

DRACULA: A ROMANCE

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ABSTRACT

Although there have been a large number of studies done on the subject of vampires which indirectly deal with Bram Stoker's Dracula, there have been very few attempts to examine the novel from a literary perspective. There are a few works which chronicle the appearance of the vampire in literature, but these tend to be essentially anthropological or historical studies. The only extensive literary analysis of the novel is that provided by Leonard Wolf in A Dream of Dracula. Wolf characterizes Dracula as a gothic romance and then proceeds to examine the novel within the tradition of the gothic novel.

While this study deals briefly with the influence of the gothic tradition on Dracula, in essence it is an attempt to examine Dracula within the context of romance literature and the conventions of that tradition as articulated by Northrop Frye. An analysis of the novel is put forward based on Stoker's use of these conventions. Thereafter, the conventions of romance and the analysis of the novel which they suggest are then discussed with reference to various theories of the psychological significance of romance; most notably the theories of Carl Jung and his disciple, Erich Neumann.

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INTRODUCTION

Bram Stoker's Dracula is not a great work of literary craftsmanship, but it is a significant work of art. It fails as a literary masterpiece not because of its grotesque theme but because of its stylistic inconsistencies. It is a significant work of art because it gave definitive form to a figure who so captured the popular imagination that to chronicle its appearances to date in any one of the media where it may be found would be a book length enterprise.

What Montague Summers said of Dracula many years ago is equally true today.

It is hardly an exaggeration to affirm that of recent years there have been few books which have been more popular than Bram Stoker's Dracula, A Tale and certainly there is no sensational romance which in modern days has received so universal a reputation. Since it was first published in 1897, that is to say one and twenty years ago, it has run into a great number of editions, and the name has veritably become a household word. 1

Apart from the multitude of comic book and paper-back imitations, Stoker's
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original novel has never been out of print since it was first published. Since 1922, when F.W. Murnau brought Dracula to the German screen in the silent film, Nosferatu, it is estimated that there have been more than four hundred
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films made on or about the subject by virtually every film-producing country in the world. Although there is some evidence that Stoker intended the work as a play, and, in fact, staged at least one dramatic rendition, the first major theatrical production, based upon the book, opened at the Grand Theatre in Derby in 1924. Stoker admirers will argue that since that time Dracula is always being
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shown on the stage somewhere in the world. Today there are television shows,

Dracula tours in Eastern Europe, Dracula dolls, and even a Dracula Society.

Those who find the figure of Dracula repugnant may argue that the far-flung popularity of Stoker's creation is simply testimony to the fact that there is a childhood corner of man's mind which will always fear the dark and thereby create a market for particularly frightening images. However, one need only observe a few of Dracula's more facile imitations to realize that when the figure of Dracula is wrenched from its original narrative context more often than not the appearance is simply comic. Such a comic figure, could not of itself have maintained a hold on the popular imagination with the tenacity which Dracula has. Stoker tells us in the novel that Dracula's immortality depends on his ability to return, when need be, to his native soil to rest, recoup, and make ready another attack. Similarly, it may be argued that Dracula's immortality in the entertainment world depends upon periodic returns to those cinematic and theatrical productions which most faithfully embody the essential form of Stoker's original novel.

In one degree or another, all that has been written on Dracula or about vampires is an attempt to explain the fascination which Dracula commands. These endeavours fall roughly into four major categories; anthropological, historical, biographical, and literary.

Anthropological studies of the cultural springs of the vampire began in 1929 when Montague Summers published The Vampire: His Kith and Kin and The Vampire in Europe. Both of these works are studies of the folklore of various

cultures and the role of the Church during the Middle Ages in developing the doctrines and rituals surrounding the notion of vampirism. Two more recent works of a similar nature appeared in 1972 with the publication of Anthony Masters's The Natural History of the Vampire and Gabriel Ronay's The Dracula Myth. Masters expands upon Summers's catalogue of vampire lore and adds to it the role which cannibalism, ancestor worship, and lycanthropy play in its development. Ronay, on the other hand, follows the second wing of Summers's research by examining in detail the manner in which the conflict between the Roman and Eastern Orthodox Churches in the seventeenth century fostered a popular belief in vampires. Briefly, his thesis is that the competition for the domination of the faithful in those areas of Eastern Europe abandoned by the retreating Turks caused both Churches to play on the fears of these fundamentally religious people. Typically, the competition gave rise to statements by both Churches to the effect that the souls of those Christians buried under the rites of the other Church would not rest but would wander abroad until given the rites of the true Church. While these essentially anthropological studies did much to place Dracula within a larger cultural context and to highlight its strange symbiotic relationship with Christianity, nevertheless it is also true that Stoker's use of folklore and religion is as much an adumbration as a collation.

