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ZÁSADY PRO VYPRACOVÁNÍ:

This bachelor thesis is concerned with Bram Stoker's somewhat unconventional choice of narrative structure in his novel Dracula, as well as Stoker's portrayal of the book's main antagonist in comparison with his vampire predecessor.

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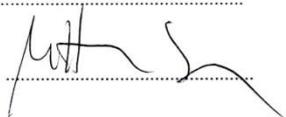
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Prohlašuji, že jsem tuto bakalářskou práci vypracoval samostatně pod odborným dohledem vedoucího práce a uvedl jsem všechny použité podklady a literaturu.

V Olomouci dne.....

Podpis.....

Table of Contents

Introduction.....	5
1. Bram Stoker	6
1.1. Childhood.....	6
1.2. Education	7
1.3. Theatre	8
1.4. Whitman, Irving and other Men of Influence	9
2. Gothic Horror.....	14
2.1. Gothic Horror and its Features.....	14
2.2. The Setting, Atmosphere and Omens.....	16
2.3. New Woman in Distress.....	16
2.4. The Supernatural	20
3. Narrative Techniques and Elements.....	22
3.1. Epistolarity and Realism	22
3.2. Active Reading.....	26
3.3. Narrative Language.....	26
3.4. Different Sections of Dracula.....	28
3.5. Timeline and Chronology	30
4. Recurrent Themes of Dracula	33
4.1. Masculinity vs. Femininity.....	33
4.2. Sexuality and Eroticism	38
4.3. The Supernatural vs. Science	41
Conclusion	43
Resumé.....	45
Bibliography.....	47

Introduction

Dread, awe and the thrill of being afraid are the feelings we unconsciously crave for and what is a better place to look for these feelings than our own imagination, stirred by the words of a mastermind like Bram Stoker. Human fascination with things that violate what we consider rational has never been uncommon. There is hardly any creature that would be more terrifying and alluring at the same time than a vampire. And there is hardly any vampire that would be more famous than Count Dracula. In my thesis, I will first attempt to point out some of the key moments of Stoker's life that had been projected into his novel. The source for this shorter chapter will be mainly Bram Stoker's biography. I have chosen a biography by Barbara Belford for the fact that Belford focuses on *Dracula's* narrative significantly.

Then, in the later part of my thesis, I shall discuss the book's narrative structure and techniques. The combination of the genre and the narrative structure plays a major role in the success of the novel. I will discuss the specific Gothic elements that Stoker employs, the epistolary style of storytelling and why it makes the reader more interested and the novel more believable. The author's use of multiple narrators and the segmentation of the work are another important feature that I will cover. The final part of my work will be dedicated to the three most noticeable recurrent themes of the novel.

Dracula's contribution to the vampire fiction and Gothic horror genre is unlikely to be forgotten. I believe that is true mainly because of how every aspect of the book from its genre to its themes fits together to create a believable story of Victorian men and women battling a vampire. The aim of my thesis is to look at these elements and features of Stoker's storytelling in detail, to describe how they work together and what is their intended effect on the reader.

1. Bram Stoker

1.1. Childhood

¹Little is known about Bram Stoker's childhood, except that he was bedridden with an unknown illness, unable to walk until he was seven years old. Stoker rarely mentioned this period of his life.² Stoker speaks only briefly about his illness in *Reminiscence of Henry Irving* (1906), deleting any details of that time from his manuscript. Constantly exposed to the fear of death and abandonment, numerous rescue fantasies are prominent throughout his literary works and *Dracula* (1897) is no exception.³ Stoker's invalid life was a productive time for his future career as a writer. His interests in the gothic, the preternatural and the theatre all started around this time. Being confined alone to his room, he further sharpened his intelligence and his mind, resulting in his first short story *The Crystal Cup* (1872). A story that describes the room he spent a large portion of his childhood in with its view. In *The Mystery of the Sea* (1902), Stoker says that his interest in secret correspondence started after being bedridden for a particularly long time and reading *Mercury: or the Secret and Swift Messenger* by Bishop Wilkins from the family library. A book about spies, secret agents and their communication.⁴ This interest was later manifested in a form of a shorthand in *Dracula*.

Bram Stoker, christened Abraham after his father, was born the third of seven children in November 1847 at The Crescent in Clontarf.⁵ As someone fascinated with the study of physiognomy, he disliked his facial features. His small eyes, broad forehead, oval face and a bump over his eyebrows made him, in his own eyes, ugly. The feature he was particularly happy about was his unusually grey colour of eyes. A feature often used in his works. Many of Stoker's fictional characters share his grey eyes or Irving's aquiline nose, Count Dracula is no exception.⁶

The Stokers were a middle-class family, mostly shielded from poverty and famine that plagued Ireland during the years 1845–9, but no one was completely blind

¹ Stoker's biography by Belford is the authoritative source for chapter 1 and all its subchapters. This source was chosen for its notable focus on the novel's narrative.

² Barbara Belford, *Bram Stoker: A Biography of the Author of Dracula*, (London: Weinfeld and Nicolson, 1996), 13.

³ Belford, *Bram Stoker: A Biography of the Author of Dracula*, 14.

⁴ Belford, *Bram Stoker: A Biography of the Author of Dracula*, 15.

⁵ William Hughes, *Bram Stoker – Dracula*, (UK: Palgrave MacMillan, 2008), 10. accessed June 26, 2018, <https://books.google.cz/books?id=1-knBQAAQBAJ&printsec=frontcover&hl=cs#v=onepage&q&f=false>

⁶ Belford, *Bram Stoker: A Biography of the Author of Dracula*, 16.

to the horrors that were taking place, such as corpses filling the streets or starving dogs eating babies.⁷ Young Bram found these stories of corpses, ghosts and death fascinating, but it was the stories of his mother Charlotte that interested him the most. She told him about the epidemic of cholera of 1832 in her hometown Sligo, stories about hearing banshee's cry when her mother died or of someone drinking the blood of a cattle during the famine. Stoker was so inspired by his mother's stories that he wrote a story about a plague destroying the country titled *The Invisible Giant*, published in 1881 in *Under the Sunset*.⁸ Bram Stoker's mother Charlotte was a woman quite ahead of her time. Where his father was unsure, indecisive and underappreciated his mother was firm, decisive and independent. While Bram took after his father, it was his mother who haunted his writings.⁹

During his sickness Bram Stoker was being cared for by his uncle William, who was a doctor. William Stoker, like most doctors of his time, practiced bleeding. It is not unlikely that his uncle bled Bram or other members of his family. This experience might have influenced Stoker while writing about blood and blood transfusions in *Dracula*. Despite his close relatives being doctors or physicians, Stoker's illness remains a mystery. The only indication of the possible nature of his condition Stoker left in his novel *The Man* where the character of Harold, who is believed to be Stoker's alter ego, suffers from a rheumatic fever.¹⁰ Whatever the name of the illness was, Bram Stoker overcame it and grew into a large, powerful man.¹¹

1.2. Education

Bram Stoker's parents were both literate and intelligent and were able to provide all their children with a life that was comfortable but scarcely indulgent. Despite of their situation Charlotte's ambition was to have all her sons attend a university together with the sons of aristocrats; she decided they would go to the renowned Trinity College.¹²

Being born to a Protestant bourgeoisie family held a certain prestige; the Stokers used their connections to their sons' benefit. They supported them in their respective

⁷ Belford, *Bram Stoker: A Biography of the Author of Dracula*, 18.

⁸ Belford, *Bram Stoker: A Biography of the Author of Dracula*, 19.

⁹ Belford, *Bram Stoker: A Biography of the Author of Dracula*, 28.

¹⁰ Belford, *Bram Stoker: A Biography of the Author of Dracula*, 19.

¹¹ Belford, *Bram Stoker: A Biography of the Author of Dracula*, 20.

¹² Belford, *Bram Stoker: A Biography of the Author of Dracula*, 23.

careers and introduced them to literary and intellectual circles.¹³ It was during his school years that Bram Stoker turned from a sickly boy to an accomplished athlete.¹⁴ Stoker was a rugby player, an oarsman and he excelled at long–distance endurance walking and weight lifting.¹⁵ He cherished the strength and bravery in men. The theme of strong, brave men fighting evil, rescuing good women and making British empire a safe place is especially standing out in his novel *Dracula*.¹⁶

The theme of brave men saving good women or brave women rescuing brave men is not uncommon throughout his works. On this topic Stoker himself noted that “the only real comfort a poor woman can have is to hold on to a man. I happen to be a big one, and therefore of extra desirability in such cases of stress.”¹⁷ Similar thoughts like these are echoed in *Dracula* when the brave men give their strong blood, their energy, to save Lucy’s life because according to Professor Van Helsing, “a brave man’s blood is the best thing on this earth when a woman is in trouble.”¹⁸

Stoker joined two of Trinity’s most prestigious student organizations which attracted intellectuals The Phil and The Hist. In 1869 he became the president of the Philosophical Society.¹⁹ The Historical Society he discovered his talents for persuasion and public speaking.²⁰ It was at the debating society where he learned to command the stage and developed his ambition to become an actor.²¹

1.3. Theatre

After the college, Bram Stoker’s interest in the theatre persisted, although not as an actor but as a drama critic. After seeing a performance by an English actor Henry Irving, the mesmerized Stoker wondered where were all the favourable reviews of Irving’s performance that captivated him so much. When no such reviews appeared, he decided to visit his friend Dr. Henry Maunsell, who was an editor and joint–proprietor of the evening newspaper *Dublin Evening Mail*, which was co–owned by the author of

¹³ Belford, *Bram Stoker: A Biography of the Author of Dracula*, 23.

¹⁴ Belford, *Bram Stoker: A Biography of the Author of Dracula*, 29.

¹⁵ Hughes, *Bram Stoker – Dracula*, 10.

¹⁶ Belford, *Bram Stoker: A Biography of the Author of Dracula*, 30.

¹⁷ Belford, *Bram Stoker: A Biography of the Author of Dracula*, 30.

¹⁸ Bram Stoker, *Dracula* (Project Gutenberg, 2014), online database, 152. accessed April 1, 2018, www.gutenberg.org/files/45839/45839-h/45839-h

¹⁹ Hughes, *Bram Stoker – Dracula*, 10.

²⁰ Belford, *Bram Stoker: A Biography of the Author of Dracula*, 31.

²¹ Belford, *Bram Stoker: A Biography of the Author of Dracula*, 32.

Gothic tales, Sheridan Le Fanu.²² Drama critic was traditionally an unpaid position, which Stoker accepted to seek redress for Irving. Stoker worked as a drama critic for the next five years, directing public attention where he wanted.²³ Stoker was a fast writer. Most of his novels, except *Dracula*, were retyped first drafts.²⁴ His criticism was always well-rounded and well-informed, earning him the prestige of being the most educated drama critic in Dublin.²⁵

Lacking any goals or focus, Stoker read poetry and wrote. Year 1872 was a popular time for short stories. It was in this year that Stoker wrote and sold his first short story, *The Crystal Cup*. In his pre-*Dracula* works Stoker frequently recycled overused plots and unoriginal ideas just to quickly throw together material to compose novels and stories to earn some money. This points out the extreme commitment that must have been put into the creation of *Dracula*, a novel which took him seven years to write.²⁶

Bram Stoker's father Abraham had wanted his son to follow in his footsteps. A position of senior clerk at Dublin Castle which Abraham held until retirement was soon to be open again and Bram was the best candidate for the job. However, Bram had other plans in mind. He wanted to give up the comfortable position with large income in favour of going to London and writing plays.²⁷ His father died on October 12, 1876, but not before putting an end to his son's plans.²⁸

1.4. Whitman, Irving and other Men of Influence

Ever since his youth, Bram Stoker was an ardent follower and admirer. An instinctive fan, Stoker was easily overwhelmed by men of influence. It was a sign of his own immaturity that he did not manage to restrain the intensity of the feelings he felt toward these men. Throughout his life he had a number of male friendships which could all be described in a single word as "passionate." Kipling calls these feelings "the austere love that springs up between men."²⁹ Sometime around the year 1868 Stoker was introduced to Walt Whitman's poetry. His poems touched the unorthodox theme of love and

²² Belford, *Bram Stoker: A Biography of the Author of Dracula*, 50.

