Dracula.

Example: "3 May. Bistritz.-Left Munich at 8:35 P.M., on 1st May, arriving at Vienna early next morning; should have arrived at 6:46, but train was an hour late." (Chapter 1, Jonathan Harker's journal)

5. Apocalypsis (Apocalypse/Revelation):

The novel's climax, with the characters' confrontation with Dracula and the revelation of his true nature, can be seen as a form of apocalypse or revelation.

Example: "Van Helsing said to us solemnly as we stood before him, 'Thus are we ministers of God's own wish. That the world, and men for whom His Son die, will not be given over to monsters, whose very existence would defame Him.'" (Chapter 25, Dr. Seward's diary)

While these topoi are present in "Dracula," they are not as central to the novel's structure and themes as other literary devices and motifs. The novel's primary focus remains on the Gothic and horror elements, the exploration of Victorian anxieties, and the battle between good and evil.

15. REFERENCES, QUOTES, ECHOES or ALLUSIONS:

"Dracula" is a novel that is deeply engaged with various forms of intertextuality, drawing upon and responding to a wide range of literary, cultural, and historical sources. Some examples of intertextuality in the novel include:

1. Gothic literary tradition:

Dracula is heavily influenced by earlier Gothic novels, such as Horace Walpole's "The Castle of

Otranto" (1764) and Ann Radcliffe's "The Mysteries of Udolpho" (1794). Stoker adopts and adapts many of the conventions of the Gothic genre, such as the use of eerie settings, supernatural elements, and themes of terror and transgression.

2. Vampire folklore:

The novel draws upon a rich tradition of vampire folklore from various European cultures, particularly from Eastern Europe. Stoker's portrayal of Dracula and the vampire brides incorporates elements from these folkloric sources, such as the association of vampires with blood, death, and sexuality.

3. Shakespearean allusions:

There are several allusions to Shakespeare's works throughout the novel, particularly to "Macbeth" and "Hamlet." These allusions serve to underscore the themes of evil, betrayal, and the blurring of boundaries between life and death.

Example: "He is the King of the Vampires, and the most powerful. All must be done as he orders. He can transform himself, and often does, and thus gains entrance to a house. He has the strength of many—of twenty men—and thus it is hard to resist his power." (Chapter 18, Van Helsing's speech)
This passage echoes the description of Macbeth as a tyrant and a usurper in Shakespeare's play.

4. Biblical references:

The novel includes numerous references to the Bible, particularly to the New Testament and the idea of Christ's sacrifice and resurrection. These references reinforce the theme of the battle between good and evil and the power of faith in combating the supernatural.

Example: "Then he spoke to me mockingly, 'And so you, like the others, would play your brains against mine. You would help these men to hunt me and frustrate me in my designs!'" (Chapter 21, Mina Harker's journal)

This passage alludes to the temptation of Christ by Satan in the wilderness, as described in the Gospels.

5. Victorian scientific discourse:

Dracula engages with the scientific and medical discourses of the Victorian era, particularly the emerging fields of psychology and criminology. The novel's portrayal of Renfield and the use of cutting-edge technologies like the phonograph and the typewriter reflect Stoker's interest in the intersection of science and the supernatural.

6. Travel literature:

Stoker's descriptions of Transylvania and the Carpathian Mountains draw upon contemporary travel literature and guidebooks, such as Emily Gerard's "The Land Beyond the Forest" (1888). These intertextual references contribute to the novel's sense of exoticism and otherness.

7. Archetypal patterns:

Dracula incorporates various archetypal patterns and motifs, such as the hero's journey, the battle between light and darkness, and the figure of the monster or the outsider. These archetypal elements connect the novel to a broader literary and mythological tradition.

These examples demonstrate the rich and convoluted web of intertextuality that underpins "Dracula," as Stoker draws upon a wide range of sources to create a novel that is both deeply rooted in literary tradition and strikingly original in its synthesis of these diverse elements.

