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**THE MYTH OF THE VAMPIRE AND BLOOD IMAGERY
IN BRAM STOKER'S *DRACULA***

**PORTO ALEGRE
2007**

UNIVERSIDADE FEDERAL DO RIO GRANDE DO SUL
INSTITUTO DE LETRAS
PROGRAMA DE PÓS-GRADUAÇÃO EM LETRAS
LITERATURAS DE LÍNGUA INGLESA
LINHA DE PESQUISA: LITERATURA, IMAGINÁRIO E HISTÓRIA

**THE MYTH OF THE VAMPIRE AND BLOOD IMAGERY
IN BRAM STOKER'S *DRACULA***



Dissertação submetida à Universidade Federal do Rio Grande do Sul
como requisito parcial para obtenção do grau de Mestre em Letras
na ênfase Literaturas de Língua Inglesa

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Porto Alegre
2007

FICHA CATALOGRÁFICA

ZANINI, Claudio Vescia
**The Myth of the Vampire and Blood Imagery in Bram
Stoker's *Dracula***

Claudio Vescia Zanini

Porto Alegre: UFRGS, Instituto de Letras, 2007. 154p.

Dissertação (Mestrado - Programa de Pós-graduação em Letras)
Universidade Federal do Rio Grande do Sul.

1. Literaturas de Língua Inglesa. 2. *Dracula*. 3. Estudos do Imaginário.
4. Imagens Arquetípicas. 5. Carl Gustav Jung. 6. Gilbert Durand.
7. Sangue.

À Letícia – minha vampira nesta e em todas as minhas existências.

À dona Magda, que com seu zelo de mãe tentou me afastar dos filmes de terror – hoje ela sabe que só me aproximou deles fazendo isso...

À Júlia, a quem ainda vou contar muitas histórias de vampiros.

E a Sir Christopher Lee – o homem que me fez querer ser Drácula.

AGRADECIMENTOS

Aos membros da banca, pelo tempo dedicado à leitura de meu trabalho e pelas contribuições que o tornaram melhor.

À Sandra, uma profissional “competentíssima” e um ser humano único. Apesar de ser morcego, ninguém tira minha carteirinha de filho-ganso.

Ao Instituto de Letras da UFRGS, pelo privilégio de ter sido seu aluno de graduação, pós-graduação e professor substituto. É um orgulho construir minha história aqui.

Aos meus sogros Rosane e Sérgio, e a meu cunhado João Alberto, por todo o incentivo e por terem me recebido tão bem em sua família.

Às minhas fadas-madrinhas Solange Germano e Jussara Zilles, pelo investimento que têm feito em mim e pelas discussões (sempre na acepção mais pacífica da palavra), com as quais aprendo muito.

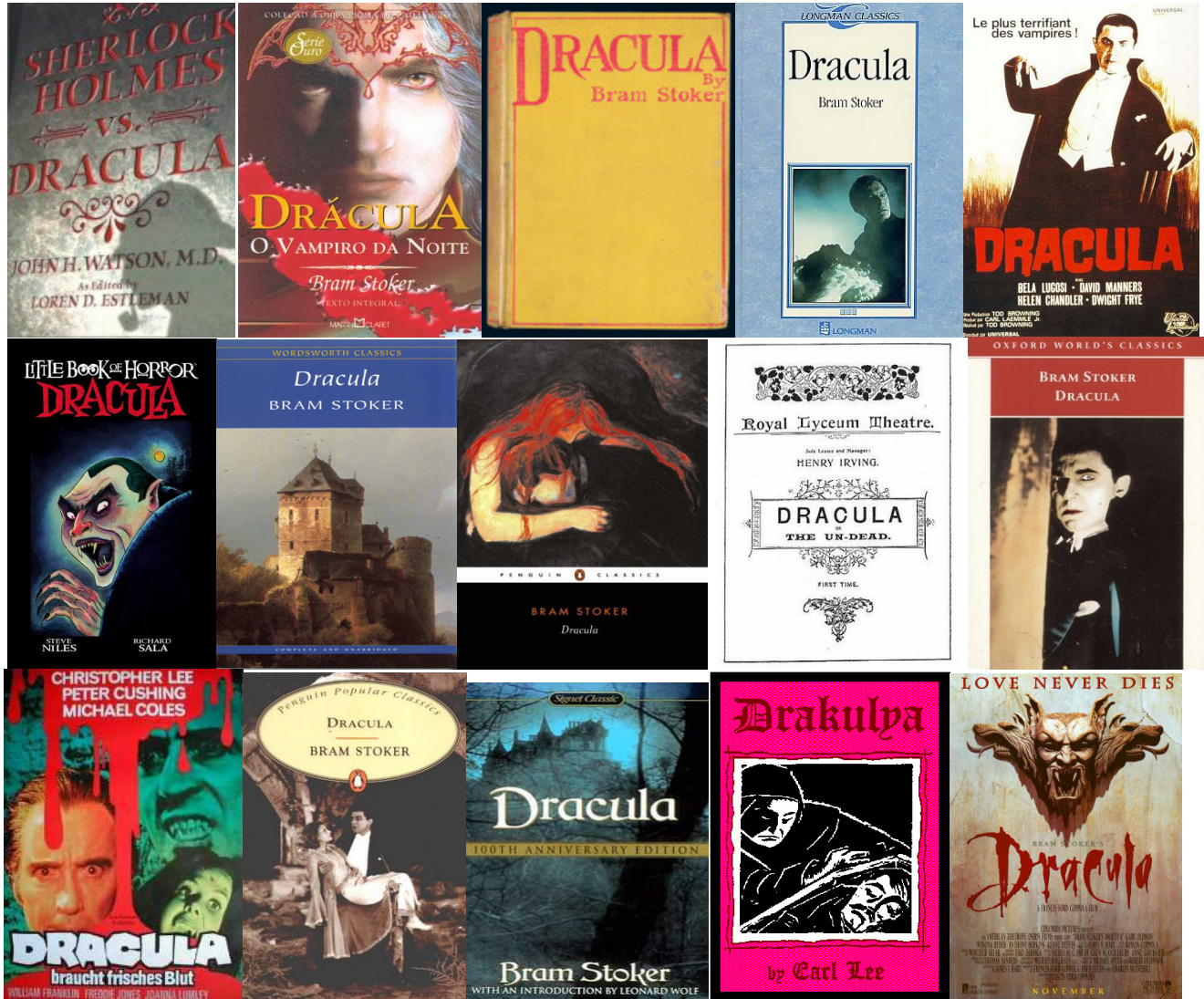
À Ana Rocha, que além de ser uma companhia muito divertida e uma professora muito querida, descobriu minha dislexia digital e organizou o cilco comigo... (ops!)

À Larissa, Ian, Jaque, Adriane, Clarice, Bia e Bell, com quem dividi aulas, trabalho, cafés, cigarros e conversas sobre literatura neste últimos anos. Valeu.

Aos meus alunos, por serem parte desta brincadeira deliciosa que é ser professor.

E, apesar de odiar clichês, de escrever uma dissertação sobre *Drácula* e de não ir à missa desde o batizado da Júlia, agradeço a Deus. Aconteceu tanta coisa, e por tantas vezes achei que não daria certo, que só acreditando num poder maior é que explico como cheguei até aqui. É uma contradição?

Talvez seja, mas como nos mostraram os vitorianos, somos seres muito contraditórios...



A classic is a book that has not finished saying what it has to say.

ITALO CALVINO – The Uses of Literature

RESUMO

O objetivo deste trabalho é apresentar uma leitura do romance *Drácula*, do escritor irlandês Bram Stoker, publicado em 1897. O propósito do estudo é identificar os arquétipos e imagens predominantes em *Drácula*, mostrando em que medida eles representam questões pertinentes à sociedade vitoriana e aos públicos receptores que obra teve desde então. A obra é publicada em um momento histórico que se configura ponto crucial na conflituada transição entre os antigos valores rurais britânicos e os da moderna sociedade urbana contemporânea, e a consequência desta transição é uma mudança drástica no código comportamental britânico. Diversos elementos desta transformação podem ser identificados nas representações simbólicas encontradas no romance de Stoker, e a voracidade com que a obra é consumida pelos leitores desde a época vitoriana se configura sintoma das premências decorrentes da excessiva repressão daquele período. A análise do arquétipo do vampiro e das imagens arquetípicas apresentadas em *Drácula* se dará predominantemente através do exame das implicações psicológicas e antropológicas ligadas ao imaginário do Sangue. O embasamento teórico se ampara nas contribuições prestadas por Carl Gustav Jung e Gilbert Durand. A dissertação vem subdividida em três capítulos. Na primeira parte do capítulo um apresento as contextualizações referentes a certos fenômenos observados na sociedade vitoriana, especialmente no que tange às implicaturas de gênero no código comportamental da época, e na segunda apresento contextualizações referentes a personagens históricos que influenciaram Bram Stoker na criação de seu personagem principal. No segundo capítulo, remeto ao embasamento teórico, apresentando os conceitos definidos por Jung nos quais a leitura do capítulo 3 se ampara, bem como analiso símbolos, imagens e arquétipos em *Drácula* de acordo com os regimes da imaginação propostos por Durand. No terceiro capítulo ofereço minha leitura do romance, na qual identifico e analiso imagens e símbolos do Sangue presentes no romance. Na conclusão, apresento as últimas considerações, com o intuito de ratificar as fortes ligações que se estabelecem entre os significados velados inscritos no romance e as vivências da sociedade receptora, tendo como base o mito do vampiro e sua associação com o imaginário do sangue na tentativa de explicar a bem-sucedida e contínua recepção do romance.

Palavras-chave: Literaturas de língua inglesa – *Drácula* – Estudos do Imaginário – Imagens arquetípicas – Carl Gustav Jung – Gilbert Durand – Sangue

ABSTRACT

The aim of this thesis is to present a reading of *Dracula*, published in 1897 by the Irish author Bram Stoker. The purpose of the investigation is to identify the predominant archetypes and images in *Dracula*, showing to what extent they represent relevant issues to Victorian society and the audiences the novel has had since then. The work is published in a crucial historical moment, during which the British traditional rural values are replaced by modern and urban ones. A major consequence of such a transition is a drastic change in the British behavioral code. Several elements in such a transformation can be identified in Stoker's novel, and the eagerness with which the work was accepted by Victorian audiences is a symptom of the needs that resulted from the excessive repression from that period. The analysis of the archetype of the vampire and the archetypal images presented in *Dracula* unfolds predominantly through the examination of the psychological and anthropological implications connected to blood imagery. The main theoretical tools come from the studies of Carl Gustav Jung and Gilbert Durand. The thesis is subdivided in three chapters. In the first part of chapter one I present some contextualization referring to certain phenomena perceived in the Victorian society, mainly the ones regarding the gender implications in the behavioral code of the time, and in the second part I present contextualization connected to historical characters who influenced Bram Stoker in the creation of his main character. In chapter two I present the theoretical approach, introducing the concepts defined by Jung upon which the reading in chapter 3 is based. I also analyze symbols, images and archetypes in *Dracula* according to the orders of the image proposed by Durand. In chapter three I offer my reading, identifying and analyzing blood images and symbols in the novel. In the conclusion, I present the final considerations, with the purpose of ratifying the strong bonds connecting the underlying meanings present in the novel and the life experience of the audience, having as a basis the myth of the vampire and its association to the blood imaginary, in an attempt to explain the successful and continuous reception of the novel.

Key words: Literatures in English – *Dracula* – Imaginary Studies – Archetypal images – Carl Gustav Jung – Gilbert Durand – Blood

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2. Cover of *Drácula – O Vampiro da Noite* (translated by Maria L. Bitencourt). Gold series of the collection “A Obra-Prima de Cada Autor”. Internet. Available at <http://i.s8.com.br/images/books/cover/img0/235250_4.jpg> Access on September 7, 2006.

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6. Cover of a version of *Little Book of Horror – Dracula*, by Steve Niles and Richard Sala. Internet. Available at <http://www.steveniles.com/gallery/albums/misc/lboh_dracula.sized.jpg> Access on May 2, 2007.

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INTRODUCTION

Academic experience has granted me the chance to read the most varied genres and works by different authors, providing me with the opportunity of broadening horizons – which, I must admit, used to be narrow regarding my literary taste. As a teenager, I only enjoyed reading works that had to do with monsters. The absence of a more critical attitude as a reader and a childish need to display my rebellious personality led me to read whatever I laid hands on, provided that the story had bloody scenes in it. More than the possibility of finding some kind of catharsis in those scenes, I liked reading those books because they were certain to shock whoever was around me, and also because I always had fun commenting about them afterwards in the most improper hours, such as dinnertime or family meetings.

I have since learned to appreciate kinds of literature I had not had contact with before entering college, and I also studied and read about writers whom I only knew by name. Other turning points in my life as a literature undergraduate were the acquaintance with the concepts of literary canon and Gothic genre, and the development of my studies in literary theory. Despite the massive changes that have been taking place, I still keep a trace or two of the rebel teenager I used to be – in a more professional and serious way, though.

In the midst of this maturing process, one of my all-time favorite works of literature remains the same: *Dracula*, written in 1897 by the Irish author Abraham (Bram) Stoker. I first read this novel at the age of fourteen, but my first contact with vampires took place much earlier – when I was eight, to be more precise. That was when I watched my first vampire movie on a late movie session on television. The transgression involved in the process made everything more appealing, due to the excitement the films brought to me combined with the possibility of being caught by my parents, who were always fast asleep during my escapades.

Through these movies – all from the 50s and 60s – I was introduced to the one who strikes me until now as the most dazzling and fascinating of all vampires ever: Sir Christopher Lee. As I point out when I dedicate this work to him, he made me want to be Count Dracula one day, and if now Bram Stoker's novel is part of my academic career and a core aspect of my studies in literature, I am forever indebted to that English actor.

Almost two decades have passed. I am no longer simply a child who liked vampire movies and had fun out of rule breaking, of trespassing the borderlines determined by the parents. As an

adult and part of different social groups, I realize that borderlines still exist, but now they are established by behavioral patterns that are better accepted than others. Nonetheless, I – like many other adults – still like vampires. My early contacts with *Dracula* had some effect on me I was not able to grasp at that time, but now I see that the pleasure I felt (and still feel) lies exactly on breaking rules, on plunging into an outer universe, an interesting story that has been told in many ways – the myth of *Dracula*.

I felt the need of rationalizing that childish pleasure into something more tangible, more concrete. That is when I first thought about the ones who had contact with *Dracula* for the first time, the Victorians. Did the character strike them the same way it struck me? How was the vampire received into Victorian homes?

Then a series of realizations took place. Many of my favorite works of literature in English were produced in that period: Stevenson's *The Strange Case of Dr. Jekyll and Mr. Hyde*, Wilde's *The Picture of Dorian Gray* and his comedy of manners (which I studied in my final monograph as an undergraduate), Conan Doyle's stories about Sherlock Holmes, Emily Brontë's *Wuthering Heights*, and of course, Stoker's *Dracula*.

There are also hints of Victorianism in my general taste. The story of Jack the Ripper has amazed me since my childhood, and *The Corpse Bride*, an animation by Tim Burton, is a kind of “fetish” of mine, given that most of my language groups have watched it in class. And, of course, I must not forget the movies based on the works of literature mentioned in the previous paragraph. More than being cultural manifestations framed within a period established in History books, they are, roughly speaking, stories filled with darkness, secrets and, in many of the cases (particularly *Dracula*'s), the supernatural.

Therefore, I figured that the Victorian accent in my taste had to be more than just coincidence. I started wondering what the Victorians must have felt when *Dracula* was released. Were *Dracula* and those stories ways of representing or exorcizing fears and anxieties of their time? If so, did I need to have my own fears and anxieties exorcized or represented?

As I pointed out, cinema was the first stage of my relationship with vampires, and as I reached the reading experience I was already influenced by the image of Count *Dracula* on the screen. However, I had the feeling that *Dracula* was some kind of borderline between the “trash” I used to read and what people called “good literature”, because as people kept on criticizing me, I was

somehow aware of the fact that it was a renowned novel, and also that, by far, it was the most popular one among my reading choices.

On the other hand, the novel's academic status is a peculiar one. When Oxford University Press announced that Bram Stoker's vampire novel was chosen to be published as the one-hundredth title in its World Classic Series, they added that many of the other authors in their series, such as "Dickens, James, Tolstoy, and the like, would 'no doubt turn over in their graves'." (BYRON, p. 12). More than that, in the introduction for the 1983 edition, A. N. Nilson tries to justify the presence of *Dracula* in a list of world classics and apologetically observes that no one "in their right mind would think of Stoker as 'a great writer' or *Dracula* as 'a great work of literature'" (introduction, p. xiv).

Needless to say, observations like Nilson's or others I have heard did nothing to change my involvement with the novel. I must have read and re read *Dracula* nearly ten times (three of them since 2005, when I started this project), and it seems that each reading process always brings something new, to enrich my previous views and analyses. As Italo Calvino points out in *The Uses of Literature*, "every re-reading of a classic is as much a voyage of discovery as the first reading".¹

In one of these many readings I thought about blood. I noticed that Stoker's entire plot has a solid thread based on blood, and it proves to be a very effective device in the novel. As humans, we all have blood, we all need it – otherwise we die. From the religious point of view, it is either taboo or sacred, whereas for the vampire, obtaining blood is a matter of survival.

The imagery presented in the novel is strong because it elicits responses from the reader. It appeals to ideas, symbols and images present in people's imaginary and unconsciousness, which contributes to *Dracula*'s status as, to say the least, one of the best known works of literature ever.

With grounds on Calvino's idea of making new discoveries, I intend to explore *Dracula*'s peculiarities as a piece of literature, as a rich and multifaceted object of study, aiming at an understanding of the novel's status regarding its audiences and imagery, as well as an echo of many aspects of its social context in late Victorian England.

A further reason why I decided to write my thesis on *Dracula* is that not many people in Brazil have done that so far. As I looked for academic materials of Brazilian precedence about *Dracula* on the internet and in our library, I became surprised and disappointed. Currently, a research on UFRGS's library database under the entry "dracula" yields ten results: one of them refers to Bram Stoker's novel (with only one copy available to the students); another one is an abridged version of

¹ Available at < <http://www.des.emory.edu/mfp/calvino/calclassics.html> > Access on February 20, 2007.

Dracula, and the third entry refers to Friedrich Murnau's movie *Nosferatu*, made in 1922. The other seven entries refer to works and articles in the field of transportation engineering and to a traffic simulation method named dracula.

The same happened when I carried a research at *Plataforma Lattes*: ninety-six researchers used the term "dracula" in their curricula, however a little more than fifty per cent of them in the field of literature. Among these, I found no doctoral dissertations, and only five Master's theses. The other half concentrates in the fields of transportation engineering (once more due to the traffic simulation system), medicine and biology.

I am aware of the fact that my disappointment at the apparent contempt with which the novel has been dealt with by the academy is enhanced by my biased view, but still, I believe that there is a lot to say about Bram Stoker's masterpiece, and this thesis is my contribution towards a more expressive and academic perception of it.

Dracula survived two turns of century, a great deal of negative criticism and a serious disbelief based on general ignorance regarding vampires and some movies that more often than not distort Stoker's original story. In contemporary works (be it on paper or on screen), the vampire has fallen in love with the werewolf, been to cafés, smoked cigarettes and been to space, to mention a few.²

While I disapprove of such innovations for being rather old-fashioned, I understand that there is something positive behind that "vamp movement" towards modernization. In the literary field, changes in values and perspectives implied changes in the traditional notions of the literariness, expanded the horizons of critical study, and "moved previously marginalized works into the critical arena. The vampire, finally, had been invited into the classroom". (BYRON, p. 1). However, I came across a quotation that served as a final inspiration, and reminded me of all the unanswered questions I had in the first place. As Clive Leatherdale points out in the introduction to *Dracula: the Novel and the Legend*,

one of the world's best-known books was written by one of its least-known authors. As an object of serious critical study the novel has been, quite until recently, almost totally ignored. (...) As one critic has commented: 'Only a few years ago, to write about *Dracula* meant being taken for an eccentric loafer, and one's main worry was to prove that one's work was legitimate. (p. 11)

² Respectively in the movie *Underworld*, in Anne Rice's novel *Pandora*, and in the movies *Fright Night II* and *Dracula 3000*.

Thus, I decided that I should take my chances and risk being called a “loafer”. And, except for this brief explanatory comment, I will no longer revert to the discussion about the legitimacy of *Dracula* as a piece of literature that stands on its own merits.

Regarding the image of the vampire as presented in *Dracula* or in any other possible source, most people seem sure that they know what a vampire is. Even if they are not, they always have something to say, most of the times a description based on the stereotypical image of the vampire, whose features tend to be recurrent and non-negotiable: black clothes, long fangs, a dark and spooky castle, and the presence of a bat and other creatures of the night. Female vampires are usually irresistible, and display blatant sexual features. Indeed, those who have read the novel find support in it to carry on with the stereotypes, and those who have not find it elsewhere: movies, comics, TV series, and even soap operas.

Like television, literature has a wide audience range, and the fact that in all those media the vampire is a hit has an explanation: we *consume* the vampire because it is present in our imaginary and in our collective unconscious.

The concept of consumption is pertinent to the aims of this thesis. The word can be read in two ways, and one of them means the involvement the reader has with the literary character. It is difficult to deny that *Dracula* is, by far, the strongest image in the novel, and the way the novel is structured – with his strong presence in the beginning, his implicit presence/concrete absence in the middle of the novel, and his return for death in the end – contributes immensely to it.

The second form by which I propose to interpret the term “consumption” has to do with the vampire’s role in our unconscious. In spite of being academic or lay, the views and general notions on the vampire help increase the interest around the character – what is more, they make the vampire go one step further, turning from character into persona.

Therefore, the questions this thesis aims at answering are: is there a myth of the vampire, or a myth of *Dracula*? What are the social, political and religious values typical of the Victorian society that are reflected or denied in the way the story of *Dracula* is told? What are the roles of blood imagery in the story, or in the myth, if such a myth exists?

The points that led me to ask myself these questions are: the success of the vampire as a character, the strong presence of this image in our collective unconscious, the negligence with which Brazilian academy seems to have been treating the novel, the controversy that seems to swirl around

Dracula regarding the relationship academic reception versus the public's response and the multiple array of feasible analyses within the novel.

As a consequence, this is meant to be an argumentative thesis, divided into three chapters. Chapter 1 provides some historical information which I deem relevant in understanding the novel's creation process. The first sections contextualize Victorian England and its society, and a main focus of the contextualization chapter is the implication involved in the gender behavioral code of the time, and how *Dracula* reinforces or denies the patterns regarding middle and upper class men and women. This is a central aspect in this study, because these groups do not only represent the characters in the novel, but the intended audience as well. Thus, the focus in the two first sections lies on the features that define *Dracula*'s audience in their anxieties, repression, fears and needs. The last section, however, goes back in time as far as the fifteenth century, towards another relevant time dimension for the novel, as I provide historical information about Vlad Tepes, the Romanian prince who was Bram Stoker's main influence while creating his vampire character.

Chapter 2 comprises the theoretical approaches that support the reasoning presented in my analysis, which relies on a Jungian reading of *Dracula*. The five basic concepts applied refer to the *collective unconscious, myth, archetype, image* and *symbol*. It is through the intersection of these notions that the close reading chapter is constructed, along with the idea of the influence of the novel upon the creation of archetypes related to the vampire. On the other hand, Gilbert Durand's concept of the Orders of the Image will be necessary in my attempt to disentangle (Nocturnal Order) the imagery presented in the novel from the Western cultural binary representations of Good and Evil, or to corroborate it (Diurnal Order)³.

The fact that this work is committed to a Jungian psychological reading of the collective archetypes presented in *Dracula* does not prevent me, however, from borrowing from Sigmund Freud's contributions whenever his comments prove pertinent to the analysis in progress. Although Jung deals with myth, archetypes, and the collective, and Freud deals with the individual psyche, many of Freud's ideas will prove as useful to me as they have proven to Jung. Therefore, it is from Sigmund Freud that I borrow the comments respecting the Double, used to discuss the strong connections between Victorian times and the Gothic genre. I do not think by behaving in this way I

³ All the vocabulary specific to Gilbert Durand's *The Anthropological Structures of the Imaginary* comes from the only translation in English, by Margaret Sankey and Judith Hatten.

have mixed the two schools. I believe I am merely making use of the fact that, in spite of all differences, Jung is, after all, a disciple of Freud.

Chapter 3 presents my reading of the novel, exploring scenes and motifs connected to blood imagery, and coming full cycle with the concepts discussed in chapter 2 and the social aspects dealt with in chapter 1. The three diverse perspectives under which blood imagery is analyzed (as food for the vampire, as a symbol of nobility or family connections, and as a means for blood bonds other than kinship) help reinforce the differences between the archetype of the male vampire – personified exclusively in the figure of Count Dracula – and the female vampire, with Lucy Westenra and Mina Harker as the main representatives of the category.

The conclusion aims at giving answers to the questions posed here, especially the ones referring to the existence of the myth of Dracula based on the continuously successful reception throughout the decades the novel has had. I came across the expression “myth of Dracula” some times, and being “myth” one of Jung’s most important concepts, I became more interested in discovering why some authors used that to refer to the novel. I believe they are right, and in the conclusion I support that idea also based on the whole thesis.

Another aspect that deserves explanation is the use of certain terms within the thesis. *Food*, *feed* and *eat* are frequently used in the novel to refer to the vampire attack. Even though blood is fluid, it is with blood that the vampire nurtures itself, and the idea of wholesomeness is implicit in the vampire biting process. Besides, all commentators I came across with use the verb “eat” instead of “drink”.

Three more words – *sexuality*, *unnatural* and *victim* – are recurrent throughout this thesis, and it is fundamental to determine in what terms I use them, given the impact they cause and the meanings they convey. These words appear frequently when the relationship of Count Dracula and the female characters of the novel is discussed, and the connotation they tend to have implies a Manichean point of view. Thus, it is important to note that the ideas of “good” or “evil” appear under two diverse perspectives in this thesis: in the chapter of contextualization, they play an important role as I draw the profile of Victorian society and its moral beliefs. On the other hand, while presenting my reading, in chapter 3, I only apply those notions when having the Victorian (or Christian, for that matter) array of values in mind. The third section of chapter 2, dealing with the Nocturnal Order of the image, also helps explain the absence of value judgment in the use of these terms.

For the purposes of this analysis, *sexuality* essentially means the ability of experiencing or expressing sexual feelings. *Unnatural* refers to something different from what is expected or that goes against the laws of nature (such as the vampire itself, for example). At the same time, based on the triad Victorianism / Manicheism / general social values, one tends not to give serious thought to the use of the word *victim* in this thesis. This seems proper, after all the vampire is a tainted being, “the epitome of evil”⁴. As the Cambridge Advanced Learner’s Dictionary points out, a victim is “someone or something who has been injured, damaged, killed or has suffered”. I also discuss in my conclusion – having in mind the social context and the situation of the female characters – how negative the attack is for the vampire’s prey, and whether the use of the word “victim” simply stands for a case of catachresis.

Still clarifying aspects concerning this thesis, I must explain some choices that I made and problems that I faced. One of the most recurrent issues to solve as I wrote this thesis was ironically connected to *Dracula*’s main asset: its multiple character. The options were so plentiful from time to time that I felt overwhelmed with so many possibilities. It turned out that I was forced to neglect certain ideas for the sake of cohesion. However, it did not prevent me from sporadically borrowing contributions from authors with diverse theoretical viewpoints.

Among the essays about *Dracula* I have met with during the course of the research, I would like to stress the following contributions: in the field of psychoanalysis, David Punter and Phyllis A. Roth; feminism, Elisabeth Bronfen; post-colonialism, Stephen D. Arata; Marxism, Franco Moretti; and also some hints on queer studies and Bakhtinian analysis by Rebecca A. Pope. All these authors have added to my reading, which concentrates, however, on the images, issues, stereotypes and archetypes presented in the novel.

The same difficulty in choosing and disconnecting different theories I had in separating my ideas regarding blood imagery in chapter 3. While the division I propose is effective and coherent, some scenes and quotations appear more than once, for evoking one scene implies going towards another one that might appear in a different section. For instance, the biting process is related to all three divisions, because the vampire feeds from the victim through it, hence creating a bond diverse from genetic kinship with the victim, and concomitantly, a kind of genealogy is established, as if vampire and victim belonged to the same family.

⁴ Tagline on the trailer for *Dracula* (1931).

As for the final considerations of this introduction, I just need to point out that this work is, more than anything else, the result of an intense relationship between a reader and a work of literature, and one that is pervaded by fortunate, ironic and interesting coincidences.

The first one involves the fact that this is a jubilee year for *Dracula*, the celebration of its 110th anniversary. That may seem unimportant, but it is quite an achievement, considering that the novel has never been out of print throughout these years, and also that it has been translated into more than fifty languages worldwide, being the second best sold book in the world (outnumbered only by the Bible).⁵

The second coincidence is related to three of the most relevant parts in this work: the author of the novel, the main theoretician and myself. Throughout the decades, the novel has received positive and negative criticism. As Veeder points out, “Stoker was less an artist than an automatic writer” (p. xiv), whereas *The Athenaeum* (June 26, 1897) said that the novel is “wanting in the constructive art as well as in the higher literary sense” (BYRON, p. 12). Before focusing on literature for adults, Bram Stoker tried to establish a career as a writer of children’s stories, but they were considered too violent. That, plus the fact that he released such an ambitious, supernatural and seemingly weak piece of literature such as *Dracula*, were enough for Bram Stoker to be called a “lunatic” both by critics and more reactionary audiences.

The same happened to Jung, before he decided to share his knowledge with the world, and when he tried to put his theory into words. John Freeman explains, in the introduction to *Man and His Symbols*, that Jung “had never managed to break through the general public and was always considered too difficult for popular reading” (1964, p. v). That is, Jung also had to deal with the fact that many could not understand him, and also with the derogatory labels of “mystic” and “esoteric”, both of them preventing the full understanding of the complexity and broadness of thinking pervading his studies.

As for myself, I have already been called “tasteless” and somebody who “could never be taken seriously” because of my taste regarding literature and movies. The important things I have tried uselessly to explain before, I say here. All of them focus on *Dracula*, but some of them can explain other choices I have made that people tend to find difficult to understand.

⁵ Of course, that piece of information cannot be proven easily, but some sources mention that possibility, such as the documentary *Vampires: Thirst for the Truth* (13’02”), Nandris (p. 369) and Leatherdale (p. 11).

My comfort is that the same happened to Jung and Stoker, two men from whom I know to be apart due to their accomplishments, but to whom I feel close, since I share the load of not being understood in my beliefs. I have had the greatest pleasure in working with the novel written by one of them, while relying on the sound and sage theoretical support granted by the other.

1. FROM VICTORIAN ENGLAND TO MEDIEVAL TRANSYLVANIA

In fact, this age of Darwin, Marx, and Freud appears to be not only the first that experienced modern problems but also the first that attempted modern solutions. Victorian, in other words, can be taken to mean parent of the modern -- and like most powerful parents, it provoked a powerful reaction against itself. (George P. Landow, Victorian and Victorianism in The Victorian Web)

1.1. “WHERE DO I COME FROM?” THE VICTORIANS AND THEIR ISSUES

The enterprise of studying late Victorian literature implies coming across sentences such as: “... reflected in a peculiarly vivid and urgent way the social anxieties of their time” (CALDER, p. 9), “... exposes and explores the desires, anxieties and fears that both society and the individual (...) attain to suppress.” (BYRON, p. 2) or “...expressions of both social and psychological dilemmas of the nineteenth century” (idem, p. 13).

The recurrence of statements like these is due to the fact that Victorian years were times of desire, fear and anxiety because of the human situation both individually and in society, because that was a time of ambiguities, contradictions and dissolution of certainties – hence the link of Victorian literature and the Gothic genre as an expression of such state of mind.

A glimpse of two novels from the late stage of Victorian Gothic literature – *The Strange Case of Dr. Jekyll and Mr. Hyde* (1886), by Robert Louis Stevenson, and Oscar Wilde’s *The Picture of Dorian Gray* (1891) – ratifies this connection. Stevenson’s novel, for example, shows the demarcation between human feelings and reactions, providing an allegorical Manichean reading that simplifies the definitions and boundaries of good and evil. However clear it is for the reader to identify these aspects in the story of Dr. Jekyll and Mr. Hyde, it is an essentially simplistic and fantastic view, which does not fulfill the audience’s notions of goodness and evil wholly, since the Victorians, as I point out throughout chapter 1, were questioning people, who focused a great deal on what the eye could see, and on the impressions and image one conveyed towards the others.

Wilde’s case, for that matter, may be considered indicative of the constant pressure exerted upon the Victorian subject. Creator and creature at the same time, Oscar Wilde was an eminent citizen of the demanding and oppressive Victorian society. Creator because of his varied collection

of writings in several genres, and creature because he ended up a scapegoat, a cruel example of what could happen to someone in Victorian society who dared to cross the limits without discretion.

The publicity on Oscar Wilde's personal affairs and the legal consequences of his homosexual relationships are together the epitome of the "double life" that was seemingly so frequent in Victorian times: on the one hand, there are virtue, social rank, and one's circle of acquaintances; on the other, the anguish at the lack of freedom of expression, the repression of desires and all the other burdens rooted in the obligation of acting morally and being politically correct.

Starting with the trials he undertook, Wilde was humiliated, arrested, left destitute and left to die – first as a writer, due to the ostracism imposed to him, and then physically (just to give an idea of how fast these events took place in Wilde's life, his last comedy, *The Importance of Being Earnest*, was written in 1895, and his death in Paris happened in 1900).

The Picture of Dorian Gray, in a sense, expands the idea of the double, more clearly represented in *The Strange Case of Dr. Jekyll and Mr. Hyde*. At first, one tends to see the aspect of the double in the relationship of Dorian's physical beauty and youth against the hideous image on the hidden painting. However, the novel presents another layer, another possibility for a reading – not only of the novel, but also of its author.

What seems to be double expands into a threefold mirror framed by Dorian (the model, the Aristotelian ideal of beauty and perfection), Lord Henry Wotton (the witty gentleman) and Basil Hallward (the artist). That mirror reflected Wilde's multiple dimensions: his wit and artistic qualities are undisputed, and can be noticed in all of his work. His talent, like Basil's, led to the creation of a work of art that brought him, as it did to Basil, harsh consequences – Basil died, and Wilde was arrested with excerpts of *The Picture of Dorian Gray* being used as a legal evidence of his deviance.