²³ Belford, *Bram Stoker: A Biography of the Author of Dracula*, 51.

²⁴ Belford, *Bram Stoker: A Biography of the Author of Dracula*, 54.

²⁵ Belford, *Bram Stoker: A Biography of the Author of Dracula*, 51.

²⁶ Belford, *Bram Stoker: A Biography of the Author of Dracula*, 65.

²⁷ Belford, *Bram Stoker: A Biography of the Author of Dracula*, 68.

²⁸ Belford, *Bram Stoker: A Biography of the Author of Dracula*, 69.

²⁹ Belford, *Bram Stoker: A Biography of the Author of Dracula*, 39.

friendship among men, theme frequently associated with homosexuality.³⁰ The male bonding and comradeship immensely appealed to Stoker, who became completely drawn to Whitman and his views.³¹ Similar themes are prominent among the group of vampire hunters in *Dracula*.

Whitman had a considerable influence on *Dracula*. His views were the ones that made Stoker put so much emphasis on the comradeship among the male characters. Aside from that, the Count himself resembles Whitman at times, with his height, white hair and heavy moustache.³²

Stoker was a frequent guest at the house of Sir William and Lady Jane Wilde, the parents of Oscar Wilde with whom he shared enthusiasm for theatre. The Wildes' residence was at One Merrion Square, close to Stoker's flat and right next to a place where Sheridan Le Fanu, Stoker's employer, lived.³³ Although Stoker was in contact with both Oskar Wilde and his brother Willie, it was Lady Wilde and her husband who interested him the most. Lady Wilde was a headstrong, temperamental woman who both fascinated and terrified Stoker³⁴ and Sir William Wilde became his surrogate father, so to speak.³⁵ Wilde household always managed to attract the most interesting people in all of Dublin and that was mainly because of Lady Wilde and her genial and mischievous personality.³⁶ Sir William, Oscar's father, captivated Bram Stoker with his tales about Egypt, tombs and mummies which later became the foundation for Stoker's seventh novel, *The Jewel of Seven Stars*.³⁷ Sir William was a surgeon and an expert on Irish prehistory. The mysterious Gaelic past with its tales of vampires and ancient legends seduced many Irish authors; Sir William and Bram Stoker were no exception.³⁸

From all of Stoker's relationships that helped shape his personality and his masterwork novel, the one with Henry Irving was the most important by far. Four years had passed since Stoker saw Irving's performance for the first time and by that time Irving became the talk of London. Henry Irving was an eccentric figure, with his dark wavy hair, finely cut features and bizarre clothing. He defied all descriptions, being

³⁰ Belford, *Bram Stoker: A Biography of the Author of Dracula*, 39.

³¹ Belford, *Bram Stoker: A Biography of the Author of Dracula*, 40.

³² Belford, *Bram Stoker: A Biography of the Author of Dracula*, 43.

³³ Belford, *Bram Stoker: A Biography of the Author of Dracula*, 59.

³⁴ Belford, *Bram Stoker: A Biography of the Author of Dracula*, 62.

³⁵ Belford, *Bram Stoker: A Biography of the Author of Dracula*, 69.

³⁶ Belford, *Bram Stoker: A Biography of the Author of Dracula*, 62.

³⁷ Belford, *Bram Stoker: A Biography of the Author of Dracula*, 63.

³⁸ Belford, *Bram Stoker: A Biography of the Author of Dracula*, 64.

strangely alluring, graceful and awkward at the same time with an odd way of speaking and walking.³⁹ The same can be said about Count Dracula, who speaks English well but with a strange pronunciation. His manners are also quite graceful on occasions, befitting a man of noble birth, but then there are moments where he behaves in a peculiar way, like the moments he tenderly makes Jonathan's bed for him as if he were a maid or his fits of almost beast-like rage. Irving had an unusual aura of eeriness about him, invoking a sense of mystery and horror which most certainly attracted Stoker who wrote that he deserved "not only the highest praise that can be accorded, but the loving gratitude of all to whom his art is dear."⁴⁰ The eeriness of Dracula's character is apparent from the first moments he is introduced.

The actor returned to Dublin in 1876 to play Hamlet. At that time Stoker's father and William Wilde were dead and Stoker was in need of a new hero to worship. Irving arrived at the most appropriate emotional moment. Being a drama critic, Stoker wrote a review about Irving's performance. The review was a positive one, but not entirely without criticism. Stoker was not blind to Irving's flaws. Stoker found Irving's willingness to appear before the curtain after every act and his addiction to applause to be undignifying. The review was still pleasing enough, and Irving invited Stoker to dine with him. Stoker reviewed Irving a couple more times and the two men dined together again. This time Irving wanted to give Stoker a special gift – a recitation of Thomas Hood's poem *The Dream of Eugene Aram*.⁴¹ The recitation was passionate and powerful; Stoker was overpowered by something he described as "a violent fit of hysterics."⁴² Stoker liked to think himself as a man who was strong in many ways, however his reaction, a reaction similar to when he first read Whitman's poetry, only pointed out his continuous immaturity. Stoker believed his relationship with Irving was a special one. He believed that their friendship was "as profound, as close, as lasting as can be between two men."⁴³ In a way, Bram Stoker succumbed to Irving in a similar fashion Renfield succumbs to Dracula.⁴⁴

³⁹ Belford, *Bram Stoker: A Biography of the Author of Dracula*, 70.

⁴⁰ Belford, *Bram Stoker: A Biography of the Author of Dracula*, 71.

⁴¹ Belford, *Bram Stoker: A Biography of the Author of Dracula*, 73.

⁴² Brigitte Boudreau, "Libidinal Life: Bram Stoker, Homosocial Desire and the Stokerian Biographical Project," in *Brno Studies in English*, Vol. 37, No. 2 (2011), 46. ISSN 0524-6881

⁴³ Belford, *Bram Stoker: A Biography of the Author of Dracula*, 73.

⁴⁴ Belford, *Bram Stoker: A Biography of the Author of Dracula*, 74.

Soon, Irving left Dublin and Stoker was appointed as an Inspector of Petty Sessions, a position that required constant travelling. Stoker had to give up his unpaid position of a drama critic but aside from an increased salary the job had its other perks. He had a chance to experience rural Ireland and witnessed firsthand how Irish farmers suffered under the English system. This experience inspired him to write his first novel, *The Snake's Pass* (1890). Stoker also wrote records of his journeys and collected diverse data into a book titled *The Duties of Clerks of Petty Sessions in Ireland* (1879). He encouraged other and future clerks to record their experiences in a similar way.⁴⁵ In *Dracula*, he would have his characters do the same thing in order to explain the unexplainable.⁴⁶

Irving returned to Dublin for an extended period of time again in 1878, when he asked Bram Stoker to renounce his civil service job and to become his manager.⁴⁷ The star-struck Stoker accepted, immediately resigned and forfeited all his pension rights in November 1878, aggravating his mother Charlotte.⁴⁸ At some point around this time Stoker met his bride-to-be Florence Balcombe. His ideals behind marriage and relationships were that the most masculine man looks for the most feminine woman.⁴⁹ If the large, strong Stoker saw himself as “the most masculine man” than the young, shy Florence was “the most feminine woman.” Florence Balcombe was a beautiful woman, but much like *Dracula's* Lucy, she attracted too many men.⁵⁰ One of these men was Stoker's acquaintance, Oscar Wilde. Both Stoker and Wilde were obsessed by the idea of chaste womanhood. At that time, Oscar Wilde had little to offer as a bachelor. He had spent the inheritance from his father on his expensive tastes and he had no ambitions aside from poetry.⁵¹ The level-headed Florence naturally chose the safer option, the debtless and working Bram Stoker. She decided to marry him in the similar way Lucy decides for Arthur Holmwood in *Dracula*. Arthur was the most prosperous and socially most desirable of her suitors.⁵² Stoker's devotion to Irving persisted even after the death of the actor. In 1906 Stoker wrote a biography titled *Personal Reminiscence of Henry*

⁴⁵ Belford, *Bram Stoker: A Biography of the Author of Dracula*, 77.

⁴⁶ Belford, *Bram Stoker: A Biography of the Author of Dracula*, 78.

⁴⁷ William Hughes, “Bram Stoker (Abraham Stoker) 1847 - 1912 A Bibliography,” in *Victorian Fiction Research guide* 25, (Australia: Department of English, The University of Queensland, 1977), 5. ISSN 0158 3921

⁴⁸ Belford, *Bram Stoker: A Biography of the Author of Dracula*, 81.

⁴⁹ Belford, *Bram Stoker: A Biography of the Author of Dracula*, 82.

⁵⁰ Belford, *Bram Stoker: A Biography of the Author of Dracula*, 83.

⁵¹ Belford, *Bram Stoker: A Biography of the Author of Dracula*, 86.

⁵² Belford, *Bram Stoker: A Biography of the Author of Dracula*, 87.

Irving, a work that reveals as much about Stoker as it does about Henry Irving. This work also led critics to speculate about the author's possible homosexual attraction to Irving.⁵³

⁵³ Boudreau, "Libidinal Life: Bram Stoker, Homosocial Desire and the Stokerian Biographical Project," 44.

2. Gothic Horror

Bram Stoker's *Dracula* is a very complex novel constructed from many different aspects of the Gothic fiction, which in time transformed itself to a seemingly never – ending number of adaptations ranging from films such as *Dracula's Daughter*⁵⁴ (1936) to anime like *Hellsing*⁵⁵ (1997). Adaptations aside, the original novel is a representative of the Gothic horror genre.

2.1. Gothic Horror and its Features

The Gothic literature flourished during the years 1764 and 1820. The Gothic could be considered as a deviation from neoclassical standards of reason and strict order, towards imagination, emotion and romantic beliefs, often reflecting the author's mind.⁵⁶ However, the genre was heavily condemned by critics. The Enlightenment movement in the 18th century preached of virtue, morality and rationality and those who strayed from these values were considered to be childish and corrupt.⁵⁷ Botting says that “works of fiction were subjected to general condemnation as wildly fanciful pieces of folly that served no useful or moral purpose.”⁵⁸ The Gothic genre survived and was growing more powerful. Thanks to the printing industry the novels were becoming more available and the middle class became the primary reading public. Many writers of this fiction emerged from the middle class and the popularity of Gothic fiction expanded even further, which led to aristocracy losing its position of dominance over the literary production. Being a writer was no longer uncommon and it started to be an activity used to earn money and much like most professions, its success was based on public interest. The public started to be less interested in neoclassical texts preaching decency and integrity and the sensual, often violent and morally questionable Gothic fiction thrived.⁵⁹

⁵⁴ Lambert Hillyer dir., *Dracula's Daughter*, (Universal Pictures, 1936).

⁵⁵ Chiaki J. Konaka, *Hellsing*, (Gonzo, Digimation, 2001).