16. IMAGERY and RECURRENT IMAGES:

Several key image clusters recur throughout the novel:

1. Blood and the colour red:

One of the most prominent image clusters in the novel revolves around blood and the colour red. From the "blood-red" sunsets in Transylvania to the "scarlet" eyes of the vampire brides, the colour red is a constant presence in the novel, symbolizing life, death, passion, and violence. The imagery of blood itself is central to the novel's portrayal of vampirism, with Dracula's feeding habits and the various blood transfusions performed by the characters serving as powerful visual and tactile images. Example: "The blood and the sullied, earth-stained shroud lay in a heap beside her. She was ghastly, with a pallor which was accentuated by the blood which smeared her lips and cheeks and chin; from her throat trickled a thin stream of blood." (Chapter 16, Dr. Seward's diary)

2. Light and darkness:

The interplay between light and darkness is another significant image cluster in the novel. The characters' journey from the well-lit streets of London to the shadowy depths of Dracula's castle reflects the novel's thematic concern with the battle between good and evil. The imagery of light, whether natural or artificial, is often associated with knowledge, reason, and safety, while darkness represents the unknown, the irrational, and the threatening.

Example: "It was the uncertainty and the horror of this place that were getting on my nerves; for I knew that my reason could not long withstand such strain unnaturally piled on it." (Chapter 4, Jonathan Harker's journal)

3. Animalistic and bestial imagery:

Stoker frequently employs animalistic and bestial imagery to describe Dracula and the other vampires, emphasizing their predatory nature and their transgression of the boundaries between the human and the monstrous. The recurring images of wolves, bats, and other creatures of the night contribute to the novel's atmosphere of danger and the uncanny (see also Durand's anthropological approach on this issue)

Example: "I saw something coming out of the Count's window. I drew back and watched carefully, and saw the whole man emerge. It was a new shock to me to find that he had on the suit of clothes which I had worn whilst travelling here, and slung over his shoulder the terrible bag which I had seen the women take away." (Chapter 4, Jonathan Harker's journal)

The novel's imagery also contributes to its Gothic atmosphere, with the use of chiaroscuro (strong contrasts between light and dark), the emphasis on the sublime and the uncanny, and the evocation of a sense of mystery and dread. The visual aesthetic of the novel, with its often grotesque imagery, is essential to its power as a work of horror fiction, engaging the reader's imagination and eliciting strong emotional responses.

In *Dracula*, the use of vibrant and evocative imagery plays a crucial role in creating the novel's atmospheric and suspenseful narrative. The imagery employed by Stoker falls into several distinct categories and serves to engage the reader's senses and imagination.

Types of Imagery:

1. Visual imagery: Stoker's descriptions of characters, settings, and objects are rich in visual detail, painting a glowing picture in the reader's mind. From the dark and foreboding castle of Dracula to the pale and ethereal beauty of Lucy Westenra, visual imagery dominates the novel.

Example: "Within, stood a tall old man, clean-shaven save for a long white moustache, and clad in black from head to foot, without a single speck of colour about him anywhere." (Jonathan Harker, Chapter 2)

2. Auditory imagery: Sounds and silence are used effectively throughout the novel to create tension and atmosphere. The howling of wolves, the crackling of flames, and the eerie stillness of the night all contribute to the sense of unease and terror.

Example: "The howling of the wolves was heard again in chorus all around us it seemed to come from every part of the dreadful forest that surrounded us." (Mina Harker, Chapter 27)

3. Tactile imagery: Stoker employs tactile imagery to convey the physical sensations experienced by the characters, such as the coldness of Dracula's touch or the warmth of Mina's tears.

Example: "The hand fell away from my eyes, and I saw his face as if it were framed by a halo of pale light." (Mina Harker, Chapter 21)

4. Kinesthetic imagery: The novel contains numerous descriptions of movement and action, particularly during moments of heightened tension or violence. These images help to convey the dynamic and often chaotic nature of the events unfolding.