Ronay was also the first modern writer to take note of the historical figure, Vlad the Impaler or Dracul, upon whom Stoker's Dracula is quite likely modelled to some extent. This historical approach was developed more fully by

Radu Florescu and Raymond T. McNally with the publication of Dracula: A Biography of Vlad the Impaler and In Search of Dracula in 1973. These together with Ronay's work provide us with a detailed account of the life and legends of Dracula, a fifteenth-century Walachian warlord, whose heroism as a Crusader against the Turks and diabolical tyranny over his enemies so fascinated Europe that early pamphlet publications of his deeds by the Guttenburg press out-numbered Biblical works. Even a cursory examination of the lecture which Stoker has Professor Van Helsing give of the history of Count Dracula strongly suggests that
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Stoker was aware of the legends of Dracula. However, it is equally clear that most of the Dracula legend was created and not transcribed by Stoker.

Again in 1973, a more sociological approach was pursued by Basil Copper in The Vampire. Apart from the fairly exhaustive catalogue which the book provides of the occurrence of the vampire in literature, film, and theatre, this work is unique, if not distinguished, for its grisly accounts of real life vampires.

More recently, with the publication of The Man Who Wrote Dracula: A Biography of Bram Stoker by Stoker's great nephew, Daniel Farson, a number of theories have emerged which attempt to find the meaning of Dracula in the life of its creator. Although Farson does not give the source of the story, one widely accepted theory maintains that the essence of Dracula lies in the dreams which issued from a meal of dressed crab. Another theory mentioned by Farson has it that Dracula emerged from the influence which the murders of Jack the Ripper in 1888 and downfall of Oscar Wilde had upon Stoker. Farson also notes

that Orson Wells among others has voiced the theory that Dracula is a characterization of Stoker's friend, mentor, and business associate, Henry Irving, the famous actor. Other more psychological theories recounted by Farson fix the source of Dracula in the trauma occasioned by Stoker's childhood illness which left him crippled and much hospitalized until the age of seven. It is argued that his illness exposed him to certain primitive surgical and blood-letting procedures and the impressions he was left with found their way into Dracula.⁷ Although Farson does little more than mention it, in my opinion, a more tenable theory is put forth by Royce MacGillivray of the History Department at Waterloo University. Professor MacGillivray argues that the structurally unnecessary deaths of three parent figures in the novel along with the distinctly patriarchal character of Dracula indicate that the mystery of the novel lies in an obsession with parricide.⁸ Farson, himself, finds the meaning of Dracula in the sexual frustration which marred Stoker's marriage with his beautiful but apparently cold and aloof wife, Florence.

Farson was not, needless to say, the first to observe the obvious sexual content of Dracula and vampire lore. Montague Summers concludes his pioneer work on the subject with this statement: "Consciously or unconsciously it is realized that the vampire tradition contains far more truth than the ordinary individual cares to appreciate or acknowledge."⁹ Summers further maintained that "It has long since been recognized by medico-psychologists that there exists a definite connection between the fascination of blood and sexual excitement."¹⁰ Ernest Jones, a disciple and biographer of Freud, in his chapter on the vampire

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in On the Nightmare equates blood with semen. Anthony Masters noted the association of the vampire with primitive marriage rites and in particular with the loss of virginity. On a more symbolic level Nicholas K. Kiesling in his essay, "Demonic Dread: The Incubus Figure in British Literature" notes the sexual character of a variety of vampire-related figures in Hebrew and Celtic mythology where the male of the species is often portrayed as a fertility figure while the female is an erotic demon who preys upon and destroys man's virility.¹²

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On a somewhat more literary level, Ornella Volta published Le vampire, la mort, le sang, la peur in 1962. In 1972, Volta's approach was elaborated upon by Leonard Wolf in A Dream of Dracula. Wolf's theory is that the sexual theme of the novel is the passage of its male protagonists away from homosexual comradeship and into the mysteries of heterosexual love under the tutelage of Van Helsing, the father-wise man. While this writer does not find Wolf's theory wholly convincing, his work is nevertheless important for it was the first real attempt to exhibit the complexity and psychological depth of Stoker's novel. Even more significant is Wolf's recognition of Dracula's place within the tradition of the gothic novel and his attempt to give the work some artistic legitimacy. Employing Carl Jung's definition of "visionary art", Wolf stresses the religious and sexual content of the gothic and particularly vampire literature to prove that such are indeed art but art of a highly symbolic and visionary nature.¹⁴

Even a brief survey of the literature dealing with Dracula makes it clear that any attempt to plumb the mystery of its fascination is, indeed, an

elusive quest. Yet, each and every proffered theory is somehow true in the sense that a reading of the novel will support it. Ironically, in those very aspects of Dracula which render it a work of second-rate craftsmanship lies its very genius. At one and the same time it is a not too tightly knit encyclopedia of Victorian manners, technology, science, occult lore, religion, the history and geography of Eastern Europe and turn-of-the-century Britain, and the product of seemingly divergent literary traditions.