Wilde's case is just one example of a Victorian who led a double life, who concealed his real wishes and had issues related to his situation as an individual and as part of a social scheme. Attitudes and possibilities were had as either good or bad by social groups, and Oscar Wilde was a scapegoat, an example of what awaited the ones whose deep desires surfaced, whose "doubles" became evident.

The value judgment underpinning this dilemma accounts for the predominance of the theme of the double (mostly in a Manichaeic way) in Victorian Gothic literature: on the one hand there is Dr. Jekyll, the healer, versus Mr. Hyde, the hidden demon; or Dorian Gray's apparent beauty versus

his rotten soul and attitude. In the case of Victorian Gothic the relationship between the audience and the work through dichotomies seemed to work even more efficiently than in other contexts, due to their personal tendency of rationalizing situations under a dichotomist perspective, by separating good from evil, proper from improper, or acceptable from unacceptable.

In my readings of the novel, presented in chapters 2 and 3, I analyze some of the imagery of the novel, aiming at illustrating how deeply Stoker plunges into the presentation of dual images and the multiple possibilities that derive from them.

Once the main characteristic of the period has been explained and exemplified, it is important to provide a more specific definition of the term *Victorianism*. It is a concept that outspread the meaning of the rule of Queen Victoria. That was the time of establishing and reinforcing social patterns, redefining the position of Britain in the international political and economic scene and facing new patterns that caused the British to question themselves about several matters. Trevelyan defines the Victorian Age as the interval between the great Reform Bill of 1832 and the end of the nineteenth century (p. 448). His argument for such a definition lies on the fact that the strongest fixity to be found during that time lies solely on the fact that the monarch was the same during those years. On the other hand, the Victorian Age was characterized by a “constant and rapid change in economic circumstance, social custom and intellectual atmosphere” (idem, p. 448).

Stephen D. Arata agrees with Trevelyan’s reading. In his article *The Occidental Tourist: Dracula and the Anxiety of Reverse Colonization*, he points out that,

Dracula appeared in a Jubilee year, but one marked by considerably more introspection and less self-congratulation than the celebration of a decade earlier. The decay of British global influence, the loss of overseas markets for British goods, the economic and political rise of Germany and the United States, the increasing unrest in British colonies and possessions, the growing domestic uneasiness over the morality of imperialism – all combined to erode Victorian confidence in the inevitability of British progress and hegemony. Late-Victorian fiction in particular is saturated with the sense that the entire nation – as a race of people, as a political and imperial force, as a social and cultural power – was in irretrievable decline. (p. 120)

Hints of the “uneasiness” referred to in the excerpt are found in *Dracula*; the presence of the North American Quincey Morris in the group that chases Dracula is an example: he is Texan and displays a completely different image from the typical Victorian gentlemen Harker, Seward and Lord Godalming represent. In spite of Quincey’s exoticism towards Victorian life, his presence prophesies

the United States' future role internationally through John Seward's words, "If America can go on breeding men like that [Quincey], she will be a power in the world indeed." (STOKER, chapter 13, p. 209)

The fact that the British seem to be unable to fight their enemy without the help of foreigners might be an indication of the helplessness of the Victorians that *Dracula* represents. In the novel, there are representatives of the most respectful social branches in Britain: a nobleman (Arthur Holmwood, who later becomes Lord Godalming), and two distinguished members of the new middle class: a man of science (Doctor John Seward) and a lawyer (Jonathan Harker). Readings of the novel such as Arata's or Franco Moretti's (whose contributions enhance the analysis in chapter 3) reveal that the presence of two foreign men – the American Quincey Morris and the Dutch Abraham Van Helsing – turns out to be an interesting insinuation of the scenario that the British would be obliged to face in the twentieth century: collaborating with other peoples in order to achieve common goals, and the consequent loss of Britain's status as the main world leader.

As other countries such as the United States and Germany consolidated their status as economic powers, the British felt that their own position was slipping through their fingers – a position granted by their leading role during the second phase of the Industrial Revolution. The uncertainty and awkwardness was not merely individual, it was also present in the Victorian notion of national identity. As George P. Landow points out,

(...) Victorian England was, in many respects, a tremendously virile and terrible affair, (...). There was the same kind of unblinking worship of independence and hard cash; there was the same belief in institutions -- patriotism, democracy, individualism, organized religion, philanthropy, sexual morality, the family, capitalism and progress (...) and, at the core, was the same tiny abscess -- the nagging guilt as to the inherent contradiction between the morality and the system.' (Landow, 1990)

One of the greatest symbols of the progress Landow mentions was communication, which became faster and more dynamic. The inventions of the telegraph (1832), the first postal system in Britain (the "one-penny" system, in 1840), and the telephone (1876) made information flow faster than before, affecting the Victorian life and Bram Stoker's novel as well.

The tendency towards faster-flowing (and reliable) information is clear in *Dracula*, and this is remarkably manifested through its narrative scheme, comprising several narrators and diverse media:

telegrams, newspaper articles, letters, notes and the log of the *Demeter* – the ship that transported Dracula to England. Still, the main media used in the novel is the entry for varied kinds of journals and diaries: Jonathan Harker’s traveler journal, Mina’s and Lucy’s personal diaries, and John Seward’s professional entries, recorded on the phonograph – which, in spite of not having been invented by a British, first appeared in 1863. “... on the table opposite him was what I knew at once from the description to be a phonograph. I had never seen one, and was very much interested. “(STOKER, chapter 17, p. 263). Mina’s words reflect what an achievement the use of a phonograph was, and her amazement is enhanced due to the fact that Mina herself is representative of another efficient way of quickly conveying information – shorthand writing.

Stoker’s commitment to reliable information is an important feature in *Dracula*. Plot-wise, the narrators worry about sounding truthful, especially because the facts they narrate are supernatural. Such concern is echoed in Jonathan Harker’s words in his final note, “We were struck with the fact, that in all the mass of material of which the record is composed, there is hardly one authentic document. (...) We could hardly ask any one, even did we wish to, to accept these as proofs of so wild a story” (idem, final note, p. 449). In reality, the denial in Jonathan’s words, as if excusing himself and his friends for such unbelievable facts, works in the exact opposite direction it apparently does: when he says (in a short note after the end of the story) that it is hard to believe them, he does not mean to destroy or contradict what was narrated in the twenty-seven previous chapters. It becomes a way to tease the readers, make them push their boundaries and put their capacity of believing to the test. Regardless of its apparent irrelevance, the final note is crucial within the novel, and the excerpt quoted previously sums up a central aspect that originated the so famous dualities, contradictions and dichotomies of Victorian times.

As Trevelyan highlights, “the whole period was marked by interest in religious questions and was deeply influenced by seriousness of thought and self-discipline of character” (p. 448). As a consequence, improvements on technology and science were still pursued, and possibly the highest Victorian contribution to science appeared in 1859, materialized in Charles Darwin’s *The Origin of Species* (originally published as *On the Origins of Species by Means of Natural Selection, for the Preservation of Favoured Races in the Struggle for Life* – the title was reduced in 1872).

Therefore, the dual focus on spiritual issues and the pursuit of higher scientific discoveries led to one of the greatest contradictions of the time. Before *The Origin of Species* people did not give much thinking about their creation – at least not to the point of questioning the Bible, that says: “the

Lord God formed the man from the dust on the ground and breathed into his nostrils the breath of life, and the man became a living being” (Genesis 2:7). Darwin’s studies, on the other hand, brought up new perspectives and contradicted the established biblical arguments: “... species are produced and exterminated by slowly acting and still existing causes, and not by miraculous acts of creation.” (DARWIN, p. 646).

Darwinism and new discoveries in science had increasing success in scientific and intellectual areas, whereas the Church and Christians in general completely disapproved the new concepts proposed by Darwin. This separation caused a massive strife starting in the 1860s, increasing and exposing even more the state of uncertainty. The new discoveries put people’s belief in the miraculous in jeopardy – mostly regarding intellectuals and scholars, who became “more anticlerical, antireligious and materialistic than ever” (TREVELYAN, p. 503); once more, the relation with *Dracula* is clear, because in the midst of so many weird and seemingly unexplained events, the characters have the tendency to always give a scientific explanation for everything. The clearest example – a hilarious one as well – is John Seward’s attempt to explain Lucy’s beauty as a corpse, when in reality she is going through her vampirization process, “often happened that after death faces become softened and even resolved into their youthful beauty, that this was especially so when death had been preceded by any acute or prolonged suffering.” (STOKER, chapter 13, p. 203). Along with plenty of other images, this specific passage of the novel will be discussed in detail in section 3.3.

Another important feature of Darwin’s theory appears in *Dracula* more than implicitly. Darwin says that species are bound to disappear or weaken so that other species can survive,

...the most important of all causes of organic change is one which is almost independent of altered and perhaps suddenly altered physical conditions, namely, the mutual relation of organism to organism – the improvement of one organism entailing the improvement or extermination of others. (...) To my mind it accords better with what we know of the laws impressed on matter by the Creator, that the production and extinction of the past and present inhabitants of the world should have been due to secondary causes, like those determining the birth and death of the individual. (Darwin, pp. 646 – 647)

Even though Darwin did not mean to develop the concept of food chain in *The Origin of Species*, it is certainly one of the external factors that can determine whether a species should rise or fall. Under that viewpoint, the vampire is nothing but a species that needs to survive, and to do so

must be a predator and fulfill its need for blood. Two instances of the food chain are more obvious in the novel: the vampire preying on humans and Renfield gathering animals in his cell. However, it is important to point out that the idea of the food chain was thoroughly developed only in the 1950s by the ecologist Charles Sutherland Elton (see *The Ecological Survey of Animal Communities* (1954) and his 1958 text *The Ecology of Invasions by Animals and Plants*), but many of Darwin's ideas regarding the evolution and extinction of species were used by Elton in his writings.

In spite of the time gap between Darwin implicitly establishing the premises of the food chain concept and its formalization in Elton's studies, it can be stated that one of the main worries underlying Victorian society was the struggle for survival, the necessity of keeping up with the Joneses domestically and internationally.

On the one hand, the British were adapting to their social classes, learning how to live with the progress and social inequality (as in the description of lower class citizens and the poorhouses in Charles Dickens' work), and, whenever they could afford, showing off as much as possible (Oscar Wilde's comedies are great examples of such fact).

On the other hand, Britain was in the middle of an identity crisis as far as their international hegemony was concerned. Still a superpower, Britain had to learn to deal with the idea of sharing power and accepting theories and ideas from other countries. The symptoms of this restlessness appear in *Dracula* symbolized by the vampire (the outsider from Western Europe who threatens the established order), and the group that chases him, formed by Englishmen, a Dutchman (Van Helsing) and an American (Quincey Morris).

Toward the social agitation and new political and social configuration within and outside Britain comes one of the greatest thinkers of the nineteenth century, Karl Marx. Even though Marx was not a Victorian citizen, he was one of the most important figures of the political and philosophical turmoil that took place in Europe during the nineteenth century. It is curious that in 1867, exactly thirty years before Stoker wrote his vampire novel, Marx created a metaphor with the vampire in order to critically analyze capitalism and its application in practical terms. Volume one of *Das Kapital* reads: "Capital is dead labor, which, vampire-like, lives only by sucking living labor, and lives the more, the more labor it sucks". (MARX, p. 342)⁶

⁶ The struggle for survival and the idea of the vampire as the predator constitute core imagery in *Dracula*, and diverse interpretations of the theme are presented in chapter 3.

As the previous paragraphs discuss, the content of Darwin's study was somehow absorbed by Marx and by Stoker some years afterwards. In the meantime, the major impact was felt by the average citizen on a short-term basis. The idea of descending from the monkey caused the conflict of different explanations for the origin of the human race: on the one hand, the literal truths of the Bible seemed untenable, and on the other, the brand new theories sounded too revolutionary, and the most conservative and less intellectualized branches of society refused to accept further questionings to the truths they had held dear since always: "During this period of change and strife, causing much personal and family unhappiness and many searchings of heart, the world of educated men and women was rent by a real controversy" (TREVELYAN, p. 504).

Investigations on the human being took place not only regarding the biological origin (Darwin) or the socioeconomic and political structures (Marx), but also searching for the cause for their psychological traumas. In fact, *Dracula* was published one year after the term *psychoanalysis* was first used by Sigmund Freud in a paper published in French called *The Aetiology of Hysteria*.⁷

The simultaneousness of psychoanalysis and *Dracula* account for the innumerable psychoanalytical readings of the novel, and not by chance, these readings tend to share a common feature: the return to the feminine element in the novel, especially considering Freud's ideas on hysteria in women and the roles of the female characters in Stoker's novel. The word "hysterical" appears in Mina's diary entry, when she describes her reaction to Jonathan's "brain fever" (in reality, his survival to his stay in Castle Dracula),

And here the whole thing seemed to overwhelm me in a rush. The pity for Jonathan, the horror which he experienced, the whole fearful mystery of his diary, and the fear that has been brooding over me ever since, all came in a tumult. I suppose I was *hysterical, for I threw myself on my knees and held up my hands to him [John], and implored him to make my husband well again.* (Stoker, chapter 14, p. 222. Italics mine.)

Psychoanalytical studies came up by the end of the nineteenth century as a consequence of the general lack of answers characteristic of the period. It was a busy time in terms of political agitation, changes in social structures and even of the roles of the individual in the world. Not by

⁷ According to the Sigmund Freud Museum Website. Available at < <http://www.freud-museum.at/freud/chronolg/1896-e.htm> >. Access February 1, 2007.

chance, psychoanalysis aims at understanding human nature through the observation of behaviors, feelings and representations. As chapters 2 and 3 prove, *Dracula* is a novel full of symbolic representations that occur through rich imagery, and the issues somehow presented in the novel involve topics about which one does not find concrete answers easily. The novel yields discussions related to life and death (for example, what happens after we die? Is there some kind of post-mortem existence?), good and evil (how does evil get us? How does it manifest itself?), science and supernatural, right and wrong, moral and immoral, certainty and uncertainty.

At the same time, the idea of approaching the world through binary oppositions (mostly Manichaeic ones) becomes very intense in the nineteenth-century Europe, especially in Victorian English society. Psychoanalysis, in its process to explain human nature, deals with the idea of dichotomies in its discussion about the double. The figure of the double has been recurrent in literary studies ever since, particularly in the Gothic genre, which is well-represented in Victorian times by *Dracula*, alongside with *The Picture of Dorian Gray* and *The Strange Case of Dr. Jekyll and Mr. Hyde*.

The remarks about these novels in the beginning of this section open the discussion for the dichotomies presented thereafter. The characteristics the three works share – the representation of the anxieties and mood of the late Victorian period, the presence of the supernatural, their affiliation to Gothic literature, and, most of all, the dual symbolism – come full cycle with Freud's discussion about the double. In chapter 2 I present the double under Freud's perspective in *The Uncanny*, and I also discuss how it fits an analysis of *Dracula*.

However, one of these dichotomies seems, at the same time, so important and veiled: men and women in the Victorian social schemes portrayed by the novel. The next section focuses on that issue, discussing how the novel implicitly or clearly reinforces and contradicts the values related to each gender, and the social responses expected from Victorian men and women.

1.2. “THE LADY IS A VAMP”? WOMEN IN VICTORIAN SOCIETY

In her book *Women and Marriage in Victorian Fiction*, Jenni Calder says that the Victorian view of home was “precisely of a haven isolated from the trials and temptations of the ‘real’ world outside. Women presided over this haven, partly because that was pre-eminently where they ought to be, but also (...) because they could not be trusted in the outside world” (p. 13).

The quotation above says a great deal about the social scheme of the time. More than that, it shows that the roles of women within the Victorian social structure were not free from the pervading contradictions mentioned in the previous section. The tone used by Calder indicates that women’s reality and social desires did not go together, due to the concomitance of two factors – the general idealization of the perfect woman and the multiple features of the female struggle in order to achieve more rights and feel fulfilled. The reinforcement of the idea that the woman could only develop and fulfill her moral personality by relating to husband and children depicts the limited female social roles in nineteenth-century Britain. The representation of those issues in Bram Stoker’s novel indicates that latent retaliatory feelings against that condition take place in various manners.

A “good”, “decent” Victorian middle-class woman was the personification of the ideal housewife: married, with children, living in a proper, cozy and preferably spacious house, managing or supervising, according to her social condition, household activities and always supportive of the husband’s desires, which eventually become her own. Calder uses words such as “mentor” and “guide” regarding the position of the husband towards the wife (idem, p. 14), and points out that “the mainstream of fiction in the 1840s and ‘50s stuck close to an uncritical presentation of the Amelia type of heroines, and a corresponding interpretation of marriage” (ibidem, p. 56).⁸

On the one hand, Victorians had the example set by their queen, who was always seen in portraits depicting the life of the royal family as a major supporter of her husband, Prince Albert. Stagno and Clemen (2001) highlight that new and cheap photography techniques allowed people – easily and at low costs – to have inspirational portraits of the queen, her husband and children at

⁸ I could not find a concrete origin for the “Amelia type of heroine” Calder mentions, but it most probably refers to Amelia Booth, the main character in Henry Fielding’s novel *Amelia* (1751), whose plot takes place in London. She marries against her mother’s wish, and goes through her husband William’s imprisonment and subsequent betrayal resisting the attentions paid to her by different men. He goes to prison one more time due to gambling debts, and she manages to settle the debt. By the end of the novel, she forgives him and they move to the countryside.

home. Sir Edwin Landseer, one of the best known portrait artists of the time, shows that clearly in *Windsor Castle in Modern Times* (see annex 01). Victoria was concerned about bringing the royal family closer to her subjects, hence the elimination of the grandeur and opulence in the ambience depicted in the portraits, and her constant position as a submissive wife. Aware of the impact her behavior had on her female subjects, Victoria established the pattern to be followed: in spite of her privileged social and political station, she was always seen as the supportive wife and devoted mother. That became even clearer after her husband's death in 1861, since she "remained in self-imposed seclusion for ten years. Her genuine but obsessive mourning, which would occupy her for the rest of her life, played an important role in the evolution of what would become the Victorian mentality." (CODY, 2006)

An undisputed feature of the "Victorian mentality" Cody refers to are the social codes destined to women. That is perceived in *Dracula*, because even though the main focus of the novel is not directly related to gender issues, it subtly provides its reader with substantial scenes and information on women within society. The issue can be approached through two intertwined perspectives, the concrete one connected to women's daily life and duties, and another involving religious and supernatural aspects, focusing on more specific imagery and interpretations of female symbols of *Dracula*. This approach appears incidentally in the present section, whereas chapters 2 presents two readings of the female presence in the novel (under the perspectives of the Diurnal and Nocturnal Orders), and chapter 3 presents three reading avenues that tackle with the female element.

The discussion initiated in this section with Calder's book of essays is echoed in the writings of many theoreticians and scholars who have dealt with Bram Stoker's novel. Calder, for example, refers to George Drysdale's 1855 essay *Physical, Sexual and Natural Religion*, which states that "women could not be healthy and happy without a due amount of sexual enjoyment" (p. 161). Drysdale's essay defended the use of female contraceptive methods, since "by the last of the nineteenth century the unquestioning acceptance of women's fate was crumbling a little. Women wanted, often inarticulately and blindly, more choice and more control" (idem, p. 162)

Conversely, when Stephen D. Arata studies *Dracula* he states that "in the novel's (and Victorian Britain's) sexual economy, female sexuality has only one legitimate function, propagation within the bounds of marriage" (p. 128).

Dracula is symptomatic in that sense, since the female characters are sexually idle – at least until they have contact with the vampire. The distorted, exacerbated sexuality displayed by the three

female vampires found by Harker in Count Dracula's castle reveal how unnatural the associations involving women and sexuality seemed at that time. Rebecca A. Pope deals with this issue in her article *Writing and Biting in Dracula*, coining the term "Victorian Dis-Ease" and indicating, through the pun, the thin line between the apparently careful male attitude towards Victorian women and the annihilation of their rights.

To a certain extent, Mina Harker (née Murray) and Lucy Westenra embody the archetypal images of the Victorian female. This becomes evident when we consider certain elements in the letters they exchange. Mina writes one letter, dated May 9, and Lucy writes two. There is no date in the first one – only the word 'Wednesday' as a time reference – and the second one is dated May 24. The position of these letters as the opening for chapter 5 is strategic in the organization of the novel, since the four first chapters are full of supernatural references and disruptive scenes in Castle Dracula involving the Count, Jonathan Harker and the three female vampires. Therefore, their correspondence is the first reference in the novel to a more attainable notion of reality, and due to the fantastic characteristic of the preceding chapters, it may be considered a kind of comfort zone for the reader, causing an impression of closeness to reality that tends to be increasingly absorbed by the audience.

Although they are good friends and reveal several common behavioral features, Mina and Lucy belong to two different ranks in a society that is highly class-conscious. Representative of the new urban middle-class, Mina has to work – she is an assistant schoolmistress (STOKER, chapter 5, p. 70), which is suggestive, since the school environment is one of the few realms in which women could be trusted in the outside world. Accordingly, Mina's behavior is more traditional and conservative than Lucy's. She is engaged to Jonathan, and seems to be looking forward to her married role of supporter to her husband, "... I shall be able to be useful to Jonathan, and if I can stenograph well enough I can take down what he wants to say and write it out for him on the typewriter, at which also I am practicing very hard" (idem, p. 70). On the other hand, when she talks about spending time with her friend, Mina thinks about "building castles in the air", a metaphor that comes full cycle with this section's opening quotation by Jenni Calder about women not being able to deal with serious matters outside the household milieu.

On the other hand, Lucy's upper-class upbringing comes across in her letter through a wide range of elements. The first displays her notion of demureness, "...Three proposals in one day! Isn't it awful! I feel sorry, really and truly sorry for the poor fellows. (...) But, for goodness' sake, don't

tell any of the girls, or they would be getting all sorts of extravagant ideas...” (ibidem, p. 73). Then come her ideas about fidelity, “A woman ought to tell her husband everything. Don’t you think so, dear?” (ib., 73); humbleness, “...why are men so noble when we women are so little worthy of them?” (ib., p. 76); cultural activities, “Town is very pleasant just now, and we go a great deal to picture-galleries and for walks and rides in the park” (ib., p. 71); and a sensitivity that verges on childish silliness some times, “I can’t help crying; and you must excuse this letter being all blotted” (ib., p. 74), or “... and I am crying like a baby” (ib., p. 77).

What prevents Lucy from being regarded as a conforming Victorian woman is a question she asks Mina in the same letter. Upset about refusing two of the gentlemen who proposed to her, she says, “Why can’t they let a girl marry three men, or as many as want her, and save all this trouble?” (ib., p. 76). Lucy’s well humored questioning of the female monogamy probably indicates that her social position – higher than Mina’s – sets her free from some taboos her friend could not escape. As an upper-class girl, Lucy has to come across as a demure girl, but in a more intimate situation she shows suffocated feelings and ideas. Mina’s station, on the other hand, is more fragile. As someone’s employee and teacher, she has social and moral obligations – and keeping a respectable behavior is the most important of them all.

The several Victorian characteristics presented in the three letters in *Dracula* versus Lucy’s remarkable “epiphany” regarding her lack of choice sum up the premises of the *New Woman Movement* – a reaction from members of cultural groups such as writers, journalists, playwrights, artists and activists against the social roles reserved to Victorian women. Works such as Grant Allen’s *The Woman Who Did It* (1895) and H. G. Wells’ *Ann Veronica* (1909) were representative of the movement, along with George Drysdale, the author of the previously quoted essay *Physical, Sexual and Natural Religion*.

The advocates of the New Woman cause found support in the members of an organization responsible for a great deal of the political agitation of that time, the Fabian Society. The Fabians’ “opportunistic collectivism” (TREVELYAN, p. 510) was influential in Victorian London. Besides Wells, Allen and Drysdale, other important figures associated to the New Woman Movement were Emmeline Pankhurst, the leading figure among the suffragettes in the fight for the female right of vote, and George Bernard Shaw, whose play *Pygmalion* tells the story of a woman who manages to succeed financially and socially by the end through hard work and study. All members of the Fabian

Society were thorough defenders of communist ideas, and the followers of the New Woman movement found suitable protection and support in them.

When commenting on Ibsen's play *A Doll's House*, Gail Finney gives a concise description of the New Woman as someone who typically values self-fulfillment and independence rather than the stereotypically feminine ideal of self-sacrifice; she also believes in equality, be it legal and sexual; she also "often remains single because of the difficulty of combining such equality with marriage; is more open about her sexuality than the 'Old Woman', is well-educated and reads a great deal, and she has a job as well." (FINNEY, pp. 195 – 196)

The movement aimed at providing women with opportunities that had been denied to them up to that point. The idea of a woman working as many hours as a man, performing tasks and having jobs that had been, until then, exclusive to males was inconceivable. From a Victorian conservative perspective, it was not only improper but also the certainty of moral and social bankruptcy for the ones who dared pursue that.

Stoker never took part in the movement, but in *Dracula* we find the echoes of this movement. Mina is presented simultaneously as a modern working woman and as a highly respectable Victorian female. However, she gives her own hints of uneasiness with her social station. As Lucy sleeps, she writes an entry in her journal. She wonders how Arthur Holmwood would react if he saw his fiancée Lucy asleep before marriage. Her observation seems somewhat ambiguous, but the final idea is clear,

Some of the 'New Women' writers will some day start an idea that men and women should be allowed to see each other asleep before proposing or accepting. But I suppose the 'New Woman' won't condescend in future to accept. She will do the proposing herself. And a nice job she will make of it too! There's some consolation in that. (Stoker, chapter 8, p. 110)

What may sound at first as an irony turns out to be a reason for "consolation". Both main female characters in *Dracula* display a rebel quality against their static and rather dull social roles. However, the major bond between them is the fact that both are assaulted by Count Dracula, that primitive and age-old force of nature. As a consequence, both undergo transformations in terms of physical appearance, attitude, apparent autonomy and sexuality (a detailed analysis of such transformations is provided in chapter 3). Such changes are connected with a restlessness resulting from youth and social circumstances, which enables them to be entitled to be vampirized – probably

because they will make exemplar vampires themselves. In spite of their clearly Victorian background, they ask questions, they wonder about the future and have desires.

Interestingly (and conveniently), the connection of the women with Dracula is considered in the novel unholy, unnatural and evil. One possible interpretation for that is the fear of what might result from the future of this generation – the same generation to which Mina and Lucy belong, formed by ladies in their twenties by the end of the nineteenth century. Women will no longer be fully available at home to their husbands and children, who will not be so numerous. In the new urban society man is being sucked on his vital energy by the vampire (capitalism), as Marx's quotation expresses in section 1.1.

Undoubtedly, Lucy becomes more independent after she becomes a vampire. Even her beauty, which is an undisputed fact according to Mina and the male characters (three of them are Lucy's suitors), changes dramatically. As a mortal, Lucy is described in words as "angelic". Now, as a vampire, her lips become redder, even her eyes become cruel. Mina's prophecy about the New Woman proposing to her man comes true, as the group of men gathers in the cemetery to find Lucy as a vampire. Lucy's new look intimidates them, as she goes towards Arthur and, "with a languorous, voluptuous grace, said, 'Come to me, Arthur. Leave these others and come to me. My arms are hungry for you. Come, and we can rest together. Come, my husband, come!'" (idem, chapter 16, p. 253). This is blatant in vampire movies, in which females with evident sexuality are depicted either as caricatures or as threats.⁹

Christopher Craft offers his interpretation of this idea through a Psychoanalytical point of view, as he points out that

Dracula's authorising kiss, like that of a demonic Prince Charming, triggers the release of this latent power and excites in these women a sexuality so mobile, so aggressive that it thoroughly disrupts Van Helsing's compartmental conception of gender (...) Lucy, now toothed like the Count, usurps the function of penetration that Van Helsing's moralised taxonomy of gender reserves for males. *Dracula*, in thus figuring the sexualisation of woman as deformation, parallels exactly some of the more extreme medical uses of the idea of inversion. (Craft, p. 104)

This fluid agitation in Victorian times manifests itself at this point of the analysis through varied and mingled aspects: the rising of Psychoanalysis as a crucial moment in the study of the

⁹ Images of female vampires reinforcing that point are presented as annex 02.

human being, and the consequent study of then essentially feminine disorders, such as hysteria (whose source is to be found in sexual traumas and disfunctions); society-wise, women start fighting against oppression and repression openly, and the New Woman Movement rises as an icon of their struggle; in association to it, the Fabian Society, standing for political revolution, and the lasting issues *The Origin of Species* brought up in society as whole in terms of questioning human origin and religious beliefs.

In that sense, *Dracula* is a novel representative of its own time, multiple in interpretations, concomitant to all the historical changes witnessed in Victorianism, and openly contradictory in its nature.

Besides all the examples provided regarding Lucy and Mina and their roles as Victorian women, there is also the play involving science and the supernatural. The vampire annuls many (if not all) certainties a mortal has: what seemed to be death turns out to be a different level of existence (a rather appealing one, if one focuses on the absence of repression and sexual or social conventions). When Lucy is supposed to be dead, she looks healthier and redder than before; female vampires are allowed to make the first move towards a man without breaking any conventions or laws – simply because there are none.

Even Dracula's relation to his victims is contradictory; on the one hand there seems to be a freer, more outrageous attitude from female vampires; on the other hand, they are directly subjected to Dracula's will, and it is important to notice that he is the only male vampire in the story. However, if the sexual aspect of a vampire's behavior is to be thought of as the most obvious among the ones to be taken into consideration, then *Dracula's* oddness and deviance “do not bespeak merely Stoker's personal or idiosyncratic anxiety but suggest as well a whole culture's uncertainty about the fluidity of gender roles (CRAFT, p. 99).

Julia Kristeva states, in *Powers of Horror: An Essay on Abjection*, that what causes horror or revulsion is not the dirt, the uncanny or the monstrosity, but the disturbance of identity, system or order that a work of art may cause (p. 4). The Victorian clash between appearance and reality may account for the double reaction of rejection of the sexuated female image and enthusiastic acceptance of the novel. The restlessness that marks the period reevaluates the questions involving order, system and identity, instead of establishing them. As a matter of fact, *Dracula* exposes the fact that, in spite of the apparent order easily regulating Victorian social life, people in fact do not possess the wished-for stability. The never-ending, difficult search for a place in the social scheme – a spot that could

not be questioned, that fulfilled them both individually and collectively, and that could be recognized by the others as legitimate – is what Bram Stoker's novel represents through metaphors, spooky scenes and a plot that seemed (and still seems) ridiculous and useless to some people.

One of the objectives of the present thesis is to observe in what ways *Dracula* meets the representations of the imaginary, fulfilling the needs of its audience. The first possibility has been presented: it expresses in strange and supernatural ways the search for identity and the ambiguities that so far have been portrayed as typically Victorian features, in spite of being permanent historical processes that last until now. Those unfinished processes are bonds connecting Victorians and twenty-first century audiences, assuring a continuous connection of Bram Stoker's novel to the future through its readers.

The novel's connection to the past, on the other hand, is established from its very beginning. There is a strong historical background in the plot's structure and in the construction of the main character, therefore a study of the novel requires some contextualization before Victorian times as well.

1.3. “WHERE DID HE COME FROM?” THE CREATION OF COUNT DRACULA

As the previous sections discuss, there were plenty of reasons for the standard Victorian middle and upper class citizen to consider *Dracula* a ground-breaking piece of literature. The traditional Christian point of view finds in it a great deal of subversion, since its main character is an unnatural and perverted personification of the devil. Many of these Victorian social and religious values persist until now in many societies, continuously reinforcing some commonplace notions on Bram Stoker’s novel.

The association of Count Dracula and evil is, more often than not, simply taken for granted. It is very easy to do that, considering that the vampire is indeed a representation of evil in most cultures and mythologies. In the case of Bram Stoker’s character, however, the range of analysis goes beyond the idea of a mere blood-sucking creature derived from a perverted mind or a nightmare¹⁰. Stoker had some external influences while creating his main character, and none of his commentators have been blind to them. Thus, this section contextualizes the factors that contributed towards Stoker’s final product. Such factors have been divided by biographers and scholars in two categories: the ones related to Stoker’s background, upbringing and acquaintances, and the ones connected to his known researches on History.

Stoker suffered during his childhood with an unstable health, and a mysterious disease kept him bedridden until the age of seven. As he affirms, “in my babyhood I used, I understand to be, often at the point of death. Certainly till I was about seven years old I never knew what it was to stand upright” (STOKER, 1906, pp. 31-32). That had consequences that led directly to the creation of *Dracula*: first of all, his illness made his mother focus on him more than on her other six children, and while she spent time with him she used to tell him stories about Irish and Gaelic legends, among which are the myths of the *Dearg-due*, or *red bloodsucker*, a female creature “reputed to use her beauty to tempt passing men and then suck their blood” (LEATHERDALE, p. 77 – image in annex 03); the *banshee*, “the indecipherable yet distinctively female wailing which signals an impending death” (idem, p. 78 – image in annex 04), and the *Water Sheeries* – omens of death that come from the souls of those who have been refused to enter either Heaven or Hell. They also “frequent

¹⁰ “As for more direct incentives for Stoker to write *Dracula*, a number of commentators have related, parrot fashion, Ludlam’s suggestion (itself offered tongue-in-cheek) that in 1895 Stoker had a bad dream following ‘a too generous helping of dressed crab at supper’.” (WOLF, p. 81)

churchyards, can appear if they choose as dancing flames, and can be repelled with a crucifix” (ibidem, p. 78).

His acquaintances were also important in the sense that some people have been acknowledged as highly influential in the writing of the novel. One of them is the person to whom Stoker dedicated *Dracula*, “Hommy Beg”. In reality, it was Hall Caine, Stoker’s long-time friend, a renowned novelist who was also influenced by folklore and legends, as well as a source of supernatural stimulation, with whom Stoker shared horror stories.¹¹

Another important person in Stoker’s creation process was Sir Richard Burton, an Oriental explorer and scholar who was a close friend and introduced him to Arabian short stories, such as the *Arabian Nights* and *Vikram and the Vampire*. Another factor that reinforces Burton’s impact in *Dracula* is that in his personal notes, Stoker points out that Burton’s most remarkable feature were his “sharp canine teeth” (1906, pp. 350-356 – image in annex 05).