⁵⁶ Robert D. Hume, “Gothic versus Romantic: A Reevaluation of the Gothic Novel,” in *PMLA*, Vol. 84, No. 2 (Mar., 1969), 282. accessed May 4, 2018, <http://www.jstor.org/stable/1261285>

⁵⁷ Sarah Blackhouse, “Narrative and Temporality in *Dracula*,” in *MA TYPO/Graphic Studies Major Project Report* (2003), 2. accessed April 1, 2018, <http://the-publishing-lab.com/uploads/bookshelf/pdfs/SarahBlackhouse.pdf>

⁵⁸ Fred Botting, *Gothic*, (London, New York: Routledge, 1996), 16. PDF e-book.

⁵⁹ Blackhouse, “Narrative and Temporality in *Dracula*,” 2.

Another concept that helped shape Gothic genre was the Sublime,⁶⁰ which is described by philosopher Edmund Burke as:

Whatever is fitted in any sort to excite the ideas of pain and danger, that is to say, whatever is in any sort terrible, or is conversant about terrible objects, or operates in a manner analogous to terror, is a source of the sublime.⁶¹

With that being said, the sublime is the strongest emotion we are capable of feeling. This emotion is often the emotion of absolute terror, which causes pain that overpowers any emotions of pleasure, providing the body and the mind with a very unique experience.

To put this idea to perspective with *Dracula*, it could be applied to Jonathan Harker at the beginning of the novel,⁶² when he witnesses Count Dracula “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.”⁶³ This scene of inhuman behaviour makes Jonathan feel the absolute terror.

Horace Walpole’s *The Castle of Otranto* (1764) is generally considered as the first and a prime example of Gothic horror.⁶⁴ In his novel, Walpole implemented some of the literary elements which later became a blueprint for Gothic fiction works to come.⁶⁵ Some of these elements include the setting, which sets the story in dark places such as castle ruins, abandoned manors, dark caves or the wilderness. The atmosphere, which is often gloomy, mysterious and filled with suspense. Omens that manifest in a form of dreams and nightmares serve as a tool of foreshadowing. A damsel in distress is another theme commonly connected with the Gothic. Villains in Gothic literature are usually men, who target young women, often still virgins. Another common feature is the supernatural or inexplicable events. These events cannot be explained in a logical

⁶⁰ Blackhouse, “Narrative and Temporality in *Dracula*,” 3.

⁶¹ Edmund Burke, *A Philosophical Inquiry Into The Origin Of Our Ideas Of The Sublime And Beautiful With Several Other Additions*, (New York: P.F. Collier & Son Company, 1909-14), 20. PDF e-book.

⁶² Blackhouse, “Narrative and Temporality in *Dracula*,” 3.

⁶³ Stoker, *Dracula*, 35.

⁶⁴ William Hughes, *The Historical Dictionary of Gothic Literature* (Lanhan, Toronto, Plymouth: The Scarecrow Press, Inc., 2013), 11.

⁶⁵ Blackhouse, “Narrative and Temporality in *Dracula*,” 3.

way.⁶⁶ Being a Gothic horror, it is unsurprising how many of these elements and themes appear in Bram Stoker's *Dracula*.

2.2. The Setting, Atmosphere and Omens

The story takes the reader to a crumbling castle in a Carpathian Mountains, lunatic asylum, atmospheric harbour town of Whitby, a sole ship in the middle of the ocean and couple other locations that clearly fit into the previously mentioned Gothic setting. The foreshadowing is also present throughout the book. In the first chapter, Jonathan Harker is staying at a hotel in Transylvania. He tries to ask the landlord and his wife questions about Count Dracula but after mentioning the name they refused to speak to him. When he sets out to leave for Castle Dracula an old lady stops him and begs him not to go because at midnight "all the evil things in the world will have full sway."⁶⁷ Old lady on her knees pleading him not to go, his ride through darkness with a mysterious driver accompanied by the sound of a wild howling. These are the signs of something dreadful about to unfold, that even the sloppiest of readers notice.

2.3. New Woman in Distress

When it comes to damsels in distress there are two women that fit the role. Lucy Westenra, a beautiful virginal bride-to-be and Mina Murray, who embodies the virtues of a Victorian woman⁶⁸ but could also be recognized as something the critics call a New Woman, due to her resourcefulness and courageous personality.⁶⁹

The first of these two damsels to fall prey to Count Dracula was Lucy Westenra. Because of her sleep-walking and unintentional promiscuity she becomes an easy target for the Count.⁷⁰ After Dracula arrives to Whitby aboard a ship, Lucy has another one of

⁶⁶ Maggie Sokolik, *Frankenstein, Dracula, and Gothic Literature: Companion Text for College Writing* (Wayzgoose Press, 2017), Elements of Gothic Horror, accessed February 12, 2018, https://books.google.cz/books?id=2rcuDwAAQBAJ&printsec=frontcover&hl=cs&source=gbs_ge_summary_r&cad=0#v=onepage&q&f=false

⁶⁷ Stoker, *Dracula*, 5.

⁶⁸ Natalie Bartlett and Bradley Bellows, "The Supernatural Ronin: Vampires in Japanese Anime," in *Bram Stoker's Dracula, Sucking Through Century 1897-1997*, eds. Carol Margaret Davidson and Paul Simpson-Housley (Toronto, Oxford: Dundurn Press, 1997), 308. PDF e-book.

⁶⁹ Stephanie Moss, "The Psychiatrist's Couch: Hypnosis, Hysteria, and Proto-Freudian Performance in *Dracula*," in *Bram Stoker's Dracula, Sucking Through Century 1897-1997*, eds. Carol Margaret Davidson and Paul Simpson-Housley (Toronto, Oxford: Dundurn Press, 1997), 136. PDF e-book.

⁷⁰ Patrick McGrath, "Preface: Bram Stoker and His Vampire," in *Bram Stoker's Dracula, Sucking Through Century 1897-1997*, eds. Carol Margaret Davidson and Paul Simpson-Housley (Toronto, Oxford: Dundurn Press, 1997), 45. PDF e-book.

her sleep-walking episodes and leaves her house. Mina, wearing only her nightgown, goes outside to look for her. She finds Lucy and a long and black figure bending over her. After rushing to her side Mina discovers two small puncture wounds on Lucy's neck, a vampire's bite. Mina travels to Budapest to help Jonathan recover and Lucy falls ill.

Lucy's fiancé Arthur Holmwood contacts his friend Dr. Seward, who becomes the main narrator for the next series of chapters. Dr. Seward, puzzled by Lucy's condition, asks his mentor, Dr. Abraham Van Helsing, for help.⁷¹ After careful examination Van Helsing decides that Lucy needs blood transfusions. At this moment in the novel the other main characters make their appearance. Arthur Holmwood, Dr. Seward, Dr. Van Helsing and the American cowboy Quincey Morris all give their blood to save Lucy. Unfortunately, the men's attempts to save her fail and Lucy dies. However, that is not the last we see of Lucy. Lucy's death brings up one of the greatest fears of the sophisticated Victorian society, the fear of chaste, virginal women becoming insatiable, vile creatures.⁷² After her death she becomes a vampire, preying on young children. Professor Van Helsing assumes this is tied to Lucy's mysterious condition and contacts Mina Harker, who provides him with her husband's diary. Van Helsing pieces the clues together and correctly identifies Lucy's condition as a case of vampirism. His knowledge of history and folklore behind vampires provides useful as he comes up with a way how to successfully defeat a vampire: A wooden stake through the heart, decapitation and garlic. After the deed was done Lucy turned back to the way she used to be in life, "with her face of unequalled sweetness and purity."⁷³ Before her transformation, Lucy was the embodiment of girlishness. After her death she becomes the Un-dead Lucy who is far from the ideal of Victorian womanhood. She, in fact, becomes quite the opposite of herself. The only traits she retains are her exceptional beauty and her seductiveness, both of which have grown immensely. She twists and violates the traditional role of motherhood by feasting on young children.⁷⁴ This has

⁷¹ Jim Steinmeyer, *Who Was Dracula?: Bram Stoker's Trail of Blood* (New York: Penguin Books, 2013), 66.

⁷² Carol A. Senf, "Dracula, The Jewel of Seven Stars, and Stoker's 'Burden of the Past'," in *Bram Stoker's Dracula, Sucking Through Century 1897-1997*, eds. Carol Margaret Davidson and Paul Simpson-Housley (Toronto, Oxford: Dundurn Press, 1997), 81. PDF e-book.

⁷³ Stoker, *Dracula*, 221

⁷⁴ Bartlett and Bellows, "The Supernatural Ronin: Vampires in Japanese Anime," 307.

also made it easier for the men to kill her in such a brutal manner, after witnessing that there was nothing of her good nature left.⁷⁵

Mina is the second of the women characters who becomes the target of Dracula. Bram Stoker portrays Mina as the ideal type of a woman. She is intelligent, does not allow rules of her time to stop her from educating herself or to ruin plans for her career. Most of all, she is faithful to Jonathan and Jonathan only. These traits that Mina exhibits could be classified under the nineteenth century trend known as the New Woman.

This trend threatened and often inverted the traditional Victorian moral system and sexual roles.⁷⁶ In her article about Stoker's portrayal of women in *Dracula*, Carol Senf mentions that the New Woman was "often a professional woman who chose financial independence and personal fulfilment as alternatives to marriage and motherhood."⁷⁷ In matters of sex, New Woman was more open than her predecessors. She could openly discuss sexual matters and even initiate sexual relationships.⁷⁸ For present-day readers, Mina's role does seem to give away the impression of a standard housewife, but that was not the case for Victorian society. Mina was involved in manners that were out of bounds for nineteenth century women such as career, education or supporting a husband in his profession.⁷⁹ Her character merges the traditional femininity with self-reliance and intellect that is associated with the New Woman.⁸⁰ Being mostly left behind by the men, Mina is the one person in the group who recognizes the importance of gathering and compiling the documents about Dracula in order to anticipate his movements.⁸¹ It might be worth mentioning that after Mina is wed to Jonathan, her New Woman traits are put behind those of Victorian woman. By her own admission, she becomes a mother-figure to the band of men.⁸² Lucy is also showing signs of sexual emancipation connected to the New Woman.⁸³ In the novel, when she contemplates her three suitors she says: "Why can't they let a girl marry three

⁷⁵ Bartlett and Bellows, "The Supernatural Ronin: Vampires in Japanese Anime," 308.

⁷⁶ Paul Marchbank, "Dracula: Degeneration, Sexuality and the Jew," in *Vampires: Myths and Metaphors of Enduring Evil*, ed. Carla T. Kungl (Oxford: Inter Disciplinary Press, 2003), 35, vol. 6, PDF e-book.

⁷⁷ Carol A. Senf, "Dracula: Stoker's Response to the New Woman." in *Victorian Studies* 26, no. 1 (1982), 35. <http://www.jstor.org/stable/3827492>.

⁷⁸ Senf, "Dracula: Stoker's Response to the New Woman," 35.

⁷⁹ Bartlett and Bellows, "The Supernatural Ronin: Vampires in Japanese Anime," 307.

⁸⁰ Senf, "Dracula: Stoker's Response to the New Woman," 35.

⁸¹ Kim Hoelzli, "Exorcising the Beast: The Darwinian Influences on the Narrative of Bram Stoker's *Dracula*," in *Vampires: Myths and Metaphors of Enduring Evil*, ed. Carla T. Kungl (Oxford: Inter Disciplinary Press, 2003), 28, vol. 6, PDF e-book.

⁸² Bartlett and Bellows, "The Supernatural Ronin: Vampires in Japanese Anime," 308.