This thesis begins with the aesthetic principle articulated by T.S. Eliot that "No poet, no artist of any art, has his complete meaning alone" and the conviction that whatever Stoker's failings as a writer he did write with what Eliot called the "historical sense": "a feeling that the whole of the literature of Europe from Homer and within it the whole of the literature of his own country
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has a simultaneous existence and composes a simultaneous order." The object of this thesis is to examine the relationship between Dracula and one major literary tradition of which it is a part and thereby to shed a new and different light on its meaning and to some extent its enduring popularity.

The literary tradition which this paper will examine in relation to Dracula is that of the romance. Romance, for the most part, is usually associated with that variety of fantastic story-telling to be found in the tales of King Arthur and the Knights of the Round Table or in The Tales of the Arabian Nights. One usually expects a romance to tell of the heroic deeds performed by a young and gallant hero in a successful attempt to liberate his idealized beloved from the

dangers posed by some form of human or animal monster. When reading a romance one normally does not expect the action to correspond to the complexities of motivation and causation we associate with reality. Rather, the reader fully anticipates that the characters will be highly stylized and the action may exceed the boundaries of the possible.

At first glance, Dracula would seem to possess some of the elements usually associated with romance but to be lacking in others. The character and conduct of Count Dracula clearly lies in the realm of the impossible. Similarly, most readers would agree with Montague Summers when he says that the other characters appear to be little more than "labels".¹⁶ Yet, it is precisely this perception of the relative unimportance of the other characters which conceals the other romance elements of the novel. The startling, awesome, and lurid presence of the Count tends to eclipse all else. It is not until the reader is freed from the hypnotic magnetism of Dracula that the identity and relationships of the apparently subordinate characters come into relief and with this comes the realization that the meaning of Dracula and much of its fascination lies within those relationships. That this is so, is suggested by the wise-man, Van Helsing, in the very last words of the novel:

Van Helsing summed it all up as he said, with our boy on his knee:
 'We want no proofs; we ask none to believe us! This boy will some day know what a brave and gallant woman his mother is. Already he knows her sweetness and loving care; later on he will understand how some men so loved her, that they did dare much for her sake.'¹⁷

The importance of chivalry to an understanding of the novel can be

seen even in the case of Renfield who would appear to be a truly insignificant character. Throughout most of the novel Renfield exists offstage as merely the zoophagist-vampire patient of Dr. Seward's mental asylum. At best, he appears to be only a curious study of Dracula in miniature who serves merely as a means by which Stoker can connect vampirism to a study of insanity. Yet, one meeting between this devotee of Dracula and the heroine of the novel, Mina Harker, causes this incorrigible insect-eater to throw off his associations with evil and emerge as a model of intellectual sophistication, polite manners, and chivalric honour (216). So complete is his transformation that when Dracula, his master attempts thereafter to gain access to Mina, Renfield gives his life in an attempt to protect her (246). As we shall see, not only do all of the male protagonists in the novel swear to give their lives, if need be, in the protection of Mina, but in doing so they liken themselves to crusading knights. The defeat of Dracula has all of the trappings of dragon-lore and the knight's quest including buried treasure, allusions to St. George, oaths of loyalty, and the ultimate redemption of the maiden by her hero's sword-wielding destruction of the dragon.

However, the conventions of romance were developed long before their appearance in the chivalric romances of medieval Europe. Therefore, this study of Stoker's novel in the light of the romance tradition will begin in the first chapter with an examination of the nature and origins of romance and the manner in which it differs in form and technique from more realistic forms of fiction. Secondly, Dracula will be examined in terms of the extent and manner

of certain romance conventions found within it. Then, an analysis of the novel will be put forth based on the inter-relationship of its various romance conventions. In the latter part of that chapter the suggested analysis will be looked at in terms of Stoker's use of religious imagery and the relationship of that imagery to the romance tradition. In the second chapter, the meaning of the novel will be explored in terms of various theories of the psychological significance of romance.