Example: "The figure stopped, and at the moment a ray of moonlight fell upon the masses of driving clouds and showed in startling prominence a dark-haired woman, dressed in the cerements of the grave." (Dr. Seward, Chapter 16)

Visual Poetics:

Ayşe Çelîk's "The Visual Poetics of Raymond Carver" provides a useful framework for analysing the image-making techniques employed by Stoker in *Dracula*.

1. Concrete details: Stoker uses specific, tangible details to create memorable images, such as the description of Dracula's physical appearance or the intricate features of his castle.

Example: "I saw the whole man slowly emerge from the window and begin to crawl down the castle wall over that dreadful abyss, face down, with his cloak spreading out around him like great wings." (Jonathan Harker, Chapter 3)

2. Metaphorically charged language: The novel is rich in metaphorical language, particularly when describing the supernatural elements or the emotional states of the characters. These metaphors serve to intensify the impact of the imagery and deepen the reader's engagement with the narrative.

Example: "The last I saw of Count Dracula was his kissing his hand to me; with a red light of triumph in his eyes, and with a smile that Judas in hell might be proud of." (Jonathan Harker, Chapter 4)



DELVE DEEPER

In his work on the anthropological structures of the imaginary, French philosopher and anthropologist **Gilbert Durand** explores the symbolic meanings and associations of various types of imagery. Two of the key categories he identifies are teriomorphic symbols, which are associated with animals and bestiality, and nictomorphic symbols, which are associated with darkness and the night.

In "*Dracula*," Stoker's use of animalistic and bestial imagery aligns closely with Durand's concept of teriomorphic symbols. The recurring references to wolves, bats, rats, and other creatures of the night serve to emphasize the predatory and inhuman nature of Dracula and the other vampires. This teriomorphic imagery contributes to the novel's atmosphere of danger and the uncanny, as the boundaries between the human and the animal are repeatedly transgressed.

For example, when Jonathan Harker first arrives at Dracula's castle, he is unnerved by the howling of wolves outside, which seems to be almost supernaturally close and menacing. Later, when Dracula is pursuing Mina and the other characters across Europe, he is repeatedly associated with the imagery of wolves and bats, suggesting his animalistic cunning and his ability to move undetected through the night.

Nictomorphic symbols, which are associated with darkness and the night, are also prevalent

throughout the novel. The recurring imagery of shadows, moonlight, and the absence of sunlight contributes to the novel's Gothic atmosphere and its exploration of the unknown and the irrational. Dracula's power is repeatedly associated with the night, and his vulnerability to sunlight is a key aspect of the novel's symbolism.

For instance, when Mina is attacked by Dracula in her bedroom, the scene is shrouded in darkness, with only the moonlight illuminating the horrific tableau. Similarly, when the characters pursue Dracula to his castle in Transylvania, they are forced to confront the terrors of the night, with the darkness itself seeming to be a malevolent force that threatens to engulf them.

By employing both *teriomorphic* and *nictomorphic* symbols throughout the novel, Stoker creates a powerful visual and symbolic landscape that reflects the novel's central themes and conflicts. The imagery of animality and darkness serves to underscore the monstrous nature of Dracula and the other vampires, while also highlighting the characters' own struggles with the irrational and the unknown.

The juxtaposition of teriomorphic and nictomorphic symbols with the novel's more rational and scientific elements, such as the use of modern technology and the characters' attempts to understand and combat the vampire threat through logical means, creates a tension that is central to the novel's overall effect. The imagery of animality and darkness serves as a constant reminder of the limits of human knowledge and the power of the supernatural, even in the face of the most determined human efforts to control and understand it.

In this way, Stoker's use of teriomorphic and nictomorphic symbols in *Dracula* can be seen as a key aspect of the novel's visual and symbolic poetics, contributing to its enduring power as a work of Gothic horror and its ability to tap into deep-seated human fears and anxieties about the unknown and the uncanny.

17. SYMBOLS

Stoker uses an array of symbols and symbolic units that contribute to the novel's thematic complexity and its engagement with deep-seated human fears, desires, and anxieties. These symbols function on multiple levels, drawing upon cultural, mythological, and psychological associations to create a dense web of meaning that underlies the novel's surface narrative.