Dante Gabriel Rossetti and his wife Elizabeth Siddall were also part of Stoker’s social circle – as a matter of fact, they were Stoker’s neighbors in London. Elizabeth died in 1862 from an overdose of laudanum, and seven years later Rossetti had her corpse exhumed. As a close friend, Stoker was a constant companion throughout the process, and legend says that when the two men saw Elizabeth Siddall’s corpse in the opened coffin it was almost perfect, and even her hair had grown. (LEATHERDALE, p. 81). This episode might have influenced Stoker, since the uncanny beauty of the corpse appears in his description of Lucy as a vampire – that is, when she was technically dead.

Another major influence was Stoker’s employer, Henry Irving, with whom he had a very close relationship. At first, Stoker followed his father’s steps and started working as a servant at the Dublin Castle. He did that in order to please his parents, who wanted their children to have stable careers. However, Stoker’s cultural efervescence and restlessness prevented him from settling down: he “inherited from his father a deep interest in the theatre”, (idem, p. 59) and lack of regular theatrical coverage in the Dublin press resulted in 1871 with his taking of the responsibilities of unpaid drama critic of the *Evening Mail*. One year later he moved to England with his family, and started developing his short story writing skills. As Stoker took up this job, he participated of most

¹¹ Even though Hall Caine was born in Runcorn, Cheshire, and brought up in Liverpool, he moved to the Isle of Man in 1894, a place full of fantastic stories. The influence of such folklore is perceived in Caine’s novel *The Deemster*. His unique web of relationships was also said to include the Rossettis, Oscar Wilde and even Jack the Ripper, according to Vivien Allen’s biography *Hall Caine: Portrait of a Victorian Romancer*.

circles of the cultural scenario both in Dublin and London – which included the Wildes in his Dublin days (Oscar and his parents, Sir William Wilde – Egyptologist, and Lady Jane – a poet), and Dante Gabriel Rossetti, Elizabeth Siddall, Sir Richard Burton and Hall Caine, when he moved to London. In 1876 he met Irving, a rising actor that impressed him very much (image in annex 06).

Stoker expressed his amazement in his weekly column through some positive criticism, which brought the two together personally and professionally: “Soul had looked into soul. From that hour began a friendship as profound, as close, as lasting, as can be between two men”. (STOKER, 1906, p. 31). In 1879 – right after Stoker’s wedding to Florence Balcombe – Irving took over the London Lyceum, his own theater company, and put Stoker in charge of management. Their professional relationship forced Stoker to spend six out of twelve months every year away from home and from Florence, since he had to travel with the company on tour.

Stoker’s long relationship with Henry Irving resulted not only in a commercial partnership, but also in some of Stoker’s other ventures in literature, such as Irving’s two-volume memoirs, *Personal Reminiscences of Henry Irving*. In reality, these memoirs ended up forming a biography of Henry Irving and Bram Stoker himself, as he discusses his political and religious views, and also adopts a very personal, biased tone when speaking of Irving. What lies underneath the surface in Stoker’s description of his employer is the latter’s egomania and absorbing personality, due to his privileged position as the company’s owner associated to his artistic talent and moody behavior. It is the idea of Irving’s “absorption” that corroborates the theory that some of Count Dracula’s persona is owing to Henry Irving – whereas Irving absorbed people’s attention and effort, Dracula refuels on others’ blood and youth.

Barbara Belford points out that aspect in *Bram Stoker and the Man Who Was Dracula*, and, as the title suggests, Henry Irving being an influence in the creation of Count Dracula is a recurrent hypothesis in her writing. That becomes even more feasible considering the following description of Irving published in *The New York Tribune*, in 1883: “...a tall, spare man... a peculiarly striking face, long grey hair thrown carelessly back behind the ears, clean shaven features remarkable for their delicate refinement, united with the suggestion of virile force (...) and rather aquiline nose” (LEATHERDALE, p. 102). Some of these features are repeated in the description of Count Dracula Jonathan Harker delivers in the beginning of the novel (see chapter 2, page 54), particularly the expression “aquiline nose”.

And finally, the last possible influence in Bram Stoker's *Dracula* is Hungarian professor Arminius Vambery, whose effective participation in Stoker's creative process is uncertain, in reality. Nevertheless, Vambery's possible contribution cannot be neglected, because it is related to one of the most important and concrete features of the novel – Count Dracula's historical origin. The subject has caused some controversy among the scholars of the novel.

Bram Stoker started taking notes for *Dracula* in 1890 (LEATHERDALE, p. 67), and within the seven-year period until the publication of the final version he faced a dilemma: he did not deny the supernatural character of his work (on the contrary, that was exactly what he was looking for), but he wanted to add interest by giving to it an aura of reality, even if a faint one. He found a way to do that as he came across the story of two real people who, according to historical records, had in their lives the strong need of blood: Elizabeth Bathory, also known as the “Bloody Countess” (see annex 07), and Vlad Tepes – or Vlad the Impaler, a fifteenth century Romanian ruler (see annex 08). Early notes for the novel indicate that he had in mind a female vampire as his main character¹², probably under the influence of his reading of Sheridan Le Fanu's short story *Carmilla* and the story of Countess Elizabeth Bathory. As Leatherdale explains,

Stoker's general focus on Hungary was enhanced by his reading in Sabine Baring-Gould's *The Book of Were-Wolves* of the exploits of Elizabeth Bathory, born 130 years after the Impaler. Apart from the fact of her being a woman, Bathory supplied the pieces absent in Tepes. She was Hungarian; she was a *Countess*; her crest also featured a dragon; (...) she actually drank blood – she was a living vampire. *The Guinness Book of Records* accredits the ‘Bloody Countess’ as the most prolific murderess in history, with at least 610 victims confirmed (p. 99)¹³

But fortunately Stoker decided to have a male vampire in his novel, granting more originality to his work and avoiding a number of comparisons between his work and Le Fanu's, who was also Irish and wrote *Carmilla* only 26 years before *Dracula*.

Traces of Tepes' story in *Dracula* are undeniable, and so is the documentation about his researches on the Romanian prince. However, many researchers of the novel in Europe and in the

¹² According to the documentary *Vampires: Thirst for the Truth* (c 1996).

¹³ The consequences of the intertwining of readings and inspirations in Bram Stoker's creative process are discussed in section 3.2.

United States have unsuccessfully tried to establish how Stoker became acquainted with Vlad Tepes' life story.

That Vlad the Impaler was the “inspiration” for Count Dracula is for most a “given”. Various scholars make claims (all speculative) about what Stoker knew about Vlad and how he found the information: that the source was a Hungarian professor named Arminius Vambery; or that Stoker found one of the German pamphlets [about Tepes' war techniques] that was housed at the British Museum (MILLER, p. 219)

On the other hand, the assertion that Arminius was the one who presented Stoker Vlad Tepes' story appears in Harry Ludlam's biography of Bram Stoker – in which he is echoed by the editor of the best-known annotated edition of *Dracula*, Leonard Wolf. According to Ludlam and Wolf, Vambery was a Hungarian professor of Oriental languages at the University of Budapest, and his first meeting with Stoker took place in 1890. He had a unique personality, for “he wrote twelve languages, spoke sixteen, knew twenty, and had been to Central Asia, following after centuries in the track of Marco Polo. He was full of experiences fascinating to hear, and spoke of places where mystery and intense superstition still reigned. Places like Transylvania.” (WOLF, p. 291). It is most probable that Vambery indeed enlarged Bram Stoker's understanding of Vlad Tepes.

Two of the main researchers of *Dracula*, professors Raymond McNally and Radu Florescu, have also tried to find material evidence of this connection in the letters Arminius and Stoker exchanged. However, as they explain, “unfortunately, no correspondence between Vambery and Stoker can be found today. Moreover, a search through all of the professor's published writings fails to reveal any comments on Vlad, Dracula, or vampires.” (FLORESCU and McNALLY, p. 150)

The possibility of Arminius Vambery being the link between Stoker and the story of Vlad Tepes is reinforced because there is the presence of one Arminius in *Dracula* – as a matter of fact, he is not an active character in the plot, but has a fundamental symbolic function in the story and is most probably a tribute Bram Stoker paid to his friend, for not only does he live in Budapest, but also he is the one who provides Van Helsing with all the information about the Count's historical background: “I have asked my friend Arminius of Buda-Pesth University, to make his record; and, from all the means that are, he tell me of what he has been” (STOKER, chapter 18, p. 287). This excerpt

introduces an explanation by Van Helsing (whose first name is Abraham, like Stoker) about Count Dracula, and it is the strongest evidence of Arminius Vambery's connection to Vlad Tepes' story in the novel.

Hints of Tepes' life appear right in the beginning of the novel, when Jonathan Harker arrives in Castle Dracula. He becomes flabbergasted by the Count's "aristocratic" speech, in which words such as *boyar* and *Szekely* appear. Another peculiarity that calls Harker's attention is the use of the pronoun "we" in Dracula's description of battles that had taken place centuries before. This staggering use of "we" made Harker reach certain conclusions immediately: "In his speaking of things and people, and especially of battles, he spoke as if he had been present at them all. (...) Whenever he spoke of his house he always said "we", and spoke almost in the plural, like a king speaking". (idem, chapter 3, p. 40)

Harker's and Dracula's conversation introduces a different time dimension in the plot. In his first diary entries, Harker gives enough evidence that he is a typical Victorian gentleman: he complains about the trains being unpunctual (chapter 1, p. 10), he thinks about getting an exotic recipe of chicken with red pepper so that his fiancée Mina can cook for him when he returns to England (idem, p. 9), and he does not know how to act when a local woman gives him a crucifix for protection, "for, as an English Churchman, I have been taught to regard such things as in some measure idolatrous" (ibidem, p. 13). But in Transylvania, he is a foreigner in a land different from everything he knows, away from his comfort zone, which includes his faithful fiancée and the modernity of London by the turn of the century. In Castle Dracula, Jonathan Harker is indeed in the 1890s, but is at the mercy of Vlad Dracula, a man whose violence and cunning had been known for centuries.

In order to fully understand how Vlad Tepes became Vlad Dracula, and consequently influenced the vampire in Bram Stoker's work, some historical and geographical information becomes necessary. The objective of the following paragraphs is to depict aspects of Vlad Dracula's life towards an understanding of how they affected Bram Stoker's final result when creating Count Dracula. Thus, information with no direct influence on the novel and its main character (dates, events, places and names) has been omitted. Data has been gathered from various sources, being Elizabeth Miller's *Dracula* the main one.

Vlad Tepes (pronounced *Tsepesh* – LEATHERDALE, p. 92) was born around 1430-1 in the Transylvanian town of Sighisoara. In that time, Transylvania was a semi-independent principality, neighboring Moldavia and Wallachia (the three together form Romania nowadays – map in annex 09).

In spite of Transylvania's importance as the home of Vlad Tepes and the site of the literary character's castle, Wallachia plays a fundamental role in the real Dracula's life. His grandfather, Mircea cel Batrin, was the first famous early ruler of Wallachia (which made him a *boyar*, or a nobleman¹⁴). The Romanian Orthodox Church was the dominant religious power, which left no room for the Roman Catholic Church in the territory.

Mircea had many illegitimate children (including Vlad Tepes' father, whose name was also Vlad), and that raised an issue regarding the succession line, since his only legitimate son died two years after Mircea's death. Being an illegitimate child, Vlad (hence called Vlad Sr) was sent away from Wallachia, being raised in the court of King Sigismund in Buda (nowadays Budapest). At that time, Sigismund had a prominent position (as the Holy Roman Emperor), and he invested deeply in Vlad Sr, who was exposed to high culture and education, and ended up becoming one of the "King's men" by his early twenties. At first he was sent to Sighisoara, "in the military capacity of frontier commander with responsibility for guarding the mountain passes from Transylvania into Wallachia from enemy incursion"(MILLER, p. 17). During that time, he had two sons, Mircea and Vlad Jr, who later became the Impaler upon which Dracula is inspired.

In 1431, however, Vlad Sr was sent to Nuremberg to be initiated into the *Order of the Dragon*. As Miller explains,

It was created in 1408 by Sigismund (while he was still king of Hungary) and his queen Barbara Cilli, mainly for the purpose of gaining protection for the royal family. The statute which survives in a copy dated 1707 states that the Order also required its initiates to defend the Cross and to do battle against its enemies, principally the Turks. (...) It adopted as its symbol in 1408 the image of a circular dragon with its tail coiled around its neck. On its back, from the base of its neck to its tail, was the red cross of St George on the background of a silver field. With the

¹⁴ Dracula even says: "Here I am noble; I am *boyar*; the common people know me, and I am master." (Stoker, chapter 2, p. 31).

expansion on the Order, other symbols were adopted, all variations on the theme of dragon and cross. (Miller, p. 19)¹⁵

Being summoned by the king to join the Order was a great achievement to Vlad Sr, who took on the nickname “Dracul” (pronounced *Dra-cool* – LEATHERDALE, p. 90), in a reference to his entering the Order. In Ancient Romanian, one of the possible translations for “dracul” was “dragon”, leading to the conclusion that the reference behind the name originally implied a connection of its owner to a Catholic organization. The possibility of the word “dracula” being rooted in “dragon” brings into discussion a twist in people’s common sense as far as the novel is concerned: how could a devilish creature like Dracula have a name based on an order that aimed at the spreading and defense of Catholicism?

Sigismund also promised to support Vlad Dracul in his pursuit of the Wallachian throne, provided that Catholic institutions had an open way into Wallachia. Vlad gained the throne and became Wallachia’s voivode¹⁶ in 1436, and spent almost ten years in total as the ruler. During that period, Vlad Dracul moved into the capital city, Târgoviste, with his wife and two sons, and in 1438 the third male child, Radu, was born.

Sigismund’s death, however, brought significant changes in Vlad Dracul’s rule. In order to protect Wallachia and defend its interests, he “ranged from pro-Turkish policies to neutrality” (MILLER, p. 23). The Turkish sultan did not believe in Vlad Dracul’s new foreign policies, though, so he required of Vlad that two of his sons – Vlad Jr and Radu – should be kept in Turkey as a guarantee of Dracul’s support and peace towards Turkey.

That was a turning point in 11-year-old Vlad Jr’s life, and also as far as *Dracula* is concerned, since it was during his stay in Turkey (which may have lasted up to six years) that he came to learn “the weight of Turkish methods, discipline, and barbarity – the psychological weapon of terror put into full use.” (LEATHERDALE, p. 90)

Vlad Jr’s return to Wallachia was forced by his father’s and elder brother’s assassination in 1447, as a consequence of a plot from a branch of boyars in Târgoviste to gain the throne. Vlad Jr

¹⁵ The symbol of the Order and its seal appear in annex 10.

¹⁶ A word of Slavic origin, used in Romania for the leader of a principality, a warlord or a supreme chief (Miller, p. 9). Van Helsing uses this word to refer to Dracula (see quotation on page 48).

gained and lost the throne three times between 1456 and 1476, the year of his death. Most of the information about Vlad Jr regards this twenty-year period, during which he solidified his fame as a brave and violent warrior, and also as a blood lover.

Vlad Jr is known by two separate names: Vlad Tepes¹⁷ and Vlad Dracula, with the particle –a (“son of”) added to his father’s chosen name. Therefore, the word “dracula” originally means “the son of the son of the dragon”. But the spread of German pamphlets focused on Vlad’s cruelty and numerous murders by the end of the fifteenth century led to the misinterpretation of the word as a synonym of “demon”, providing a second possibility of translation that, in opposition to “dragon” agrees with the unchristian and more current analyses of the novel.

The surviving manuscripts indicate that Vlad Dracula was a skilled warrior, a prince who stood in the frontline among his subordinates in wars. Despite the difficulty of assessing how traumatizing the assassinations of his father and brother were, most historians believe that they explain Vlad’s violence and “thirst for blood”.

He became known all through Europe because of his peculiar intimidation technique on the battlefield, the impalement: huge stakes with sharp edges were placed next to one another, and the defeated soldiers from enemy armies were pushed through them, most frequently penetrating the navel, the rectum or the heart. That way, he and his soldiers used to build up barricades of impaled soldiers. As professor Raymond McNally points out, “it was not a very moral technique. Effective, but not moral.”¹⁸.

However, what scared the Europeans the most about Vlad Dracula was not his violence on the battlefield, but its maintenance on a daily basis.

The German writers relate that aside from impaling his victims, Dracula decapitated them; cut off noses, ears, sexual organs, limbs; hacked them to pieces; and burned, boiled, roasted, skinned, nailed and buried them alive. In one verse Beheim described Dracula as dipping his bread in the blood of his victims, which technically makes him a living vampire – a reference that may have induced Stoker to make use of this term. According to the German sources he also compelled people to eat

¹⁷ Elizabeth Miller explains that “Tepes” comes from the Romanian word “epe” (impaler), which derives from the Turkish nickname “kaziklu bey”, used in Turkish chronicles from the fifteenth and sixteenth centuries in a reference to Vlad’s favorite means of execution.

¹⁸ According to the documentary *Vampires: Thirst for the Truth* (c 1996).

human flesh. His cruel refinements included smearing salt on the soles of a prisoner's feet and allow animals to lick it off. If a relative or a friend of an impaled victim dared to remove the body from the stake, he was apt to hang from the bough of a nearby tree. Dracula terrorized the citizenry, leaving cadavers at various strategic places until beasts or the elements or both had reduced them to bones and dust. (McNally and Florescu, p. 85)

That description comes full cycle with the information Arminius provided to Van Helsing in *Dracula*. This is one of the most important passages of the novel for two reasons: first of all, because the reader has the chance of understanding Dracula's historical references in his first conversation with Jonathan Harker (as Van Helsing's allies learn about the vampire, so does the reader). Secondly, because it is the crucial evidence of Vlad Tepes' story in the novel, including terms in Ancient Romanian and aspects of Vlad Dracula's life.

... I have asked my friend Arminius, of Buda-Pesth University, to make his record; and, from all the means that are, he tell me of what he has been. He must, indeed, have been that Voivode Dracula who won his name against the Turk, over the great river on the very frontier of Turkey-land. If it be so, then he was no common man; for in that time, and for centuries after, he was spoken of as the cleverest and the most cunning, as well as the bravest (...) The Draculas were, says Arminius, a great and noble race (...) In the records are such words as "stregoica" – witch; "ordog" and "pokol" – Satan and hell; and in one manuscript this very Dracula is spoken of as "wampyr", which we all understand too well (Stoker, chapter 18, pp. 287-288).

Vlad Dracula was killed under unclear circumstances during his last turn as the Wallachian voivode in 1476, in a battle near Bucharest. Some claim that, in order to infiltrate the Turkish troops more easily, he put on the clothes of a Turk he had killed, and ended up murdered by one of his own soldiers. Nonetheless, it is most likely that he was attacked by Basarab Laiota, a rival claimant who succeeded him as voivode.

Two other moments of Vlad Tepes' life are worth mentioning. In 1462 he was held imprisoned in Buda, and then in Visegrad. There are few accounts of his life during this period, but one of them remained. It was written by Fedor Kurystin, a Russian diplomat at the Hungarian court in the 1480s. According to him, Vlad did not abandon his violent habits while in jail: he caught mice and bought birds in the market. He tortured the animals through impalement, by beheading them, or

plucking their feathers out and letting them go. (MILLER, p. 61). Curiously, Kurystin's account also states that Dracula "abandoned Orthodoxy and forsook the truth and light and received the darkness" (idem) – in other words, he converted to Catholicism.

Another curiosity about him is related to his death. There is a grave in the Snagov Monastery (annex 11) with Vlad Tepes' portrait, but when it was opened there was no corpse in it, only some tiny animal bones. Most probably the burial site in the monastery is just a tribute to the man who has an important role in the history of Romania, and the bones found in the grave could even be a practical joke. But still, the absence of the corpse has only added interest to the imaginary around the connection man/vampire present in *Dracula*.

Another important feature in the creation of Count Dracula was Stoker's previous readings, which consisted of works of literature and historical documents. In the former, he gathered inspiration and gave Dracula more vampiric features by making use of some archetypal images associated to the vampire in other pieces of literature; in the latter, he found information to provide his character with fictional features borrowed from Vlad Tepes and Elizabeth Bathory.

On the one hand, it is known that in spite of being considered the ultimate and best-known work of literature dealing with vampires and/or vampiric characters, *Dracula* has its literary predecessors. Three are the most relevant ones: Samuel Taylor Coleridge's "Christabel" (a poem written in two parts, between 1798 and 1800), John Polidori's "The Vampyre" (1816) and Sheridan Le Fanu's "Carmilla" (1872). Often included in this list is Edgar Allan Poe's 1840 tale "The Fall of the House of Usher" (as in J. O. Bailey's "What Happens in The Fall of the House of Usher?" and Lyle H. Kendall's "The Vampire Motif in The Fall of the House of Usher").

In his notes, Bram Stoker clearly acknowledges "The Vampyre" and "Carmilla" as being fundamental bases for his novel. The influence of Le Fanu's work is obvious because many of these notes indicate that Stoker had already written more than half the novel with the main character as a female vampire when he came across books and other sources about the life of Vlad Tepes¹⁹.

Another indication of Stoker's reading of "Carmilla" in *Dracula* reveals itself in spite of the author's power: one portion originally written to be in *Dracula* ended up excluded from the final version, and Florence Stoker, Bram's widow, published it as a short story called "Dracula's Guest" in 1914, two years after Stoker's death (the compendium includes some of Stoker's unpublished tales

¹⁹ According to *Vampires: Thirst for the Truth* (documentary, Discovery Channel, c 1996).

and it is also named “Dracula’s Guest”). Even though Jonathan Harker’s name is never mentioned, it is very easy to identify him in the story on his way to Castle Dracula, and the action takes place in Styria instead of Transylvania; It is a region in southern Austria, and not coincidentally the action in “Carmilla” also takes place there. This small example shows how Stoker’s parallel researches changed his directions when writing, and also how one influenced the other.

Considering previous works that influenced Bram Stoker, the most striking similarity among Dracula and other vampires is their nobility. Before Count Dracula came Lady Geraldine (in “Christabel”), Lord Ruthven (“The Vampyre”) and Countess Carmilla Karnstein. Once more, fiction becomes mixed with real History, for Vlad Tepes was not only noble, but also a Prince. Some critics, such as David Punter and Franco Moretti, have already pointed that out, “... but Dracula is not merely an individual; he is, as he tells Harker, a dynasty, a “house”, the proud descendant and bearer of a long aristocratic tradition.” (PUNTER, p. 23); “...Count Dracula, the aristocrat, the figure of the past, the relic of distant lands and dark ages” (MORETTI, p. 47).

The vampire’s nobility is one of the issues approached in the next chapter, as I present the two Orders of the imaginary and how they deal with nobility. That will also open the way for the implications of Dracula’s high status in Transylvania (as a Boyar, a nobleman) and its consequences in his stay in England presented in chapter 3.

2 . IMAGINARY AND SYMBOLISM: THE VAMPIRE ARCHETYPES

*In reality, the acceptance of the shadow-side of human nature verges on the impossible. Consider for a moment what it means to grant the right of existence to what is unreasonable, senseless, and evil! Yet it is just this that the modern man insists upon. He wants to live with every side of himself – to know what he is. That is why he casts history aside. He wants to break with tradition so that he can experiment with his life and determine what value and meaning things have in themselves, apart from traditional resuppositions. (Carl Gustav Jung. *Psychology and Religion: West and East*)*

Connecting blood and *Dracula* might seem obvious – after all, one of the most popular recurrent images when defining a vampire consists on a long-fanged creature feeding on its victim's blood. However, underneath the misconceptions and common-place readings of the novel, lies a wide range of symbolic interpretations, and the objective of this section is to introduce some concepts that will be recurrent in the readings presented in chapter 3.

Two theoreticians have been chosen as the basis for my researches on *Dracula* : Carl Gustav Jung and Gilbert Durand. Their studies enrich manifold the array of readings of the novel, for they focus on two essential areas in human relations – Psychology and Anthropology, respectively – and the combination of such approaches proves to be complementary to one another.

Therefore, the first section of this chapter presents Jung's definitions of the concepts that will be applied in the specific reading presented in chapter 3, whereas the second and third sections present a broader reading of the novel based on the study of symbolism and the the orders of the image developed by Gilbert Durand.

The conceptualization required for my analysis has the same problem as the novel I have chosen: commonsensical interpretations and judgments at face value. As a matter of fact, many of the concepts I borrow from Jung are used by scholars (whose definitions may vary according to their field of expertise and inclinations) and, on a daily basis, by laymen (who probably do not know exactly what they mean). Hence the importance of Jung's studies in this analysis, for his are the definitions of *myth*, *archetype*, *symbol*, *image* used throughout this study. Along with these come other ideas, such as the *collective unconscious* and the *archetypal images*, that will be also necessary for a full understanding both of Jung's study and the readings of *Dracula* .

At the same time, French anthropologist Gilbert Durand, in his essential work *The Anthropological Structures of the Imaginary*, discusses and defines the way the imaginary works as far as symbols and images are concerned. Durand's writing is marked by several citations and references to many theoreticians of different fields, but his main influences are French philosopher Gaston Bachelard and Jung, especially when Durand comments on the archetype and the image.

Besides the theoretical affinity between Jung and Durand, what justifies the presence of Durand's ideas in this thesis is his contribution in the form of a division of symbolism into two orders – the *Diurnal* and the *Nocturnal* ones. In spite of the differences between the two orders, both are fit towards a rich reading of *Dracula*, and each order covers diverse aspects of the symbology involving the novel.

2.1. ARCHETYPAL IMAGES: CARL GUSTAV JUNG

Three are the ideas linked to blood imagery submitted to an analysis in this thesis. The first one relies on the aspect of blood as food for the vampire, as something to be coveted and longed for, something the vampire cannot survive without; the second one involves metaphorical meanings for the use of the term “blood” regarding land, origin and family. Such idea becomes relevant because of Bram Stoker's historical research on Vlad Tepes (or Vlad the Impaler) in the formation of Count Dracula. Stoker deals with the ideas of origin and land mainly through Dracula and the historical link between him and Tepes, whereas the idea of family appears in two diverse ways: through kinship, sharing the same blood and belonging to the same family, and the vampiric family – the genealogy created between the matrix vampire and the human who is converted. Finally, the third idea is the one of blood as a means of bond, but not through kinship. Being that blood is so important in the vampire's existence, it also changes the vampire's relationship with the victim, broadening blood connections and, in a sense, creating an entire genealogy.

Four concepts are crucial in the blood-focused reading proposed: myth, archetype, symbol and image. They are intimately connected with one another, and such intertwining may lead to contradictions and a certain confusion. Due to this significant amount of definitions and to the reliance of the concepts on one another, and also for the sake of organization and proper understanding, the above mentioned concepts are defined according to Carl Gustav Jung's writings,

implying a reliance on the idea of the collective unconscious, fundamental in order to fully understand Jung's theory. But before going deep into the novel, it becomes necessary to provide relevant information concerning these concepts and about Jung himself.

Carl Gustav Jung was a disciple of Sigmund Freud, and he carried on his studies with Freud for many years. Even though their break-up became clear only in the mid-1910s, he already experimented some writing of his own before that point, since the origins of Jung's theory regarding the archetypes and the collective unconscious can be traced to his earliest publication, *On the Psychology and Pathology of So-Called Occult Phenomena*, in 1902. According to John Freeman in the introduction for *Man and His Symbols*, Jung's main concern was to transform his ideas – that most probably sounded confused, even absurd at first – into accessible concepts, so that anyone, even laymen, could understand. It also happened because Freudian Psychoanalysis was in vogue, therefore Jung wanted to state very clearly the differences between his thinking and Freud's.

The collective unconscious, one of Jung's most innovative and important contributions to psychology, turned out to be the source of a great deal of discussion between the two psychiatrists, and one of the major theoretical differences between them as well. According to Jung, Freud associates the unconscious to repressed or forgotten contents (JUNG, 1969, p. 3), consequently becoming some kind of tainted den in the human mind. Also, Freud says that these contents in our collective unconscious have personal origins – we unconsciously select what ends up there.

Like Freud, Jung creates a whole theory on how the unconscious works and exists. The difference lies on Jung's focus on the ideas of symbol, myth, image and, above all, archetype, to explain the unconscious' working process. In his article *Archetypes of the Collective Unconscious*, he says that indeed there is a part of the unconscious that is personal – a superficial layer, which he calls personal unconscious, that derives from personal experience and is a personal acquisition. Lying underneath this one rests the collective unconscious, a deeper, bigger, more significant layer of our unconscious that is inborn and universal. Also according to Jung, the collective unconscious “has contents and modes of behaviour that are more or less the same everywhere and in all individuals”. (JUNG, 1969, p. 4)

The archetypes are simply the contents of the collective unconscious. Jung brings his idea close to Lévy-Bruhl's concept of the *représentations collectives*, but he points out a major issue here: even though the archetypes have an unconscious origin, they cannot be expressed without conscious thinking. Lévy-Bruhl deals with symbolic figures, which are “processed” archetypes, submitted to

conscious “elaboration” (another term used by Jung). The archetype, when it is in our unconscious in its pure form, is not processed or elaborated. Only after the elaboration process do the archetypes become archetypal images – in other words, unconscious contents that receive a defined form so that they can be represented. To the means of transmission of such processed contents Jung gives the name of esoteric teaching. The archetypal image is a cardinal point for the understanding of chapter 3, which is fully based on the imagery presented in the novel. All the crystallized ideas about vampires and stereotypes are, in reality, nothing but archetypal images.

These archetypal images can be conveyed through some forms, and Jung points the myth as one of the most relevant ways of expressing archetypes: “... myths are first and foremost psychic phenomena that reveal the nature of the soul...” (JUNG, 1969, p. 6). I came across a definition of myth that at the same time agrees with Jung’s and is more objective.

So we may say that a myth is typically a traditional sacred story of anonymous authorship and archetypal or universal significance which is recounted in a certain community and is often linked with a ritual; that it tells of the deeds of superhuman beings such as gods, demigods, heroes, spirits or ghosts; that it is set outside historical time (...) or in the supernatural world, or may deal with comings and goings between the supernatural world and the world of human history; that the superhuman beings are imagined in anthropomorphic ways, although their powers are more than human and often the story is not naturalistic but has the fractured, disorderly logic of dreams (Cupitt, p. 29)

Myths are constructed with material (images) provided by our psyche – in more practical terms, if one takes Bram Stoker’s description of Count Dracula, one will realize that the most classic and recurrent representations of the vampire nowadays, be it Dracula or not, be it in literature or in the movies, will not differ very much from the image Stoker proposed,

His face was a strong, a very strong, aquiline, with high bridge of the thin nose and peculiarly arched nostrils, with lofty domed forehead, and hair growing scantily round the temples but profusely elsewhere. His eyebrows very very massive, almost meeting over the nose, and with bushy hair that seemed to curl in its own profusion. The mouth, so far as I could see it under the heavy moustache, was fixed and rather cruel-looking, with peculiarly sharp white teeth. These protruded over the lips, whose remarkable ruddiness showed astonishing vitality in a man of his years. For the rest, his ears were pale, and at the tops extremely pointed. The chin was broad and strong, and the cheeks firm though thin. The general effect was one of extraordinary pallor. (Stoker, chapter 2, p. 28)

Jung's theory on archetypal images finds some kind of reinforcement in the very composition of the literary character Count Dracula by Bram Stoker, who based the physical description of the Count in his old age on John William Polidori's Lord Ruthven, in *The Vampyre*, written in 1816 and published in 1819. That means the image Stoker proposed can also be traced back almost one hundred years before *Dracula* was published – therefore, there already was some kind of archetypal image, a processed idea of how a vampire should look like,

Those who felt this sensation of awe, could not explain whence it arose: some attributed it to the dead grey eye, which, fixing upon the object's face, did not seem to penetrate, and at one glance to pierce through to the inward workings of the heart; but fell upon the cheek with a leaden ray that weighed upon the skin it could not pass. (Polidori, 2003)

Polidori also uses phrases such as “deadly hue of his face” and “the dread of his singular character” to describe Lord Ruthven, proving that Dracula's uncanny appearance was not created from scratch – more than that, it also proves that in spite of Bram Stoker providing the “ultimate” version of the archetypal image of the vampire we have inherited, his was not the first one. But nor was Polidori's. The images regarding vampires can be traced back to thousands of years, for virtually every Ancient civilization had its own version of blood-sucking creatures, in spite of certain variations. J. Gordon Melton, in his *The Vampire Book: The Encyclopedia of the Undead*, mentions vampiric creatures among Babylons, Greeks, Romans, Egyptians, Mayans, Aztecs, and other African, American and Asian civilizations, among others. In all of these civilizations, the vampire was a monster, a bad omen or a blood-sucker. As it can be seen, Jung's archetypes and archetypal images find strong proof in the history of vampire imagery.

If the archetype is the product of the unconscious in its pure form (that is, not processed, and therefore impossible to be represented accurately), the archetypal image is the archetype after having suffered the influence of the consciousness and the myth is a wider form of expressing such images, the next stage is the symbol.

The concept of symbol has a major influence on all of Jung's work, because among all the concepts described so far, the symbol is the most personal one. That becomes important when considering Jung's work method, which essentially relied on the practical analysis of his patients.

Many of his techniques were alternative ones, basing therapeutic procedures on representations of dreams and feelings through paintings, drawings and mandalas, for example. Based on his experience with individual cases, Jung differentiates symbol and experience: a person has an experience, but it is a moment that can never be fully recovered. Therefore, one will struggle to re-enact, remember or keep that moment to oneself as hard as possible. The point is that in order to recover the experience, one must use conscious material: something that is familiar and available in one's mind – hence his definition, that says that the symbol is “the best possible expression for an unconscious content whose nature can only be guessed, because it is still unknown” (1969, p. 6). In other words, the symbol is not the object it symbolizes, but an expression of it that depends on feelings, states of mind and moods.

This can also be exemplified by tracing a parallel between vampires and Christianity. In all civilizations (whether Christian or not) vampires are represented, their range of actions comprises murder, deceit, an uncanny appeal and the search for others' vital fluids – in other words, it goes against all Christian precepts because the symbology pervading the vampire is completely opposite to the one predominant in Christian codes of symbols. Therefore, the vampire is a symbol of evil, of the anti-Christ. Such symbology is represented through images belonging to each set of values, as a comparison between an archetypal image of Jesus Christ and an archetypal image of Count Dracula shows (annex 12).