Dracula and the Romance Tradition

1. The Characteristics of Romance

The first comprehensive study of romance as a distinct literary genre is to be found in The Progress of Romance (1785) by Clara Reeve. Miss Reeve defined romance as "heroic fable---a fabulous story of such actions as are commonly ascribed to heroes or men of extraordinary courage or ability". She dismissed prevailing theories which held that the form had originated with the gothic bards or had been imported via the Crusades from the Saracens, and held instead that it was of "universal origin" and "very ancient." However as far as European culture was concerned the "parent of romance" was the epic poetry of Homer and other supposedly early romances, such as the Tales of the Arabian Nights, were merely imitations of the original. The progress of romance up to the birth of the novel was, according to Miss Reeve, marked by at least three distinct stages. Firstly, there are the early Greek romances such as the Ephesian History by Xenophon and Heliodorus's Aethiopic History. Next she discusses the romances of chivalry which arose during the Middle Ages. Although the form itself grew up in Spain and later in France, the English romances of this type such as the histories of King Arthur and the Knights of the Round Table developed out of Geoffrey of Monmouth's Histories. Lastly, there were what Miss Reeve termed the "modern romances" such as John Lilly's Euphues or the Anatomy of Wit, Sidney's Arcadia, and Spencer's Faerie Queen.

Apart from the classification and bibliography she provides, Clara

Reeve contributed to the study of romance in at least two further ways. Firstly, she saw that the modern novel was related to romance. However, because she really only isolates one element of romance namely, the element of fantasy, she saw the relationship between the novel and romance as essentially an antagonistic one wherein romance served only as a foil for Cervantes and his followers to parody. Consequently, try as she may by references to the use of romance by Chaucer, Shakespeare, Spenser, and Milton when she comes to a comparison with the novel she is apologetic. Secondly, in her evaluation of the virtue of ancient and modern romances, she provides us with a key to one of the enduring themes of romance: "It taught the young men to look upon themselves as the champions and protectors of the weaker sex; to treat the object of their passion with the utmost respect;-- to avoid all improper familiarities, and, in short, to expect from her the reward of her virtue."² While the particular wording of Clara Reeve's evaluation is most appropriate to that category of romance she identified as chivalric, nevertheless, if not entirely intentionally, she has indicated that "passion" lies at the core of romance and that much of its action has to do with ritualized seduction and the definition of sex roles.

Before proceeding to examine more closely the conventions of ancient and chivalric romance, if a study of the progress of romance is to be carried up to Dracula it is necessary to deal with two further developments of romance; namely, romantic poetry and the gothic novel. While Dracula is intimately connected to these later developments of romance, a comprehensive discussion of

that relationship lies beyond the scope of this paper.

Both romantic poetry and the gothic novel belong to that aesthetic movement generally described as "romanticism." Although the label of romanticism is most generally associated with the period between 1790 and 1830, it is more accurate to view this complex phenomenon as what Leslie Fiedler calls the "break³ through" or what Northrop Frye sees as a drastic shift in European mythology.⁴ However described, most critics would agree that the most fundamental aspect of romanticism concerns a change in perspective away from an external and mechanical universe from which the progress of science was fast banishing any notion of God towards an internal and organic universe residing within the mind of man. In Rousseau's terms the only known model for what is out there was to be found⁵ in the human mind. Most importantly, this change in perspective involved a de-emphasis of the need for art to be an exact copy of what is out there in the external world because the external world was seen as a mirror reflecting what was within. The artist was thus freed to find new ways of arranging his images and providing for metaphors.

One of the favourite images to find its way into art during this movement was the figure of the vampire. Although vampire-like images are to be found with Tiresias in Homer's Odyssey, in Grendel and his kin in Beowulf, in Chaucer's Wife of Bath's Tale, and in the succuba figure of Helen in Marlowe's Dr. Faustus, the vampire forms which ultimately achieved definition in Dracula were imported from Eastern European folklore into romantic poetry. Perhaps

because of the early interest of German universities in the subject, the vampire first appeared during the 1770's in German romantic poetry; namely, Heinrich August Ossenfelder's Der Vampir, Goethe's union of vampire lore with Phlegon's ancient Greek tale in Die Braut von Korinth, and Lenore by Gottfried August Burger. No similar image appeared in English poetry until 1796 when William Taylor of Norwich printed an adaptation of Burger's poem in the Monthly Review. Soon afterwards Sir Walter Scott published William and Helen, his own imitation of Lenore. It is fitting that the first wholly British portrayal of the vampire came from Coleridge who along with Wordsworth had set down the new directions which poetry was to take in the romantic manifesto of the Preface to the Lyrical Ballads.⁶ His concern with "characters supernatural" gave rise to Christabel. Christabel was soon followed by Southey's Thalaba the Destroyer. Later Byron in The Giaour and Keats in Lamia and La Belle Dame Sans Merci employed variations of this theme. In France, although there were a number of theatrical productions which dealt with vampires during what is conventionally considered the romantic period, the image did not emerge in poetry until Merimée's La Guzla, and later in Baudelaire's Le Vampire and Gauthier's La Morte Amaureuse. Without going into the various and complex ways in which the romantic poets symbolically employed the image of the vampire, it is noteworthy that invariably the figure is presented in the context of budding sexuality and seduction, or marriage.