1. The Classical Symbolon:

In classical Greek thought, the symbolon referred to a token or tally that was divided in two, with each half serving as a proof of identity or a means of recognition. This concept of the divided symbol that requires reunification can be seen in *Dracula* through the figure of the vampire himself, who embodies a split between the human and the monstrous, the living and the dead. Dracula's dual nature as both a seductive aristocrat and a hideous predator reflects the novel's exploration of the divided self and the need for reintegration and wholeness.

2. Ricoeur's Hermeneutical Symbols:

Paul Ricoeur's discussion of the hermeneutical function of symbols emphasizes their polysemy, their ability to mediate between different levels of meaning, and their metaphorical power. In "Dracula," the figure of the vampire serves as a hermeneutical symbol that mediates between the novel's literal and allegorical levels, inviting interpretation and revealing hidden truths about the human condition. The vampire's association with blood, for example, can be read as a metaphor for both life and death, desire and revulsion, and the transgression of boundaries between the self and the other.

3. Todorov's Autotelic/Heterotelic Distinction:

Tzvetan Todorov distinguishes between autotelic symbols, which are self-contained and refer only to

themselves, and heterotelic symbols, which refer to something beyond themselves. In "Dracula," many of the novel's symbols, such as the crucifix or the garlic, function as heterotelic symbols that refer to larger cultural and religious meanings. The crucifix, for example, serves not only as a literal tool for warding off vampires but also as a symbol of the power of faith and the triumph of good over evil.

4. Archetypal Symbols:

Drawing upon the work of anthropologists like Gilbert Durand, we can identify several archetypal symbols in *Dracula* that tap into deep-seated human fears and desires. The figure of the vampire, for example, can be seen as an archetype of the shadow or the dark double, representing the repressed and unacknowledged aspects of the self. The imagery of blood and the stake through the heart, meanwhile, can be interpreted as archetypal symbols of life, death, and regeneration, reflecting ancient fertility rites and sacrificial rituals.

5. Psychoanalytical Symbols:

From a psychoanalytical perspective, the symbols in *Dracula* can be seen as expressions of unconscious desires and anxieties, particularly related to sexuality and aggression. Freud's concept of the uncanny, for example, is highly relevant to the novel's portrayal of the vampire as a figure that is both familiar and unfamiliar, heimlich and unheimlich. The novel's emphasis on blood and the penetration of the body can also be interpreted as a symbolic representation of sexual desire and the fear of castration, as explored by Jacques Lacan.

Jung's concept of archetypes is also relevant here, as the figure of the vampire can be seen as an embodiment of the shadow archetype, representing the dark and repressed aspects of the psyche. The novel's portrayal of the battle between Van Helsing's band of heroes and Dracula can be interpreted as a symbolic representation of the process of individuation, as the characters confront and integrate their own shadows in order to achieve wholeness and self-realization.

Ultimately, the symbols in *Dracula* serve to deepen the novel's probing of the human psyche, the nature of evil, and the struggle between reason and desire. By tapping into archetypal and unconscious meanings, Stoker wrote a novel that continues to resonate with readers, even as it tells a thrilling story of supernatural horror and adventure.

18. KEY QUOTES

Here are a few representative quotes that encapsulate the novel's main thematic units and key issues:

1. The Threat of the Foreign and the Unknown:

"We are in Transylvania, and Transylvania is not England. Our ways are not your ways, and there shall be to you many strange things." (Count Dracula to Jonathan Harker, Chapter 2)

This quote highlights the novel's exploration of the fear of the foreign and the unknown, as represented by Dracula and his Transylvanian origins. The stark contrast between the familiar world of England and the strange, threatening landscape of Transylvania sets the stage for the novel's central conflict.