Images are related to form, they express and shape figures of our unconsciousness. However, Jung recognizes that once more consciousness plays an important role here because there is no image without a conscious process, and that eliminates the true impact and the magnitude of the archetype. Due to the fact that man always thinks about images through reason, his views might be, as Jung states, *prejudiced or myopic*. (1969, p. 13)

It is through the idea of image that the first intersections between Jung's concepts and Durand's orders take place. For example, Durand points out that “the first characteristic of image revealed by phenomenological description is that of consciousness and, consequently, the image is transcendent, as is all consciousness.” (pp. 24-25). He also agrees with Jung when he states that classical thinkers reduce the imagination to the “fringe-area bordering on sensation, known as the after-image” (idem, p. 24). As he mentions Sartre and Bergson, Durand reinforces one of Jung's main concerns, that is differentiating experience from memory,

Sartre's substantial criticism of the classical theory of the miniature image, and of the Bergsonian doctrine of the memory image, finds fault with both these positions because they "reify"²⁰ the image and interfere with the dynamism of consciousness by alienating its principal function, which is knowing rather than being. (idem, p. 24)

Durand also presents some ideas that agree with the collective unconscious when he discusses symbols, since he says that the fundamental power of symbols is to "surmount natural contradictions and bind together irreconcilable elements, social partitions and segregated periods of history. It becomes obvious, then, that the motivating categories of symbols are to be sought in the elementary behavior of the human psyche" (ibidem, p. 39). As far the vampire is concerned, different periods of time can be linked if one considers the image of the vampire and what it symbolizes and has symbolized so far. There is no record, for instance, of essentially positive connotations regarding it – for that matter, the vampire would be basically one more option in the repertoire of monsters and fantastic beings humanity has access to. And also there are no traces of a civilization or an era on the timeline in which the vampire represented positive values for a branch or branches of a society and negative values for the rest – simply because all social segments have always feared the vampire.

We could say that this happens because in all times, and regardless of social position, people have been taught to fear the vampire. In Jung's own words, this esoteric teaching happens in most unconscious and subtle ways – for example, a moviemaker such as Francis Ford Coppola makes a movie with vampires, or a writer such as Bram Stoker or Anne Rice writes a book about vampires. Scaring is certainly among their ultimate objectives, and conversely, parents tend to prevent their children from watching such movies and reading such books, in order to avoid nightmares or more severe disorders.

Durand borrows from Jung the expression "psychological 'germen'" (ibidem, p. 40), in order to explain the concept that has just been presented – the *hereditary symbols*. Their solidification is a serious matter, since the power of symbols, as we have seen, transcends time and social barriers. And Durand does not neglect that aspect, once he quotes Gaston Bachelard, "symbols must not be judged

²⁰ In the Brazilian version, the word "reify" was translated as "coisificar".

from the point of view of their form [...] but from the point of view of their force” (BACHELARD in DURAND, p. 47). And by stating that the literary image is important because it is “more vivid than any drawing” (DURAND, p. 47) and because it transcends form and is “movement without matter” (idem, p. 47), Durand enhances the idea of studying the impact of the vampiric literary images. Indeed, readers have solidified their ideas about vampires for the past 110 years essentially based on their contact with Bram Stoker’s novel, and even the weirdest variations proposed by contemporary writers and moviemakers are, ultimately, products of readings of *Dracula*.

So far, I have identified fear as one of the objectives of vampire stories, and discussed how it is conveyed through the symbology attributed to images. It is time now to approach the issue from the psychological point of view.

As it has been stated, there were significant theoretical differences between Freud and Jung, but they seemed to agree on one point in their theories: how the double manifests itself. It becomes relevant to analyze that because of the double’s dichotomist nature and its function in Gothic literature.

Freud refers to the ‘uncanny’ as a province of aesthetics related to the qualities of feeling, “it is undoubtedly related to what is frightening – to what arouses dread and horror” (FREUD, part I). The uncanny is also connected to “what is known of old and long familiar” (idem, part I). In reality, Freud plays a word game with the term in German (*‘Unheimlich’* – not familiar) by proving that man considers something uncanny or unfamiliar when he cannot make any connections to what he already knows – in other words, when there is no “comfort zone”. Finally, he points out that the essential factor in the feeling of the uncanny is “intellectual uncertainty”, when something cannot be explained logically or in reliance to previous scientific knowledge. The themes of the uncanny are all concerned with the phenomenon of the ‘double’, the process of “doubling, dividing and interchanging of the self” (idem, part II).

Given that Freud and Jung carried researches together and exchanged ideas for a long time, it does not come as a surprise that Jung has his own nomenclature for Freud’s double, or *Doppelgänger*. In Jung’s reading the projection of feelings takes place through the archetype of the *shadow*, which “does not denote the whole of the unconscious, but only the personal segment of it” (JUNG, 1969, p. 244).

Basically, all individuals have an amount of data as worldly reference, and whenever it is necessary we access those data in order to understand or explain something. That amount varies according to one's readings, experiences, likes and dislikes – therefore, it is related to the most superficial layer of our unconscious – the personal unconscious.

Underneath that layer rests the collective unconscious. Whenever the data in the personal unconscious does not suffice in order to understand the world (when something is considered unfamiliar and uncanny), we rely on the collective unconscious: universal, inborn, and containing psychic data that invokes the same emotional effect in all of mankind.

The unconscious reacts by projecting archetypal images that represent the uncanny – therefore the representations tend to be uncanny themselves. For example, *Dracula* can be considered the psychological result of the difficulty the Victorians felt in coping with the changes discussed in chapter 1. Of course, the novel is the work of one man, but its continuous reception and success since 1897 proves that *Dracula* still works as a reflection of feelings and anxieties of the collective unconscious.

To the archetypal images of the shadow are attributed symbols with different values, which are thoroughly studied by Gilbert Durand and his theory of the Diurnal and Nocturnal Orders of the symbol. Before plunging into the Orders of the symbol, however, it becomes necessary to define them and make some observations regarding the nomenclature used by Durand.

At first, we risk confusing Diurnal and Nocturnal with “day” and “night” – hence a possibly Manichaeic association of the Diurnal Order of the symbol with goodness, light and God, whereas the Nocturnal Order could refer to evil, darkness and the devil. However, that is not what Durand actually postulates. In each of the next sections a scheme is presented towards a definition of how Durand justifies these terms, but for the time being it could be said that the Diurnal Order is defined as the “Order of antithesis” (ibidem, p. 66), which studies the symbol under the perspective of polarized values, ideas and images. The Diurnal Order is marked by the existence of dichotomies such as “being and not-being” or “‘pure’ and ‘shadow’” (ibidem, p. 66).

The Nocturnal Order, on the other hand, “is constantly characterized by conversion and euphemism” (ibidem, p. 191) – that is, what is presented in the Diurnal Order in a drastic way is reconsidered and re evaluated in the Nocturnal Order. Durand deals with the idea of continuous processes of euphemization, which begin with a simple inversion of the emotional value attributed to

an image or symbol in the Diurnal Order. These processes become more and more pronounced until they turn into *antiphrasis* – namely, “a radical inversion of the affective meaning of images” (ibidem, p, 191). In order to clarify the groups of images dealt with in each Order I quote:

The Diurnal Order is concerned with the postural dominant, the technology of arms, the sociology of the magus-warrior-sovereign, and the rituals of elevation and purification, whereas the Nocturnal Order is subdivided into cyclical and digestive dominants, the cyclical dominants subsuming the techniques of the container and habitat, alimentary and digestive values, matriarchal and nurturing sociology; and the digestive dominant grouping together the techniques of the cycle, the agricultural calendar, the fabrication of textiles, natural or artificial symbols of return and myths and astrobiological dramas (Durand, p. 58)

Therefore, the Diurnal Order is the Order of antithesis and involves dichotomies which are sometimes Manichaeian. From the binaries of the Diurnal Order comes the Nocturnal Order, that is the Order of antiphrasis and works with euphemization, relativization and re-evaluation of symbols previously divided within the Diurnal Order.

One last observation is necessary, though. My first contact with Durand’s practices *The Anthropological Structures of the Imaginary* was a complicated one, because he presents innumerable concepts and brings varied examples from Ancient and mediaeval culture with a fluency and ease that overwhelmed me from time to time. Thus, my first reading of Durand served mostly to make me adapt to his discourse and depth. My second reading, however, was essentially focused on *Dracula*. Having Stoker’s novel in perspective all the time as I tackled the Orders, I concluded that there is a great deal of possibilities to be explored. When it came to deciding on how to present the orders, the most effective solution was to balance Durand’s applied theory and a close reading of the novel altogether. The two orders provide complementary and broad readings of *Dracula*, whereas the reading in chapter 3 has one specific facet (blood imagery) as the backbone of the imagetic analysis presented. And the contextualization given in chapter 1 is also referred to whenever it is pertinent.

2.2. DICHOTOMIES: THE DIURNAL ORDER OF THE IMAGE

Analyzing *Dracula* under the perspective of the Diurnal Order proves to be a prolific enterprise. All the divisions of the human soul that were particularly flagrant during the Victorian period presented in the previous chapter re-emerge, and the idea of opposite values and polarizations gains force in the Diurnal Order.

In the introduction of his chapter about the Diurnal Order, Durand proposes some dichotomies, namely “being and non-being [...] absence and presence [...] order and disorder”. (DURAND, p. 66). All of these are perceived in the novel, and all of them involve the figure of Count Dracula.

For example, the idea of *being and non-being* can be interpreted in two ways. The puzzle becomes clear as we question Dracula’s status as a human being – which he obviously is not. At the same time, he is not dead, for he walks, eats, socializes and thinks. The word used to describe him – the *UnDead* – addresses that problem and, in a way, solves it as well. What is the definition of “undead”²¹? It is not a living being, nor a dead one. It is not a “living dead”, like many brain-eating zombies depicted in horror movies. Therefore, the undead *is* and *is not* at the same time: it is and is not dead, it is and is not alive.

The opposition of *absence and presence* suits *Dracula* very well due to the structure of the novel. The Count is presented in the first chapters, a moment during which he dazzles the reader. It becomes clear that all the action in the plot will involve Dracula, and after the end of chapter 4 he all but disappears. We do not have his concrete presence, his human figure, but we know he is responsible for Lucy’s and Mina’s loss of blood (and ultimately, for Lucy’s death), Renfield’s madness, Jonathan’s near-death experience, the slaughter in the ship and for the death of Mr. Swales, just to mention some examples. His voice is not heard, and his human figure is not seen, but we all know he is there.

And the dichotomy *order and disorder* is perceived in the supernatural feature of the novel. As I point out in chapter 1, the Victorians were scientific people, who worked towards progress and

²¹ The word “undead” has been erroneously translated into Portuguese as “morto-vivo” in some editions of *Dracula* in Brazil, in countless vampire movies and on the titles of excellent materials about vampires, such as J. Gordon Melton’s *The Vampire Book: The Encyclopedia of the Undead*, which has become *A Enciclopédia dos Mortos-Vivos*. I could not find any justification for such a translation, but given the accuracy in the contents of the book, the only reason I see is related to commercial purposes. Indeed, the expression “morto-vivo” seems to be by far more commercially appealing than “não-morto”.

who were very focused on what could be proven, on what the eye could see. The idea of a blood-sucking creature walking the streets of London in the twilight of the nineteenth century jeopardizes an entire notion of beliefs and scientific facts – prerogatives that are not only Victorian, but human, above all. At the same time, the vampire twists a biological order, that says that we must be born, grow up and die. The vampire lives and dies as a regular human being, starts existing as an undead (which is the first stage of the disorder), feeds on animal blood (and when it is human blood the orthodox order of the white man is once more distorted, since it becomes cannibalism), and he even grows younger, which is, needless to say, completely against human nature.²²

If the Diurnal Order presents a dichotomist condition in its discourse, the division proposed by Durand within the order also follows that pattern. The chapter about the Diurnal Order is divided in two parts (*The Faces of Time* and *The Sceptre and the Sword*), each with three categories of symbols. For each category in *The Faces of Time* there is one in an opposite position in *The Sceptre and the Sword*. I shall explore each of these categories, presenting them in the three opposite pairs they form, according to Durand's definition.

In *The Faces of Time*, the first category is the one of the *theriomorphic symbols*, in which Durand explores the symbology, the universality and ubiquity of animal archetypology (or Bestiary). It is an interesting point for the start of an analysis of *Dracula*, given the fact that the Count has multiple forms, and the novel is pervaded with the presence and action of animals.

Durand explores the interpretations of the Rorschach test²³, in which most of the patients identified “aggressive animals reflecting powerful feelings of bestiality and aggression” (DURAND, p. 69). In our imaginary, some symbolic associations between animals and values can be traced, such as: dove/purity, cat/power of omen and turtle/patience. These associations, for example, are reinforced in dictionaries of symbols such as Jean Chevalier's and Jack Tresidder's. In *Dracula*, on the other hand, there is the strong presence of some animals: the *bat* and the *dog* are animal shapes Dracula assumes in certain passages of the novel; the very beginning of the novel brings scenes of the Count commanding *horses* (chapter 1) and *wolves* (chapter 3); and there is also a strong scene with *rats* in chapter 19.

²² Section 3.1 of the next chapter deals with this aspect more closely.

²³ The Rorschach inkblot test uses ten cards with inkblots – five black inkblots on white background and five white inkblots on black background. The person taking the test tells what he/she sees in the inkblots, and from these answers the psychologist draws the person's profile. Examples of cards used in the Rorschach test can be found in annex 13. Information taken from *The Rorschach Test Original Website*.

Durand associates the animal with movement and agitation, which can be seen in *Dracula* considering that the Count transforms himself ultimately for the sake of mere locomotion: he becomes a dog so that he can escape from the Demeter without raising suspicions regarding the strange occurrences in the ship; and he becomes a bat so that he can have access to the rooms where Lucy and Mina are, each in their due time.

The agitation referred to in the previous paragraph is also connected to harsh, sudden changes. Durand comments that the animal moves so quickly because it frequently has to run away from a predator, or simply because it is part of the animal's nature – and once again, *Dracula* provides us with correspondence towards the Diurnal Order: Dracula's massive absence is an example of an animal preparing itself for the attack (which is exactly what he does, for after having killed Lucy away from the reader's sight he reappears in his human form to take Mina as well); the final section of the novel goes around the chase after him – and in that moment Dracula's situation is clearly animal-like: after having preyed on others, he fears being preyed on. Durand also emphasizes the relationship of movement and anguish, but he expands it to mankind as he analyzes the symbology underneath,

The schema of accelerated animation, in this instance swarming, wriggling, or chaotic movement, appears to be an assimilatory projection of human anguish in the face of change, whereas animals, by means of flight, simply compensate for one sudden change by another. (Durand, p. 72)

Another important feature in the theriomorphic symbols is the negative valorization of sudden movement. Durand justifies this connection through the idea of the “schema of the flight from Fate” (idem, p. 72). Therefore, the movement is negative because it makes the individual go further from his destiny – of course, that is not Durand's most original claim, since Homer already points that out in the *Iliad* through the *moira*, which was a law for men and gods that not even Zeus was allowed to modify – in one word, destiny.

We could consider Dracula's constant running away a form of representing that idea. It is established that the vampire is not human, but it does have a human form, and what is more, it does evil – therefore, it must perish by the end of the story. It makes even more sense when we add to this

scenario the notorious morality in which the Victorian society was embedded, as chapter 1 highlights. Dracula has no moral possibility of being physically saved – that is, escaping from annihilation – and his efforts towards a escape fit well Durand’s idea of the flight from Fate.

Even though the horse is not an animal whose imagery is fundamental in *Dracula*, there is one notion worth mentioning. Durand states that “in every case [related to the hippomorphic character of animal symbology] we have the *general schema of animation* together with anguish in the face of change, the voyage of no return and death” (ibidem, p. 74), in which he is echoed by Jean Chevalier in his *Dictionary of Symbols*, when he states that one of quintessential archetypal images of the horse is the one of “the mysterious child of darkness and carrier of death” (p. 516). In the very beginning of the novel, Jonathan Harker is taken to Castle Dracula in a carriage moved by horses, on a trip one could easily consider a voyage to death and of which he would probably not return.

It is also interesting to point out that one of the weakest rings in the chain that ties the plot of *Dracula* together is Jonathan’s escape from the castle – the reader is left with nothing but a brief comment in a letter from Mina to Lucy: “He [Jonathan] is only a wreck of himself, and he does not remember anything that has happened to him for a long time past. At least, he wants me to believe so, and I shall never ask.” (STOKER, chapter 9, pp. 127-128). Plotwise, Stoker’s single excuse not to reveal the truth is Mina’s Victorian humbleness of a bride-to-be. In a broader sense, Jonathan’s escape is not explained simply because there is no feasible explanation for it – even though Dracula does not bite males (which is a focal point I discuss in chapter 3), Jonathan could not possibly have escaped the three female vampires in the castle. However, Stoker needed a link between Transylvania and England, hence the need for Jonathan’s survival.

Durand also comments briefly on the canine symbology, as he says that some features may be the same even if the animal shape changes from place to place: “... these symbols are easily interchangeable and can always, in the Bestiary, be given cultural or geographical substitutes” (DURAND, p. 81). The ideas previously mentioned can be applied to the appearance of the dog figure in *Dracula* as well: Dracula assumes the shape of a dog in a crucial moment of the story – when he escapes from the ship – and once more, the idea of running away dominates the scene. It is also suggestive that of all animals Dracula transformed himself into a canine. According to Durand, “for the Western imagination, the wolf is the savage animal *par excellence*” (p. 83). His becoming a dog can be considered a kind of euphemization, since he does not show his bestiality through the

figure of a ferocious wolf – on the contrary, according to the reporter who describes the ship episode: “No trace has ever been found of the great dog, at which there is much mourning, for, with public opinion in its present state, he would, I believe, be adopted by the town.” (STOKER, chapter 7, p. 108)

Connected to the canine image rises the concept of *dental sadism*, which he deals with in depth. Excluding the idea of psychic vampirism debated in chapter 1, and focusing on the vampire as a literary or cinematic character, the only feature that is not eliminated is the protruding canines. In *The Anthropological Structures of the Imaginary*, Durand uses the term “archetype of the sharp-toothed jaw” (p. 77) and comprises a great deal of our vampiric imaginary. The jaws symbolize all the animalism, and “one essential characteristic of this symbolism is that the mouth is equipped with sharp teeth, ready to crush and bite” (idem, p. 82). All the hideous fantasies are thus concentrated in the animal jaw: “agitation, aggressive mastication, sinister grunting and roaring” (ibidem, p. 83)²⁴.

There are two major intricacies in the analysis of Durand’s concept of dental sadism within *Dracula*. The first one involves the fact that this aggressive mastication and its consequent horrors are represented in the figure of the bat, that is all but neglected in Durand’s study. When he discusses the ascensional symbols (which appear in section 2.3), he excludes the bat (and other nocturnal birds as well) for being “simple products of darkness” (ibidem, p. 127). Obviously one cannot afford to give up the figure of the bat in an analysis of the animal symbology in Bram Stoker’s novel – thus, the best form to decode the archetype of the sharp-toothed jaw in *Dracula* is to apply what Durand says about it in relation to the wolf, but adapting to the bat.

Also, the biting process in *Dracula* has a sexual connotation that Durand does not explore concomitantly to the imagery of the sharp-toothed mouth (I have attempted to do so in section 3.3, which discusses different kinds of blood bonds in the novel). “The animal symbol is the figure of sexual libido” (JUNG, 1967, p. 173), and that statement in association to the bat can be seen in *Dracula* through the Count’s “courting” next to Lucy’s window, when he flies and bumps onto the window pane as he tries to enter the girl’s bedroom.

The contrastive category to the theriomorphic symbols is the one he calls *diaretic*. In opposition to the animalization and savage nature of the theriomorphic symbols Durand places the devices and weapons of the hero. The first practical evidence of Durand’s dichotomist theory appears

²⁴ See annex 14 for a pictorial representation of dental sadism.

here, for the analysis of the theriomorphic symbols focused mainly on Dracula, whereas a search on the diæretic symbols will lead to his prosecutors.

As Durand specifies, the fighting hero is the figure mostly symbolized through the Prince Charming archetype in fairy tales, since he is the one who “provides protection against evil spells and renders them harmless, who discovers, delivers and awakes” (DURAND, p. 157). Such figure does not exist in *Dracula*, only if all the prosecutors are considered together. The group of heroes is essentially masculine, which comes full cycle with the diæretic symbolism, whose nature is predominantly masculine. The five men – Jonathan Harker, John Seward, Abraham Van Helsing, Quincey Morris and Arthur Holmwood (also Lord Godalming) – gather their weapons and chase Dracula until the fulfillment of their mission.

A study of their weapons shows that Durand is correct when he states that “sharp-edged or pointed weapons” (idem, p. 155) are core imagery in the diæretic symbolism. The archetypal image of the vampire hunter requires the presence of his stake, which is an important element in the elimination of the vampire and further purification of the body.

Being the diæretic symbolism one that reinforces the male sexual allusion, it is important to highlight that only men get their weapons to physically combat the vampire (Mina participates of the chase only through her mental powers), and some readings of *Dracula* accordingly see the stake as a phallic symbol, an instrument that demonstrates supremacy and potency.²⁵ Apart from that, Dracula’s death also includes Harker’s and Quincey’s knives, that account for the “sharp-edged” weapons Durand mentions.

The power of the masculine diæretic symbolism turns itself against the “furore of the feminized wound” (ib., p. 155), which is proven by analyzing the ones who physically felt the impact of the men’s weapons: Lucy and the three nameless female vampires on the one hand, and Dracula on the other. Even though the latter embodies a masculine image, he is the source of the “feminine evil” that is eliminated by the male group.²⁶

²⁵As in Phyllis A. Roth’s *Suddenly Sexual Women in Bram Stoker’s Dracula* and Christopher Craft’s ‘*Kiss Me With Those Red Lips*’: *Gender and Inversion in Bram Stoker’s Dracula*.

²⁶Due to their collective fight against the evil Dracula represents and the fact that each of these characters seems to add different values to the group (as if forming a whole), Christopher Craft calls them the *Crew of Light* in his essay ‘*Kiss Me With Those Red Lips*’: *Gender and Inversion in Bram Stoker’s Dracula* (CRAFT, p. 96).

Plainly speaking, both Dracula and the Crew of Light commit murder – the vampire kills mortals and the mortals kill vampires, always according to the perspective of the one that is killed. What differs is their motivation: whereas Dracula’s is hardly acceptable from an anthropological, religious and human point of view, “the weapon with which the hero is equipped is a symbol of both power and purity” (ib., p. 156). The perforation caused by the stake, in any other context, would be considered foul murder – in the novel it is purification, freedom from damnation; and towards that, the use of the crucifix as an instrument to repel the vampire is symptomatic of the pure intentions of the Crew.

But even if the crucifix did not appear as a tool against the vampire, the diæretic symbolism justifies the action of killing when it comes from a real hero. Due to the dual and polemic nature of the Diurnal Order, the hero only relies on the “ruses of time and the snares of Evil” (ib., 162) due to the contamination of other intentions, leading to a shift in their symbolic intentions. Or simply – the mortal hero can kill because it is a vampire that is going to be killed, and the vampire’s evil was the factor that stimulated such a reaction – therefore, the violence implicit in the action is not the hero’s fault.

The diæretic perspective also focuses on the defense, through the ideas of fortification. The fortifications represent a mixture of intimacy and protection through the archetype of the fortified wall – symbolized in the novel by Castle Dracula and by the boxes of Transylvanian sand Dracula takes to London – both elements have the function of protecting the Count and giving him a sense of separation from the external world whenever it becomes necessary.

When dealing with the *nyctomorphic* symbols, Durand points out the possibility of the “black shock” – namely, the impact of a darker image, or “a character wearing black” (DURAND, p. 88), which can provoke an emotional shock and afterwards become a nervous crisis. For the purposes of the novel, the darkness in Dracula’s garments helps to remove the reader from his comfort zone, by putting him in a state of closer and constant attention.

The blackness in Dracula’s suit alone does not cause such a state, since it is part of the exoticism that characterizes the Count. That very exoticism is what attracts the reader, since Dracula is so different from the other characters in the novel (as Stephen D. Arata points out in the article *The Occidental Tourist: Dracula and the Anxiety of Reverse Colonization*, quoted in chapter 1 (pages 24-25)).

Durand postulates that we “have all been sensitive to the nocturnal, blind, disturbing aspect of the unconscious side of the soul. The dark confidant and gloomy counselor, Mephistopheles, is the prototype of the many *Doppelgänger* ‘clad in black’ who resemble us ‘like a brother’” (DURAND, p. 92). The original meaning of the word in German (“double goer”, or “double walker”) opens the possibility of thinking about Dracula as a projected image of our unconscious, indeed a double to mankind, which is represented in the novel by the humans who are not vampirized – not coincidentally they are all male, as will be discussed in section 3.1. However, the translation in Portuguese fits the novel as well as the original meaning, and with an extra connotation, for the word used is equivalent to “foreigner” – in Dracula’s case, another feature that enhances his exoticism, for he is not only a foreigner, but also oriental and mediaeval at the same time. The idea of resembling like a brother probably refers to the capacity this character clad in black has of dazzling and seducing – which, once more, can be perceived in *Dracula*, through the relation of the Count with the female characters: they all “fall” for the Count due to his charm, and they all pay for having fallen in a way or another.

One of the strongest ideas within the nyctomorphic symbols is blindness, which is entailed by darkness. Here, a metaphorical interpretation is feasible: Dracula disappears as a physical presence in chapter 5, is seen quickly by Mina and Jonathan during a walk in the park (chapter 13), and only returns in chapter 21. Most of the time, he is not seen – nor by the other characters or by the reader. This makes us, as the audience, blind as far as Dracula is concerned. We know what he does, the newspapers tell of strange cases, Lucy becomes a vampire because of Dracula, and his presence is insinuated through the shapes of a bat, a dog, fog, mist and dusk – but he is never there concretely.

As rational, pragmatic and objective human beings, we rely on our sight to determine whether something is right or possible. If on the one hand not seeing Dracula’s human form implies some kind of blindness, his actions and his existence cause what Durand calls “a weakness of intellect” (p. 92), a condition that he levels with senility and blindness itself. The reality is that the book toys with what is real and feasible in the Victorian world – a hermetic micro-universe that stands for the humanity as a whole. Some of the actions and facts in the story force the European intellectuals and men of science (represented especially through doctor John Seward) to question their sanity and beliefs. People returning from their graves to feed on the blood of the living, sudden changes of the weather or wild animals that obey to one single command are facts that force those rational men (and ourselves, since they represent us in the novel) into a world of darkness, and consequent blindness.

Another important aspect of the nyctomorphic symbols is the symbology of water, the mineral element that constitutes the universal archetype of the dragon. The link between the dragon and Dracula is first established through the etymology of the word “dracula” (as seen in section 1.3). Another possible reading relies on the hypothesis of Dracula being a metaphor for a dragon, since “the imagination seems to construct the archetype of the Dragon (...) on the basis of fragmentary terrors, disgusts, fears, instinctive as well as experienced repulsions, and ultimately to set up the archetype as an awe-inspiring entity” (ib, p. 96)

Considering the original meaning of the word as ‘dragon’ also allows a connection of the novel to Durand’s statement that, in the Apocalypse, the Dragon is linked to the archetype of the Sinful Woman, or the Great Prostitute of the Apocalypse. (ib., p. 95) In *Dracula* the projection of this archetype is found in Lucy Westenra, the “vamp” woman of the story. The physical changes she undergoes after her vampirization process (which are discussed in section 3.3) warrant the visual impact and the negative valorization of the female vampire, “the woman of darkness, the evil water-spirit who, in the guise of a Lorelei, uses her bewitching femininity to assume the power hitherto attributed to predatory animals” (ib., p. 99)²⁷

It would be impossible to talk about the woman of darkness possessed of “bewitching femininity” without mentioning the word “vamp”, and when Durand actually uses the word he sounds like John Seward, in his description of Lucy as a vampire. The Diurnal Order sees that female archetype as the “Romantic prototype of the “vamp” fatale, joining cruelty and depravity to a delightful appearance”²⁸ (ib., p. 102). She is also “fate, the ghoul”²⁹, the black soul of the world and of death” (ib.), in association with the archetype of the Terrible Mother – which is also projected in *Dracula* through Lucy, and, to a lesser extent, through the three female vampires in Castle Dracula. (see section 3.3)

Also under the umbrella of the negative valorization of the woman, Durand connects femininity and blood through menstruation. It is important to point out that in this section he presents one of the main supports behind *Dracula*’s appeal: vampire stories are closely connected to blood, and for most peoples, blood is taboo (ib., 106)³⁰.

²⁷ Annex 15 brings pictorial representations of Circe, Calypso and the mermaid, symbols of the Diurnal femininity.

²⁸ The quotation with Seward’s description is on page 116.

²⁹ The version in Brazilian Portuguese uses the word “vampira” preceded by the term “goule” (p. 105)

³⁰ “Harding notes that the Polynesian term *tabu* or *tapu* is akin to *tapa*, which means “menses” (DURAND, pp. 106-107)

In opposition to the nyctomorphic symbols (visual darkness leading afterwards to metaphorical darkness) are the *spectacular symbols*, related to visual light that subsequently leads to metaphorical light. The strongest archetypal image of this category is the sun, which renders a difficulty in analyzing *Dracula*, for most of the action of the novel takes place at night.

Durand traces a parallel between the sun and Jesus Christ, by pointing out that in medieval times Christ was compared to the sun, and called *sol salutis* or *sol invictus*. Accordingly, this relationship is clear: the vampire is seen as an Anti-Christ in terms of values and morals, and at the same time it weakens when the sun is high.³¹

However, concerning the spectacular symbols (and the ascensional ones as well, as it will be seen further ahead), it seems that an analysis of the imagery in *Dracula* becomes more prolific by focusing on both the proof and subversion of Durand's ideas provided by the novel.

The universal archetype of the light is isomorphically connected to the physical ascension, and "it is luminous ascent that gives a positive value to the sun" (ib., 145). In *Dracula* it is the opposite: the Count rises both concretely (in its flying shape of a bat) and metaphorically (he succeeds in his endeavors throughout twenty-six chapters, to be killed only in the twenty-seventh and final chapter). However, the ascension imagery presented throughout the novel is associated to the night, and consequently to darkness. The fact that Dracula's ascension is not permanent indicates that the ending of the novel corroborates Durand's ideas, though.

When Durand uses the expression "black sun" (p. 145), he refers to the evil and devouring aspect of it. This idea works in *Dracula* according to the perspective, and in order to make it work one must consider the vampire's point of view: the sun only brings weakness (the devouring of strength) and causes harm to the vampire. To humans, the sun assumes its regular feature of relief and goodness.

Finally, from the association of the sun with the East comes the idea that only good can come from the Orient, for "it is in the East that the Earthly Paradise is situated and it is there that the Psalmist situates the Ascension of Christ, and St Matthew the return of Christ" (idem). From the

³¹ In opposition to commonsensical interpretations reinforced by the movies, the vampire does not die with the sunshine. As Van Helsing points out, "his power ceases, as does that of all evil things, at the coming of the day" (STOKER, chapter 18, p. 287)

Victorian perspective, Dracula is the oriental, and he brings damnation and sin with him from the East.

The last binaries proposed by Durand start with the *catamorphic symbols*, which refer to the third main expression of the human imagination reacting in anguish to time, provided by dynamic images of the *fall*. “The fall appears as the existential quintessence of the dynamics of darkness” (ib., 109), and the movement downwards is frequently associated to the symbols of fornication, jealousy, anger, idolatry and murder – all elements appearing in *Dracula*, as chapter 3 shows.

In the Old Testament, death is the direct result of the fall – and the best-known example is probably the passage when the serpent convinces Eve to eat the apple from the tree of knowledge (the episode became widely known as “The Fall of Man”),

Now the serpent was more crafty than any of the wild animals the Lord God had made. He said to the woman, ‘ Did God really say, ‘You must not eat from any tree in the garden’?’

The woman said to the serpent, “We may eat fruit from the trees in the garden, but God did say, ‘You must not eat fruit from the tree that is in the middle of the garden, and you must not touch it, or you will die.’ (Genesis: 3, 1-3)

In *Dracula* that becomes evident through Lucy and Renfield, for they get involved with the vampire/dragon/serpent, and that is their fall. Lucy’s sinful aspect is related to fornication, whereas Renfield represents mainly idolatry (with Dracula as his god) and jealousy (with Dracula’s promises of powers towards him, Renfield turns his back to God).

Durand resumes his analysis of the negative valorization of the feminine by saying that “as the Christian tradition suggests, if evil came into world through the female sex, it is because woman has power over evil and can crush the serpent” (p. 114) – and here is once again the notion of fall. The strictly Diurnal Order of the imagination distrusts feminine seductions for they are negatively valorized.

One of the explanations for the downward movement is human anguish in the face of time, pervaded with an “ogre-like aggressiveness”, whose main characteristic is the traumatism of teething, well-represented in *Dracula*. As a matter of fact, it is possible to see the vampire in Bram

Stoker's novel as a metaphor of time, which "appears as a disturbing animate being and a terrifying devourer, (...) referring either to the irrevocably fleeting aspect, or to the insatiable negativity of destiny and death." (p. 118). Dracula fits Durand's explanation in the sense that he comprises two eras (Medieval Transylvania and Victorian England), it is, like time, felt but not seen, it assumes theriomorphic faces (in the shapes of a bat and a dog), and consequent animation (flying/walking) and devouring (the bat sucking Lucy's blood and the dog dilacerating a mastiff's throat and belly). Eventually, whoever crosses Dracula's way is led to die, leading to the "negativity of destiny and death". Furthermore, death and time are fought due to a "polemical desire for eternal life" (ib.), which is exactly what Dracula claims to have and promises to his chosen ones, such as Renfield and Mina.

Conversely, the *ascensional symbols* refer to the movement upwards, to the act of flying and to high places. The cross, which is used in *Dracula* as a repression means against the vampire, is had by Christian tradition as "the ladder of sinners" or the "divine ladder" (ib., p. 123). The positive valorization of the ascent is reinforced, as the cross is considered a way up to reach God and escape a terrible physical death.