The prose counterpart to romantic poetry, the gothic novel, had begun thirty-five years before Coleridge and Wordsworth announced the "break-

through." With the publication of Walpole's The Castle of Otranto we see the first attempt to blend the chivalric and supernatural elements of older romance forms with the elements of characterization found in Richardson's more realistic novels. But while some gothic novels, particularly those of Radcliffe, have much in common with the works of Richardson, Walpole's creation was, as Devendra P. Varma points out, essentially a reaction against the more realistic forms of the novel:

Walpole substituted invention for observation; the past for the present, the supernaturally marvellous for ordinary everyday experience. It was a revolt against the moral lessons, sentiment, domestic familiarites, and boisterous rowdyism of middle class fiction.

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Dracula is a gothic novel with certain Victorian peculiarities, and as such it owes a great deal to the conventions of this school which were established by Walpole but developed by the gothic writers who followed him.

The first and most fundamental characteristic of the gothic novel is the subjective, and dream-like quality of the landscape. The best descriptive passages in Dracula, which occur early in the novel, owe a great deal to the style of Ann Radcliffe. With Radcliffe, descriptions of the landscape provide the reader with a reflection of the psychology of her characters. In the Mysteries of Udolpho the scenes reflect the emotions of her characters; the gloom darkens when the incidents move toward a tragic catastrophe and warm sunshine spreads with moods of happiness and security. Typically, as in Dracula, the center of this dream-like landscape is occupied by a ruined castle or monastery. While

the castle represents many things in gothic literature, it is always the place where the contradictory poles of passion and fear are concentrated.

While strangely enough, the vampire did not enter the ranks of gothic villains until well after its appearance in romantic poetry, the prototype of the superhuman-outcast, into which Dracula easily blends, had much earlier been cast in prose by Ann Radcliffe in her portrayal of Montoni and particularly in Schedoni, the sinister and unearthly monk of The Italian, or the Confessional of the Black Penitents. Although the figure was to undergo many mutations before he reached Dracula certain of his characteristics are universal to the genre and clearly apparent in the Count. While the villain's background is always mysterious, he is conjectured to be of exalted origins. His habits are dark, solitary, and melancholy. His face is pale but strongly drawn. Most important, however, are the eyes which are not simply unforgettable but orbs of demonic power before which the fortitude of lesser beings crumbles. With Godwin's St. Leon and later Maturin's Melmoth the Wanderer the gothic superman, who most would agree is a scion of Milton's Satan, took on aspects of Faust and Ahasuerus or Cartaphilus, the Wandering Jew. These works develop a theme originally suggested by Radcliffe; the demonic character of the villain becomes the product of some secret and past sin associated with the boundless aspiration after forbidden and often alchemical knowledge. As a result of his Promethian transgression the villain bears the curse of immortality.

These later developments of the gothic villain are also present in

Dracula. Van Helsing in his lecture on the history of Count Dracula seems to suggest that the transformation of this once noble and magnificent leader into a vampire is the product of his education at the "Schoolomance," the devil's school, and his alchemical pursuits (281). Similarly, in spite of the sinister evil which the Count represents, Mina is always quick to remind her more revengeful protectors that in destroying Dracula they will serve him by freeing him from the curse of his immortality. As she tells us in the last pages of the novel: "I shall be glad as long as I live that even in the moment of final dissolution, there was in the face a look of peace, such as I never could have imagined might have existed there" (330).

Thirdly, Dracula inherited its emotional atmosphere of gloom and terror from the gothic novels. In all of these works there is the feeling that at the end of each new corridor there lurks yet another monstrous catastrophe. However, as Varma points out, while each author added his own particular style to the repertoire of the craft of terror, this mood is always built on contrast. With Walpole it is the contrast of light and shade, while Radcliffe couples light and shade with sound and silence. But the author to whom Stoker was most indebted was M.G. Lewis for it was Lewis who first created terror out of the
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ultimate contrast of the charnel horrors of death and sexual lust. William Beckford had earlier suggested this device in Vathek when he has the sinister queen Caranthis feed the corpses of her retinue to ghouls who then consort with her maids, but the horror of the scene nowhere approaches that of Ambrosio's

rape of his young sister Antonia amid the rotting corpses of his monastery's crypts.