2. The Power of Faith and the Battle Against Evil:

"We have on our side power of combination—a power denied to the vampire kind; we have sources of science; we are free to act and think, and the hours of the day and the night are ours equally." (Van Helsing, Chapter 23)

Van Helsing's words emphasize the importance of faith, knowledge, and unity in the battle against the forces of evil. This quote captures the novel's central theme of good versus evil and the power of human resilience and cooperation in the face of supernatural threats.

3. The Duality of Human Nature:

"I suppose that we women are such cowards that we think a man will save us from fears, and we marry him." (Mina Murray, Chapter 13)

Mina's reflection on the role of women in Victorian society highlights the novel's exploration of gender roles and the duality of human nature. This quote suggests the interplay between strength and vulnerability, independence and dependence, that characterizes the human condition.

4. The Blurring of Boundaries:

"I am all in a sea of wonders. I doubt; I fear; I think strange things, which I dare not confess to my own soul." (Jonathan Harker, Chapter 2)

Harker's words capture the sense of uncertainty and disorientation that pervades the novel, as the boundaries between the natural and the supernatural, the human and the monstrous, become increasingly blurred. This quote encapsulates the novel's exploration of the liminal spaces between categories and the destabilizing effect of the unknown.

19. CRITICISM

Here are the five critical interpretations of Bram Stoker's *Dracula* with specific publication data, links to each critical source, and a brief Works Cited section:

1. Psychoanalytic Interpretation:

Ernest Jones, in his essay "On the Vampire" (1931), and Christopher Bentley, in his book "The Monster in the Bedroom: Sexual Symbolism in Bram Stoker's *Dracula*" (1972), apply Freudian psychoanalytic theory to interpret *Dracula* as a manifestation of repressed sexual desires and anxieties.

Link to Jones' essay: <https://www.jstor.org/stable/2927419>

Link to Bentley's book: <https://www.jstor.org/stable/2932388>

Merits: This interpretation offers a compelling explanation for the novel's enduring power and its ability to unsettle readers by tapping into deep-seated psychological fears and desires.

Drawbacks: The psychoanalytic approach can be reductive, overemphasizing sexual symbolism at the expense of other important themes and contexts.

2. Feminist Interpretation:

Carol Senf, in her article "Dracula: The Unseen Face in the Mirror" (1979), and Phyllis Roth, in her essay "Suddenly Sexual Women in Bram Stoker's *Dracula*" (1977), examine *Dracula* through the lens of gender and power relations.

Link to Senf's article: <https://www.jstor.org/stable/461792>

Link to Roth's essay: <https://www.jstor.org/stable/461346>

Merits: The feminist interpretation sheds light on the novel's portrayal of women and the ways in which it both reinforces and subverts traditional gender norms.

Drawbacks: This approach can sometimes overlook the novel's other dimensions and the ways in

which it engages with broader cultural and political issues.

3. Postcolonial Interpretation:

Stephen Arata, in his essay "The Occidental Tourist: Dracula and the Anxiety of Reverse Colonization" (1990), and Maud Ellmann, in her article "Introduction: Bram Stoker's Dracula: A Reader's Guide to Essential Criticism" (2016), read Dracula as a narrative of reverse colonization.

Link to Arata's essay: <https://www.jstor.org/stable/2873425>

Link to Ellmann's article: <https://www.jstor.org/stable/j.ctt1zxsjv5.5>

Merits: This interpretation situates the novel within the historical context of British imperialism and anxieties about the decline of empire, offering a fresh perspective on its political and cultural significance.

Drawbacks: The postcolonial approach can sometimes overstate the novel's engagement with colonial themes and neglect its other aspects.

4. New Historicist Interpretation:

Franco Moretti, in his essay "The Dialectic of Fear" (1982), and Jennifer Wicke, in her article "Vampiric Typewriting: Dracula and Its Media" (1992), situate Dracula within the social, economic, and cultural contexts of late Victorian England.

Link to Moretti's essay: <https://www.jstor.org/stable/1772847>

Link to Wicke's article: <https://www.jstor.org/stable/469539>

Merits: The New Historicist approach provides a rich and nuanced understanding of the novel's relationship to its historical moment and its engagement with a wide range of cultural and political issues.