⁸³ Senf, "Dracula: Stoker's Response to the New Woman," 35.

men, or as many as want her.”⁸⁴ In this example, Lucy expresses a desire of having more than one husband, even though she immediately dismisses the thought with: “But this is heresy, and I must not say it.”⁸⁵

Mina is attacked by the Count. He forces her to drink his blood, which will soon turn her into his servant. After this experience she becomes tainted by the Count, their minds linked together.

Van Helsing declares that in order to save Mina from her fate of becoming a vampire chasing him away is not enough anymore. They must destroy him.⁸⁶ At this point in the novel, it is Mina who is in need of rescue. A rare moment for Mina’s character occurs. After Van Helsing explains that she has been infected, she momentarily breaks down in Jonathan’s arms, an act which reinforces the men’s belief that women are not strong enough to handle the truth about vampirism.⁸⁷ When describing Mina, Professor Van Helsing himself says that because of her intelligence she must have a “man’s brain”, further illustrating the position of women in a male oriented society. With that being said, Stoker’s male characters demonstrate the misogyny that was prominent in Great Britain towards the end of the nineteenth century. The men clash with Dracula over the possession and control of the women’s bodies.⁸⁸ It would appear that Dracula attempts to attack the men by targeting their women. Dracula supports this idea by directly addressing the men: “Your girls that you all love are mine already; and through them you and others shall yet be mine—my creatures, to do my bidding and to be my jackals when I want to feed. Bah!”⁸⁹ In the novel, a woman’s position is always subordinate to that of a man. The three female vampires or Lucy and Mina, all women are portrayed as being subjects to good or evil men.⁹⁰

⁸⁴ Stoker, *Dracula*, 61.

⁸⁵ Stoker, *Dracula*, 61.

⁸⁶ Steinmeyer, *Who Was Dracula?: Bram Stoker’s Trail of Blood*, 13.

⁸⁷ Jacqueline LeBlanc, “It is not good to note this down: Dracula and the Erotic Technologies of Censorship,” in *Bram Stoker’s Dracula, Sucking Through Century 1897-1997*, eds. Carol Margaret Davidson and Paul Simpson-Housley (Toronto, Oxford: Dundurn Press, 1997), 260. PDF e-book.

⁸⁸ Livy Visano, “Dracula as a Contemporary Ethnography: A Critique of Mediated Moralities and Mysterious Mythologies,” in *Bram Stoker’s Dracula, Sucking Through Century 1897-1997*, eds. Carol Margaret Davidson and Paul Simpson-Housley (Toronto, Oxford: Dundurn Press, 1997), 344. PDF e-book.

⁸⁹ Stoker, *Dracula*, 316.

⁹⁰ Visano, “Dracula as a Contemporary Ethnography: A Critique of Mediated Moralities and Mysterious Mythologies,” 344.

Corrupted by Dracula, Mina is excluded from the vampire hunting group's meetings for fear of giving away their plans to the Count. As was the case with Lucy, Mina, who is during the day consciously working with the group of men to battle Dracula, might do his bidding at night.⁹¹ Once again Mina is being underestimated. She discovers that while the Count sleeps during the day, she is the one who has access to his thoughts and does the exact opposite of what her companions feared. She reads Dracula's thoughts and relays them to Van Helsing and his group. With her help they follow Dracula back to Transylvania. He tries to tempt her into joining him, by sending his three vampire brides to convince her but Mina refuses. She even resists his control at one point and successfully tracks him down inside his coffin, providing the men with an opportunity to finally slay him.

2.4. The Supernatural

The final feature of Gothic horror which I am going to elaborate on is the existence of the supernatural. When talking about the supernatural in *Dracula*, the first thing that comes to mind is the curse of vampirism itself. Being a vampire, Dracula possesses abilities which cannot be explained by any rational means. His vampiric powers include inhumane agility and strength, which Dr. Van Helsing describes as a strength of twenty men, the ability to shapeshift into a dog, a wolf or a bat. He can see in the dark, throws no shadow and has no reflection in mirror. Dracula has a power to turn others into vampires, spreading the curse by directly biting them, as was the case with Lucy, or by forcing them to drink his blood as he did with Mina. A power that seems unique to Dracula is the power to control other vampires.

Despite Dracula's arsenal of supernatural abilities, he manages to claim only one known victim during his stay in England. That is because his undoubtedly powerful talents have equally powerful limitations that accompany them.⁹² Because of these limitations Van Helsing describes him as being "even more prisoner than the slave of the galley."⁹³ Dracula cannot use his powers often when they are most needed, such as at the moment when he was killed. The sun renders most of his powers ineffective. He can only use his shapeshifting powers during the night. He is not allowed to enter a

⁹¹ Nursel Icoz, "The Undead: To Be Feared or/and Pitied," in *Vampires: Myths and Metaphors of Enduring Evil*, ed. Carla T. Kungl (Oxford: Inter Disciplinary Press, 2003), 70, vol. 6, PDF e-book

⁹² Christine Ferguson, "Nonstandard Language and the Cultural Stakes of Stoker's Dracula," in *ELH*, Vol. 71, No. 1 (Spring, 2004), 230. <http://www.jstor.org/stable/30029928>

⁹³ Stoker, *Dracula*, 245.

person's home without invitation or pass running water. Dracula can be easily repelled by garlic, wild roses or holy water and can be warded off by sacred items like crucifixes.⁹⁴

⁹⁴ Ferguson, "Nonstandard Language and the Cultural Stakes of Stoker's Dracula," 230.

3. Narrative Techniques and Elements

3.1. Epistolarity and Realism

How these papers have been placed in sequence will be made manifest in the reading of them. All needless matters have been eliminated, so that a history almost at variance with the possibilities of later-day belief may stand forth as simple fact. There is throughout no statement of past things wherein memory may err, for all the records chosen are exactly contemporary, given from the standpoints and within the range of knowledge of those who made them.⁹⁵

These are the words that Bram Stoker uses to establish the unconventional narrative structure of his most famous novel, a novel which abandons the traditional storytelling of a great majority of other works in favour of an episodic tale, composed of diary entries, letters and other forms of communication. This form of narrative allows Stoker to tell his story of vampires and vampire hunters in such a way that the reader finds it convincing and almost believable, providing a very unique reading experience. The type of novel which is made up of series of different documents is called an epistolary novel.

The epistolary novel flourished in eighteenth century due to the works of authors such as Samuel Richardson, who is considered to be largely responsible for the development of the epistolary novel.⁹⁶ Richardson's most widely recognized works are two epistolary novels *Pamela* (1740) and *Clarissa* (1749). The appeal of epistolary narrative stems from the authenticity it yields, in contrast with the arbitrariness and artificiality of romantic invention. The works of this genre are compiled of documents of facts and feelings and thus they present themselves as their own direct evidence. Unlike third person narrative, epistolary narrative does not reveal its fictitious nature straight away, it appears far more convincing. It would not be difficult to mistake epistolary novel for a genuine exchange of letters.⁹⁷ Aarset claims that the difference

⁹⁵ Stoker, *Dracula*, Preface.

⁹⁶ Godfrey F. Singer, *The Epistolary Novel: Its Origin, Development, Decline, and Residuary Influence*, (New York: Russel & Russel, Inc., 1963), 60. PDF e-book.

⁹⁷ Hans Erik Aarset, "Archetextual palimpsests: Compositional structure and narrative self-awareness in L'Astrée and other French baroque novels," in *Contexts of Pre-Novel Narrative: The European Tradition*, ed. Roy Eriksen (Berlin, New York: Mouton de Gruyter, 1994), 299. accessed February 18, 2018, <https://books.google.cz/books?hl=cs&lr=&id=ICPNMfN3TDgC&oi=fnd&pg=PA293&dq=v=onepage&q&f=false>

between real correspondence and fictitious epistolary novel resides in the fact that “the novel must present itself as a complete and self-contained world with all the information necessary to understand the story and its characters. Thus its mimetic nature reveals itself only through its inherent self-sufficient structure”⁹⁸ A complete epistolary novel is an artificially created illusion of reality in form of believable collection of letters. The authors of epistolary novels often present themselves as editors of the material, not the writers, effectively distancing themselves from the story. The characters of the novels narrate their own subjective experience from their own point of view. The use of letters also grants the reader insight to what the characters are thinking and feeling which makes the story even richer. The more narrators the author chooses to introduce, the more viewpoints and opinions there are. The range of perspectives and points of view adds to the authenticity of the story, creating a realistic image of truth.⁹⁹ The interest in the epistolary novel eventually dropped after over forty years of popularity. The form of letters was no longer a desirable way of telling a story that relies on climaxes and events brimming with action. The genre was not entirely abandoned, but its works became less sought after.¹⁰⁰

The narration of *Dracula* is for the most part carried out by the characters of John Seward, Mina Murray, Jonathan Harker and Lucy Westenra. The chapters of the novel are divided to correspond to the particular diary entry or letter of a particular character. By using different means of narration Stoker creates a sense of documentary realism while telling his story. The characters’ descriptions of events blend together to give the impression of realism, supported by the information presented as historical facts.¹⁰¹ Likewise, the characters give their individual accounts on various number of matters, including the Count. Dracula’s facial and bodily features are the subject of detailed description repeatedly throughout the book by different characters. While these descriptions remain mostly consistent, there still are peculiar variations which show the differences between characters rather than the Count’s appearance.

Kawatra’s analysis of this matter shows that:

⁹⁸ Aarset, “Archetextual palimpsests: Compositional structure and narrative self-awareness in L’Astrée and other French baroque novels,” 299.

⁹⁹ Aarset, “Archetextual palimpsests: Compositional structure and narrative self-awareness in L’Astrée and other French baroque novels,” 299.

¹⁰⁰ Singer, *The Epistolary Novel: Its Origin, Development, Decline, and Residuary Influence*, 102.

¹⁰¹ Mehak Kawatra, “The Rhetoric of Realism in Bram Stoker’s *Dracula*,” 2. accessed February 18, 2018, <http://jps.library.utoronto.ca/index.php/wcct/article/viewFile/25581/18788>

The word “aquiline” is used consistently to describe the Count’s nose by both Harker and Seward the vampire’s same “white sharp teeth” (265) are first described as those with “astonishing vitality” (27) by Harker and later like a “wild beast” (265) by Seward. In each case, the descriptions provided of the Count’s features are largely consistent. However, the primary difference between the narrators is that while Harker uses plain adjectives to describe the Count’s teeth, Seward opts for a metaphor.¹⁰²

In addition, Stoker uses his perspective-based narration to point out the cultural differences among his characters. The characters are portrayed to embody the main cultural attitudes in the nineteenth century Western Europe. This mainly applies to Lucy, Mina and Dr. John Seward. Because of her understanding of womanhood and its responsibilities, her vanity and desires of romance and marriage, Lucy represents the traditional nineteenth century woman. Throughout her writings she displays signs of sexism by constantly praising men for their bravery and nobility while belittling women for their weakness. Lucy is narrating with a very simplistic, conventional and in sense, old fashioned voice. A voice which was not unfamiliar to Victorian readers.¹⁰³

Mina’s attitude is projected throughout her writings as well. In her way of thinking, she is a woman of the advanced, modern England who embodies the new, modern culture. Mina is a strong female character who is ahead of her time not only for her contemporary England but for her sex as well. Mina is described as being “noble” a trait used by Lucy while referring to men. Mina’s modernity is apparent in her narrative style. In the novel, after climbing the endless steps to the Whitby Abbey she describes the sensation her body feels in a very mechanical manner not unlike in manner one would use to describe a machine. She says that her feet feel as if they were “weighted with lead”¹⁰⁴ and her joints as if they were “rusty”, showing the influence of industrialization on her culture and society.¹⁰⁵ Mina is the person responsible for collecting all the letters, journal entries and records of other characters and putting them together into what is essentially the text we are reading. If we would truly believe in the

¹⁰² Kawatra, “The Rhetoric of Realism in Bram Stoker’s *Dracula*,” 2-3.