Lastly, Stoker is indebted to earlier gothic writers for having introduced the vampire into the stream of prose fiction. Somehow it is particularly appropriate that the vampire should have waited in the wings of the gothic stage until Byron, perhaps his closest living counterpart in the world of letters, should introduce him. Similarly, it is equally fitting that his debut should come on the same evening and in the same place that Mary Shelley gave birth to Frankenstein who, with the possible exception of the werewolf, is his only possible rival in the annals of horror. Byron had mentioned vampires in The Giaour and publicly admitted having a special predilection towards the creatures but he dealt with the theme directly only once in the character of Darvell, the vampire-villain of his unfinished tale of terror published in 1819 as A Fragment. However, it was not Byron but his slavish companion and physician, Dr. Polidori, who completed Byron's tale and thereby published the first complete vampire story, The Vampire, in the April 1819 issue of the New Monthly Magazine. But, as Mario Praz points out, the fashion for vampires which followed the publication of Polidori's work owes more to Byron than to anyone else. In the first place, the vogue was spirited by the legends of Byron's own personal life, particularly, his relationship with his wife and sister. Secondly, Lord Ruthven, the statuesque vampire of Polidori's tale, is a cunning union of Byron's Darvell with suggestions from Glenarvon, the autobiographical novel in which Lady Caroline Lamb had represented Byron as the perfidious Ruthven Glenarvon who was fatal to his mistress and finally

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carried away by the devil. While further gothic tales dealing with vampires arose after Polidori's, most notably Thomas Preskett Prest's Varney the Vampire, or, The Feast of Blood and Sheridan Le Fanu's "Carmilla", Stoker's Dracula owes more to the theatrical works which were part of the vampire vogue begun by Byron than to these later novels.

Prose romances in one form or another have continued to be written throughout the two hundred years since Reeve produced her pioneer critical exposition of romance. Yet, it has only been in recent years with the enthusiasm of contemporary readers for romance in the form of science fiction and of fantasies on the scale of Tolkein's trilogy, Lord of the Rings, that part of the stigma which Reeve saw the more realistic forms of the novel had cast upon romance has begun to vanish. Clara Reeve comes as close as anyone to explaining the critical eclipse of romance in her comparison of romance to the novel:

The romance is an heroic fable, which treats of fabulous persons and things. The Novel is a picture of real life and manners, and of the times in which it is written. The Romance in lofty and elevated language describes what never happened nor is likely to happen. The Novel gives a familiar relation of such things as pass everyday before our eyes, such as may happen to our friend, or to ourselves; and the perfection of it, is to represent every scene, in so easy and natural a manner, and to make them appear so probable, as to deceive us into persuasion that all is real, until we are affected by the joys or distress of the persons in the story as if they were our own.

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In general, so long as reality as defined by the natural world remained the sole measuring rod of literary worth, romance was only fit for children or the idle amusement of the uneducated. However, with the rise of modern psychology

the possibility arose to re-examine romance with reference to other dimensions of reality.

No critic has been more influential in bringing about a re-evaluation of the significance of romance than Northrop Frye. Frye has been able to do this because he shapes his analysis with reference to different criteria than those provided by theories based on ideas of conventional reality. He begins with the critical assumption that a given work of romance should not be analysed with reference to reality or to the world outside its own imaginative universe. Rather, it must be examined with reference to those archtypal patterns of images which have always characterized romance.

Frye arrives at this mode of analysis by way of his theory of the process of literary creation. Literary critics, he maintains, have inherited two principles from Aristotle; namely, the conception of art as imitating nature, and the distinction between form and content. For Frye, the art of literature is its form or structure. The nature which art imitates is its content. The human faculty which gives rise to literary art is the imagination or that "constructive power of the mind" which has the capacity to build "unities out of units." The units it employs are metaphors which are connected primarily with each other rather than separately with the outer world. The unity it creates is a narrative or what Aristotle called "mythos." Its content is "reality" but not necessarily reality as it is commonly perceived in the everyday world. Rather, it is "reality" as Wallace Stevens defined it: whatever the imagination works with that is not

itself. Left to itself the imagination produces narratives which are fantastic and rigidly conventionalized. Such products resemble reveries, daydreams, and conscious sexual fantasies. In structure, they are formulaic almagams of what Frye calls "archtypes" or the "cornerstones of the creative imagination." But, in the course of struggling with "reality" the imagination adapts its formulaic units to the demands of the world to produce what Aristotle called the "probable impossible." This fundamental technique Frye calls "displacement;" that is, "the adjusting of formulaic structures to a roughly credible context!". Clearly, viewed from this perspective, romance is less displaced than more naturalistic forms of fiction. Therefore, because romance is essentially anti-representational, it is like abstract painting, best viewed on its own terms: by examining those non-¹² representational plots and characters which have always inhabited romance.