The dualisms inherent to the Diurnal Order are perceived in the ascensional symbols, due to the contrast of "spiritual verticality to carnal flatness or to the fall" (ib.). In the attempt of reaching God the ones who manage to escape the vampire's dazzle avoid the fall, which is represented in the novel by vampirization and the pollution of the flesh.

The ascensional movement is intrinsically linked to the wing, the exemplary means of ascension: "dreams of flying, while technically absurd, are accepted and given a privileged status in angelistic inspirations." (ib., p. 126). Like the spectacular symbols, the ascensional ones do not fit completely Durand's idea of the Orders. The only flying image of the novel is Dracula converted into a bat, whereas the ascensional movement focuses on God's angels, birds and butterflies. Bats and nocturnal birds are considered "simple products of darkness, and form a group quite distinct from other theriomorphic symbols." (ib., p. 127)

Another aspect of subversion in the ascensional symbols of *Dracula* lies in the idea of spiritual verticality, which is a privilege supposedly granted by God and the processes to reach Him (faith, fighting the vampire, resisting temptation) – in the novel, Dracula is the one who makes this promise (the subject is developed in the next chapter, in section 3.1).

The next stage after ascending is remaining on the top, since “the frequentation of high places and the process of gigantization and divinization inspired by altitude and ascent account for what Bachelard calls an attitude of ‘monarchic contemplation’ (...) linked to the psycho-sociological archetype of sovereign domination.” (ib., p. 132). This notion, confirmed by the main character’s noble ancestry, is presented in section 3.2.

All categories of the Diurnal Order of the imaginary have been presented. Durand defines it as the *order of antithesis*, characterized by the philosophy of dichotomy, and the transcendence that pervade the occidental thought. One of the main basis of the order is the Manichaeism in man’s views on day and night, as inborn as his collective unconscious and clearly represented in *Dracula*: the vampire’s action takes place during the night, and the only period during which humans are safer from the vampire’s attack is during daylight, establishing the “dialectics embodied in the central archetype of the ‘barrier’ separating darkness and light” (ib., p. 175).

Whereas dichotomy is the key to full understanding of the Diurnal Order of the image, euphemization is the main concept in the Nocturnal Order, whose theoretical basis is presented in the next section. Many aspects presented in this section in the form of binary oppositions are euphemized, or, as Durand says, ‘minimized’, in the reading of *Dracula* based on the Nocturnal Order.

2.3. EUPHEMIZATION: THE NOCTURNAL ORDER OF THE IMAGE

The Nocturnal Order of the image refuses the antitheses proposed in the Diurnal Order. Therefore, the ideas that are framed within one specific binary value (either “good” or “bad”, or “dark” or “clear”, for example) under a Diurnal perspective are, according to Durand’s words, *euphemized* or *minimized*. (p. 191).

The minimization proposed in the Nocturnal Order is directly related to an issue pointed out in the introduction of this thesis: the use of some terms that involve judgment value. For example, the notion of *victim* loses its power under the perspective of the Nocturnal Order. So that this idea can be proven, one of the consequences of the euphemization discussed in this section is that being bitten by the vampire does not necessarily lead to a negative situation – therefore, the victim does not exist. Whenever the word ‘victim’ is used (especially in chapter 3), it is because the plot of the novel presents a situation that causes some harm to the bitten one from a Diurnal perspective. In other cases, the word used was ‘prey’. The same happens with the terms *unholy*, *unnatural* and *evil*.

In the first book of his Nocturnal Order (*The Descent and the Cup*), Durand presents the same images discussed in the Diurnal Order, but “exorcised of the terrors they conveyed, and transmuted” (idem, p. 193). To that group of re-evaluated and minimized symbols Durand gives the name of *symbols of inversion*. The fall, one of the most remarkable images of the Diurnal Order, is euphemized into *descent*, being distinguished from the former due to its slowness, preventing the sudden shock the fall causes.

The descent eliminates the radical consequences of the fall, and sin becomes something pleasant, the negative values of anguish and fear are converted into delight in “slowly penetrated interiority” (ib., p. 196). Remarkably, Durand makes use of the notion of penetration – a core aspect in the vampirization process – in order to explain the re evaluation of sinful values.

Different interpretations of the awareness of the body is the first symptom of a change in the order of the image. In *Dracula*, the females who are bitten undergo expressive physical changes directly connected to their vampirization. A Diurnal reading considers these changes negative because they represent the moral decay and corruption brought by the vampire, as section 3.3.

discusses through the character of Lucy Westenra. However, a reading of the body symbols under the Nocturnal perspective brings a different light, particularly well-exemplified by Mina Harker.

Mina's awareness of her own body becomes clear as she notices the changes she goes through – clearly represented by the mark caused by Van Helsing's sacred wafer on her forehead. The change, however, is not complete, and some of Mina's goodness can still be perceived in her eyes and attitude. Therefore, she personifies the Diurnal struggle between good and evil. The Nocturnal Order will interpret Mina's process as a journey of internalization, which eventually ends with Dracula's death. After that, her body goes back to normal, the feelings of physical and psychological guilt are removed, and she develops "affection" for her figure again.³²

Another aspect brought by the Nocturnal Order of the imaginary is the notion of double negation, in which the positive is rebuilt through the negative: "by negation of a negative act the effect of negativity is destroyed" (ib., p. 197). In *Dracula* this idea finds support in the elimination of the vampire – the one who causes deaths is vanquished via assassination. The violence in the act of vanquishing the vampire becomes completely free of any negative Diurnal valorization because it is supposed to cleanse the world and reestablish the previous order. When Durand says that "death itself is evoked against death in a remarkable religious double negation" (ib., p. 198), it becomes clear that the general idea fits the novel, but once again, there is a problem with the use of a term. The vampire is an "undead", a being in a limbo between life and death – hence, it does not belong fully to any of them, therefore it is not correct to say that a vampire can be "killed" (the word 'eliminated' is more neutral and applies more perfectly). Double negation also relies on two other important notions: the dialectics of the binder bound and the transmutation of values, whose presence in the novel is discussed in section 3.3, in association to the concept of the shadow.

Another image that appears both in the Diurnal and Nocturnal orders is chewing. Given the striking impact of the teeth in the archetype of the vampire, it becomes necessary to analyze how the Nocturnal order minimizes the biting. Where the Diurnal Order sees the mortal attacked by the vampire as a profane and demonic being, whose only chance of salvation is the desecration of the corpse or another painful process, the Nocturnal order faces the vampire's prey as a being that has stopped being a mortal. As other more orthodox beings, the new vampire has to fight for its survival (through blood), can live in groups (such as the three female vampires in the castle), they respect

³² In his parallel with the treatment of psychological conditions, Durand quotes one of Séchehaye's patients, who declares: "Then I began to be aware of my body and love it." (p. 196)

hierarchies (Dracula subjecting the three vampires), and follow its instincts. Within the Nocturnal logic there is no victim, but a new convert instead.

In that sense, the tearing of dental voracity so explored in the Diurnal Order is re-interpreted as a gentle, harmless sucking. Swallowing, a process closely related to sucking, does not destroy, it often adds value or renders sacred, because “the person swallowed does not undergo real misfortune, he is not necessarily the victim of a harmful event. He retains a value.” (ib., p. 200).

Based on the reversion of the Diurnal images that takes place in the Nocturnal Order, the idea of the “bitten biter” or the swallower that becomes swallowed becomes stronger and brings as a consequence processes of reversal that enable the mirroring of certain images. It is interesting to highlight that one of the characteristics of the vampire is the absence of mirror reflection, guessed by Jonathan Harker as he notices that Castle Dracula has no mirrors whatsoever (STOKER, chapter 2, p. 30), and confirmed by Van Helsing in his lecture about vampires (idem, chapter 18, p. 286).

As Durand points out, “one should not be surprised to see doubling and inversion used constantly in literary imaginative works” (p. 202). In *Dracula*, the vampire becomes an extension of the ones he vampirizes and the ones who prosecute him as well. The concept of mirroring comes full cycle with Jung’s archetype of the shadow and Freud’s double as well, and section 3.3 shows how these notions unfold in the novel having Dracula as the reflection/shadow of the ones he transforms in vampires (Lucy and, in particular, Mina), and also of the members of the Crew of Light.

The Nocturnal Order presents an inversion of the values attributed to night in the Diurnal Order. Most of the action of *Dracula* takes place at night, and a diurnal reading interprets that fact as symptomatic of the evil in the vampire’s action. Conversely, the Nocturnal Order, bases itself on tribes and peoples for whom “night is day in the country of the dead, all being inverted in the nocturnal kingdom.” (idem, p. 211). Just like the issue related to the impossibility of killing the vampire (a being that is no longer alive from the biological point of view), the concept of “world of the dead” brings a problem to the analysis regarding the singular status of Dracula: the term ‘vampire’ indicates that it is a being that has not been accepted in the world of the dead, and ends up misplaced in the world of the living³³. The vampire requires a theory of its own in order to avoid this

³³ The technical definition of the term ‘vampire’ is presented in section 3.1, page 87. From this point on, whenever the analysis of Durand’s Nocturnal Order requires nomenclature adaptations to fit *Dracula*, it is due to the impossibility of framing the vampire either as living or dead. For the purposes of my reading, I apply to the vampire’s existence the values of death.

kind of nomenclature problems, but if the word ‘dead’ is replaced by the word ‘undead’ the theory of inversion of night values seems quite fit and applicable to Bram Stoker’s novel: “ ‘the world of the dead (...) is in a way the counterpart of the world of the living’, what is suppressed on earth reappears in the world of the dead, ‘but the value of things is inverted: what was old, damaged, poor or dead on earth, becomes new, solid, rich and alive...’ (ib., p. 211)

The archetypal image of the vampire raising from its coffin is also valorized differently in the Nocturnal Order, because night evokes a gentle necrophilia, conferring a positive value on mourning and the tomb. The density of night (p. 213) is closely connected to the schemata of the intimate descent, whereas ascensional schemata is associated to light in the Diurnal Order, as the previous section mentions, and a great deal of this positive valorization of the tomb in the nocturnal reading is explained in the *symbols of intimacy*, in which the grave – the place of the sacred rite of burial – has an important function, because death may be faced as a chance of inverting the naturally experienced terror or, as a “symbol of primordial repose” (ib., p. 229). Obviously, the vampirized one is entitled to such repose only after the purification takes place through definitive death and the corpse resting forever in the coffin – consequently, mortuary rituals will be completed.

Durand also postulates that the euphemizing inversion of death starts with the mortuary ritual, and the care people take of the corpse of their beloved ones who departed. In *Dracula* these rituals can be seen after Lucy’s “death”, with the chapel and decorations prepared to give to her burial a ritualistic tone, in order to show affection and respect towards the deceased girl. Besides, the Nocturnal Order considers the conversion of the corpse a fundamental aspect in the euphemization of death and its association to the eternal rest and the sheltering death provides.³⁴

The feminine loses its negative aspects brought about by the Diurnal Order, and is rehabilitated in the nocturnal reading. The sea, had as the “supreme primordial swallower” (ib., p. 218), becomes a feminized and maternal abyss associated to the archetypes of descent and of return to primary happiness. In *Dracula*, the sea works as a two-way path: firstly, it brings the medieval demon to modern civilization, and afterwards it serves as a route to prosecute and destroy this very demon, in an unconscious diurnal search for happiness and relief.

³⁴ The euphemization of death and the images of rest and return to the mother’s womb are thoroughly developed in section 3.3.

The element of femininity is rehabilitated particularly through the connection of the sea and motherhood. Durand proposes the image of a water creature, the Mother Lousine, as a link between “the archetype of the anima and the ancient sage” (p. 220). Towards that idea, it can be perceived that in Jung’s *Archetypes and the Collective Unconscious* Mother Lousine becomes *melusina*, or a mermaid. The Mother Lousine is tinged, in the Jungian doctrine, by the femininity of the masculine anima (*idem*), and it is easy to perceive that in *Mina Harker*: firstly, the anima manifests itself in many ways, and Jung mentions the mermaid, the lamia and the succubus, all vampire-like forms. Secondly, this image gathers together the femininity of the anima and the wisdom that the Diurnal Order considers essentially masculine. In the novel, Mina is compared twice to a man because of her intellectual capability: she has a good memory (STOKER, chapter 14, p. 219) and quick thinking (chapter 18, p. 281). One confirms Mina as a projection of the Mother Lousine – that is, feminine and at the same time wise as a man – as one notices that such thought is always proposed by a wise man, Van Helsing. In that sense, he identifies with her and sees in her features he believes only men like himself can have.

The mermaid is also the mother of “all beings engendered by the shadowy mist” (DURAND, p. 220), which enables once more an analysis of Mina as a projection of the Mother Lousine. She is the only character in the novel who becomes a mother by bearing a child, and the paternity of her child can be interpreted under diverse perspectives: biologically, it is assumed that Jonathan is Little Quincey’s father; psychologically, all these men were important in a way or another in his birth (the boy actually carries the names of all of them), therefore they are entitled to a claim of paternity; and a third possibility is to think of Dracula as the one who brought Mina and Jonathan closer together (providing Jonathan with the rehabilitation of the hero propagated by the Nocturnal Order); Dracula also united the members of the Crew of Light and, if Durand’s quotation is thoroughly interpreted, Little Quincey could be considered Dracula’s and Mina’s offspring: the two shared intimacy, they became each other’s double (as section 3.3 discusses), and Mina is the mermaid whereas Dracula is the “shadowy mist” – conveniently, one of the shapes Dracula assumes in the novel.

The second maternal archetype that can be associated to Mina Harker is the one of the Great Mother. As Jung points out,

The mother-image in a man's psychology is entirely different in character from a woman's. For a woman, the mother typifies her own conscious life as conditioned by her sex. But for a man the mother typifies something alien, which he has yet to experience and which is filled with the imagery latent in the unconscious. For this reason, if for no other, the mother-image of a man is essentially different from a woman's. The mother has from the outset a decidedly symbolical significance for a man, which probably accounts for his strong tendency to idealize her. (Jung, 2004, p. 44)

Alongside with all the projections of good feelings and search for strength the men unfold towards her ("you must be our star and our hope" – chapter 18, p. 289) comes Mina's own awareness of her position as the mother figure in the Crew. In chapter 17, in one of her journal entries, she says that "we women have something of the mother in us that makes us rise above smaller matters when the mother spirit is invoked" (p. 275), and also "No one but a woman can help a man when he is in trouble of the heart, and he [Arthur] had no one to comfort him" (idem, p. 276).

On the Great Mother archetype, Durand points out that it is "a maternal woman towards whom the desires of humanity regress" (pp. 227-228), a universal religious and psychological entity. Durand reverts the discussion of the Great Mother archetype in a link to the positive valorization of the grave, stating that the "return to the mother" complex (p. 228) inverts and over-determines the negative valorization of the tomb and death perceived in the Diurnal Order.

Another female image in the Nocturnal Order of the imaginary is the hidden sleeping maiden, best exemplified in the fairy tale of *Sleeping Beauty*. In *Dracula* this image is associated to the euphemization of the grave and mortuary values, for the sleeping beauties are turned into three vampires. The obstacle in the reading of mortuary values connected to the archetype of the sleeping maiden focuses on the unique status of the vampire as a being that is nor dead or alive (see note 12).

Durand also attributes positive feminine values to the boat, as a means of intimacy and rest. As a dwelling place, the boat (as well as other means of transportation) is feminized, and Durand points out that semi-trailers and fishing boats are often given female names by their owners. Interestingly, that is echoed in the novel, for the boat that takes Dracula to Europe is called *Demeter*. The boat is also had as a symbol of departure and figure of closure, and once more the novel

evidences that: in the Demeter *Dracula* departs from Transylvania towards England, and it is also in a boat that he goes back to his homeland.³⁵

And finally, the last category of the symbols of intimacy presented in *The Anthropological Structures of the Imaginary* comprises digestive and alimentary over-determinations. Durand presents the notions of container and content – the latter being usually a fluid (blood, for example), linking the aquatic symbols of the sea and the symbols of intimacy with the schema of the alimentary canal and swallowing (p. 248).

I will not discuss the implications of blood in *Dracula* as the fluid content Durand refers to because the next chapter is entirely devoted to blood imagery. However, some theory about this fluid is pertinent at this point of the analysis, given that I will revert to it and connect it to blood in chapter 3: firstly, the sacralization of this beverage as a potion that symbolizes youth, secrecy and life; secondly, Durand's mention to wine: it has a reddish color, and symbolizes life and youth. Therefore, it is an euphemization and consequent rehabilitation of blood (p. 252).

After presenting the core imagery of the Nocturnal Order Durand deals with the four structures through which the order manifests itself, giving them the name of “mystical structures” because the term “mystical” symbolizes a wish for union and an inclination towards intimacy (p. 260)³⁶.

The first structure consists of doubling and perseveration, and here a connection to the double/shadow is unavoidable. It is through the doubling (repetition of events, facts and behaviors) that perseveration takes place. The term “perseveration” refers to perpetuation, preservation and the continuity of existence.

The second structure comprises the viscosity and adhesiveness of the style of nocturnal representation (p. 262). This structure, whose key word is “union”, refers to the effort of the Nocturnal Order to bring elements together and to establish connections between elements or figures that are logically separated (the vampire and the humans, in *Dracula's* case).

The third structure focuses on “the sensorial realism of representation and the vividness of images” (p. 264), fully perceived in *Dracula* through the actual sensation of movement provided by

³⁵ Durand discusses the nocturnal appreciation of the house as presented in section 3.2.

³⁶ The concrete presence of the mystical structures of the Nocturnal Order is presented throughout chapter 3.

the multiplicity of narrators and the variety of color responses, based on the symbolism that colors such as black, red and white convey in the imagery of the novel.

Finally, the fourth structure is the one of gulliverization, or the tendency to miniaturize (p. 266). The main concept of the structure is the microcosmic reduction, that is, reducing the whole to a few expressive details – in *Dracula*, for example, a few individuals fight against the vampire a battle that actually includes humanity in its entirety.

The second set of nocturnal images proposed by Durand, under the title of *From the Denary to the Baton* proves to be as prolific as the first one, especially because of his definitions of *myth* and its three divisions: synthetic, dramatic and polarity myths.

The synthetic myths deal with the terror at the passing of time and its simultaneous euphemization into hope for the future. One example of this category in the novel is precisely in its end, when after all the difficulty and fear humans went through, they were rewarded with the birth of another human being, connected directly or indirectly to all of them, as chapter 3 shows.

The dramatic myths have this name because of their association to Greek myths, which are comprised of one tragic phase in the beginning and a triumphant phase by its end. In that sense, the birth of Little Quincey also serves as an example of how the myth presented in *Dracula* is dramatic, but some other characteristics contribute towards such dramaticity.

One of the aspects Durand points out is the presence of a time reference, through which “the imagination controls the contingent fluidity of time” (p. 273). *Dracula* is full of those references, since every entry is dated, and sometimes even includes the hour. This is important in the sense that the calendar has a periodic and circular structure that marks and determines the re-commencing of temporal periods (p 274). In doing so, the calendar symbolizes the cycle, whose importance for the Nocturnal Order will be discussed in section 3.

The myths of polarity, on the other hand, associate contradictory characteristics in one deity. The two main symbols Durand uses to illustrate that are the door, “the synthesis or arrivals and departures” (p. 281) and the myth of androgyny, both of them personified by Dracula and aiming at the unification of contraries through the mythical drama of death and rebirth (p. 283). A major aspect of the junction of contrary characteristics is the “syncretic effort to reintegrate Evil and darkness into Good” (p. 283), aiming at the “mythical rehabilitation of evil”. By the end of the myth of polarity, evil falls and reaches final redemption, which is echoed in *Dracula*, since the vampire being

vanquished in the last chapter provides the hero (Jonathan) with his own rehabilitation, and also eliminates the traces of his presence on earth, reestablishing the previous order. This agrees with another characteristic of the myths of polarity, the euphemization of death in renewal. Dracula's disappearance also implies the possibility of the continuation and renovation of life, symbolized in the birth of Little Quincey.

However, the myths of polarity are associated to moon deities and to the moon itself, and as Durand highlights, the moon has different phases that repeat themselves (p. 285). Likewise, the phases of the polar myths will reappear in the future, reinforcing the idea of the vampire as a traditional archetype in our collective unconscious. If Dracula physically and symbolically disappears by the end of the novel, that does not mean that as a unconscious content it will be erased so easily. In sum, that explains why the myth of the vampire has been retold so many times and so many different ways – because of the impossibility of erasing the vampire from our collective unconscious for good.

The historical background of the novel allows another interpretation of the lunar aspect of the vampire: as the offspring of the moon goddess (p. 289), the vampire has what Durand calls a “mythical father” (p. 294), another role performed by Dracula. Technically, the vampire has a biological father – the one who conceived him – and then the mythical one appears. Such parental relationship is particularly perceived in Dracula's involvement with Mina, who undergoes the blood baptism and ends up being, at the same time, Dracula's daughter and wife (further discussions on that topic are presented in chapter 3). Conversely, Dracula also had a biological father (Vlad Dracul, if we consider Vlad Tepes and Count Dracula the same being), and eventually he was converted into a vampire by his own mythical father, whose origin is not explained by Stoker in the novel. The vampire becomes a “twice-born” son (p. 294), who will be born again after dying: Mina is reborn to life, whereas all other vampires are reborn to biological death.

Also focusing on Count Dracula in connection to the moon is another aspect of Durand's dramatic structure of the Nocturnal Order – the agro-lunar drama. The references to agriculture and the moon direct the analysis again to the cyclic nature of the myth. The agro-lunar drama is constituted by “the execution and resurrection of a mythical, usually divine, character”, and it “exploits harmful situations and negative values in order to produce positive values by constructing an imaginary narrative or perspective” (p. 289). This divine creature also has a Messianic character,

better expressed in Dracula's relationship with Renfield (see chapter 3 for further discussion of the character of Renfield).

The cycles of the Nocturnal Order of the Imaginary also include other features discussed in their due time in chapter 3, such as what Durand calls the "doubles of the first names" (p. 294), found in *Dracula* through the baby that is born by the end, and the initiation ceremonies (p. 295), represented in Mina and the blood baptism she undergoes.

Durand claims that initiation rites include a wounding or sacrificial ordeal that symbolizes divine passion, reverting to the twisted godlike status Dracula has. The rituals stand for commitment and magical bonding, clearly seen in Dracula's and Mina's personal mind connection. In these rituals, still states Durand, "there is an obvious intention to highlight the momentary victory of demons, evil and death" (p. 296) and the compulsory sacrifice of virginal girls or maidens (p. 297), opening the way to the discussion about Dracula's preference for female victims, as pointed out in chapter 3.

The cyclical and mythical character of death is thoroughly discussed by Durand, that "participates of the double negation of the death of death" (p. 300). The example provided consists of an aspect obviously perceived in *Dracula*: one death (Lucy Westenra's) heralds the desired death of a tyrant or important personage, "thereby prophesying the end of collective death through war. In other words, once accepted, sacrificial death prepares for, and signals, the death of a tyrant, a death which will be the death of death" (idem).

The connection of the rites of initiation and sacrifice to orgiastic practices also find support in the underpinning ideas in *Dracula*. Orgies and practices related to it bring a return to chaos, or the "loss of forms: social norms, personalities and characters; people experience anew the primordial, pre-formal, chaotic state" (ib., p. 301). In reality, those changes agree with the discussion I propose in chapter 1 about Victorian social standards: the blurring of social forms and behaviors due to collective pressure, the need of keeping up appearances, and the suffocation of primary instincts. In Stoker's novel, the return to the chaotic state are simply reproduced in the consequences and changes brought by the vampirization process.

Durand's proposal of the dragon as the lunar animal par excellence (p. 302) comes full cycle with the association of Dracula as the son of the moon and the twice-born son, since his historical forefather was closely connected to the symbols of the dragon himself, as section 1.3 evidences. And

another animal whose image is frequently associated to evil by the Diurnal Order is euphemized and debated in the Nocturnal one: the serpent.

It may come as a surprise to those who have their first contact with *Dracula* that the serpent is not an image explored by Bram Stoker. It could easily be one of Dracula's animal forms, it could appear in the Transylvanian forests, or it could be one of the animals Dracula controls with his power. As a matter of fact, the serpent does not appear clearly at all in the novel, but an analysis of Durand's view about the Nocturnal reading of the serpent shows that underneath the bat, the dog and the human forms of the vampire lies a snake as well.

The serpent is a triple symbol of time transformation, fertility and ancestral immortality (p. 305). It changes its skin, even though it remains the same animal (like the vampire changes its form and remains the same being). Furthermore, like the vampire in Bram Stoker's story, the serpent is related to the temporal cycle in the figure of the *ouroboros*, the snake that by biting its tail forms a circle (annex 16): "So in its first symbolic meaning the ophidian *ouroboros* appears as the great symbol of the totalization of contraries, and of the perpetual rhythm of the alternately negative and positive phases of cosmic evolution." (DURAND, p. 307)

The quotation in the previous paragraph reverts the discussion to other aspects of the Nocturnal Order presented in the novel, such as the adherence of the mystic structures of the imaginary (the idea of bringing together opposite ideas) and rebirths and returns of the dramatic myths.

Like the vampire, the serpent is euphemized in its existence and mythical function: "it is because the Sphinx, Dragon and Serpent are vanquished that the hero is affirmed (...) The serpent thus has a symbolically positive role in the myth of the hero who conquers death" (idem, p. 309)

If the Diurnal Order attributes some negative value to the animalization through the theriomorphic symbology, the Nocturnal Order euphemizes the animal negativity, which is necessary to the advent of complete positivity (ib., p. 309). More than that, the Nocturnal Order euphemizes the vampire and its animalism, turning it into a necessary evil towards a future cleansing and consequent improvement of the world. In addition to this, it reinforces the fact that the vampire always "comes back", since the character fits perfectly dramatic myths, which focus essentially on returning, renewal, periodical rebirth and temporal recommencement.

And once the relevant aspects of both orders of the imagination for a reading of *Dracula* have been presented, it is time to verify how they appear allied to a reading of the novel focused on the symbolical meanings of blood and the imagery used to convey such meanings.

3. BLOOD IMAGERY IN *DRACULA*

But be sure you do not eat the blood, because the blood is the life, and you must not eat the life with the meat. You must not eat the blood; pour it out on the ground like water. Do not eat it, so that it may go well with you and your children after you, because you will be doing what is right in the eyes of the Lord. (DEUTERONOMY, 12: 23 –25)

3.1. “BLOOD IS TOO PRECIOUS A THING”: THE CYCLIC SEARCH FOR FOOD

Thinking of a vampire feeding on the victim’s blood might seem unnecessary, even a waste of time. This image is basic when one thinks about the archetype of the vampire and its correlate representations present in general imaginary. Obviously, this has been reinforced through decades in movie versions. Artists such as Bela Lugosi, Sir Christopher Lee, Chris Sarandon and Gary Oldman, to mention a few³⁷, have helped to solidify that image with their performances in vampire blockbusters. However, there is more behind blood eating than it seems. Besides its biological function, blood suggests deep symbolic meanings. Through them a web of relations can be traced in *Dracula*.

In his *Dictionary of Symbols*, Jean Chevalier highlights that blood “is universally held to be the medium of life and is sometimes taken for the principle of procreation” (1997, p. 100) and adds that it “also corresponds to vital and bodily heat (...) Hence blood, as the corporeal principle, is the channel of passions.” (idem). Some peoples, still according to Chevalier, consider blood to be the medium of the soul, in which he is echoed by Jack Tresidder, who deals with blood as a ritualistic symbol of the force of life, or a container of some divine energy and a great deal of individual energy (TRESIDDER, 2003, p. 308).

Therefore, the first group of images proposed in this thesis is of blood as *food for the vampire*, or its main source of energy. In chapter 3 of the novel (STOKER, p. 42), when Count Dracula says the sentence that opens the title of this section, he gives a significant hint of the

³⁷ Respectively: *Dracula* (c1931), a series of Hammer films such as *Dracula – Prince of Darkness* (c 1965), *Fright Night* (c1985) and *Bram Stoker’s Dracula* (c1992).

relevance and consequent recurrence of blood and its related imagery in the novel. However, the vampire is not merely a “blood-eater”. Indeed, in practical and immediate terms, the vampire feeds on its prey’s blood, but what lies underneath such an act is as important as the blood-drinking action in itself.

Melton (2003) gives a broader definition of the term *vampire*: he says that the vampire is a peculiar kind of dead that returns to life, in a sort of continuous existence that takes place through drinking the blood of the living. The vampire is generally had as some kind of “living dead”, someone that has completed their earthly existence, but that is still connected to this world and has not been received in the world of the dead yet. As this definition invokes the image of a ghost, Melton also points out the main difference between a ghost and a vampire, that is, the materialization through a concrete body. However, he highlights a crucial aspect that most people tend not to consider, but one that turns out to be fundamental when analyzing the vampire’s behavior: the term has been used to describe people (and spirits) that engage in *psychic vampirism* – the process of draining the vitals or the energy (not necessarily the blood) from other people. Bram Stoker’s novel does not neglect that aspect, for in the moment Count Dracula welcomes Jonathan Harker into his castle he says: “Enter freely. Go safely, and leave something of the happiness you bring!” (STOKER, chapter 2, p. 26)

Considering the vampire an archetype that represents feelings and needs in projection, the classic vampirism (based on blood) is a micro-representation of the psychic vampirism (based on feelings). With the novel’s historical context in mind, blood can be a metaphor of some feeling or desire that is as necessary to life as blood. Or, in terms agreeing with Durand’s Nocturnal Order, these feelings are minimized or *euphemised* into blood, in order to better represent Victorian anxieties.

The range of associations depends on the imaginary in perspective. For the Catholic imaginary, the vampire is obviously connected to sin – it taints whoever crosses its way, from a merely Catholic point of view. Even though the vampire brings its prey away from a decent earthly life, it opens the way for new layers of perception and a new existence. In that sense, blood still means life both for the Catholic and vamp imaginaries.

Under the light of analytical psychology, it is a representation of the unconscious (*anima* when it is a female representation or *animus* when it is a masculine one like Dracula). As an archetypal image, the vampire does not feed on blood, but on archetypes instead. That means to say

that ultimately the vampire feeds on images – contents from the collective unconscious euphemized through blood for the long-fanged vampire and through any minor material or sentimental achievement in the case of psychic vampirism, or evil eye.

Whether animus or anima, the vampire is a projection from the collective unconscious. Among Jung's archetypes proposed for such a case is the shadow, closely connected with Freud's double, as it is discussed in chapter 2. A deeper reading of *Dracula* as the shadow/double is presented in section 3.3, but one aspect is relevant at this point of the analysis: if the vampire derives from an individual projection, and it feeds on images (euphemized into blood) found in the individual's collective unconscious (euphemized into veins), the focus of a vampire story does not lie on the vampire itself, but on the individual, who is bitten, preyed on and dominated. The vampire's existence does not change with the attack at the same rate the attacked person's life changes.

One of the complicating aspects when dealing with the myth of the vampire is that people tend not to understand that vampire stories are not about killing the "beast", but to assimilate it and reabsorb it, hence coming to terms with one's unconscious. The attempt of killing the vampire is useless because the vampire comes from the collective unconscious, and relying on a moralistic, Manichaeic reading is the easiest (and socially best accepted) way to deal with the story. *Dracula*, like all vampire stories, is connected to a two-fold allegory in which readers tend to perceive clearly the fight of Good against Evil. In most readings, it is hardly discussed that *Dracula* represents evil and that his prosecutors and the ladies they defend represent good – it is simply taken for granted. *Dracula*'s search for blood is generally seen as harsh murder and satanism. As my reading of the novel unfolds, I mention how deeply *Dracula* changes his prey, and, as the Nocturnal Order has proven, being in contact with the vampire does not have to be necessarily something negative.

Therefore, "food for the vampire" goes much beyond fulfilling the vampire's physical needs; it involves the prey's psyche as well, and consequent issues connected to dominance and subordination (which will be approached in sections 3.2. and 3.3). However, at this point a brief analysis on the vampire preying process becomes necessary in order to understand both the physical aspect of blood eating and the idea of obtaining psychic energy as well.

Dracula provides grounds for the establishment of the idea of a pattern in the vampire's method to obtain blood. Firstly, the Count always attacks somebody who is physically weaker, at least in theory. He displays both his physical and psychological power many times and in different ways. In spite of his old age, in the beginning of the novel he drives the carriage and crawls down the

castle walls. Such power could allow him to attack all kinds of prey. However, an overview of the list of his victims leads to certain conclusions. As far as the reader can see, Dracula attacks only females: Mina, Lucy, and the three females that inhabit his castle (sometimes referred to by commentators as “the three sisters” or “Dracula’s wives”). Although they do not undergo the vampirization process in the novel, it is implicit that Dracula has “vampirized” them. They display enormous subjection and clearly do not have control over their existence.

On the other hand, Count Dracula has the chance of biting Jonathan Harker by the end of chapter 3, when they stand in front of one another. Jonathan reports that in that moment “the horror overcame me, and I sank down unconscious” (idem, chapter 3, p. 54). However, the Count chooses not to attack the man, even though his blood seems to be as tempting as anyone else’s: previously, when Harker tries to shave and cuts himself, “[Dracula’s] eyes blazed with a sort of demoniac fury, and he suddenly made a grab at my throat. I drew away and his hand touched the string of beads which held the crucifix. It made an instant change in him, for the fury passed so quickly that I could hardly believe that it was ever there” (ibidem, p. 37-38).

And there are also the males who could have been bitten: Renfield, who is under Dracula’s control due to the latter’s hypnotizing power; Mr. Swales, who is found dead with a broken neck; and the crew at the Demeter. It cannot be stated for sure whether Dracula bit them or not, but it is suggestive that the captain’s log only says that the members of the crew “disappear” as days go by. The only one whose ending is clear is the one who throws himself at the ocean, and the captain is lashed to the helm with a dropping head – but nothing is mentioned about his corpse being empty-blooded or with holes resembling a biting.

In total, Dracula made fourteen victims (thirteen of them fatal, except for Mina). Among the fourteen there are five women – all of them either clearly or implicitly bitten, and nine men – none of them bitten, or so it seems. Another feature the females share is their age: Lucy is nineteen years old, and Mina, whose age is not revealed, seems to be about the same age as her friend Lucy. The three vampires in castle Dracula also seem to be young, whereas Renfield is fifty-nine years old (ibidem, chapter 5, p. 78), and Harker is a strong young man. In all cases, it becomes clear that Dracula’s victims have no condition whatsoever to defend themselves.