¹⁰³ Kawatra, “The Rhetoric of Realism in Bram Stoker’s *Dracula*,” 3.

¹⁰⁴ Stoker, *Dracula*, 93.

¹⁰⁵ Kawatra, “The Rhetoric of Realism in Bram Stoker’s *Dracula*,” 4.

authenticity of the story, then the real author of the novel would be Mina, not Stoker. Therefore, I believe that if *Dracula* had a main character, it would be Mina.

While the other narrators might prefer putting a pen to a paper, Dr. John Seward chooses to record his thoughts in speech rather than in writing.¹⁰⁶ Seward is introduced to the story as a stoic, immovable man of science who can objectively assess a situation with a sense of emotional detachment. His narration provides the novel with a rational and scientific voice which was in accordance with the acceptance of science in modern England.¹⁰⁷ Kawatra says that “Seward’s unrelenting need for empirical evidence, as well as his curiosity and adherence to rigid logic, in effect make him representative of the ideals of science – a growing cultural trend that resurfaced during the industrial era and that would have been all too familiar to Stoker’s contemporary readership.”¹⁰⁸ His actions and beliefs are governed by what he deems rational, the same kind of reliance on rationality and science is reflected in his narration. When faced with the curse of vampirism he constantly craves for some rational explanation. After accepting the reality and joining the battle against the Count, the reader feels as if other interpretations are no longer valid and that the existence of vampires and Dracula are the only reality there is. With that being said, Seward’s scientific background and integrity further add to his and the story’s credibility.¹⁰⁹ Furthermore, when Seward reads Jonathan’s diary and finds it truthful he adds to his credibility as a narrator as well.¹¹⁰ Dr. Seward’s phonographic method of documentation stands out from all the other forms of narration because it lacks the self–reflection and intimacy of writing a personal diary entry. For Seward, the phonograph is a hollow method of satisfying his needs. When he feels hunger or exhaustion he turns to phonograph,¹¹¹ as he describes in the novel, “Cannot eat, cannot rest, so diary instead.”¹¹²

¹⁰⁶ Katherine Warriner, “The Mechanical Vampire: Examining the Relationship Between the Phonograph and the Human in Stoker’s *Dracula*,” in *QUEUC 2016: Conference Proceedings*, eds. Gregory Brophy, Alexis Chouan and Geoffrey Meugens (Sherbrooke: Bishop’s University Press, 2016), 83. PDF e-book.

¹⁰⁶ Stoker, *Dracula*, 85.

¹⁰⁷ Kawatra, “The Rhetoric of Realism in Bram Stoker’s *Dracula*,” 5.

¹⁰⁸ Kawatra, “The Rhetoric of Realism in Bram Stoker’s *Dracula*,” 5.

¹⁰⁹ Kawatra, “The Rhetoric of Realism in Bram Stoker’s *Dracula*,” 5.

¹¹⁰ Kawatra, “The Rhetoric of Realism in Bram Stoker’s *Dracula*,” 6.

¹¹¹ Katherine Warriner, “The Mechanical Vampire: Examining the Relationship Between the Phonograph and the Human in Stoker’s *Dracula*,” 83.

¹¹² Stoker, *Dracula*, 62.

By bringing all the narrators together, Stoker creates a multi-layered story that captures numerous perspectives and styles of narration which serve to intensify the realism and, subsequently, its frightful appeal.¹¹³

3.2. Active Reading

While using the epistolary narrative structure for realism's sake is obvious, I would say that there is more to it than I have mentioned so far. It is plausible to say that the epistolary format forces the reader to pay much more attention to the events that are taking place. Rather than passively reading facts presented by the author, Stoker encourages the reader to think for themselves, involving them in a more active way of reading his story.

Reading through the chapters makes the reader think about what they have read before, sometimes the clue to fully comprehend what is happening lies quite far back in the story. The reader is thus encouraged to read particular sections and chapters of the novel again. This factor of re-readability is what separates *Dracula* from a majority of other books. Reading the book again and discovering something previously missed, which explains the motives behind something else feels extremely rewarding. This is why I believe that the narrative structure is what makes the novel truly great.

3.3. Narrative Language

There is no omniscient narrator in *Dracula*. The story is told through the separate points of view of the individual characters in first-person narrative. The first-person account serves to further increase the distance between the author and the text. Through the choice of narrative structure and points of view Stoker makes it clear that he wants the reader to think that it is the character who tells the story and not Stoker himself. No two people have the exact same type of language or speech and the same can be said about *Dracula's* characters.

The storytelling is mostly carried out by the characters of Mina, Lucy, Seward and Harker. All these characters are British citizens. Stoker did include other major characters that are non-British like Quincey Morris, Van Helsing or Dracula but these characters are not the narrators of the story. The point of view seems to be restricted to

¹¹³ Kawatra, "The Rhetoric of Realism in Bram Stoker's *Dracula*," 7.

the British only. The Victorian culture and the standard English language are thus presented as the set norm.

In Transylvania, Dracula seeks to imitate this norm of English language. The result of his effort is something Jonathan Harker describes as “excellent English, but with a strange intonation.”¹¹⁴ Dracula’s English is too perfect which makes him sound unnatural. Ferguson claims that Dracula’s obsession with the language derives from his intentions to assimilate with the British society and to eventually dominate it.¹¹⁵ In England, Dracula’s textbook English meets with a more diverse group of English speakers with their own particular styles of language befitting their social status and their respective homelands. Morris’ American dialect, Van Helsing’s bizarre speech and disregard for correctness, Mina and Jonathan’s shorthand, the lower-class speech of the children calling Lucy “bloofer lady” instead of beautiful lady, the sailor and the Cockney zookeeper dialects, these are all different variations and deviations of English language that Stoker implemented in the novel. These variations are a fundamental part of standard human communication out of which Dracula is excluded.¹¹⁶

For Dracula, language proves to be an essential component in achieving victory. Dracula is a conqueror. His ambitions are far higher than just satisfying his thirst for blood. The first step of his conquest is to master the English language. Van Helsing is aware of this and warns the others:

He study new tongues. He learn new social life; new environment of old ways, the politic, the law, the finance, the science, the habit of a new land and a new people who have come to be since he was. His glimpse that he have had, whet his appetite only and enkeen his desire. Nay, it help him to grow as to his brain; for it all prove to him how right he was at the first in his surmises. He have done this alone; all alone! from a ruin tomb in a forgotten land. What more may he not do when the greater world of thought is open to him?¹¹⁷

This shows that the role of language in *Dracula* is greater than merely to add diversity to the characters.

¹¹⁴ Stoker, *Dracula*, 16.

¹¹⁵ Ferguson, “Nonstandard Language and the Cultural Stakes of Stoker’s *Dracula*,” 230.

¹¹⁶ Ferguson, “Nonstandard Language and the Cultural Stakes of Stoker’s *Dracula*,” 241.

¹¹⁷ Stoker, *Dracula*, 331.

3.4. Different Sections of Dracula

Bram Stoker's Notes for Dracula show that Stoker's original outline of the whole novel was quite different from the novel we know today as *Dracula*. In 1890 Stoker planned to tell his story in a series of four books titled "Styria to London," "Tragedy," "Discovery" and "Punishment."¹¹⁸ The author eventually decided to release the story in a form of a single book but the four mentioned book titles still correspond well with the four different sections of the finished novel. These sections differ in pace and the way they are narrated. In the following couple of pages, I will attempt to analyse each section with respect to its content.

The first section of the novel is narrated exclusively by Jonathan Harker. Through his eyes and mind, we are introduced to Stoker's dreadful villain – Count Dracula. As an unremarkable English solicitor, Harker's role in this horror fiction is to be someone with whom the readership empathizes.¹¹⁹ Jonathan Harker travels from England into the foreign lands of Transylvania to help Count Dracula with legal matters concerning his wishes to move to England. The foreshadowing, previously mentioned in chapter 2.1., is especially prominent throughout this section. Originally, Stoker planned on setting the novel in Styria, a province of Austria. Styria was later changed to Transylvania as a home of Dracula.¹²⁰ Dracula's plan of moving from Styria to England's London corresponds with the first book's title "Styria to London," which would make the first four chapters narrated by Jonathan Harker its content.¹²¹ The first section of the novel, narrated by Harker, is written in a traditional gothic horror story manner.¹²² It is scary, fast paced and linear, doubtlessly written to "hook" reader's attention. Stoker ends the first section on a cliffhanger, with Harker attempting a dangerous escape from his imprisonment. Harker's fate is not revealed until many chapters later and the reader is left suspended.

Section two of the novel starts after chapter four. Other main characters are introduced and the traditional gothic horror becomes a story mostly about tracking and

¹¹⁸ Bram Stoker, Robert Eighteen-Bisang and Elizabeth Miller, *Bram Stoker's Notes for Dracula* (Facsimile ed. Jefferson, London: McFarland & Company, Inc., 2008), 277. PDF e-book.

¹¹⁹ Mathias Clasen, "Attention, Predation, Counterintuition: Why Dracula Won't Die," in *Style*, Vol. 46, no. 3-4 (2012), 383. <http://www.jstor.org/stable/10.5325/style.46.3-4.378>.

¹²⁰ Stoker, Eighteen-Bisang and Miller, *Bram Stoker's Notes for Dracula*, 4.

¹²¹ David Seed, "The Narrative Method of Dracula," in *Nineteenth-Century Fiction*, Vol. 40, No. 1 (Jun. 1985), 63. <http://www.jstor.org/stable/3044836>

¹²² Clasen, "Attention, Predation, Counterintuition: Why Dracula Won't Die," 383.

collecting information.¹²³ The pace slows down considerably and the plot moves from the mysterious and atmospheric lands of the East to a familiar, contemporary England. Here Stoker fully exploits his choice of narrative and narrators each with their unique narrative style, girlish Lucy, serious Dr. Seward and the modern Mina.¹²⁴ The gaps in the narrative, where the reader is left in the dark, become as important as the properly narrated parts of the story. For the most of the second section Dracula is absent. His actions are hidden from the characters as well as from the reader. By manipulating and controlling the flow of information to the reader, Stoker creates suspense. He forces the reader to actively participate in the story by presenting fragments of what is the Count up to through the characters of Lucy and Renfield.¹²⁵ The reader has to piece these fragments together to understand the events that are taking place. Dracula's absence is thus not as striking because he still has to be in the consciousness of both the protagonists and the readers.¹²⁶ After becoming the victim of Dracula, Lucy becomes the rallying point for the heroes.¹²⁷ They all try their best to save her, but eventually fail. Lucy dies, thus the second section corresponds with the second book's title – "*Tragedy*." The second section consists of chapters five to sixteen and it shows Lucy becoming the prey of Dracula, the group's attempts to fight her worsening condition and ultimately, her death and opening of her tomb. The section is concluded with the characters vowing and promising to each other to "go on to the bitter end"¹²⁸ in order to stop Count Dracula.¹²⁹

Section three mostly consists of information gathering. After Lucy's death, Professor Van Helsing reads through her journal and letters. The action where someone's correspondence is read by other person was already introduced in chapter fourteen, where Mina reads Harker's journal.¹³⁰ In chapter seventeen Mina exchanges Harker's journal for Dr. Seward's phonograph recordings. This type of information sharing and collaboration proves to be essential in the efforts of understanding and defeating Dracula. It becomes more difficult for Dracula to attack the characters when they band together and share knowledge. In his novel, Stoker puts emphasis on

¹²³ Clasen, "Attention, Predation, Counterintuition: Why Dracula Won't Die," 383.