Precisely because of the non-representational design of romance, the process of identifying the existence of archtypes in a given work does not of itself tell us a great deal about the meaning of the work. What it serves to do is to identify certain recurring structural principles. Although Frye himself does not step outside the bounds of literature, the structural principles which he identifies lend themselves to translation in terms of related and often analogous symbol systems; most notably, psychology and religion. An examination of romance in the terms of these related perspectives does not necessarily relate to everyday experience any more than an analysis based on the conventions of romance does. But, it does serve to re-inforce and broaden the thematic implications suggested

by a structural analysis of romance.

According to Frye the conventions of prose romance show little change over the course of centuries. Like Clara Reeve, he maintains that romance owes much to Homer. While Frye derives the conventions of romance from a rather broad survey of antique Greek, Latin, and early Christian literature, it is in the late Classical period in the works Heliodorus, Achilles Tatius, Longus, and Xenophon, Terrence and Apuleius, that the stock themes and images of
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romance most clearly appear.

The first characteristic of romance is both the most obvious and the most ineffable. The actions it depicts do not take place in the real world.
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Rather, romance presents a verbal imitation of ritual or symbolic human action. The most crystallized rituals of any society center about the more traumatic and sacred aspects of life: birth, puberty, marriage, and death. Regardless of the cruelty and horror which generally arise in the night world of romance, what is essential is not cruelty as such but the presence of some kind of ritual. The ritual involves conscious waking acts, but there is always something else unconsciously meant by what is being done. Therefore, unlike realistic fiction which clearly separates reality from illusion, the narrative action of romance occurs within an admixture of reality and illusion, consciousness and unconsciousness.

The ritualized narrative of Stoker's Dracula begins with the recently betrothed and newly graduated young solicitor, Jonathon Harker, travelling by

train to Transylvania where he will unknowingly encounter the monster, Count Dracula. The narrative ends with the now happily married couple celebrating the birthday of their son, which, in a novel where the child's mother tells us "dates are everything" (200), is co-incidentally also that day of the year which marks the monster's death at the hands of the sword-wielding Jonathan. Within this frame, the reader is immersed in a literal tapestry of occult and religious symbolism including garlic, crucifixes, consecrated hosts, hypnotism, curses, the evil eye, and magic circles. Early in his journey to Transylvania before he starts sleeping much of the time, Jonathan tells us that he has read that Transylvania is the "center of some imaginative whirlpool" wherein are gathered "every known superstition in the world"(4). Van Helsing, the scientist-seer of the novel who specializes in "the brain and all that belongs to him and all that follow from him" (167), further informs us that Dracula represents one of the "mysteries of life and death" (172). Indeed, in Van Helsing's description of Dracula and his domain we have the impression that we are entering the vortex of some strange circle of power:

The very place, where he have been alive, un-dead for all these centuries, is full of the strangeness of the geological and chemical world. There are deep caverns and fissures that reach none know whither. There have been volcanoes, some of whose openings still send out waters of strange properties, and gases that kill or make to vivify. Doubtless there is something magnetic or electric in some of these combinations of occult forces which worked for some physical life in a strange way....In him some vital principle have in a strange way found their utmost. (281)

The ritual quality of the action is re-inforced by the nature of the

settings. When the action is not centered about the ruined chapel deep within Dracula's castle it is at the foot of a ruined monastery at Whitby, or at the ruined chapel of Lucy's tomb, or at the chapel or adjacent mental asylum at Carfax. Within these settings the action is rhythmically controlled by the rising and setting of the sun. It is carried forward through a series of sexually coloured rituals of the giving and taking of blood which are variously described as marriages or baptisms by a cast of characters none of whom is every wholly sure whether he is asleep or awake, mad or sane. Jonathan's qualification of his account of what had occurred to him on the occasion of his first meeting with Dracula is echoed repeatedly throughout the book by virtually every character: "I do not know whether it was all real or the dreaming of a madman"(104).