The same goes for Lucy, after she becomes a vampire. She cannot attack men, for they are supposedly stronger, and she does not attack women, once that would be an equal battle. Therefore she attacks children, more precisely for two or three days after her “death”. None of the children die,

and they claim to be lured away by the “bloofer lady” (ibidem, chapter 13, p. 213). An evidence of such idea lies on the children not becoming vampires in the novel (for there would not be a human prey weaker than they), and also on the fact that Stoker does not clarify whether the children would have become vampires had not Lucy been killed.

Renfield’s situation is a peculiar one. Not having been vampirized, he does not have the power to feed on people’s blood, so he preys on animals. In a sense, that agrees with the Marxist view of the vampire, since the vampiric social structure seems to display hierarchical positions that have the aristocrat or the owner as its highest instance, and the low-class worker subjected to them. It is interesting to point out that Renfield ends up in John Seward’s lunatic asylum, and as Seward observes Renfield he becomes more certain of the patient’s delusion. However, the doctor reaches astonishing conclusions about the logic in Renfield’s behavior pattern when it comes to animals,

5 June. – The case of Renfield grows more interesting the more I get to understand the man. (...) His pets are of odd sorts. (...) Just now his hobby is catching flies.

18 June. – He has turned his mind now to spiders, and has got several big fellows in a box. He keeps feeding them his flies (...) he has used half his food in attracting more flies from outside to his room.

1 July. – (...) He disgusted me much while with him, for when a horrid blowfly, bloated with some carrion food, buzzed into the room, he caught it, held it exultantly for a few moments between his finger and thumb, (...) put it in his mouth and ate it. (...) I scolded him for it, but he argued quietly that it was very good and very wholesome, that it was life, strong life, and gave life to him.

8 July. – There is a method in his madness. (...) He has managed to get a sparrow, and has already partially tamed it.

19 July. – We are progressing. My friend now has a whole colony of sparrows, and his flies and spiders are almost obliterated. When I came in he ran to me and said he wanted to ask me a great favour, a very, very great favour. (...) I asked him what it was, and he said, with a sort of rapture in his voice and bearing, “A kitten, a nice, little, sleek, playful kitten, that I can play with, and teach, and feed, and feed, and feed!”

I was not unprepared for this request, for I had noticed how his pets went on increasing in size and vivacity. (ibidem, chapter 6, pp.87-88)

The idea of the food chain becomes clear in Renfield’s behavior, but the aspect of obtaining energy from the victim also appears when Renfield says that the blowfly will give him “strong life”. In a sense, Renfield reproduces in the micro-universe of his cell what Dracula does in the real world to humans, and it is the promise of being able to do the same that holds him together with Dracula: “I am here to do your bidding, Master. I am your slave, and you will reward me, for I shall be faithful. I

have worshipped you long. (...) I await your commands, and you will not pass me by, will you, dear Master, in your distribution of good things?" (ibidem, chapter 8, p. 126). Renfield's rhetoric in this scene is very similar to the one found in prayers – analogically, Dracula becomes Renfield's God, as the former promises the latter "spiritual verticality", within the parameters of Durand's ascensional symbology.

The "strong life" Renfield seeks so much is what Dracula gets before going to England. In Transylvania, after noticing Count Dracula's strange habits and meeting the three female vampires, Jonathan Harker tries to kill Dracula. He enters the Count's vault, and there he sees Dracula laying on his coffin, but "looking as if youth had been half restored." (ibidem, chapter 4, p. 67). The white hair and the moustache were gone, replaced with dark-grey hair and redder cheeks, and "the mouth was redder than ever, for on the lips were gouts of fresh blood, which trickled from the corners of the mouth and ran down over the chin and neck." (ibidem, chapter 4, p. 67).

The important role of blood in a vampire's existence is reinforced during Van Helsing's explanation, when he is preparing the group to fight Dracula: "the vampire live [sic] on, and cannot die by mere passing of the time, he can flourish when that he can fatten on the blood of the living. Even more, we have seen amongst us that he can grow even younger." (ibidem, chapter 18, p. 286).

The concept of food chain is part of nature, and, as John Seward mentions in chapter 5, even in Renfield's seemingly delusional attitudes some method can be found. What makes this particular food chain so peculiar is that the vampire not only obtains its nourishment from blood, but also youth, reversing a natural process that cannot be reversed by living people.

Besides the physical power, Dracula displays throughout the novel his psychic power through actions as unnatural as his capacity of growing younger. One example is the already mentioned ability of controlling animals: he soothes the horses as he drives Jonathan to his castle, and he silences the wolves, to Jonathan's amazement: "This is a terrible thought, for if so, what does it mean that he could control the wolves, as he did, by only holding up his hand for silence?" (ibidem, chapter 3, p. 40). It also becomes clear that Dracula is able to do the same to the three vampires in his castle ("With a fierce sweep of his arm, he hurled the woman from him, and then motioned to the others, as though he were beating them back. It was the same imperious gesture that I had seen used to the wolves." – ibidem, chapter 3, p. 53).

Even the weather is subject to Dracula's will, which becomes evident in two passages. The first one comes on the journey to England, when all the crew members are dead (including the

captain), when the ship arrives safely at the Whitby Harbor, to people's great amazement. A description taken from *The Dailygraph* provides the reader with a description of the weather that links the situation directly to supernatural forces whose source cannot be other but the Count,

The wind roared like thunder, and blew with such force that it was with difficulty that even strong men kept their feet, or clung with grim clasp to the iron stanchions. It was found necessary to clear the entire pier from the mass of onlookers, or else the fatalities of the night would have increased manifold. To add to the difficulties and dangers of the time, masses of sea-fog came drifting inland. White, wet clouds, which swept by in ghostly fashion, so dank and damp and cold that it needed but little effort of imagination to think that the spirits of those lost at sea were touching their living brethren with the clammy hands of death, and many a one shuddered at the wreaths of sea-mist swept by. (ibidem, chapter 7, p. 97)

The second passage in which Dracula displays his godlike ability to meddle with the weather is on his journey back to Transylvania, when he manages to cause sudden changes in order to prevent the captain from signaling to others about their position and also to interfere in his rivals' prosecution against him.

“Man!” (...) “but it made us afeard, for we expect it that we should have to pay for it wi' some rare piece o' ill luck, so as to keep up the average. It's no canny to run frae London to the Black Sea wi'a wind ahint ye, as though the Deil himself were blawin' on yer sail for his ain purpose. An' a' time we could no speer a thing. Gin we were nigh a ship, or a port, or a headland, a fog fell on us and travelled wi' us, till when after it had lifted and we looked out, the deil a thing could we see. We ran by Gibraltar wi'oot bein' able to signal” (ibidem, chapter 26, p. 413)

The captain's words illustrate the situation, just like the newspaper passage mentioned previously. The mixture of natural (weather) with supernatural (changes) causes a major impact, and the vocabulary and the narrators chosen by Stoker enhance that effect: the first one is a journalist, interested in selling his story and turns it into the most interesting piece of news, whereas the second is an experienced and superstitious boat captain, excited to tell an amazing adventure in which he is the protagonist. That accounts for the use of phrases such as “ghostly fashion”, “spirits of those lost at sea”, “clammy hands of death”, and also for the mention of the devil in the captain's account.

Dracula also employs the energy he gathers along with blood in his uncanny power of metamorphosing into different shapes. Apart from his human forms (an elderly man in Transylvania

and a younger one in London), the Count presents himself as a bat (particularly when he harasses Lucy) and as a dog (when he leaves the ship in his arrival at England). He also assumes non-animal forms, “He can come in mist, which he create [sic] (...). He can come on moonlight rays as elemental dust (...) He become [sic] so small (...) He can (...) come out from anything or into anything” (ibidem, chapter 18, p. 286). Dracula may even have an immaterial human form (a kind of spectre), according to the captain of the ship that brought him to England, “I crept behind it, and gave it my knife, but the knife went through it, empty as the air” (ibidem, chapter 7, p. 106).

Shapeshifting is one of the most visual among Dracula’s powers, and not having access to blood affects his strength and his supernatural abilities – such as shapeshifting. Thus, when Count Dracula affirms that “blood is too precious a thing”, he actually delivers a multi-ranged statement, which serves as the very foundation of Stoker’s novel and allows a variety of approaches and associations to help define the concepts to the images of blood – and here lies the main challenge, since in reality there is not only one concept, but also a great deal of symbolism and images regarding blood, and their intertwining leads to the most varied paths of interpretations, in a prolific cycle.

The cyclic symbolism performs an important role in *Dracula*: as I mention in chapter 2, time is constantly being marked in every diary or phonograph entry, giving the reader some time reference, hence “imagination controls the contingent fluidity of time” (DURAND, p. 273). In a certain way, the connection between Count Dracula and Vlad Tepes (discussed in detail in the next section) accounts for part of the nocturnal dramatic character of the myth of the vampire presented in the novel: the idea of a dramatic myth involves the cycle of qualities and events (supernatural threats, vampiric domination) “which unceasingly dominate [fifteenth century in Romania with Vlad Tepes], disappear [Tepes is killed] and reappear [Dracula emerges in the nineteenth century]” (idem, p. 275)

Traces of another dramatic and cyclic characteristic are perceived in Dracula’s persona: the trinitarian figuration (p. 278). In more or less obvious details, the attentive reader notices that number three is a recurrent presence in Dracula’s plan of attack: when he imprisons Jonathan in his castle, Dracula gives him paper and envelopes to write three letters to London (STOKER, chapter 3, p. 45); the astonishing description of Castle Dracula includes the fact that “the castle was built on the corner of a great rock, so that on three sides it was quite impregnable” (idem, chapter 3, p. 49); Dracula’s nameless vampire companions are three, the same number of Dracula’s material and immaterial

forms (man, bat and dog; fog, elemental dust and mist, respectively); and finally, Dracula's constant attacks to Lucy force her to receive blood from four men. In his sexualized analysis of the blood donation, Van Helsing excludes himself ("one, two, three, all open their veins for her, besides one old man" – *ib.*, chapter 12, p. 182), in which case Lucy would be turned by Dracula into an immoral adulterous with three husbands.

The myths of polarity of the Nocturnal Order are based on the idea of a deity that brings together contrastive features. Doubtlessly, Dracula is such a deity: he deprives human beings from their earthly life, and at the same time provides them with an eternal existence as undeads; from the social point of view this reading comes full cycle with some of the discussion presented in chapter 1 about the role of women in Victorian society: on the one hand, the women bitten by Dracula become his subjects, like the three female vampires, and even Mina, whose mind Dracula reads; on the other hand, the vampire sets women free from social restraints as far as their sexuality is concerned, because they abandon a social scheme that prevents them from being sexualized and enter a new one in which sexuality is not only obvious, but also blatant. In agreement with that, the polar deity is associated to the door, as the "synthesis of arrivals and departures" – women leave their biological lives and reach a new dimension, which is an evil one for the Diurnal Order, but not for the Nocturnal one.

Androgyny is not manifested in Dracula's physical appearance, but it might be present in his refusal in biting men. As I discuss in the last section of this chapter, one possible reading for this aspect is an attempt on Dracula's part in reaching male vitals (blood and energy) through Lucy, a female container. His feeding on women's blood (female containers) allows him to have several female extensions (Lucy, Mina and his "brides"). From a Jungian point of view, the matrix (Dracula) is male, and his shadow (all the girls together) is female, establishing a psychic androgyny.

Also within the frame of cycles, the agro-lunar drama presented in *Dracula* is based on "seasonal rhythms" (DURAND, p. 288). The most important aspects in Dracula's pursuit of blood rely on the effects of the revolution of the sun: his attacks always take place at night, and his mind connection with Mina is explained by John Seward as follows: during sunrise and sunset she is entitled to "times of peculiar freedom (...) when her old self can be manifest without any controlling force subduing or restraining her, or inciting her to action" (STOKER, chapter 25, p. 391). That indicates that Dracula's subsistence scheme depends completely on seasonal rhythms, limiting his powerful range of actions.

3.2. AGGRAVATING THE CREW OF LIGHT: NOBILITY, DOMINATION AND LAND

Another possible range of blood images in *Dracula* regards the triad *Count Dracula*, blood and land. A study of the implications, metaphors and possible meanings found in this multiple relationship proves prolific; the procedure consists on an analysis of Stoker's previous readings in terms of literature and history (as presented in section 1.3), and how that research influenced the author's creation process, mainly when it came to the development of Count Dracula as a literary character.

It is perceptible that this inextricable link between reality and fiction manifests itself through blood imagery and lines associated to Dracula, substantially in his interaction with the group with whom he rivals throughout the story. This polarization has Count Dracula on one side and the Crew of Light on the other: Jonathan Harker, Abraham Van Helsing, John Seward, Arthur Holmwood and Quincey Morris (plus Mina Harker, who ends up being fundamental in the chase for Dracula).

The implications of the struggle between Dracula and the Crew are discussed further ahead, but one aspect deserves some highlighting at this point: the use of the word "light" in the nomenclature proposed by Christopher Craft. Based on a diurnal dichotomy that associates darkness to evil and light to goodness, Craft calls Dracula's opponents "Crew of Light" and brings them closer to the images linked to the spectacular symbols: the sun, Christ and light itself – all of them elements that can be used to fight the vampire. From the Crew's perspective in the novel, the logic in the spectacular symbols makes full sense, and being associated to light automatically associates them to ascension due to the isotopy between the two categories. (DURAND, p. 141)

In order to identify the blood imagery related to land, family, peoples and origins, an identification of Count Dracula's background becomes important, as well as an analysis of the possible associations of these elements to blood. Dracula's is a *noble* blood, and nobility plays an important role here, for it implies the idea of dynasty and lineage; it is also a *brave* and *mixed* blood, for the numerous peoples he descends from were victorious in historical battles and fought for their freedom; and finally, it is a blood deeply connected with *pride*, because of its noble and warrior origins.

The archetypal image of the vampire always includes some kind of nobility, frequently expressed in the nobility titles vampires hold: Lord Ruthven, Countess Carmilla Karnstein, Lady Geraldine, Count Dracula (in literature) and Countess Elizabeth Bathory and Prince Vlad Tepes (real

life vampires). The Diurnal Order of the Imaginary perceives some hints of this nobility in the ascensional symbols in *Dracula*. When Jonathan Harker describes his journey in the carriage to Castle Dracula, he describes that “we kept on ascending, with occasional periods of descending, but in the main always ascending.” (STOKER, chapter 1, p. 24). This indicates that the Castle is on the top of a mountain, in agreement with the notion of the frequentation of high places proposed in the ascensional symbols. Altitude and ascension play an important role here, because they inspire gigantization and divinization (DURAND, p. 132) and invite to a position of monarchic contemplation, as proposed by Bachelard (in DURAND, p. 132).

Invested with this monarchic aura, Dracula is entitled to what Durand calls a *tripartite sovereign power*: priestly and magical in the first instance (which is proven through Dracula’s relationship with Renfield as a deity and a preacher at the same time), then judicial (having a noble background and as the leader of a new race of vampires, he would certainly create the laws to which all other vampires would be submitted), and finally military (also evidenced, through the acknowledged influence of Vlad Tepes – as chapter 1 shows, a man of high military rank – in the composition of the character).

Many aspects underneath the action in *Dracula* bring the reader closer to the Count’s noble roots and his warrior background. One of these features is the mix of races and origins of the Transylvanians. The early diary entries by Jonathan Harker provide an idea of the peoples that once invaded and/or inhabited the area,

In the population of Transylvania there are four distinct nationalities: Saxons in the South, and mixed with them the Wallachs, who are descendants of the Dacians; Magyars in the West, and Szekelys in the East and North. I am going among the latter, who claim to be descended from Attila and the Huns. This may be so, for when the Magyars conquered the country in the eleventh century they found the Huns settled in it. (STOKER, chapter 1, p. 10)

As Harker meets the Count and engages in a conversation, the latter’s noble status becomes clear, “Here I am a noble. I am a Boyar.” (idem, chapter 2, p. 31). The Count repeats the significant number of races in Transylvania, reminding the reader of Jonathan’s first description of the place and increasing all the amazement of such a “melting pot” concentrated in only one being,

We Szekelys have a right to be proud, for in our veins flows the *blood* of many brave races who fought as the lion fights, for lordship. Here, in the whirlpool of European races, the Ugric tribe bore down from Iceland the fighting spirit which Thor and Wodin gave them, which their Berserkers displayed to such fell intent on the seaboard of Europe, aye, and of Asia and Africa too, till the peoples thought that the werewolves themselves had come. Here, too, when they came, they found the Huns (...) Fools, fools! What devil or what witch was ever so great as Attila, whose *blood* is in these veins? (...) when the Magyar, the Lombard, the Avar, the Bulgar, or the Turk poured his thousands on our frontiers, we drove them back. (ibidem, chapter 3, p. 41 – italics mine)

The quotation above is in reality very representative of many of the aspects pointed out previously. When the Count uses the expression “the whirlpool of European races”, he directly talks about different bloods mixing, and forming one kind – the Szekelys, whose ultimate representative is Count Dracula himself. Nobility also appears as a main focus in the battle, because the Szekelys fight “for lordship”. Dracula also alludes to war icons and bravery imagery as he mentions the lion, Thor and Wodin, the Huns and Attila. As important as these icons is the magnitude of the Szekelys’ conquests, for they comprise three continents, and the peoples defeated by them were as numerous as the ones that formed them.

The excerpt includes two occurrences of the word *blood*: the first is closely connected with the core idea of this perspective for an analysis, namely, blood in its most metaphorical signification, almost as a synonym to family and roots; the second one involves the literal meaning of the term, but at the same time – and due to its connection with Attila – it works as a symbol of courage and historical tradition. As it can be seen, in the passage blood assumes several meanings – profound and symbolic ones – that are echoed in different moments of the novel, essentially through Count Dracula’s battle against the Crew of Light.

The tone Count Dracula uses is harsh, threatening and warlike. One possibility for such a tone is the influence of Vlad Tepes as Dracula’s “real-life ancestor” (PUNTER, p. 28). Besides being a commander, Tepes was an efficient and cruel warrior, known for humiliating the ones he defeated. Not coincidentally, he became known as “Vlad the Impaler”. This trait is also perceived in Count Dracula through the bond he creates with the women he attacks, and the way he uses them as tools to humiliate the Crew of Light,

Then he [Dracula] spoke to me [John Seward] mockingly, ‘And so you, like the others, would play your brains against mine. You would help these men to hunt me

and frustrate me in my design! You know now, and they know in part already, and will know in full before long, what it is to cross my path. They should have kept their energies for use closer to home. Whilst they played their wits against me, against me who commanded nations, and intrigued for them, and fought for them, hundreds of years before they were born, I was countermining them. And you, their best beloved one, are now to me, flesh of my flesh, blood of my blood, kin of my kin, my bountiful wine-press for a while, and shall be later on my companion and my helper. (Stoker, chapter 21, p. 343)

Through the blood subjugation Dracula makes Lucy and Mina undergo he reaches his rivals in the deepest and most humiliating ways: he displays the women as trophies and holds their bodies as mementoes of his victories (Lucy as an undead and Mina as a channel to the men's thinking). Concomitantly, the Crew is aware of Dracula's momentary superiority, for his contamination makes them sacrifice and desecrate Lucy and it causes Mina a lot of pain and humiliation towards her husband, the other men, and even towards God, for she bears on her forehead a mark of her sin after Van Helsing touches her with a host: "Unclean! Unclean! Even the Almighty shuns my polluted flesh! I must bear this mark of shame upon my forehead until the Judgment Day." (idem, chapter 22, p. 353)

The last section of this chapter discusses the connections of Dracula and the ones he transforms into vampires, but one observation related to that and the mystical structures of the Nocturnal Order is worth making at this point: the idea of preservation, which is fundamental in the principle of doubling and perseveration (as presented on page 80). One of the main characteristics of the pursuit of preservation is the expressive inconstancy (DURAND, p. 261), which is simply a difficulty to determine with accuracy and perceive the forms. In that sense, Dracula represents very well the isotopy of blurred and shadowy forms that contribute to his preservation: firstly, he changes shapes – a fact that alone makes it more difficult to track him down; besides, in all of his shapes there is either a strong presence of black (the bat, the dog and the man in black suit) or an immaterial form, such as fog, mist and dust). In addition to this, his actions take place at night, making it harder to identify and chase him. Dracula's ability of changing forms and his military and strategic expertise are part of his effort to defend his land and perpetuate his lineage.

If Dracula shares nobility with his fellow literary vampires, he also has his peculiarities. Dracula is physically strong and full of energy, regardless of his apparent age. In the beginning of the novel, when he seems older, Jonathan displays his amazement due to the complete absence of servants in Castle Dracula, and he becomes even more surprised as he realizes that the Count himself

carries the luggage and serves the meals. In London, when the Count looks younger, he runs away from the Crew of Light efficiently until he reaches Transylvania. On the other hand, all the previously cited vampiric characters claim to be suffering of some kind of disease or weakness, preventing them from performing physical tasks (for example, in Coleridge's poem, Lady Geraldine faints in front of a castle and in Le Fanu's story Carmilla complains about headaches and weakness).

Dracula's outstanding stamina is a consequence of his historical origin in Vlad Tepes. Whenever Dracula means to add emphasis to his heated speeches he mentions his glorious past as a warrior, as the quotations on pages 97 and 98 exemplify. Van Helsing does the same as he gives to the rest of the Crew of Light a lecture on the vampire and how to kill him,

He must, indeed, have been that Voivode Dracula who won his name against the Turk over the great river on the very frontier of the Turkeyland. If he be so, then he was no common man, for in that time, and for centuries after, he was spoken of as the cleverest and the most cunning, as well as the bravest of the sons of the "land beyond the forest"; That mighty brain and that iron resolution went with him to his grave, and are even now arrayed against us. (ibidem, chapter 18, pp. 287-288)

The use of the term *contamination* in this analysis matches its recurrence in the novel. Apart from the idea of spreading some kind of "disease" via blood, there is also the implication related to the warlike aspect of the Count. As he bites his victims, he starts putting together a kind of army, a group of followers that turn out to be physically and psychologically similar to their matrix. In a diurnal reading, these followers should also gather more soldiers for their army, until complete domination is configured. In theory, the idea is excellent. Dracula himself is a being who survived many centuries. As Stephen D. Arata states, "...Dracula's growth is not bound by a single lifetime, but instead covers potentially limitless generations (...) He is in effect his own species, or his own race, displaying in his person the progress of ages." (ARATA, p. 135).

Dracula's resistance and bravery are intimately connected to History in diverse levels: the battles he took part of, the opponents he managed to kill and his rejoicing at humiliating and humbling the adversary. These factors are all linked by one crucial bond: Dracula's country. The importance of land is manifested in the novel both in concrete and metaphorical terms.

Firstly, Dracula's luggage in his journey to London consists mainly of fifty boxes of Transylvanian sand – grains removed from Dracula's native soil. After he purchases four properties in London, he manages to spread this sand all over his new houses, because the contact with

Transylvanian dust energizes him. It turns out to be a way of bringing Dracula's "Holy Land" closer to him, working as a reminder of his previous successes and his dominion over the place of origin of the grains he steps on. In fact, this situation works out as a profanation of Christian religions, that have in Jerusalem and Bethlehem their own Holy Lands (the desecration of Christian elements in the novel is discussed with detail in the next section). Within the diæretic symbology the sand Dracula brings from Transylvania stand for fortification, performing the roles of protection and intimacy. As he brings Transylvanian soil with him to England, Dracula turns into the real Vlad Tepes as the proud defender of his kingdom, as the boyar. The Nocturnal Order of the Image sees here one of its mystical structures functioning – the one of adhesiveness and viscosity, whose focus is to bring together elements, especially if they are logically separated. When Dracula goes to London carrying Transylvanian sand with him, he establishes a two-fold illogical connection: vampires and humans and, at the same time, his medieval Transylvania with the scientific Victorian England.

Secondly, the influence of Vlad Tepes's history on *Dracula* cannot go unnoticed. At this point of the analysis, the fact that Stoker changed the original site of Castle Dracula from Styria to Transylvania becomes more meaningful. The place is powerful and representative of many values Dracula stands for throughout the novel, validating his strong bond with land. In the first instance, Vlad Tepes is the noble, the master of a feudal system who represents the patriarchal figure. As section 1.3 points out, Vlad's father's access to the throne of Wallachia is closely connected to Christianity, and the promise of its defense – in that sense and under a diurnal perspective, his family (lineage) can be framed as representative of God and goodness. The inversion of the orders of the image when analyzing Vlad Tepes is due to his six-year stay in Turkey, where he became acquainted with war techniques and applied them very effectively when he became the ruler of Wallachia. From that point on, he becomes a symbol valorized negatively in a diurnal interpretation, an entity that brings death and destruction. In opposition to the negative symbol stand other symbols that represent the victory over fate and death (DURAND, p. 119) – respectively, Dracula and the Crew of Light.

Three aspects regarding the historical origin of Count Dracula are discussed here, namely: a) the *interracial combination* that formed the people in Transylvania – Dracula, as a survivor of many wars and other factors affecting life in his homeland, summarizes the process and the struggle of his people, in a way; b) his *war techniques* are put into practice once more: before going to England, Dracula studies all about life in London, English customs and even the trains' timetables; when he

arrives at London, he buys four houses in strategic points of the city and manages to spread the energizing Transylvanian dust in them, to make sure he will have refuge in the future; and c) his *thirst for blood*, which is extremely concrete on the surface, but might be a metaphor of his old need (as a warrior) to obtain, in one way or another, the enemy's blood. This need remains either way – thinking of Dracula as a vampire or as a modern literary representation of Vlad Tepes – in spite of one possible difference pointed out by Franco Moretti in his article *Dracula and Capitalism*: “Dracula (unlike Vlad the Impaler, the historical Dracula, and all other vampires before him) does not like *spilling* blood: he *needs* blood.” (MORETTI, p. 45)

Moretti's capitalist view of the vampire agrees in some terms with Marx's metaphor of the vampire as the epitome of capitalism (as presented in chapter 1), and also with the viscosity pointed out by Durand in the Nocturnal Order of the imaginary. The concept of viscosity lies on bringing elements together, and *Dracula* is a novel that focuses on “episodes of connection” based on the pursuit of blood: the Count connects to the ones he attacks in the search for nourishment; when he does not attack, he either prosecutes (still searching for blood) or is being prosecuted (by humans who want to prevent the vampire from feeding from their blood). Many trips are described in the several journal entries and newspaper cuts, and it is in those trips that the cyclic movement of prosecution in *Dracula* takes place: the novel starts with Harker going to Transylvania, where he meets Dracula; the latter travels to London, where he has the chance of being among humans; and the end of the novel depicts the exact inversion of this process: Dracula runs away back to Transylvania, and the humans with whom he had been involved chase him. Ultimately, these logically opposed elements (men and vampire) are brought together by the search for and consequent defense of blood.

Another structure of the Nocturnal Order present in the issue of movement in *Dracula* is the concrete sensorial vivacity of the mystic fantasy. The different perspectives of the several narrators provide the reader with the kinaesthetic feeling of participating of the race towards the vampire. In addition to this, images containing colors enhance the sensorial impact the novel causes: red for the so desired and protected blood, black on the background of the story (the night and the vampire), and even white, in two diverse ways: in the uncanny whiteness of the vampires' teeth, and in contrast to the redness of blood in two scenes: Lucy being purified in the cemetery – in which the virginal whiteness of her deathrobe contrasts with the red blood that trickles from her mouth – and in Mina's blood baptism, in which her white nightgown contrasts with Dracula's blood and hers as well.

The connection between Count Dracula and Vlad Tepes pervades the story, but it only happens because its structure allows it. The Count is only concretely present in the course of events in two parts of the narration: by the end, when he is prosecuted and eventually killed, and in the beginning, through Harker's description in his journal entries. The striking first journal entries by Jonathan Harker entice the reader by creating an aura of uniqueness and exoticism around the Count.

The first chapters, apart from presenting the Count, also describe the castle and reproduce their conversations. One of the reasons for the impact they cause on the reader is the impact the atmosphere causes on Harker, because of the castle's decaying grandeur, the absence of servants and, obviously, the Count's uncanny personality. Jonathan is puzzled by the link Dracula makes of remote times with the end of the nineteenth century because the means for this link is the Count himself,

I have had a long talk with the Count. I asked him a few questions on Transylvania history, and he warmed up to the subject wonderfully. In his speaking of things and people, and especially of battles, he spoke as if he had been present at them all. This he afterwards explained by saying that to a Boyar the pride of his house and name is his own pride, that their glory is his glory, that their fate is his fate. Whenever he spoke of his house he always said "we", and spoke almost in the plural, like a king speaking. (Stoker, chapter 3, p. 40)

This connection between past and present comes full cycle with the association of blood and race as Dracula asks, "Is it a wonder that we were a conquering race, that we were proud?" (idem, chapter 3, p. 41). What is the affiliation Dracula displays with his question? A link with the victorious Szekelys, who killed many and stood still through the harshest times in order to defend their dignity and hegemony over other peoples? Or is it, already, in the first pages on the novel, a hint that Harker missed a reference to Dracula's real nature of "soldier gatherer" as a vampire?

In spite of being partially inspired upon historical facts, some critics have found inaccuracies within the novel, especially concerning the geographical site of Castle Dracula and the shift from Styria to Transylvania and the "national" and nobility implications behind the change. According to Leatherdale (1986), the problem lies on the fact that Stoker decided to make Dracula a Count. Not only had Vlad Tepes been a Prince, but also the title 'Count' did not exist in the Romanian social hierarchy of the time (considering that Vlad Tepes' principality, Wallachia, is properly Romanian). The title would be proper had Stoker kept Austria as the location of Castle Dracula, but the

Hungarian influence of Elizabeth Bathory, the *Bloody Countess*, influenced this most frequently unnoticed historical lack of coherence.

Bathory drank blood because she believed it had rejuvenating properties, and in fact Stoker borrows that feature as Dracula grows younger by feeding on blood. Another aspect that corroborates the existence of Elizabeth Bathory's essence in *Dracula* is the fact that Sheridan Le Fanu most certainly read about the Hungarian countess, since the coincidences between Carmilla and Bathory are more relevant and obvious (gender, nationality, nobility title and preference for virgin maidens, to mention a few). Although coincidences between *Dracula* and Elizabeth Bathory really exist, the historical influence that is frequently acknowledged as the main one in Stoker's work is undoubtedly Vlad Tepes'.

The significant amount of historical evidence in *Dracula* shows Bram Stoker's concern for some level of accuracy, but the truth seems to be that all the research – by chance or on purpose – and the great number of sources (not only in literature) came in his way towards the creation of a more cohesive piece of writing in terms of geography and history. It is also important to point out that Stoker's earliest notes for *Dracula* date from 1890 (idem, p. 67), and the ultimate version was published only in 1897 – the time gap between the first notes and the final product probably confused him even more. But in spite of his efforts, Stoker was not a historian, and all the mixed influences on his masterpiece work more as meaningful contributions rather than obstacles to the reader. And while the novel is not entirely coherent history-wise, it certainly provides the reader with a strong recurrent theme and its related range of images; more than that, the mixed influences are cohesive exactly because they have blood as their main motif.

And even though the discussion in this section relies heavily on the vampire, the baby who is born by the end of the novel is also representative in terms of blood in a reference to family: not only does Little Quincey represent the continuation (or, as the Nocturnal Order calls it, “perseveration”) of the human species, but he also shares with Dracula the status of the twice-born son mentioned in the myths of polarity: he is born for the first time even before being conceived, since the human race was saved in a battle against a supernatural force. What is more, people closely connected to him (especially his parents) were involved in this fight; he is born for the second time when he actually comes into the world as a human baby, in a collective effort of two women (Lucy, who is sacrificed, and Mina, who fights and delivers him), and five men whose names he carries, establishing another feature of the myth of the twice-born son, the doubling of names (DURAND, p. 294).

3.3. “FLESH OF MY FLESH, BLOOD OF MY BLOOD”: BLOOD BONDS

A third possibility for an analysis of blood imagery in *Dracula* is of *blood as a means of bonding, but not through natural kinship*³⁸. The vampire feeds from its victim’s blood and energy, therefore a special and intimate connection between vampire and prey is established – hence the frequent interpretations and associations of the vampire with sexual desires, which serve as a major basis in the formation of the myth of the vampire and the general notion of the character.

The aura of sexuality pervading the character of the vampire is founded on the erotic tone found in certain passages of *Dracula*, mostly when an attack is happening or is about to happen. Even before Stoker’s novel, other pieces of literature involving vampires or vampiric characters already highlight that trait, being three the clearest cases besides *Dracula*.

In John William Polidori’s *The Vampyre* (1816), for example, Lord Ruthven is irresistible to women, who always want to be next to him in social gatherings – in spite of his dreadful appearance (description on page 55); Bram Stoker’s fellow countryman Sheridan Le Fanu published in 1871 a book of short stories called *In a Glass Darkly*, including *Carmilla*, a story that also helped set the patterns for the vampire (especially the female one) as we know it currently, and along with *The Vampyre*, it served as a great source of inspiration for Stoker during the creation process in *Dracula* (see WOLF (editor), 1993 and MELTON, 2003). In *Carmilla*, the main characters are female, and the same sensuality found in *Dracula* appears in Le Fanu’s short story, including suggested lesbianism in scenes such as the following, found in a passage where Laura and Carmilla reveal to one another they had had the same dream about each other years before,

... and looking up, while I was still upon my knees, I saw *you*—most assuredly you—as I see you now; a beautiful young lady, with golden hair and large blue eyes, and lips— your lips—you as you are here. Your looks won me; I climbed on the bed and put my arms about you, and I think we both fell asleep. I was aroused by a scream; you were sitting up screaming. I was frightened, and slipped down upon the ground, and, it seemed to me, lost consciousness for a moment; and when I came to myself, I was again in my nursery at home. Your face I have never forgotten since. I could not be misled by mere resemblance. You *are* the lady whom I saw then. (Le Fanu³⁹)

³⁸ The word ‘natural’ is being used here in its biological sense, that is, procreation through crossing.

³⁹ Available on the Internet at < <http://www.gutenberg.org/files/10007/10007-8.txt> > . Access on January 5, 2006.