¹²⁴ Seed, "The Narrative Method of Dracula," 70.

¹²⁵ Seed, "The Narrative Method of Dracula," 68.

¹²⁶ Clasen, "Attention, Predation, Counterintuition: Why Dracula Won't Die," 5.

¹²⁷ Seed, "The Narrative Method of Dracula," 71.

¹²⁸ Stoker, *Dracula*, 222.

¹²⁹ Seed, "The Narrative Method of Dracula," 63.

¹³⁰ Seed, "The Narrative Method of Dracula," 72.

information transmission as a modern way of fighting an enemy.¹³¹ As the characters start collaborating with each other, the gaps in the narrative and between their accounts start disappearing and their enemy, the Count, ceases being a mystery. He becomes more defined and thus easier to resist. Dracula knows this and chooses to take action. He attacks Mina and attempts to destroy the journals documenting his existence.¹³² Mina is infected by the Count. If Dracula is not destroyed, she will eventually succumb to his vampiric powers and fall completely under his control. Stopping him or chasing him away is no longer enough. This plot twist gives the male characters a more personal reason to actively pursue him. The third section ends with chapter twenty–one, once all the accounts of Dracula’s actions have been put together and a clear image of the adversary with all his strengths and flaws is finally revealed – “*Discovery.*”

The final section of the novel consists of chapters twenty–two to twenty–six. Originally titled “*Punishment,*” the fourth section focuses on the formulation of a battle plan, the final pursuit and the ultimate death of Dracula. The narrative of this section is still told in epistolary format through the journals of Harker, Mina and Seward, but it is much more linear with a quick flow of events leading to the book’s conclusion.¹³³ Quincey Morris dies in the final battle; however, his sacrifice is not in vain as the Evil is banished, justice served and the damsel saved.

From the introduction of the vampire to his death, the plot of Stoker’s planned four books eventually served him as a blue–print for the final version of his most famous novel he named *Dracula*.

3.5. Timeline and Chronology

The novel is composed of letters, journal entries, newspaper cutting and other forms of textual records which are not always put together in a chronological way. The previous chapter dealt with the contents of different sections of the novel. In this chapter I will attempt to analyse and discuss the timeline and continuity of said sections.

The sole narrator for the first section is Jonathan Harker. Other narrators are yet to be introduced and his is the only point of view available to the reader for the first four chapters. The narrative in the first section is the most conventional and linear because it

¹³¹ Seed, “The Narrative Method of Dracula,” 73.

¹³² Seed, “The Narrative Method of Dracula,” 15.

¹³³ Seed, “The Narrative Method of Dracula,” 15.

follows a single character without any major violations of chronological order of events. This type of violation will be called discrepancy in time from now on. The first section follows Jonathan's arrival in Transylvania on May 3rd, his stay at Castle Dracula that begins on May 5th and his eventual escape on June 30th. Jonathan's diary had been recorded and arranged chronologically which means the events follow one another in the order of their occurrence. Not every day of Jonathan's experience had been recorded but the gaps between his accounts are usually no longer than four days. The largest gap between the records happens from May 31st to June 17th. The reader has no knowledge of what happened during this time. The first sections spans a period of fifty-nine days.

Section two starts with the correspondence of Mina and Lucy. Other narrators make their appearance and the timeline becomes more difficult to follow. Chapter five begins on May 9th which is not where the story was left off. The continuity of the narrative is broken and the story is now situated in the past. Instead of following the timeline where Jonathan escapes from Dracula it returns to the past roughly around the time he realized that he is being held prisoner at Castle Dracula in chapter three. After Lucy's letter on May 24th, Seward's introduction of Renfield recorded in phonograph on May 25th and a brief exchange of letters between Quincey Morris and Arthur Holmwood on May 25th and 26th, there is another major jump in time, this time almost two months forward. Mina records her meeting with Lucy and Mr. Swales on July 24th and August 1st. The story goes back in time again with Dr. Seward's diary on 5th and 18th of June and continues up to 20th of July. Mina's story continues on 26th of July and spans the rest of the month until the 9th of August when Dracula arrives to Whitby on the board of a ship *Demeter*. The captain's log then narrates the disappearance of the ship's crew throughout the whole of July and the early August. For almost every day there is a new record in the captain's log. The rest of the August is narrated by Mina and Seward in mostly chronological order, Seward's diary entries being couple days behind Mina's. A single exception is a letter from Sister Agatha, informing Mina of Jonathan's condition. The letter from 12th of August was put between 18th and 19th August. The order of events in September is mostly chronological as well. The interview with the zookeeper is an exception. It should chronologically follow the wolf's attack on Lucy which happens on 17th of September. The interview takes place on 18th September but it is placed before the attack. This was likely done to clear any confusions that could arise from the appearance of the wolf. The attack could seem random without a proper

introduction of the animal in the interview. Seward's diary entry on 29th of September marks the end of section two. The second section has more discrepancies in time than all the other segments combined which makes it the most difficult part of the novel to understand and analyse. The events are not necessarily presented in chronological order and are narrated by multiple characters. The second section spans a period of approximately one hundred forty-four days.

The third section directly follows where Seward's diary ended and it spans only five days. These five days are however shown from different points of view of different characters. For example, October 1st is narrated by all the major narrators multiple times. Instead of moving the plot forward, Stoker shows what happens simultaneously somewhere else to a different character. These jumps or shifts in time happen frequently throughout the novel and they point out that the characters and events are still connected, even though it might not be obvious at the time. The discrepancies in time of this section are minimal and it is thus mostly chronological. The fourth and final section spans thirty-five days. It starts with Harker's journal on 3rd October and ends with Mina on November 6th. The very end of the book contains a narrative technique known as prolepsis or flashforward, where the story moves seven years forward to show that the remaining characters all lived to see their happy ending.

The whole story of *Dracula* spans one hundred eighty-eight days in total which is a little over six months. The primary narrators are Dr. Seward, Mina and Jonathan whose diary entries make up the majority of the novel. Quincey Morris, Arthur Holmwood and Abraham Van Helsing can be considered secondary narrators because they have some voice in the story. Morris and Holmwood have a brief exchange of letters in chapter five and chapter nine. Van Helsing wrote two memoranda in the final chapter and when Lucy falls ill he becomes a frequent correspondent of Seward. Lucy falls somewhere between the primary and the secondary narrators as her letters and journal entries are more frequent than those of Van Helsing but are not as numerous as those of Jonathan, Mina or Seward. Stoker supplements the narrative with other characters and accounts that do not have a real purpose in the story like the zookeeper or the captain of *Demeter*. Their accounts complement the accounts of the primary narrators by adding extra information or explain events that the primary narrators were unable to experience.

4. Recurrent Themes of Dracula

4.1. Masculinity vs. Femininity

I have already mentioned in chapters 1.2. and 1.4. that Stoker was a firm believer in the masculinity of men and the femininity of women. The word “brave” is mentioned throughout the book forty–one times and the word “strong” seventy–six times. These words are in majority of cases used to describe the male characters or Mina. On the other hand, the most feminine character, Lucy, is often described as “poor.” Lucy is described as “poor” thirty–five times. The sheer number of times that these adjectives are being used to emphasize the manliness of a male character and the weakness or helplessness of a female one is extremely high. The purpose of this chapter is to further illustrate one of the book’s most recurrent themes – masculinity and femininity. To learn what Stoker’s portrayal of masculinity is, we must first take a closer look at the male characters. I will analyse the characters based on their masculinity from the most masculine to the least.

On the top of my masculinity chart sits the American cowboy, Quincey P. Morris. From the first moments he is introduced, Quincey’s masculinity is apparent. He proposes to Lucy in a light–hearted manner, speaking in an American slang:

Miss Lucy, I know I ain’t good enough to regulate the fixin’s of your little shoes, but I guess if you wait till you find a man that is you will go join them seven young women with the lamps when you quit. Won’t you just hitch up alongside of me and let us go down the long road together driving in double harness?¹³⁴

Quincey manages to perform something as serious as a marriage proposal in a cheerful and humorous manner, but is still capable of “laying his very heart and soul”¹³⁵ at Lucy’s feet. Quincey takes Lucy’s rejection stoically by saying he takes it “standing up,” and unselfishly wishes her happiness. While Lucy is crying, Quincey remains composed and leaves the room “without looking back, without a tear or a quiver or a pause.”¹³⁶ After Lucy’s death, Seward acknowledges that Morris must have suffered as

¹³⁴ Stoker, *Dracula*, 60.

¹³⁵ Stoker, *Dracula*, 60.

¹³⁶ Stoker, *Dracula*, 61.

any of the other men, but says that he “bore through it like a moral Viking,”¹³⁷ and that “If America can go on breeding men like that, she will be a power in the world indeed.”¹³⁸ I do not consider it to be a coincidence that an American happens to be the manliest character in the novel. Stoker must have considered America to be a nation of morally strong, rough-speaking and knife-wielding men. Quincey Morris dies in the final battle with Dracula. He dies a very manly death, a death fitting for his character. He loses his life fighting the immortal evil and saving a damsel in distress.

The character I believe to be the second most masculine is Professor Abraham Van Helsing. Van Helsing is a Dutch professor with an abundance of experience and accomplishments behind him. He is called in when Seward and Holmwood are out of options and in need of help. With his knowledge of religion, science and the occult, he could be considered a modern vampire hunter. This, combined with his intelligence and open-mindedness towards inexplicable things makes him Dracula’s worst enemy. Unlike Quincey Morris, Van Helsing does have a more vulnerable side. Lucy’s death had a big impact on him. There was a moment where Van Helsing broke down and gave way to “a regular fit of hysterics.”¹³⁹ Seward describes this scene with:

He laughed till he cried and I had to draw down the blinds lest any one should see us and misjudge; and then he cried till he laughed again; and laughed and cried together, just as a woman does. I tried to be stern with him, as one is to a woman under the circumstances; but it had no effect. Men and women are so different in manifestations of nervous strength or weakness!¹⁴⁰

In this scene, we can notice a connection between the character of Van Helsing and Bram Stoker. In chapter 1.4., I have mentioned that Stoker had a similar case of “a violent fit of hysterics”¹⁴¹ after Irving’s recitation of a poem. Stoker’s breakdown was likely due to the immense pleasure the recitation gave him. Van Helsing’s breakdown was probably caused by the mixture of grief and confusion over Lucy’s death. Stoker has his character, whom he named Abraham after himself and his father, undergo a very

¹³⁷ Stoker, *Dracula*, 177.

¹³⁸ Stoker, *Dracula*, 177.

¹³⁹ Stoker, *Dracula*, 177.

¹⁴⁰ Stoker, *Dracula*, 177.

¹⁴¹ Boudreau, “Libidinal Life: Bram Stoker, Homosocial Desire and the Stokerian Biographical Project,” 46.

similar breakdown that he experienced himself years before writing the novel. It is unlikely that Stoker considered this experience somehow diminishing to his masculinity. Therefore, I do not think that Van Helsing's behaviour was meant to be interpreted as feminine. Stoker would never call himself feminine. Showing a more vulnerable or emotional side of a character does not necessarily have to take away from the character's masculinity. Van Helsing's masculinity remains consistently high throughout the rest of the novel.