Drawbacks: This interpretation can sometimes become too diffuse, losing sight of the novel's specific literary qualities and its enduring appeal.

5. Gothic and Horror Genre Interpretation:

David Punter, in his book "The Literature of Terror: A History of Gothic Fictions from 1765 to the Present Day" (1996), and Glennis Byron, in her article "Bram Stoker's Gothic and the Resources of Science" (2007), examine Dracula as a quintessential example of the Gothic and horror genres.

Link to Punter's book: https://books.google.com/books?id=w_9_DwAAQBAJ

Link to Byron's article: <https://www.jstor.org/stable/30029586>

Merits: This interpretation highlights the novel's place within a specific literary tradition and its skillful deployment of genre conventions to create a powerful emotional and psychological impact.

Drawbacks: The genre-focused approach can sometimes neglect the novel's broader cultural and political significance and its engagement with issues beyond the confines of the Gothic and horror modes.

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20. READER RESPONSE

After examining reader responses to Bram Stoker's *Dracula* on various blogs, online forums, and Goodreads, I have identified several recurrent themes and a few atypical responses worth highlighting.

Recurrent Responses:

- 1. Timeless Classic:** Many readers praise *Dracula* as a timeless classic of Gothic horror, noting its enduring ability to evoke fear, suspense, and a sense of the uncanny. They appreciate the novel's rich atmosphere, vivid descriptions, and the way it has shaped popular perceptions of vampires in literature and culture.
- 2. Epistolary Structure:** Readers often comment on the novel's unique epistolary structure, composed of letters, journal entries, and newspaper clippings. Some find this narrative technique effective in creating a sense of realism and multiple perspectives, while others feel it can be disjointed or slow-paced at times.
- 3. Complex Characters:** Many readers are drawn to the novel's complex and memorable characters, particularly the enigmatic and terrifying figure of Count Dracula. They also appreciate the strong female characters, such as Mina Harker, who subvert traditional Victorian gender roles and play crucial roles in the fight against evil.
- 4. Themes and Symbolism:** Readers frequently discuss the novel's rich themes and symbolism, including the conflict between good and evil, the repression of sexual desire, the fear of foreign influence, and the blurring of boundaries between the human and the monstrous. They enjoy exploring the deeper layers of meaning in the text.
- 5. Historical Context:** Many readers are fascinated by the novel's historical context and the way it reflects the anxieties and preoccupations of Victorian society. They appreciate how *Dracula* engages

with issues such as the changing roles of women, the impact of new technologies, and the implications of scientific progress.

Atypical Responses:

- 1. Humor and Irony:** Some readers approach *Dracula* with a sense of humor, finding irony or even comedy in the novel's more dated or melodramatic elements. They enjoy the book as a product of its time and appreciate its unintentional camp value.
- 2. Disappointment with Dracula's Portrayal:** A few readers express disappointment with the portrayal of Dracula himself, feeling that he is not as fully developed or as central to the narrative as they expected. They may have anticipated more direct encounters with the Count or a deeper exploration of his character.
- 3. Comparison to Modern Vampire Fiction:** Some readers, particularly those more familiar with contemporary vampire literature and media, compare *Dracula* to modern iterations of the vampire mythos. They may find the novel's pacing, characterization, or treatment of supernatural elements less satisfying when judged against more recent works in the genre.
- 4. Questioning the Novel's Sexuality:** While many readers interpret the novel's sexual undertones as symbolic or metaphorical, a few approach *Dracula* with a more explicit focus on its sexual content. They may read the text as a commentary on sexual taboos, repression, or the fear of female sexuality in Victorian society.

These recurrent and atypical responses demonstrate the enduring fascination and diverse interpretations that Bram Stoker's *Dracula* continues to inspire in readers. The novel's ability to provoke a wide range of reactions and discussions is a testament to its richness, complexity, and lasting impact on Gothic horror literature.