Finally, a third example of the relation vampire/sensuality comes from Samuel Taylor Coleridge's poem *Christabel*, published in two parts (the first one in 1798 and the second one two years later). It tells the story of a young girl who goes out for a walk in the woods in the middle of the night. There she finds Lady Geraldine bathing in a lake. The same sexual atmosphere in *Carmilla* is found in Coleridge's verses, and even though Lady Geraldine is not clearly depicted as a vampire, she has vampiric features: she pretends to faint in front of Christabel's father's castle (one of the peculiarities about the vampire is the fact that it does not enter a place without being taken and/or invited); apart from the isolation in the woods, the nudity under the moonlight and the sexiness involving her bath, Lady Geraldine offers Christabel a bottle of red wine when they are in the castle. The two of them end up lying on the ground, and the biting and the blood are replaced with intimate moments and red wine. The following passage expresses the climax of their meeting,

Yet Geraldine nor speaks nor stirs ; / Ah ! what a stricken look was hers ! / Deep
from within she seems half-way / To lift some weight with sick assay, / And eyes
the maid and seeks delay ; / Then suddenly as one defied / Collects herself in scorn
and pride, / And lay down by the Maiden's side !— (Coleridge⁴⁰)

Christabel and Geraldine stay together, and in the next morning, the latter's body is younger and stronger, indicating that the natural process is reversed in a very similar way to Dracula's.

Once the aspect of sexuality has been mentioned and exemplified with alternative works, it becomes easier to perceive that in *Dracula*, whose examples and situations are clearer both regarding vampirism and sensuality. One of the greatest contradictions in terms of the dichotomy involving Count Dracula and sexuality relies on the fact that there is something markedly sexual involving his relation with the women he attacks.

The absence of genital penetration is replaced with the penetration of Dracula's canine teeth in Lucy's and Mina's body; the contact with genital organs does not exist, but instead there is the contact of Dracula's mouth with Lucy's and Mina's necks. During the blood baptism (this episode will be dealt with in detail further ahead), Mina's mouth touches Dracula's chest. There is no sperm or other sexual fluids, but there is red, hot, flowing blood.

⁴⁰ Available on the Internet at < <http://etext.virginia.edu/stc/Coleridge/poems/Christabel.html>>. Access on November 25, 2003.

Psychoanalytical readings of *Dracula* have the focus on the sexual aspects of the biting as one of its main basis. Phyllis A. Roth, in her essay *Suddenly Sexual Women in Bram Stoker's Dracula*, cites C. F. Bentley's *The Monster in the Bedroom: Sexual Symbolism in Bram Stoker's Dracula* in order to justify the incestuous character of the vampirization. Under that perspective, the victim becomes a lover and a child at the same time, for a new genealogy – a kind of twisted kinship – is created having the vampire as the primordial basis. The blood bond created between Mina and Dracula is the best example of such a viewpoint. The scene in which Dracula and Mina feed on each other's blood is extremely sensuous, and it becomes more intense due to the fact that Jonathan, Mina's husband, is right next to the two of them as the action takes place:

On the bed beside the window lay Jonathan Harker, his face flushed and breathing heavily as though in a stupor. Kneeling on the near edge of the bed facing outwards was the white-clad figure of his wife. By her side stood a tall, thin man, clad in black. His face was turned from us, but the instant we saw we all recognized the Count, in every way, even to the scar on his forehead. 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 chest which was shown by his torn-open dress. (Stoker, chapter 21, p. 336)

From that moment on, Mina shares with Count Dracula a special connection. The image of blood circulating from one to the other represents the completion of a sensuous (not sexual) act from which the bond is double: it is established not only a kind of copulation, but one whose offspring is Mina herself. Dracula himself points out this duality: “And you [Mina], their best beloved one, are now to me, flesh of my flesh, blood of my blood, kin of my kin, my bountiful wine-press for a while, and shall be later on my companion and my helper.” (as mentioned on page 98 - section 3.2)

Mina undergoes what Van Helsing calls a *blood baptism* –not only Dracula feeds from her, but he feeds her from himself. Due to that, Mina is not supposed to be an ordinary victim, merely a “bountiful wine-press”. As it can be seen in the previous quotation, Dracula has special plans for Mina. The blood baptism allows Dracula to be mentally connected to Mina (as if he could read her mind), providing him with information regarding the men's next steps. Conversely, Mina also acquires this ability, and Van Helsing's hypnosis sessions enable Mina to read Dracula's mind and discover, for example, that he is on his way back to Transylvania by boat. That is how the group,

formed by the Harkers, Van Helsing, John Seward, Arthur Holmwood and Quincey Morris manages to track Dracula down and eventually kill him. Thus, Dracula establishes a blood link with Mina in order to help him in the future, but it turns out to be the very reason for his downfall.

The involvement of Dracula and Mina can be interpreted in many different levels, and a good place to start is by analyzing how the Orders of the imagination deal with it. It is established that for the Diurnal Order Dracula is a symbol of evil, a virus that contaminates whoever is within reach. In that sense, the contaminated ones can be considered victims, and Mina is one of them. After the vampire attack, she becomes corrupted, sinful and, what is worse, sexualized.

Within the Victorian frame of appropriate behaviors, the woman who has contact with the vampire loses her status as an idealized mother figure, and delicate female – which leads directly to the corruption of the feminine typical of the Diurnal Order. Due to the repression instilled in the Victorian collective unconscious, the clear manifestation of a sexual desire by a woman is inappropriate, it does not suit her social duties and rights. What is more, Mina becomes really close to Dracula through the blood baptism on the very bed she shares with her husband – hence the idea of adultery. Furthermore, she becomes Dracula's vampiric offspring and the sexiness involved in the scene, in association to Dracula's statement previously mentioned, indicates that Mina assumes – whether she wants it or not, whether the social standards of the time condone it or not – the role of the vampire's wife and sexual partner – hence the idea of incest.

As she connects to the vampire, Mina betrays her God, her social circle, her husband and friends. She bears a mark on her forehead out of this involvement, and suffers with remorse and doubt. From the archetype of Great Mother she embodies in the plot after Lucy's death – the one who consoles, cooperates and inspires men – she is on the verge of becoming a femme fatale, a vamp, a lamia. After her sins are purged through Dracula's elimination (in another subversion of a Christian ritual, the myth of the savior who sheds his blood in order to save mankind), the marks disappear: the physical changes she undergoes are reversed, and so is the scar on her forehead. With the changes gone, the old order is established again, and she goes back to her station of a submissive and demure Victorian woman – conveniently enhanced by her motherhood in the final paragraphs.

The Nocturnal Order, on the other hand, presents a world in which dichotomies and moral equations do not exist. What does exist is the human being, filled with natural impulses such as the sexuality. Since the events in *Dracula* take place in a highly repressive society, it does not come as a surprise that both males and females in this universe are deprived of the expression of some of their

forms of natural expression. The Nocturnal Order does not see Dracula as a monster, but as a force of nature or abstract entity, he extracts from Mina the substance that is necessary to his subsistence, and in exchange he provides her with the tools for her to establish herself as a sexual being.

It is worth highlighting that under this perspective Dracula is significantly more attractive and efficient than the five other male characters in the Crew of Light, as if all the attributes a woman wishes to find in a man were, at the same time, distributed among the mortals and gathered in the vampire: Van Helsing possesses knowledge and wisdom; John Seward, intelligence and an eagerness to learn; Arthur is noble, and Quincey is vigorous. Interestingly enough, Jonathan, Mina's husband, does not seem to hold any remarkable feature like the others – on the contrary, he becomes weak, sick and gray-haired after his encounter with the Count, as if the vampire had absorbed all the good qualities he was able to share with Mina before.

Another possible subversion of a Catholic precept in the story of *Dracula* is the idea of being in contact with your god in order find strength to survive: the doctrine of consubstantiation determines that after the Eucharist is consecrated, the body and blood of Christ coexist with the wafer and wine, and as the blood and flesh of Christ are being consumed people incorporate good values and feel closer to God. Conversely, the men in *Dracula* seem to be in sheer need of a higher being and acquire energy to proceed with their prosecution. Not only does Dracula reunite all the characteristics they look for, but he establishes a sort of mystical contact with the men via the female they cherish so much.

In that sense, the analysis of the character of Mina Harker after the blood baptism supports the multiplicity of points of view in the imagery related to blood bonds as follows: a) through the idea of Dracula as a father and a lover at the same time; b) because of the fact that Mina and Dracula are mentally linked; and c) because the blood bond with Dracula and the consequent mind connection makes Mina useful in the chase after the vampire – as a matter of fact, Mina becomes crucial, for the men would never be able to find Dracula without her mind-reading capacity.

From the Victorian (and diurnal, in this case) point of view, Mina does nothing but her obligation as she helps eliminate the vampire. But a Nocturnal reading inverts the values presented in the Diurnal Order, since, as Durand points out, sin becomes pleasant, the fall is euphemised into descent, being the notions of comfort, intimacy and softness implied in that euphemisation.

Following the vampire unconditionally represents to Mina her death as a human being, whereas ignoring the vampire equals ignoring her erotic nature and her Jungian shadow. Her only

way out of this situation is to become Dracula's companion, even at a distance, and use the psychic powers Dracula granted her to chase him. She leads the rest of the Crew of Light towards the vampire so that all of them together have the chance of eliminating the monster, which will therefore, and through his defeat, assume his positive aspect in the process of rehabilitation of the hero – not with one man as the hero, but the five gathered, each one adding heroic features to the Crew of Light.

The reinforcement of the heroic status of the male characters fills them with energy, whose greatest symbol is the birth of Little Quincey. From the diurnal perspective, Mina copulates with Jonathan and the two conceive a child; from the nocturnal point of view, she copulates with all of them, because they all contributed towards the construction of the bridge to the new generation.

The connection shared between the Count and Mina is not the same as the one he shares with Lucy Westenra. Mina does not fully undergo the vampirization process, and she manages to survive; Lucy, on the other hand, becomes a vampire, allowing a wider range of analysis of blood bonds in *Dracula*. In spite of their true friendship, Mina and Lucy are depicted as being completely different in some aspects: Mina is more mature and has a fiancé, she is not rich, and apparently she does not focus on shallow matters. Lucy, on the other hand, celebrates the three marriage proposals she receives on the same day (*ibidem*, chapter 5, pp. 72-77), cries whenever she exchanges letters with Lucy, and seems to be more easy-going and less serious than Mina. These differences are important within this analysis, for they might explain the differences in their vampirization processes.

For a better understanding of the differences and similarities between the Lucy vampire and the Mina vampire, the issue of blood bonds regarding Lucy can be approached from three perspectives: when she is alive, when she is a vampire, and when she is purified.

Up to a certain extent, the processes are similar when Lucy is alive. Dracula recurrently feeds on both girls, and changes take place in terms of health and appearance. In Lucy's case these aspects are more intense because she was the first victim: she walks in her sleep, but Mina minimizes (or according to the Nocturnal Order, "euphemizes") that by remembering that Lucy's father used to do the same (*ibidem*, chapter 6, p. 91), and that it could be some kind of hereditary disease. In chapter 7 the nocturnal existence starts to tell on Lucy, who does not understand why she feels so weak, and in the next chapter Mina finds Lucy sitting on the street with a creature with "a white face and red, gleaming eyes" (*ibidem*, chapter 8, p. 113) beside her. Afterwards, Mina discovers that the skin on Lucy's throat is pierced, but once more she tries to find a reasonable explanation for that, following the scientific logic typical from her Victorian environment: "I was sorry to notice that my clumsiness

with the safety-pin hurt her. Indeed, it might have been serious, for the skin of her throat was pierced. (...), and on the band of her nightdress was a drop of blood.” (ibidem, chapter 8, p. 115)

The wounds on Lucy’s throat become bigger, and she becomes sicker and sicker due to constant blood losses. That is important for the plot, for John Seward, who had been in charge of Lucy’s health, feels that he cannot handle the situation due to its gravity and peculiarity, therefore he calls Professor Abraham Van Helsing, his friend and former professor, to help. Van Helsing is the one who highlights the crucial role of blood in Lucy’s case, and he is the one in charge of the blood transfusions – and here lies one of the greatest differences between Lucy’s case and Mina’s – the emphasis put on blood transfusions and the implications behind them.

As it was said before, the differences pointed out between the girls’ behavior might account for the diverse outcomes in their situations. Lucy’s patent sweetness and femininity can be reasons for her being Dracula’s first choice, and also for her being other men’s choice. Within the group that chases Dracula one finds the three men who had proposed to Lucy: Quincey P. Morris, the Texan who “began pouring out a perfect torrent of love-making, laying his very heart and soul at my feet” (ibidem, chapter 5, p. 76), John Seward, who “told me how dear I was to him, though he had known me so little, and what his life would be with me to help and cheer him” (ibidem, chapter 5, p. 73), and Lucy’s chosen one, Arthur Holmwood (or Lord Godalming), about whom Lucy says: “it seemed only a moment from his coming into the room till both his arms were round me, and he was kissing me”. (ib., chapter 5, p. 77)

In spite of being accepted or rejected, the three men continue loving Lucy, which explains their hearty interest in avenging Lucy’s vampirization and death. But they gave proof of their feelings while she was sick by giving her their blood – four times in total in less than a fortnight. This is Stoker’s description for Lucy before the first transfusion (which took place on September 7):

She was ghastly, chalkily pale. The red seemed to have gone even from her lips and gums, and the bones of her face stood out prominently. Her breathing was painful to see or hear. Van Helsing’s face grew set as marble, and his eyebrows converged till they almost touched over his nose. Lucy lay motionless, and did not seem to have strength to speak so for a while we were all silent. (ibidem, chapter 10, p. 147)

The first one to give her blood is her fiancé, Arthur. His blood seems to be better because of his love for Lucy (“... you will be happy that you have done all for her you love.” – ibidem, chapter

10, p. 149). Here the blood bond differs from the one Dracula establishes with his victims because in the former the blood is given voluntarily and in order to save the loved one's life. Arthur reinforces that by saying, "Tell me, and I shall do it. My life is hers' and I would give the last drop of blood in my body for her" (ibidem, p. 148) and "If you only knew how gladly I would die for her you would understand..." (ibidem, p. 149).

However, Lucy's need to receive blood is immense, and "that what weakened Arthur only partially restored her" (ibidem, p. 150). Up to that point, no one had figured out exactly what had been happening. Seward tries to examine Lucy in order to understand why the huge amount of blood given by Arthur does not suffice to restore Lucy. He finds the two wounds on her throat, but does not manage to explain the situation, since the sheets are still clean and he cannot find a rational, logical explanation –displaying the same tendency perceived in Mina when she tries to explain Lucy's sleepwalking and the tiny holes on her friend's neck skin.

On Lucy's diary entry on September 9, she says: "Somehow Arthur feels very, very close to me. I seem to feel his presence warm about me." (ibidem, p. 154), reinforcing the idea that she can sense a strong link created through blood, and that such bond probably involves love, or other feelings and even senses, as the use of the word "warm" indicates. This is fundamental, for Lucy receives more than one transfusion from more than one donor. On September 10 Dracula attacks Lucy once more, provoking a second transfusion. This time, John Seward is the one who gives her blood, and the same idea expressed in Lucy's journal about Arthur will be expressed by John towards Lucy as follows: "It was with a feeling of personal pride that I could see a faint tinge of color steal back into the pallid cheeks and lips. No man knows, till he experiences it, what it is to feel his own lifeblood drawn away into the veins of the woman he loves" (ibidem, p. 156). John actually becomes angry when Van Helsing asks him to stop, because Arthur had donated much more than himself, to what Van Helsing replies, "He is her lover, her fiancé." (ibidem, p. 156)

Van Helsing finally concludes that Lucy is suffering recurrent attacks from a vampire, and tries to protect her by placing garlic around the windows and on the threshold of her bedroom's door. However, the odor of garlic makes Lucy's mother get rid of all the protection arranged by Van Helsing, allowing Dracula to enter the room and attack Lucy once more. On September 13 a new transfusion is needed, and since Arthur is not available and John is still recovering from his own donation, Van Helsing volunteers and becomes the third man to donate his blood to Lucy Westenra.

Finally, on September 18 the last transfusion takes place, and Quincey is designated to donate blood. The fact that only men should go through the ordeal and sacrifice of giving up their vital fluids is clear, and it becomes even clearer considering Van Helsing's words, "A brave man's blood is the best thing on this earth when a woman is in trouble. You're a man and no mistake. Well, the devil may work against us for all he's worth, but God sends us men when we want them." (ibidem, chapter 12, p. 180). An analysis of this sentence under the perspective of the Diurnal Order of the image shows how the forces of evil and good are clearly separated in the novel (and in the Diurnal Order as well) in the shape of dichotomies.

As the discourse of the characters indicates, the relationship between donor and receiver plays a relevant role in the novel. The dialogues show that Lucy's safety and health depend on the sacrifices the four men make just for her sake and due to their love; all of them contribute with bravery, being three young men who give her plenty of blood but are satisfied to do so because of the love they feel, besides the fact that it brings them together with the woman they love; and even Van Helsing, who is older and theoretically less resistant in physical terms, opens his veins for the sake of this girl "full of life and cheerfulness" (ibidem, chapter 8, p. 121).

If the act of biting performed by the vampire can be considered equivalent to the sexual intercourse in a way, the same happens with the blood donation. An act of love, aiming at the protection and welfare of a creature capable of causing in these men nothing but apparently pure feelings. And yet, they feel that the donation brings them closer to Lucy, since this proximity would not take place in any other way to John and Quincey, or even to Arthur until after the wedding.

Van Helsing's references to blood are clearly pervaded by a sexual tone. That is easily perceived if we create a scheme with Lucy in its center, and two connections to her: on the one hand, the four males who donate blood to her (three of them had been her suitors), and on the other hand, Dracula, who clearly favors female necks rather than male ones. Indeed, it is difficult to read the vampire in a way other than that of the father figure of huge potency – a male figure invested of amazing physical and psychological power – or, as Roth puts ironically "the Big Daddy" (p. 33). At the same time, we tend to face the donors as the archetypal heroes who do anything to save their beloved maiden. Nonetheless, if the sexual connotation of the biting lies mainly on the blood sucking, Dracula ends up sucking other men's blood, with Lucy being simply a "container", as Durand calls it (p. 247).

Another aspect that deserves some attention is the role of Jonathan Harker throughout the novel: the epistolary structure of *Dracula*, which comprises several different narrators and media devices, opens and closes with Harker's voice (according to Phyllis A. Roth (pp. 35-36), this helps the reader identify with Harker and believe in his words). However, Harker is displaced in this blood exchange festival: he is the only male who does not donate blood to Lucy, and when his wife is attacked by Dracula he feels too weak and incapable to do so; as Harker does not donate blood to Lucy, he is not blood-connected in any way to Dracula; and in the opening chapters of the novel in Transylvania, when Dracula actually has the chance of biting Harker, he does not take it.

The question is: what makes Harker's blood be the only one refused by Dracula? It cannot be denied that meeting Dracula right in the beginning of the novel causes a harsh impact on Harker, and brings apparent physical aging and weakness. The fact is that Harker's surviving the vampire in Transylvania is practically a leak in Stoker's plot: it is so amazing that there is an explanation for that, and Mina simply receives a letter from sister Agatha saying that her fiancé is in a small hospital. Conveniently, Harker has lost part of his memory, and the facts he remembers (including his unbelievable salvation) he does not share with Mina or anyone else.

There is one reason for Jonathan's survival, though: he is needed at the end of the novel. His is the strike and the weapon that eliminate Dracula, composing some imagery that fits perfectly with the diæretic symbology of the Diurnal Order: the hero, the weapon, displays of potency, the allusion to male sexuality. It all appears related to Mina's husband, and only in the final scene. Besides, he is the only one in Stoker's repertoire of characters to perform the role of the biological father of the newborn child by the end of the novel: Seward, Quincey and Arthur could not because of their involvement with Lucy (whose death is also necessary for the purposes of the plot, as I shall discuss); Van Helsing is the sexless father figure and also much older than Mina; finally there is Dracula, but he is a vampire (he does not have sexual intercourse as humans do, therefore he does not procreate as humans do), and from the diurnal viewpoint, his influence is cursed. By elimination, Jonathan is the perfect choice from the moral, psychological and even religious perspectives, explaining his improbable survival.

Dracula forces Lucy to need more and more blood, and the consequent donation is a way of tainting Lucy's relationship with them. Giving Lucy blood could be Arthur's only chance of sharing something exclusively his and Lucy's, but that does not happen. Without knowing that other men had to give her blood, he says at Lucy's funeral that he feels that Lucy actually became his bride only

because of the blood bond created with the donation. In a conversation with John, Van Helsing problematizes the situation in an ironic yet true way: “If so that, then what about the others? Ho, ho! Then this so sweet maid is a polyandrist, and me, with my poor wife dead to me, but alive by Church’s law, though no wits, all gone, even I, who am faithful husband to this now-no-wife, am bigamist”. (ibidem, chapter 13, p. 212)

The relations involving blood and religion are ageless and universal. In *Dracula*, however, as the novel is inscribed within the Christian precepts of 19th century Victorianism, the discussion is developed in terms of the interpretation of the Bible held within that cultural context. Quotations from the Bible indicate the clear subversion of Christian rituals through the main character. During the Holy Supper, Jesus Christ asks his disciples to drink the wine in His memory and says that that is His blood. The crucified Christ sheds His blood so that humans can obtain the remission of all sins. The same subversion that takes place with many Christian images (including blood) also happens when the recurrent blood donation is considered.

Under this perspective, receiving blood from so many men makes Lucy impure and, therefore, unworthy of Arthur, for she does not have a single donor (a partner or even a husband, metaphorically). And this implies sin, as the acceptance of blood from different men makes her promiscuous, to a certain extent. In order to respect the sacred character of blood and its symbolism, some Christian religions do not allow blood transfusions. This is the case with Jehovah’s Witnesses, who do not condone transfusion based on this passage from the Bible: “It seemed good to the Holy Spirit and to us not to burden you with anything beyond the following requirements: You are to abstain from food sacrificed to idols, from blood, from the meat of strangled animals and from sexual immorality. You will do well to avoid these things.” (Acts, 15: 28-29)

The previous passage serves as an example of the importance of the concept of blood for Christianity, and it serves as a biblical basis that proves the desecration of the symbol in *Dracula* and the impact it has.

When Lucy becomes a vampire, the unholiness exists because the creature she becomes is unnatural. The transformation she undergoes starts a few moments after her supposed death. Exhausted and worn out by the constant transfusions and vampiric attacks, Lucy dies by the end of chapter 12 after being kissed on the forehead by Arthur. Seward cannot help noticing that “some change had come over her body. Death had given back part of her beauty, for her brow and cheeks had recovered some of their flowing lines. Even the lips had lost their deadly pallor. It was as if the

blood, (...), had gone to make the harshness of death as little rude as might be.” (STOKER, chapter 12, p. 195). The woman in charge of make-up and other arrangements says she makes a very beautiful corpse, and Stoker takes the chance to break the callousness of the situation as the woman says, “It’s not too much to say that she will do credit to our establishment!” (idem, chapter 13, p. 197).

Of course the reader knows that Lucy is about to become a vampire, but Stoker’s use of words and narrative resources is very subtle when he approaches the transformation process; all the remarks go around Lucy’s strikingly good appearance as a corpse, indicating that something strange is taking place. Everyone is stern and grave, and all of a sudden the undertaker delivers a funny remark – still talking about Lucy’s beauty in death. John, in one of his diary entries, bolsters the peculiarity of the corpse and closes his comment with a sentence that already indicates that the next level in the girl’s existence is about to begin,

There was a wilderness of beautiful white flowers, and death was made as little repulsive as might be. The end of the winding sheet was laid over the face. When the Professor bent over and turned it gently back, we both started at the beauty before us. The tall wax candles showing a sufficient light to note it well. All Lucy’s loveliness had come back to her in death, and the hours that had passed, instead of leaving traces of ‘decay’s effacing fingers’, had but restored the beauty of life, till positively I could not believe my eyes that I was looking at a corpse. (ibidem, chapter 13, p. 198).

It is important to note that the reverse process that takes place with Dracula had already started in Lucy. As John points out, one expects “decay” from a corpse, rather than an amazing and increasing beauty. Dracula grows younger as he feeds on blood, and Lucy becomes more beautiful, enhancing the profanity of the reversal and going further against the laws of nature. The transformation seems so weird that John, in an attempt to provide a rational explanation to the fact (a Victorian tendency discussed in section 1.1, page 24), states that it “often happened that after death faces become softened and even resolved into their youthful beauty, that this was especially so when death had been preceded by any acute or prolonged suffering.” (ibidem, chapter 13, p. 203)

The change does not seem frightening at first, for despite all the strangeness everyone sees it as a way for Lucy to return to her regular angelic state. In the beginning of the novel, she is depicted as a girl who likes to “build castles in the air” (ibidem, chapter 5, p. 70), who truly believes that “a woman ought to tell her husband everything” (p. 73), whose cheeks are of “a lovely rose-pink”

(ibidem, chapter 6, p. 92) and whose spirits are gay and full of life (ibidem, chapter 8, p. 121). To sum it up, a typically Victorian, noble and respectable young lady, without any serious concerns.

The next stage in Lucy's vampirization process is the physical transformation, the most obvious evidence of her "contamination" towards God. The descriptions play once more an important role in the definition of the new Lucy, and they reveal two diverse aspects: firstly, the influence of Stoker's previous readings in the composition of his characters, for many elements of the vampire Lucy turns into are traced back to Le Fanu's *Carmilla* and, to a lesser degree, to Coleridge's *Lady Geraldine*. And secondly, the establishment of *Dracula* as a milestone in the Gothic genre. Stoker's use of words and construction of atmospheres evoking an army of archetypal images repeat and even improve the standards set by other Gothic stories, mainly the ones already mentioned and Edgar Allan Poe's.

However, the standout factor in the descriptions is the idea of having John Seward as the narrator of this section of the narrative. His deep love for the girl makes his words more heart-felt and intense, enhancing the descriptive impact on the reader and providing macabre details. And most importantly, the image of blood and its red tones in contrast with Lucy's whiteness, both the metaphorical one, which the reader has learned to associate with her character, and the whiteness of her outfit, "The sweetness was turned to adamant, heartless cruelty, and the purity to voluptuous wantonness (...), the lips were crimson with fresh blood, and that the stream had trickled over her chin and stained the purity of her lawn death robe." (ibidem, chapter 16, p. 253)

Still focusing on the desecration of Lucy's Christian life, the following paragraph taken from Dr. John Seward's diary portrays her as this wicked, anti-Victorian entity, extremely animalized and sensual,

When Lucy, I call the thing that was before us Lucy because it bore her shape, saw us she drew back with an angry snarl, such as a cat gives when taken unawares, then her eyes ranged over us. Lucy's eyes in form and color, but Lucy's eyes unclean and full of hell fire, instead of the pure, gentle orbs we knew. At that moment the remnant of my love passed into hate and loathing. Had she then to be killed, I could have done it with savage delight. As she looked, her eyes blazed with unholy light, and the face became wreathed with a voluptuous smile. Oh, God, how it made me shudder to see it! With a careless motion, she flung to the ground, callous as a devil, the child that up to now she had clutched strenuously to her breast, growling over it as a dog growls over a bone. The child gave a sharp cry, and lay there moaning. There was a cold-bloodedness in the act which wrung a

groan from Arthur. When she advanced to him with outstretched arms and a wanton smile he fell back and hid his face in his hands. “She still advanced, however, and with a langurous, voluptuous grace, said, ‘Come to me, Arthur. Leave these others and come to me. My arms are hungry for you. Come, and we can rest together. Come, my husband, come!’ (ibidem, p. 253)

The quotation above explores the archetype of the Terrible Mother cited by Durand (p. 102). In the passage, Lucy subverts the archetypal image of the mother carrying her child, as she throws the child to the ground and makes animal noises – also according to Durand one of the main features of the archetype of the Terrible Mother is the animalization in her image. The mother archetype is presented by Jung in his article *Positive Aspects of the Mother-Complex*, “...the well-known image of the mother which has been glorified in all ages and all tongues (...) one of the most moving and unforgettable memories of our lives (...) the love that means homecoming, shelter...” (JUNG, 1969, p. 28). Another example is the scene in which Dracula gives his three female companions a baby, so that they can feed on it. (STOKER, chapter 3, p. 53)

Considering the English society of the end of the nineteenth century, and what was socially expected from a girl in Lucy’s regular position, it can be said that vampirization caused Lucy to invert one more law of nature: the one about the implicit passivity of the females. Not only does she become more beautiful, but also scandalously sensual, to the point of her being entitled to make the first move towards Arthur. All Lucy symbolized before Dracula crossed her way is gone, the Lucy vampire is completely opposite to the living Lucy. And at the bottom of this damned transformation lies the new need Lucy has for blood.

The last stage in Lucy’s process is the purification of her body, and the only way to save her from a doomed existence during the afterlife is to subvert once again some Christian law – namely, the desecration of a corpse. Lucy’s heart must be pierced with a wooden stake, and afterwards she must be beheaded and have garlic stuck into her mouth. The Bible condemns the profanation of a corpse in the Old Testament by pointing out that the only way of reaching God is the uninterrupted process that starts with physical death and ends with the beginning of the spirit’s new existence (“and the dust returns to the ground it came from, and the spirit returns to God who gave it.” – Ecclesiastes: 12,7). In the New Testament the idea is even clearer, for it is associated to the physical death of Jesus: “But when they came to Jesus and found that he was already dead, they did not break his legs. Instead, one of the soldiers pierced Jesus’ side with a spear, bringing a sudden flow of blood and water.” (John: 19, 32-34).

To sum up, both orders of the image attribute different affective values to the main female vampires: Lucy represents the diurnal chewing, pervaded with the lack of morals, corruption and blatant sexuality, whereas Mina stands for the nocturnal swallowing and its euphemistic qualities, in particular “the property of keeping what is swallowed miraculously and indefinitely intact” (DURAND, p. 209)

From a diæretic perspective of the symbol, however, the Crew of Light’s initiative of eliminating Dracula is justified because of their noble motivation. The vampire forces the purification via desecration, removing the possibility of morally blaming the purifiers for their action. Furthermore, some techniques of purification are naturally to be found in rites of cutting (see section 2.2). Another action of the Crew of Light that is considered inappropriate under the lights of the Diurnal Order – the desecration of bodies – is rehabilitated by the Nocturnal Order. Lucy and the three female vampires reacquire their features after the process is over (they are re-humanized), and are finally entitled to their eternal rests. The Nocturnal Order appreciates the burial as the site where a sort of return takes place: in a sense, to one’s primary origin, in accord to the words from the Bible: “until you return to the ground, since from it you were taken; for dust you are and to dust you will return” (Genesis: 3, 19); in another sense, the positive valorization of the burial site is connected to the mother’s womb and also to the Great Mother archetype (according to section 2.3), since the nocturnal reading assumes that being dead equals resting forever and being protected – hence the valorization of the conservation of the corpse so dear to the symbols of intimacy in the Nocturnal Order.

The presence of devilish forces becomes clear during the purification ceremony as Van Helsing reads a missal, as in a sort of exorcism. The recurrence of blood imagery is manifested in this moment also, and once more in contrast with white images: “The thing in the coffin writhed, and a hideous, blood-curdling screech came from the opened red lips. (...) The sharp white teeth champed together till the lips were cut, and the mouth was smeared with a crimson foam” (ibidem, chapter 16, pp. 258-259). Lucy’s purification starts with the contaminated blood being expelled from her body, and after the process is over she reacquires “her face of unequalled sweetness and purity” (ibidem, p. 259).

Therefore, Dracula leads Lucy to a situation that fully symbolizes how his villainy is manifested regarding the Christian point of view: she is unholy while she is alive because blood transfusion is not recommended; the unholiness remains during her vampiric state for all the

subversion and sinful existence as a lustful vampire and child murderer; and finally, she is purified yet the method of purification is not morally and religiously accepted from a Christian viewpoint. In many ways, Lucy's involvement with Dracula became her fall, and she had to die (see section 2.2 about the catamorphic symbols of the Diurnal Order of the Image).

What calls the attention in *Dracula* is the fact that both main female characters went through the same risk, faced the same demon, and had completely different endings. This can be explained from the social perspective and based on the archetype of the shadow as well. Whereas Lucy represents the archetype of the upper-class Victorian woman, Mina stands for a new social phenomenon – she has brains, works hard and fights alongside with men. She represents, to a lesser degree, the ideals of the New Woman movement – but she remains traditional and Victorian enough to be spared and become the bearer of life by the end of the story. In spite of her courage and fundamental contribution towards the elimination of the vampire, she reassumes her position of fragile female and mother, the one to be defended, and for whose sake all those men fought – to sum up, she embodies Jung's archetype of the Great Mother presented in the section devoted to the Nocturnal Order of the image (section 2.3).

As Durand points out in his remarks about the Diurnal Order of the Image, “as the Christian tradition suggests, if evil came into the world through the female sex, it is because woman has power over evil and can crush the serpent” (section 2.2, page 71). Therefore, from the Christian point of view Mina's and Lucy's outcomes make sense: Lucy perishes as a symbol of the female who brought evil into the world, whereas Mina survives and symbolizes the female who has the power to extinguish it.

On the other hand, Mina's purification is more symbolic from the point of view of Jung's analytical psychology or Freud's psychoanalytical double, because it assures the vampire's perpetuation. Obviously, Mina could not die at the end – otherwise there would not be the moral (required from the story both as a Victorian work of literature and as a myth). However, Mina ends up being one of the greatest mementoes of all the situation those men went through: she is the trophy Dracula coveted, and that they managed to rescue; she is the most responsible for storing and filing the facts through her contact with diaries, letters, journals, newspapers and phonograph recordings. She is the only female among all the men – which in itself grants her a unique position as the Crew of Light's “lucky charm”; and finally, she has a child at the end – a boy who carries the names of all

the men involved in the story “His bundle of names links all our little band of men together⁴¹.” (STOKER, final note, p. 449).

On the other hand, Mina’s survival guarantees Dracula’s existence, in a way. She literally became Dracula’s double (in Freud’s words) or shadow (according to Jung) as she had for some time the power of reading Dracula’s mind: “this relation [of the double] is accentuated by mental processes leaping from one of these characters to another – by what we should call telepathy” (FREUD, part II). An observation by Durand enhances the connection between the two even more: in the discussion about the Nocturnal Order of the Image, he says: I use the arms of the adversary himself. Hence I sympathize with all, or a part, of the behavior of the adversary” (p. 197).