The next character I am going to analyse is Dr. John Seward. Seward is introduced to the story as one of Lucy's suitors. Lucy describes him as "the lunatic-asylum man, with the strong jaw and the good forehead"¹⁴² and also as someone who is "one of the most resolute men I ever saw, and yet the most calm."¹⁴³ Seward is capable of working tirelessly under great emotional pressure, such as when he was rejected by Lucy. He praises Quincey Morris for his emotional integrity and when in need of help, he calls for Van Helsing, making his masculinity fall behind these two. What makes Seward stand out from among his peers is his ability to "command." Lucy finds this ability especially enticing. She demonstrates this by saying "what a wonderful power he must have over his patients."¹⁴⁴ Seward is used to being the person in charge. He has several patients under his care. Therefore, he must project a certain dominance over them. This dominance can be seen in his interactions with Renfield, when Renfield begs Seward on his knees for a cat but Seward remains firm and tells him "that he can not have it."¹⁴⁵ Count Dracula himself has a similar dominance over other vampires.

The least masculine characters are in my opinion Arthur Holmwood and Jonathan Harker. Out of these two, I believe Arthur is the more masculine one. He is never described as being particularly masculine and until Lucy's staking he does not act masculine. The staking of Lucy shows the character of Arthur in a different light. It shows the trembling Arthur putting a point of the wooden stake at Lucy's heart and then striking with his hammer.

"... Arthur never faltered. He looked like a figure of Thor as his untrembling arm rose and fell, driving deeper and deeper the mercy-

¹⁴² Stoker, *Dracula*, 58.

¹⁴³ Stoker, *Dracula*, 58.

¹⁴⁴ Stoker, *Dracula*, 57.

¹⁴⁵ Stoker, *Dracula*, 72.

bearing stake, whilst the blood from the pierced heart welled and spurted up around it. His face was set, and high duty seemed to shine through it; the sight of it gave us courage, so that our voices seemed to ring through the little vault.”¹⁴⁶

By the end of this scene, Arthur earns his masculinity and starts silently crying on Van Helsing’s chest. Arthur’s newly found masculinity is followed by a more feminine reaction. This is another instance where a masculine character shows his more vulnerable side.

Jonathan Harker’s masculinity is a more problematic matter. Jonathan is an average English solicitor and like Arthur Holmwood, he has no exceptional features. Although Jonathan’s stay at Castle Dracula was involuntary, he was allowed to roam the castle mostly freely. I believe that was because the Count thought him harmless. In the time he was a prisoner, Dracula could have easily turned Jonathan into a vampire. The reason he did not was likely because he did not expect that Jonathan would have the strength to escape. As the result of his experience at Castle Dracula, Jonathan has a mental breakdown. When Mina finds him in Budapest, he is a broken man. He suffers from a brain fever. Whether he will get better in time or not is unknown. At this desperate moment, Jonathan does something he considers the best course of action for him. He marries Mina. Mina is thus legally bound to this husk of a man who might not get better. While Mina is happy and Stoker likely meant to make this scene romantic by showing that love can overcome any hardships, I still think it shows Jonathan’s immature side. He needs his Mina to come back to him and take care of him.

I have established before that Mina becomes a mother figure to the group. It would seem that she becomes a mother figure to her husband as well. With that being said, Jonathan might not even think of Mina in a sexual way. While contemplating his escape Jonathan says: “I am alone in the castle with those awful women. Faugh! Mina is a woman, and there is naught in common.”¹⁴⁷ He says that after failing to resist them, after giving in to their temptation. Mina is portrayed as a good and chaste woman but never as a sexual being. It would not be strange to say that Jonathan might think of her in the same way – as his good, familiar Mina.

¹⁴⁶ Stoker, *Dracula*, 220.

¹⁴⁷ Stoker, *Dracula*, 54.

Jonathan Harker's masculinity seems to resurface the moment Mina is in trouble. By attacking Mina in a bed with a sleeping Harker next to her, Dracula attacks Mina and Jonathan's masculinity at the same time. Even Seward notices the change in Harker after the incident. While contemplating everyone's resolve he says:

We men are all in a fever of excitement, except Harker, who is calm; his hands are as cold as ice, and an hour ago I found him whetting the edge of the great Ghoorka knife which he now always carries with him. It will be a bad look out for the Count if the edge of that "Kúkri" ever touches his throat, driven by that stern, ice-cold hand!¹⁴⁸

The man in Harker awakens and helps others track the Count down. In the end, it is Jonathan who strikes the first fatal blow against Dracula, cutting his throat with a knife.

To conclude this chapter, Stoker's representation of the ideal of masculinity could be found in the character of Quincey Morris. He is the most masculine man. There are others, whose masculinity is more problematic, like Van Helsing and Arthur. They are men who are not afraid to express their more feminine side, but whether that makes them less masculine is open for interpretation. The most feminine woman is Lucy. While Mina has a feminine side, I would argue that because this side was too often overshadowed by her strength and bravery, she leans more towards the side of masculinity. The feminine Lucy would never be able to do what Mina achieved. Stoker created Mina to be strong because weak women would not be able to handle Count Dracula, they would only end up like Lucy.

¹⁴⁸ Stoker, *Dracula*, 346.

4.2. Sexuality and Eroticism

The success of the book could also be explained in terms of its fixation on sexuality and eroticism. Stoker managed to write a book full of sexual subtext without implementing any actual sexual scenes. Possibly to avoid any controversies surrounding the sexual themes. Nevertheless, the sex scenes are there. They have been carefully hidden behind the scenes of supernatural creatures preying on Victorian men and women.

The first of the scenes with a heavy sexual or erotic subtext happens quite early in the novel. Jonathan Harker ignores Dracula's advice and decides to sleep outside his room. He is approached by three young women with "brilliant white teeth, that shone like pearls against the ruby of their voluptuous lips."¹⁴⁹ Jonathan describes his conflicting emotions:

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. It is not good to note this down, lest some day it should meet Mina's eyes and cause her pain; but it is the truth.¹⁵⁰

Jonathan has completely fallen under their spell. Even though he has a woman he loves, he still cannot help but feel a strong sexual desire for these women. The scene continues when one of the vampire women advances towards Jonathan, bends over him and gets closer to his neck.

I could feel the soft, shivering touch of the lips on the supersensitive skin of my throat, and the hard dents of two sharp teeth, just touching and pausing there. I closed my eyes in a languorous ecstasy and waited—waited with beating heart.¹⁵¹

At this point in the novel, the existence of vampires was still a mystery to Jonathan. We can safely assume that what Jonathan expected to happen was not the act of blood-sucking. He was sexually aroused and expected things to go more in the direction leading to sexual pleasure. Dracula put an end to that by storming into the room

¹⁴⁹ Stoker, *Dracula*, 38.

¹⁵⁰ Stoker, *Dracula*, 39.

¹⁵¹ Stoker, *Dracula*, 39.

shouting: “Back, I tell you all! This man belongs to me!”¹⁵² A confusing thing to say. Dracula claims Jonathan for himself. In what manner does Jonathan belong to Dracula remains hidden. Gordon suggest some sort of a sexual rivalry over Harker between the female vampires and Dracula.¹⁵³ Jonathan’s lack of masculinity was explained in the previous chapter and thus Dracula thinking that the frail Jonathan is his to satisfy his thirst for blood or other carnal desires would make sense. If that was the case then their relationship could be considered as homoerotic.

Another strange relationship worth looking into is the one between Dracula and the female vampires. The female vampires have no real purpose throughout the story. Dracula even abandons them entirely when he leaves for England. One of the vampires says: “You yourself never loved; you never love!”¹⁵⁴ To this Dracula replies: “Yes, I too can love; you yourselves can tell it from the past. Is it not so?”¹⁵⁵ From what past is never mentioned. It could have been the past when the females were still humans. This would explain why out of all the main characters Dracula chooses to target only the two women. Maybe Dracula is capable of loving only humans, who are then corrupted and turned into vampires. Another possible past is that Dracula loved the young women when he was still a human. Did the eternal life took away his capacity to love? This topic is never brought up again and the reader is left to create their own answers.

The next part of the novel that is sexualised is in chapter ten. In chapter ten, Lucy lays dying in her bed and is in need of blood transfusion. All the men, with the exception of Jonathan, band together and give Lucy their blood. Van Helsing states that it would be best to keep the fact that Arthur was not Lucy’s only blood donor away from him for it would “frighten him and enjealous him, too.”¹⁵⁶ Arthur believed that the act of giving Lucy his own blood “made her truly his bride”¹⁵⁷ despite them never being properly husband and wife. If that was the case then Lucy would be married to all of her donors, not just Arthur. This shows that Stoker’s portrayal of blood transfusion is not the same as we think of it today. In Stoker’s time, blood transfusions were an

¹⁵² Stoker, *Dracula*, 40.

¹⁵³ Jan B. Gordon, “The Transparency’ of *Dracula*,” in *Bram Stoker’s Dracula, Sucking Through Century 1897-1997*, eds. Carol Margaret Davidson and Paul Simpson-Housley (Toronto, Oxford: Dundurn Press, 1997), 102. PDF e-book.

¹⁵⁴ Stoker, *Dracula*, 40.

¹⁵⁵ Stoker, *Dracula*, 40.

¹⁵⁶ Stoker, *Dracula*, 130.

¹⁵⁷ Stoker, *Dracula*, 179.

unprecedented procedure and even blood types were not discovered until the 1901.¹⁵⁸ Nowadays there is nothing intimate or sacred about it, which makes Stoker's depiction of the transfusion somewhat sexualized.

The scene containing the heaviest sexual subtext happens in chapter twenty-one. While the men are gone, Mina is alone with Jonathan and gets attacked by Dracula. Dracula's attack on Mina is something a reader can expect but the manner of his attack is far from expected. After the heroes return from the lunatic asylum, they, as well as the readers, are greeted with a dreadful sight of Mina and Dracula.¹⁵⁹

With his left hand he held both Mrs. Harker's hands, keeping them away with her arms at full tension; his right hand gripped her by the back of the neck, forcing her face down on his bosom. Her white nightdress was smeared with blood, and a thin stream trickled down the man's bare breast which was shown by his torn-open dress. The attitude of the two had a terrible resemblance to a child forcing a kitten's nose into a saucer of milk to compel it to drink.¹⁶⁰

It is common knowledge that vampires aim for the throats of their victims. This scene does not show us the expected blood sucking, but rather Mina forcibly ingesting blood out of the Count's chest.¹⁶¹ Dracula's attack on Mina is thus more complex than him simply satisfying his thirst for blood. The scene was constructed to resemble a ritualistic rape, echoing and violating a marriage.¹⁶² However, it is not as simple as interpreting the attack as a rape. Stoker's portrayal of Dracula is not the one of a mindless beast governed by its urges. Dracula's power resides not in force, but in careful manipulation, seduction and intent.¹⁶³ While asleep, Mina was visited by Dracula a number of times and was already under his influence to the point where she offered little resistance. Mina herself states that when he came at night to attack her, she had given herself to

¹⁵⁸ Steinmeyer, *Who Was Dracula?: Bram Stoker's Trail of Blood*, 68.

¹⁵⁹ Steinmeyer, *Who Was Dracula?: Bram Stoker's Trail of Blood*, 13.

¹⁶⁰ Stoker, *Dracula*, 290.

¹⁶¹ Charles E. Prescott and Grace A. Giorgio, "Vampiric Affinities: Mina Harker and the Paradox of Femininity in Bram Stoker's *Dracula*," in *Victorian Literature and Culture*, Vol. 33, No. 2 (2005), 504. <http://www.jstor.org/stable/25058725>

¹⁶² Steinmeyer, *Who Was Dracula?: Bram Stoker's Trail of Blood*, 13.

¹⁶³ Prescott and Giorgio, "Vampiric Affinities: Mina Harker and the Paradox of Femininity in Bram Stoker's *Dracula*," 504.

Dracula out of fear for Jonathan's life, but is still horrified that she¹⁶⁴ "did not want to hinder him."¹⁶⁵

The reason she did not fight back might very well be out of fear for her husband's life. However, if we consider Jonathan and the female vampires at the beginning of the book, another possibility presents itself. Mina did not want to hinder him, because she felt sexual attraction towards Dracula. As unlikely as it seems, it is still a possibility. Dracula's appearance is repulsive. There is nothing alluring about how he looks. Why Dracula might be considered desirable is because he represents something new. As was the case with Jonathan, the female vampires were nothing like Mina, which could be partially responsible for his attraction to them. They were new and different while Mina was the old and familiar. The same thing could be said for the Count. He looks nothing like Jonathan.

4.3. The Supernatural vs. Science

When confronted with the supernatural, Stoker has his characters resort to science.¹⁶⁶ Bram Stoker himself was interested in science and its resources. Scientific topics ranging from chemistry and geology to physiology and psychiatry are present throughout his works. His characters are often scientist of various fields that possess various modern devices and inventions. The more unusual world and story Stoker introduces, the more deftly he manages to implement the technological innovations of his time.¹⁶⁷ The characters in *Dracula* are no strangers to science as well. Byron says that "science is variously interpreted as the source of the vampire hunters' ability to defeat the Count, and the source of their helplessness and confusion in the face of supernatural forces."¹⁶⁸ This confusion with the inexplicable is especially noticeable in Dr. Seward, who appears the most narrow-minded of Stoker's characters. Seward's refusal to believe in anything that would contradict his concept of rationality is apparent when Van Helsing tells him his theory that Lucy is the creature attacking Whitby's

¹⁶⁴ Senf, "Dracula: Stoker's Response to the New Woman," 47.

¹⁶⁵ Stoker, *Dracula*, 295.

¹⁶⁶ Glennis Byron, "Bram Stoker's Gothic and the Resources of Science," in *Critical Survey*, Vol. 19, No. 2, (2007), 230. ISSN 1752-2293

¹⁶⁷ Byron, "Bram Stoker's Gothic and the Resources of Science," 48.

¹⁶⁸ Byron, "Bram Stoker's Gothic and the Resources of Science," 49.

children. Seward responds with: “Dr. Van Helsing, are you mad?”¹⁶⁹ His outrage about believing in the supernatural is clear.

The novel suggests that science can control the violent or the criminal behaviour that would threaten the established society’s rules. Blood transfusions, telegraphs, typewriters and phonographs are some of the novelties that are mustered in the battle against the vampire.¹⁷⁰

Stoker’s portrayal of Van Helsing is the one of an unconventional scientist. Unlike Dr. Seward, Van Helsing acknowledges the dangers of ignoring what seems to be inexplicable by the means of science.¹⁷¹ He explains this matter to Seward by saying: “It is the fault of our science that it wants to explain all; and if it explains not, then it says there is nothing to explain.”¹⁷² Van Helsing is a scientist who quickly recognizes that science in its current form cannot fully explain everything and thus when confronted with supernatural being like Dracula, he does not depend on science only and arms himself with folkloric weapons, such as wooden stakes, garlic and religious items, bringing the past to the present.¹⁷³ The Count’s weakness to religious items shows that he is tied to a specifically religious concept of evil. Being connected to the supernatural or spiritual world, Dracula can only be defeated by the two opposing visions, religion and science. Unfortunately for him, the man who is actively trying to take him down is adept in both of these areas.¹⁷⁴

¹⁶⁹ Stoker, *Dracula*, 198.

¹⁷⁰ Byron, “Bram Stoker’s Gothic and the Resources of Science,” 48.

¹⁷¹ Byron, “Bram Stoker’s Gothic and the Resources of Science,” 54.

¹⁷² Stoker, *Dracula*, 195.

¹⁷³ Hoelzli, “Exorcising the Beast: The Darwinian Influences on the Narrative of Bram Stoker’s *Dracula*,” 28.

¹⁷⁴ Norma Rowen, “Teaching the Vampire: Dracula in the Classroom,” in *Bram Stoker’s Dracula, Sucking Through Century 1897-1997*, eds. Carol Margaret Davidson and Paul Simpson-Housley (Toronto, Oxford: Dundurn Press, 1997), 241. PDF e-book.

Conclusion

The aim of my thesis was to analyse and discuss the features of Stoker's storytelling. The biographical part of my thesis revealed that some features of the novel were not necessarily born solely in Stoker's imagination. Chapter 1.1. suggests that his childhood interest in spies and secret communication resulted in Mina and Jonathan's abbreviated writing method called shorthand and that it was Stoker's mother Charlotte whose stories inspired him to write Gothic fiction. The later parts of the biographical chapter deal with Stoker's relationship with Henry Irving and Irving's irrefutable influence on the character of Count Dracula. Rather than stating biographical facts, I have attempted to look for connections between Stoker's life and his most famous novel. Unsurprisingly, there were many.

The second chapter of my thesis dealt with a brief introduction to the history of Gothic horror followed by a description of its features. The features were described and discussed and examples were found in the text of the novel. This chapter made it clear that Stoker followed the characteristics of the Gothic tales laid out by Horace Walpole. Generally speaking, a horror is more frightening the more real it appears to the reader. Stoker chose a genre that benefits a great deal from the realism that is provided and enhanced by the epistolary narrative structure.

Chapter three dealt with the narrative structure, techniques and elements of *Dracula*. The story of Bram Stoker's *Dracula* is told in an epistolary format. The beginning of the chapter defined the term epistolarity with a brief historical overview. The epistolarity allows the reader to see exactly what every narrator's motives, concerns and feelings are, making them feel more alive. The narrators themselves are middle or upper class British citizens with respectable professions which further increases their credibility. Stoker presents a plethora of perspectives to help the reader get a clearer image of his reality. The rest of the chapter separated the text of the novel into four different sections and analysed them. Attention was paid to discrepancies and shifts in time and narrative techniques such as suspense, foreshadowing and multiperspectivity. The frequent jumps in time combined with multiple narrators and points of view make the story non-linear and thus more difficult to read and analyse.

The final chapter of my thesis was concerned with *Dracula's* recurrent themes. The themes of masculinity and femininity, sexuality and eroticism and the theme of

supernatural vs. science were chosen because my thesis already introduced these subjects in chapters 1.2., 2.3. and 2.4. The discussed themes played a great role in the success of the novel because they explored some of the popular issues of Victorian society.

This thesis explored some of the features of Bram Stoker's storytelling and attempted to discuss their purpose in the novel. The novel itself was not wholly original when it first came out in 1897. It was by no means the first successful vampire fiction story. Stoker borrowed a lot from his predecessors. John W. Polidori's *The Vampyre* (1819), James Malcolm Rymer's *Varney the Vampire* (1845–1847) and Sheridan Le Fanu's *Carmilla* (1871–72) enjoyed comparable popularity in their respective periods. What, in my opinion, sets *Dracula* apart is Stoker's realistic storytelling which manages to incorporate Gothic tropes such as the supernatural without the loss of any of the realism.

Resumé

Cílem mé práce bylo analyzovat význačné rysy stylu vyprávění Brama Stokera v Drákulovi. V životopisné části mé práce bylo nastíněno, že zdrojem mnoha rysů Stokerova stylu vyprávění, jako je například těsnopis, byl jeho osobní život. Velký vliv na Stokerovu literární tvorbu měla jeho matka Charlotte, která vzbudila jeho zájem o gotickou literaturu. Životopisná část mé bakalářské práce také popisuje autorův vztah s hercem Henrym Irvingem, který měl velký vliv na konečnou podobu Hraběte Dráky. První kapitola se nezabývá pouze životem Brama Stokera, ale také se snaží hledat spojitosti mezi autorovým životem a autorovou nejznámější knihou Drákula.

Druhá kapitola mé práce začíná krátkým úvodem do historie gotické literatury a jejími vlastnostmi a rysy. Tyto vlastnosti jsem se pokusil najít v textu knihy a analyzovat. V této kapitole bylo také zjištěno, že Bram Stoker využil stejných rysů gotické literatury jako jeden z jejích zakladatelů Horace Walpole. Obecně řečeno, nejstrašidelnější horory jsou ty, které se co nejvíce podobají skutečnosti. Jako žánr knihy zvolil Stoker horror, který působí velice realisticky v kombinaci s epistolárním stylem vyprávění.

Kapitola tři se zabývá epistolárním stylem vyprávění příběhu románu a technikami spojenými s touto formou. Začátek kapitoly popisuje historii epistolárního románu a definuje ho. Díky epistolárnímu formátu má čtenář přístup přímo do mysli postav. Jejich motivy, obavy a pocity jsou tak plně zřetelné, což je činí realističtějšími. Příběh je vyprávěn z různých úhlů pohledu několika postavami, které jsou všechny ze střední nebo vyšší společenské Britské třídy a vykonávají uznávaná povolání, díky čemuž působí věrohodně. Zbytek kapitoly se věnuje analýze textu, který byl rozdělen na čtyři části. Obsahem analýzy částí textu bylo najít určité techniky a postupy ve vypravování, které Stoker využil při tvorbě Dráky. Pozornost byla věnována především posunům v čase, narušení chronologického sledu událostí a technikám suspenze a předzvěstí. Příběh Dráky se za použití těchto vyprávěcích technik dá považovat za nelineární.

Čtvrtá kapitola se zabývá častými náměty díla. Náměty maskulinity a feminity, sexuality a erotismu a námětem boje nadpřirozena s vědou. Tyto tři náměty byly zvoleny, protože už byly částečně rozebírány v kapitolách 1.2., 2.3. a 2.4. Ve Viktoriánské společnosti hrály tyto náměty podstatnou roli.

Stokerovo dílo Drákula se nedá považovat za zcela originální, protože se Stoker nechal inspirovat ostatními autory upírské literatury. Mezi tyto autory patří John W. Pollidori, James Malcolm Rymer a Sheridan Le Fanu. Dle mého názoru, to, co dělí Stokera od ostatních autorů je jeho realistický styl vyprávění, který dokáže vylíčit nadpřirozené události takovým způsobem, že působí uvěřitelně.

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ANNOTATION

Author:	Michal Šubrt (F15053)
Department:	Department of English and American Studies
Title of Thesis:	Bram Stoker's Storytelling in Dracula
Supervisor:	PhDr. Matthew Sweney, Ph.D.
Number of Pages:	51
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Key Words:	Bram Stoker, narrative structure, storytelling, Dracula, vampire, vampire fiction, Gothic fiction
Annotation:	This bachelor thesis is concerned with Bram Stoker's somewhat unconventional choice of narrative structure in his novel Dracula, as well as the important parts of Stoker's life that helped shape the final image of said book.

ANOTACE

Autor:	Michal Šubrt (F15053)
Katedra:	Katedra anglistiky a amerikanistiky
Název práce:	Styl vyprávění Brama Stokera v Drákulovi
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Klíčová slova:	Bram Stoker, styl vyprávění, narativní techniky, Drákula, upír, upírská literatura, gotický román
Anotace:	Tato bakalářská práce se zabývá poněkud netradičním stylem vypravování románu Drákula od Brama Stokera. Zároveň popisuje určitá období v životě autora, která měla vliv na konečnou podobu díla.