That corroborates the idea of the dialectics of the binder bound, exemplified by Durand through proverbial paradoxes, such as “set a thief to catch a thief”, and the suggestive “the biter bit” (idem, p. 197). In the plot, Count Dracula is the one who perforates bodies throughout the story only to be perforated himself by the end. Conversely, the transmutation of values is also explicit in the vampire’s elimination process: the Crew of Light could never reach Dracula had not Mina used her newly acquired psychic powers – which were, in reality, Dracula’s powers, since they were granted to Mina by the Count himself. It becomes a perfect example of the transmutation of values Durand expresses in the Nocturnal Order of the image: “I bind the binder, I kill death, I use the arms of the adversary” (DURAND, p. 197)

This two-fold relation of the double/shadow between Mina and Dracula can be expanded into Dracula as the Crew of Light’s shadow. As Jung points out, “the shadow personifies everything that the subject refuses to acknowledge about himself and yet is always thrusting itself upon him directly or indirectly – for instance, inferior traits of character and other incompatible tendencies” (JUNG, 1969, pp. 284-285).

It is easy to identify the men as completely opposite from Dracula as far as values are concerned. But Dracula is the one who actually has intimate contact with Mina – frustrating Jonathan Harker – and Lucy – frustrating John Seward, Quincey Morris and Lord Godalming. (concomitantly, Van Helsing is presented as a kind of sexless father figure).

Also, Dracula embodies the freedom of coming and going places, of moving without asking for permission, and even of changing forms. These are forbidden rights to the mortal men of

⁴¹ In *The Uncanny*, Freud exemplifies the double through the “recurrence of the same thing – the repetition of the same features or character-traits or vicissitudes, of the same crimes, or even the same names ... (Part II)

Victorian society depicted in *Dracula*, which provides further basis for Count Dracula as being the representation of the archetype of the shadow. Ultimately, these mortal men represent humanity – thus, the relation of Dracula as the shadow of the Crew of Light is expanded into the vampire (Dracula, in the novel) as a representation of the man’s shadow (the Crew’s, in the novel).

Therefore, the vampire cannot be fully extinguished, because it is a projection of feelings and tendencies man tries to suffocate. But for the plot’s sake, it is simply a matter of “eliminating evil”. Stoker came up with the only possible solution to kill the vampire – Dracula himself provided his foes with the the tools they needed. He is the one who indirectly gives Mina the power of reading his mind, and it is only through this power that they manage to reach him back in Transylvania.

And the scene with Dracula’s death is frustrating and not-convincing, to say the least, to the reader who goes through twenty-seven chapters of such an enticing story. Quite ironically, the narrator of the scene is Dracula’s closest shadow/double, Mina. It is the visual victory (properly documented and witnessed by many) of the social self against the self the has to be suppressed.

But, on the instant, came the sweep and flash of Jonathan’s great knife. I shrieked as I saw it shear through the throat. Whilst at the same moment Mr. Morris’s bowie knife plunged into the heart.

It was like a miracle, but before our very eyes, and almost in the drawing of a breath, the whole body crumbled into dust and passed from our sight. (Stoker, chapter 27, p. 447)

Dracula’s death (or vanquishing, since his is not an orthodox existence) is frustrating and unfeasible from the literary point of view, but it performs several important functions: for the Victorian audience (and all the audiences ever since), it represents the victory of moral over temptation; for Jung’s analytical psychology, it is the suffocation of the shadow – a shadow that reveals more about us than we wanted it to; at the same time it is the necessary destiny of the vampire as an archetype in our collective unconscious: it has to be eliminated, because unconsciously and for all audiences the vampire represents an evil part of us we do not want to have exposed.

And the Orders of the image provide their insights on the outcome of the novel as well: the Diurnal Order celebrates the disappearance of Dracula as the elimination of the dark side of all dichotomies: lights beats darkness, ascension beats fall, angels beat the night flying creature, the femme fatale is extinguished, and man comes to terms with the faces of time and his destiny. Conversely, the Nocturnal Order states that Dracula’s physical elimination is simply the necessary

ending of one more stage of the dramatic myth of the vampire. When Harker and Morris penetrate their diæretic weapons into the vampire's body, they do not make him disappear forever simply because the dramatic myth relies on the return of the "twice-born" son of the moon; in addition to this, the vampire comes back because it is the door to another dimension where there are no monsters or victims, where sin is inviting because morals are not so strict, and the feminine is positively valorized, allowing sexuality and motherhood to coexist.

4. CONCLUSION

Even though the ultimate and most important objectives of this thesis were the answers to questions, I open my final remarks by pointing out my effort to maintain a certain symmetry in the body of my writing. As the table of contents shows, there are three chapters, each of them with three subdivisions. Before the chapters the table of contents presents three items, and after them, three more.

I pursued the presence of these little threefold structures not only for the sake of beauty and symmetry, but also because one strong impact I felt in my last reading before writing this thesis was the subliminal presence of number 3 throughout the novel, especially as a kind of “fetish” in Dracula’s actions, as I point out in section 3.1 about trinitarian figurations.

Coincidentally – or maybe unconsciously – I posed myself three main questions in the introduction whose answers I will present in the following paragraphs, and the first one is related to the existence or not of the myth of the vampire and the myth of Dracula. That is the most important of the three questions for me, because it brings together my original childhood motivations and my research as an academic of the field of literature.

And the answer I found is “yes”. Indeed, there is a myth of the vampire. But this “yes” does not only mean an affirmation or confirmation – for me, it represents an explanation. Now I understand why and how the myth of the vampire was formed, and how it is explored in *Dracula*. I have always heard of and seen the word “myth”. The term seems to be always related to something important, relevant in one way or another.

I could not understand why, during my studies, I came across the expressions “myth of Dracula” or “vampire myth” so many times. The impression I had at first was that all those critics were “loafers”, like myself. “Well”, I used to think, “they like the novel as much as I do, therefore their views must be as biased as mine”. What blurred my understanding in the past was my lack of a more concrete definition of “myth”. Therefore, I looked for such a definition, which led me to another issue: the amount of definitions I found. As I pointed out previously, many terms that appear in my work are defined in different ways according to the field of expertise and taste of the ones who define them, and “myth” is certainly one of these terms.

Therefore, I gathered all the definitions that I found, and tried to make something out of them. The variety of concepts, speeches and tones scared me at first, and I thought I would never reach a

concrete conclusion towards a definition of the myth. But then I noticed that all the explanations for the word, no matter how different they were from one another, brought a new light to the story told in Bram Stoker's novel – I could always see *Dracula* in the different words that defined “myth”.

The first ones I found were Jung's: myths are “psychic phenomena that reveal the nature of the soul” (1969, p. 6), or manifestations of the archetypes (idem, p. 5). Different vampire stories are based on fears, feelings and values of the times in which they were created. For example, one cannot deny that *Dracula* reflects the nature of the collective Victorian psyche; at the same time, the “modernization” that makes the vampire dance in nightclubs, smoke cigarettes and go onboard a spaceship can also be explained here: different times, different feelings – therefore, there are different details added to the traditional archetype used in the construction of the myth.

Durand, on the other hand, defines myths as narratives “reflecting styles of history and dramatic structure” (p. 342). The most important aspect of these mythical stories is the symbolic meaning of the terms involved – and once again, *Dracula* is all over the place. As chapters 2 and 3 prove, the dramatic structure of Stoker's story is expressed in the multiple ups and downs both the vampire and the Crew of Light go through. Durand does not neglect the importance of historical aspects as well, as he mentions “styles of history”; and when he mentions the symbolic meaning of the terms involved, he hints at the answers to the question concerning the importance of blood in the story.

One of the most interesting and uncanny moments of my research was reading Durand's description of a series of Haitian stories called *Domangage*. He uses that series to analyze the semantics of the drama present in it, and uses it as an example of a mythical dramatic series par excellence (pp. 353-6). The uncanny, as Freud points out in his text, comes from the unexpected – and I was indeed very surprised by the amount of coincidences between the series Durand elected as typical of a myth and the one found in *Dracula*. The next paragraphs will summarize Durand's description of the *Domangage* series and point out the many similarities with *Dracula*.

The main hero (Jonathan Harker) has for a companion a disguised monster (*Dracula*) and sets off on a journey with him (in the novel, the two of them meet while Harker is on tour). Despite the monster's attacks and pursuit, the hero is brought back to his country of origin (Harker going back to London married to Mina), whereas the monster is vanquished or disappears (*Dracula* is last seen in chapter 4 only to return in the final third, approximately).

There is a savior (in Harker's case, Mina) who is allied with Good (the Crew of Light) against a monstrous teriomorphic Evil (the vampire)⁴², and this savior ends up being more the protagonist of the story than the hero himself. This is confirmed in *Dracula*, for Jonathan's few actions end up covered by his clear weakness and participation in the Crew of Light, whereas Mina has a leading role in the story and shows unique courage.

The savior has some allies that serve as a means of locomotion (Arthur, whose fortune enables them to travel within England and to the other side of the world), or as a messenger or valued counsellor (Van Helsing). There is also an innocent victim (Lucy Westenra) that is torn apart (vampirized and subsequently desecrated by her friends), and later is stuck together (Lucy's purification and the reestablishment of her angelic features).

The scenario of the myth in the *Domangage* series is "the legendary scenario of the ambivalent journey, which includes a *departure*, generally, a *descent*, and a triumphant *return*, represented as an escape" (idem, p. 355). Here the coincidences between Durand's proposed series and *Dracula* become even more evident, for the departure consists of Harker's travel to medieval Transylvania, from which he managed to escape until being found and taken to the hospital where Mina found him.

Finally, the monster reveals its dreadful character (Dracula imprisons Harker in the castle), and teratological aspects are revealed (Dracula's general appearance causes sickness in Harker, particularly the teeth). In addition, there might be the discovery of a secret chamber where the monster's early victims are imprisoned (Harker's visit to the three sisters' cell). Therefore, not only does Durand define myth but he also confirms that *Dracula* contains many of the structures of the typical myth.

The *story* is very important in the conceptualization of the myth, because it must tell a story, since the term originally meant 'speech' or 'word' (COUPE, p. 9). In connection to that I quote once again Don Cupitt's definition of myth (as on page 54, in chapter 2). Cupitt's words reinforce what Durand and Jung say, but he uses a word I would like to focus on: he says that a myth is "typically a traditional sacred story of anonymous authorship and archetypal or universal significance which is recounted in a certain community and is often linked with a ritual" (CUPITT, p. 29). If I learned anything about myths in general that I could apply to the myth of the vampire, that is the notion of

⁴² One of the teriomorphic representations suggested by Durand in this dramatic structure is the one of the vampire (ghoul).

“recounting”. The vampire is an archetype, an abstract content of the collective unconscious whose strength and impact on humanity is huge. The vampire symbolizes many feelings, and there are several images associated to it. The way for the vampire, its symbols and images to survive, is through stories that are told and retold, and, as this recounting takes place, the cyclic structures of the myth are sustained.

My search for the myth of the vampire or the myth of Dracula started when I noticed that some scholars have used the word myth to refer to Bram Stoker’s novel. For instance, David Punter says that “the use of the term ‘myth’ to describe a work of written literature is open to abuse, but if there’s any modern work which fits the term adequately, it is *Dracula*, if on the grounds of reception alone” (PUNTER, p. 22). In other words, Punter uses *Dracula*’s continuous popularity to justify the existence of the myth of Dracula. Additionally, Phyllis A. Roth states that such a myth does not survive only because of the skillful marketing structure around it, but because it expresses something that large numbers of readers feel to be true about their own lives (ROTH, p. 30). Stephen D. Arata comments of how Stoker changed the materials of the vampire myth (ARATA, p. 124), whereas David Glover calls Dracula a “reactionary myth” (p. 201), because it goes back in the past, to Vlad Tepes’ times.

A glimpse at the entry *vampire* in Jean Chevalier’s *Dictionary of Symbols* helps understanding the manifold levels of symbolic meaning of the figure of the vampire and its myth, as well as reinforces the idea of the human origin of the vampire as an archetype and, consequently, as material for the creation of a myth.

“The vampire symbolizes the lust for life, which bursts into fresh every time one thinks that it has been sated and which, unless mastered, leaves one exhausted in a vain attempt to give it satisfaction. In concrete terms, this consuming passion is transferred to ‘the other person’, although it is simply a self-destructive phenomenon. The individual tortures himself and gnaws his own vitals and, since he fails to acknowledge that he is responsible for his own setbacks, he imagines that it is all ‘the other person’s’ fault. On the other hand, when in full command of his faculties and acknowledging his responsibilities he accepts his own mortality, the vampire vanishes. Vampires exist until problems of adapting to oneself and to one’s social environment have been solved. Until then one is, psychologically, gnawed and eaten away and one becomes a torment to oneself and to others. The vampire symbolizes the turning of psychic forces against oneself”. (Chevalier, p. 1060)

Chevalier's definition of vampire is fundamental in this understanding because it highlights the fact that the vampire comes from us, human beings. In addition to this, the image of the vampire symbolizes something, and as Jung explains, we are the ones who attribute meaning to symbols as we succumb to eternal images through our life experiences and points of view; these images "are meant to attract, to convince, to fascinate, and to overpower" (JUNG, 1969, p. 7), and once again, the bond between the vampire and us is reinforced. Chevalier also deals with the otherness surrounding the symbols of the vampire – or rather, the vampire as one we can blame and use as a escape in a way or another, a being different from us, average mortals.

This is important in answering the second question, which is related to the Victorian aspects in *Dracula*. The way the myth of the vampire is told by Bram Stoker describes many psychological features of its receiving society, all of them expressed by secondary dichotomies based on a fundamental one – *vampire* and *human*.

The details and perspectives vary within this fundamental dichotomy according to the aspect of Victorian life searched for in *Dracula*: as far as society is concerned we could replace "vampire" with "exotic", "outsider" or "foreigner", whereas "human" could be replaced by "standard", "local" or "national"; if we consider the timeline and History, the vampire represents all that is medieval and oriental, while humans stand for contemporary and (white) western.

Still within social issues, there are important aspects to highlight when it comes to gender roles: the male vampire is associated to domination and nobility, whereas the male human represents struggle and collective work; the female vampire is the epitome of wantonness and blatant sexuality, while the female human embodies protection, humility and passivity;

From the orthodox Christian point of view, the vampire is nothing but a personification of the devil, whereas humans are God's offspring, constantly risking to fall into temptation through vampirization. The male vampire causes adultery (as in the sensual scene where Mina surrenders to Dracula in the bedroom she shares with Jonathan), while man uses the cross as his main weapon against the beast; conversely, the female vampire has the attitude of a prostitute (she makes the first move, she opens her arms and aims at hugging the man, in a literally "hooker-like" action), whereas the mortal woman is the devoted wife and maternal presence searched for in times of need.

One last analysis of the dichotomy *vampire* and *human* lies in the general state of affairs in Victorian times: the vampire is the unknown, the symbol of the possibility of a nasty and monstrous future (from the Christian perspective, of course). On the other hand, the human helplessness towards

the vampire in the novel is symptomatic of the issues faced by the Victorians by the end of the nineteenth century: social rearrangements, the loss of the position of single international superpower by the British, and the desperate need to rationalize and explain facts logically – which leads us right back to Darwin’s theory of evolution, which questioned a whole set of beliefs deeply rooted in the Victorian mind.

The third question proposed in the introduction is about the roles of blood in the plot of *Dracula*. As I wrote this thesis I noticed that *Dracula* is only one way of passing on the myth of the vampire (that is, one version of the myth); therefore, the answers I found for the novel also apply for the roles of blood in the myth of the vampire.

First of all, I must acknowledge the crucial presence of Gilbert Durand’s *The Anthropological Structures of the Imaginary* in the writing of this work. His analysis of the mechanics of the working of the imaginary, and the division of such mechanics into two Orders – the Diurnal and the Nocturnal ones – was essential to my full understanding of the function of images and the multiple possibilities *Dracula* provided me with. As a matter of fact, I believe that my surprise with the agreement between Durand’s study and my previous thinking is due to the fact that the Diurnal Order points out all the obvious Manichaeic dichotomies that pervade the novel I had already perceived, but the Nocturnal Order shows a different side, enabling an alternative reading I had already started before reading Durand.

It is very easy to perform a diurnal reading of *Dracula* by associating the vampire to the Antichrist or something of the sort, and even when I did that with Durand’s theory of the Orders of the imaginary I discovered other levels of analyses; on the other hand, an euphemising reading of the novel under the nocturnal perspective satisfies one huge question I have always had about vampires: is it bad to be bitten by the vampire? Is it such a terrible process to become a vampire?

The division of the image into these two orders enriched a great deal my readings of blood imagery in the novel, and provided me with different points of view and approaches. Through the orders, I realized that the importance of blood lies in its imagetic and symbolic power in the myth of the vampire. It is a peculiar case of a substance that can be easily represented and associated to a color; a substance of which we are all containers, as Durand says. We all have blood in our veins, therefore it acquires an entire new significance for any mortal. The very fact that blood runs in our veins makes each one of us a potential prey for the vampire, and *Dracula* shows us the consequences of the encounter between man and vampire.

Undoubtedly, having blood as its thread makes the myth of the vampire closer to us, and the vampire, a stronger archetype in our collective unconscious, which therefore explains this continuous re-telling of the story of the vampire. The will of telling, reading or watching a vampire story lies exactly on the presence of blood, and the multiple possibilities blood provides the audience with.

Firstly, the vampire is very sexy, and audiences have always liked sex in the stories they consume. Ironically, the vampire does not have sexual intercourse – so can we consider it sexy? This is one of the roles of blood in the myth of the vampire: to replace sperm, the same way biting replaces kisses and genital penetration, and the same way saliva replaces other genital fluids.

The second main role of blood in *Dracula* is to be subverted. This is due to the sacred character of blood, heavily reinforced by several religions, particularly in Catholicism. As Durand points out, the myth has a very strong ritualistic feature, and Bram Stoker showed he was aware of that as he included in his novel some Catholic rituals and subverted them. The best example is the ritual of consubstantiation, through which the Holy Wafer and the wine become Christ's flesh and blood. When Mina undergoes the blood baptism, she feeds from Dracula and is converted. That is also seen in Dracula's relationship with Renfield, in which the vampire assumes the role of a Messiah, and even in the fact that religious tokens are used as weapons against the vampire.

And the third main symbol of blood I proposed in my thesis is the one of land, origin and nobility, represented by Dracula's noble and real ancestry through Vlad Dracul and Vlad Tepes. This idea contributes towards the exoticism of the vampire when compared to the members of the Crew of Light, and sets the tone in the first four chapters – probably the most important part of the novel, when the Count is presented to the reader.

Men have been dealing with their vampires for a long time, which explains the existence of vampiric figures in virtually all civilizations. The main issue when approaching the vampire is that most of us want to kill it. As our shadow, it is the projection of personal and unconscious contents that we desperately try to deny. But the very fact that the vampire is our shadow means that it comes from us – therefore, it cannot be killed, or erased.

There are different ways of coming to terms with one's personal vampire, and "consuming" vampires is probably the best way to do so. It seems many people have understood that, for the myth of the vampire survives steadily, once vampire stories are told and retold, and the appearance of new media devices facilitates the process. We can consume vampires by watching a movie, buying products, reading books or, like I did, studying and writing about them. As long as people do not

reach an ultimate conclusion regarding this inner struggle, the consumption is guaranteed and the consequent continuation of the myth as well. And since this is a struggle that seems endless, the vampire's place (particularly Dracula's) in our imaginary, in our dreams and in literature is assuaged, granting *Dracula* an undisputable place in the literary canon and its status as an object of study full of possibilities.

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DRACULA – *The Restored Version*. Directed by Tod Browning. Produced by Carl Laemmle, Jr. and Tod Browning. Main players: Bela Lugosi, David Manners, Helen Chandler, Dwight Frye. Los Angeles: Universal Studios, c1931. 1 DVD (75 min), full frame, black and white. Produced by Universal Studios.

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ANNEXES



ANNEX 1 - *Windsor Castle in Modern Times* (1841-5) by Sir Edwin Landseer. Oil on canvas, 113.3 x 144.5 cm. The Royal Collection, Her Majesty Queen Elizabeth II, UK. Commissioned by Queen Victoria. Taken from Clemen and Stagno, p. 85.



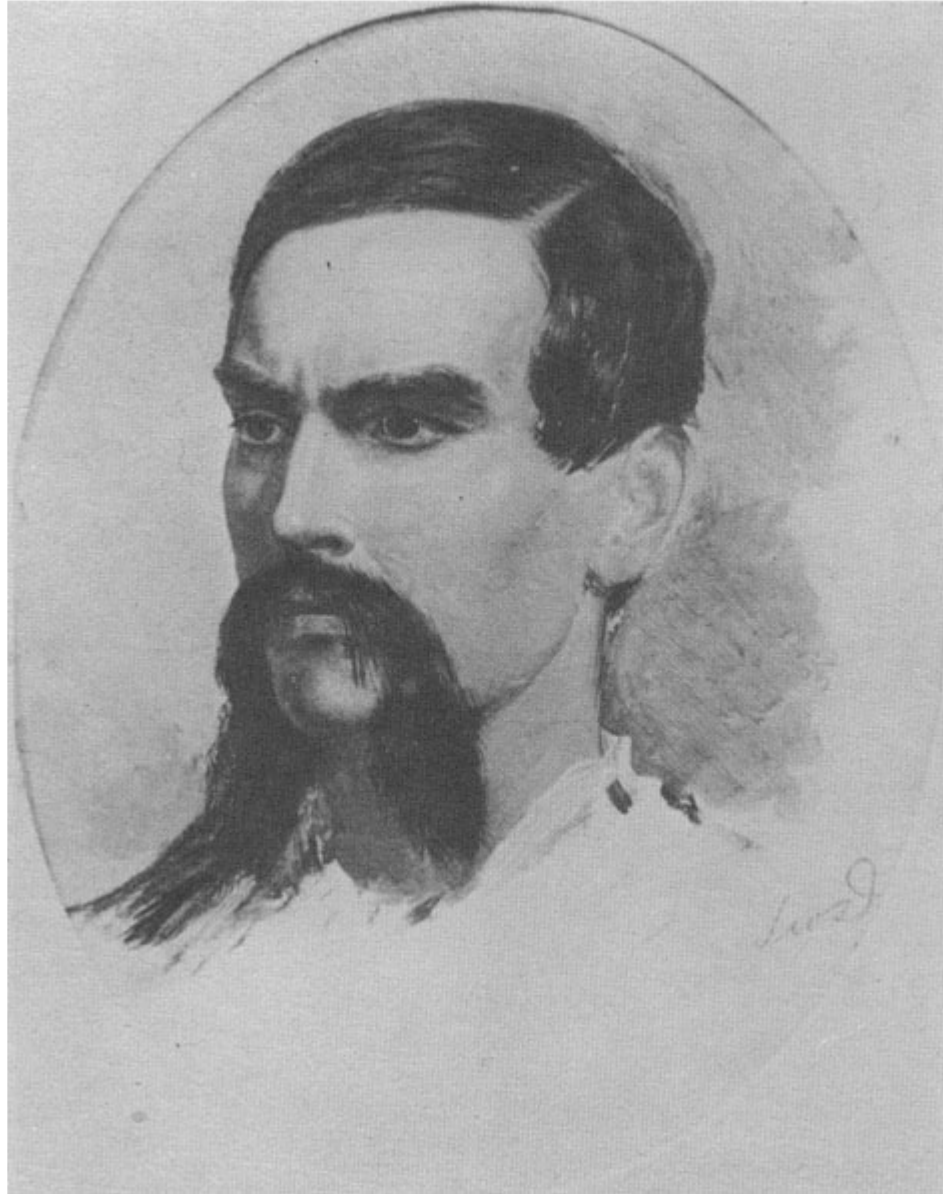
ANNEX 2 – Representations of sensual female vampires. Top left taken from < <http://www.janharloff.de/pictures/maskvamp.GIF> > (access on Aug 19, 2007). Top right taken from <http://i94.photobucket.com/albums/l90/katiezahner/frances-victoria-vampire-girl-37012.jpg> (access on Aug 19, 2007). Bottom image taken from < http://www.logoi.com/pastimages/img/vampires_4.jpg > (access on Aug 19, 2007).



ANNEX 3 – The Dearg-due, one of the characters of Irish folklore in the stories Bram Stoker’s mother used to tell him. Taken from < <http://jek2004.com/1051-dearg-due.jpg> > (access on July 26, 2007).



ANNEX 4 – The Banshee, another of the characters of Irish folklore whose stories Bram Stoker used to listen to. Taken from < <http://imagecache2.allposters.com/images/FAI/2-5.jpg> > (access on July 26, 2007).



ANNEX 5 – Sir Richard Burton. Taken from < <http://www.nevadaobserver.com/Richard%20Burton.jpg> > (access on July 26, 2007).



ANNEX 6 – Sir Henry Irving. Taken from <http://www.shakespearean.com/Irving.JPG> (access on July 26, 2007)



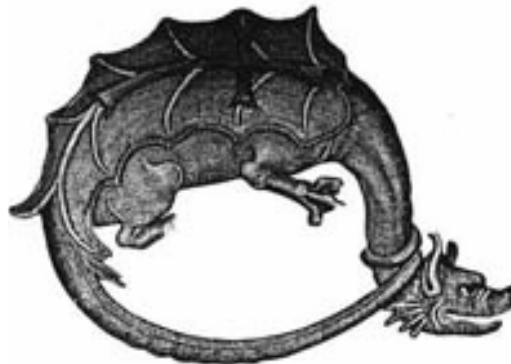
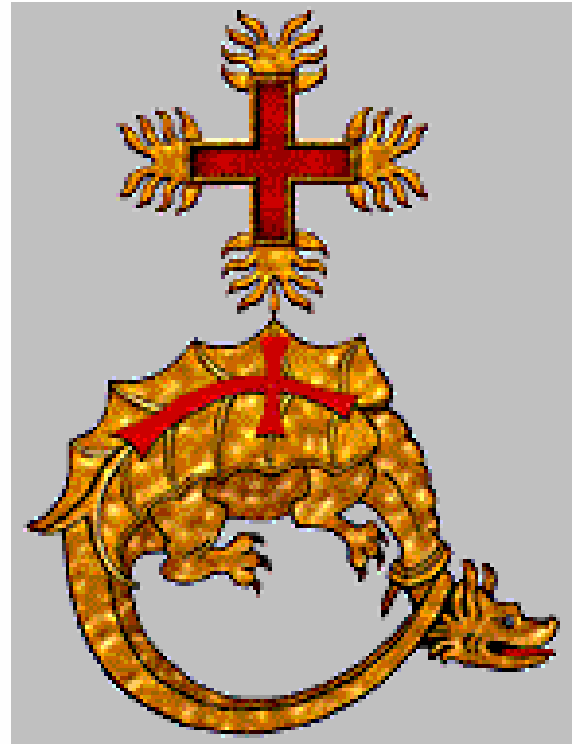
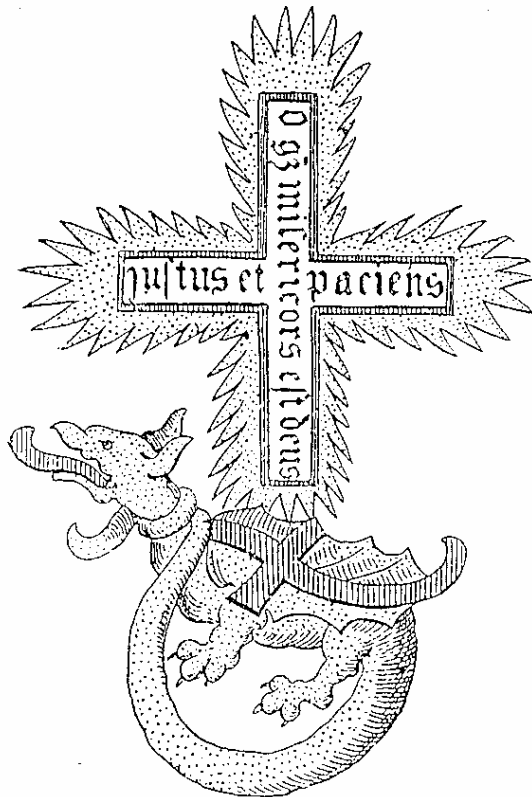
ANNEX 7 – Elizabeth Bathory, also known as the Bloody Countess. There is a replica of the Bloody Lady portrait in the Cachtice Museum. The original portrait of the Countess from 1585 is lost. She was 25 when the original portrait - the only known image of her - was painted. Taken from <http://www.nndb.com/people/263/000112924/elizabeth-bathory.jpg> (access on July 26, 2007)



ANNEX 8 – *Portrait of Vlad the Impaler*. 15th century. Oil on canvas. Vienna, Kunsthistorisches Museum. Taken from Miller (p. 06)



ANNEX 9 – Administrative map of Romania. The green region is Transylvania, the blue one is Wallachia, the red one is Moldavia, and the yellow one is Dobrogea. Taken from <http://www.search.com/reference/Romania> (access on July 26, 2007).



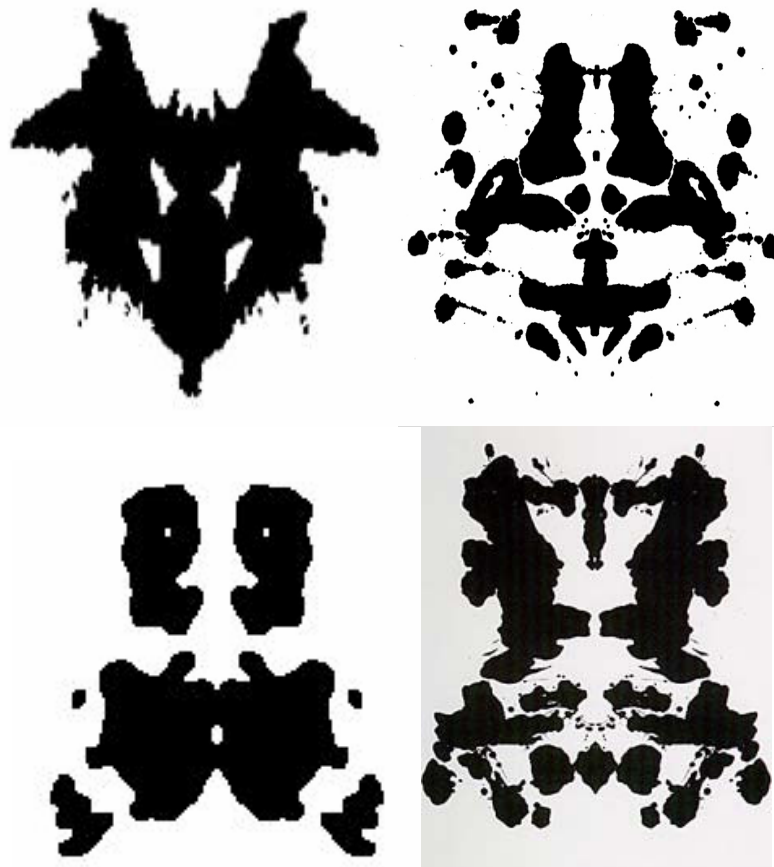
ANNEX 10 – Top: different representations of the Cross of the Order of the Dragon. Image on left taken from http://www.ucs.mun.ca/~emiller/images/order_symbol.gif (access on July 26, 2007). Image on right taken from http://www.rodoslovlje.com/medieval_serbia/pictures/Dragon-Insignia.gif (access on July 26, 2007). Bottom: the seal of the Order of the Dragon. The seal is also a representation of the ouroboros (see annex 16). Taken from <http://z.about.com/d/altreligion/1/0/5/p/2/ssouroboros.jpg> (access on July 26).



ANNEX 11 – Photograph of Vlad Tepes' burial site in the Snagov Monastery. Taken from Miller (p. 39).



ANNEX 12 – Archetypal images of Jesus Christ and Count Dracula. A comparison of the images shows the pictorial differences between the two: preodminance of dark shades for the Count and lighter shades for Jesus; theriomorphic symbology (the lamb in Christ’s image, associated to innocence and purity versus the bat, abloodsucking night creature in Dracula’s image.); facial expressions (Christ is serene, and Dracula is aggressive). Left image taken from < <http://www.utilitarianism.com/jesus-christ.jpg> > (access on July 29, 2007). Right image taken from Miller (p. 197).



ANNEX 13 – Examples of cards in the Rorschach Test. Sources (clockwise, beginning with top left image): < <http://www.macalester.edu/psychology/whathap/ubnrrp/intelligence05/img/rorschach.jpg> >; < <http://people.ucsc.edu/~amarubay/Rorschach.jpg> > ; < <http://www.shrink4u.co.il/ynk/pics/rorschach%20like.gif> >; and < <http://www.soundbiteinstitute.com/images/rorschach.jpg> >. All images accessed on July 26, 2007.



ANNEX 14 – *Saturn Devouring One of His Children* (1820-23) by Francisco Goya. Oil on plaster remounted on canvas, 146 x 83 cm. Museo del Prado, Madrid, Spain. Durand considers this image an example of the concept of dental sadism. Taken from < <http://www.reuchlin.ingolstadt.de/altesprachen/bildergro/saturn2.jpg> > (access on July 26, 2007).



ANNEX 15 – Diurnal images of femininity. Top: *Odysseus and Calypso* (1883) by Arnold Böcklin. Oil on canvas, 104 x 150 cm. Kunstmuseum, Bâle, Germany. Available at < http://upload.wikimedia.org/wikipedia/commons/thumb/2/25/Arnold_Böcklin_008.jpg/800px-Arnold_Böcklin_008.jpg > (access on July 26, 2007) . Bottom right: *Circe* (1892), photogravure by Louis Chalon. Available at < <http://www.jnanam.net/golden-ass/goldass/circe.jpg> > (access on July 26, 2007). Bottom left: *A Mermaid*, Waterhouse. Print on artist canvas, 40 x 60 cm. Available at < <http://www.illusiongallery.com/mermaid-L.gif> > (access on July 26, 2007).



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ANNEX 16 – *Ouroboros*. Taken from < http://tn3-2.deviantart.com/fs6/300W/i/2005/111/a/3/ouroboros_by_Saki_BlackWing.jpg > (access on July 26, 2007).