A second characteristic of romance concerns the shape of the plot. The shape of the plot is that of a spiral. The action of romance occurs in two worlds; one above and one below the level of ordinary experience. Typically, the narrative begins with a departure from and ends with a return to an idyllic world of ideal social and personal cohesion, characterized by images of happiness, freedom, security, and peace. In between, the bulk of the plot takes on a vertical perspective involving a descent into and subsequent ascent from a nightmare world characterized by images of adventure, separation, entrapment and pain. The end of the narrative echoes the beginning but echoes it in a

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world transformed.

As we have seen, Dracula begins with Jonathan's departing from

a world of security, order, and promise. Just before leaving London he had got word that his examinations had been successful making him "a full-blown solicitor" (20). He and Mina are engaged to be married. In travelling to meet Count Dracula, he is engaged in his first major assignment for his past employer and surrogate father, Peter Hawker, who is about to make him a partner. The novel ends with Jonathan and Mina celebrating the birthday of their son with their old friends and fellow protagonists of the novel. They, with the exception of Van Helsing, are likewise now happily married. The final mood is one of bliss and reverent reminiscence: "Seven years ago we all went through the flames; and the happiness of some of us since then is, we think, well worth the pain we endured"(332).

The descent and ascent motifs usually found in romance are not in Dracula presented by means of a downward and upward movement through the landscape. This vertical perspective does exist but it is mirrored in the mental and spiritual movement of the characters between daytime and nighttime worlds. However, the landscape does present the essential pattern of departure and return. The cyclical shape of the plot is reflected in a movement from west to east and back again. The descent is Jonathan's journey from his home in the west to Dracula's fantastic land in the east. The nadir of the action involves Dracula's movements towards and in the west. The ascent begins when Dracula is roused from his temporary tombs in the west and driven back to the east. The ascent culminates with the novel ending happily at home in the west.

Train schedules and maps are presented as emblematic of the order of the west versus the chaos of the east. As Jonathan moves closer to Dracula's "ruin tomb in a forgotten land" (282) we realize that he is entering a timeless and uncharted sphere. Jonathan notices that "the further East you go the more unpunctual are the trains"(4) until finally there will be no trains at all. Similarly, although he had searched the British Museum, "I was not able to light on any map or work giving the exact locality of the castle Dracula"(2).

Having left behind the world of trains and maps, Jonathan sees civilization fade into the background as he travels away from any sign of domestication to the wilds of Dracula's castle. This movement through a changing landscape is accompanied by a transition from light to dark and from heat to cold. The "green sloping land" dotted with "domestic fruit trees of every kind" (9) gives way to "pine woods that seemed in the darkness to be closing down on us, great masses of greyness which here and there bestrewed the trees, produced a peculiarly wierd and solemn effect"(11). At the "pass" where Jonathan alights from the public coach to await Dracula who will take him the rest of the way disguised as a coachman, the reader is alerted that a major transition is about to occur for the horses "neigh, snort, and plunge wildly"(13). Once Jonathan is caught in Dracula's grip, the reader leaves behind the Radcliffian-like landscape and enters a spiral of pure fantasy. As they sweep into the eastern darkness of the pass, Jonathan feels a "strange chill and lonely feeling" come over him. He soon realizes that they are going nowhere but merely travelling in a circle

accompanied by a chorus of howling dogs. At midnight, the dogs give way to a circle of wolves and the circle is transcended: "we passed as through a tunnel" (14). On the other side blue flames flicker in the dark revealing the location of buried treasure. As the moon rises Jonathan falls into semi-consciousness where he is "afraid to speak or move"(17).

Once they arrive at the castle and Jonathan is led into his coffin-like room we realize that not only the landscape but Jonathan himself has been transformed. He soon becomes aware that "the castle is a veritable prison and I am its prisoner" (28). He becomes a supine, disoriented and pathetic figure in whom "the conviction of my helplessness overpowered all other feelings"(29). In one form or another he remains in this state until the ascent begins.

When the ascent carries us back to Transylvania where a Jonathan transformed and revitalized destroys the Count, Stoker has Mina and Van Helsing retrace Jonathan's route to the castle, share his experiences, and sometimes use his very language. As they close in on the Count even Jonathan is struck by the familiarity of it all: "Here as we are rushing along through the darkness, with the cold from the river seeming to rise up and strike us; with all the mysterious voices of the night around us, it all comes home"(313).

The cyclical shape of the narrative and the vertical perspective it provides are related to what Frye considers the thematic core of romance, the love story, and to the structural core, the transformation of identity or what Frye calls the amnesia motif. The central element of romance is a love story and

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the exciting adventures are "normally a foreplay leading up to sexual union". ✓

Ostensibly, Dracula would seem to have little to do with a love story and even less with sexual union. Although the novel presents at least two sets of lovers; namely, Jonathan and Mina, and Godalming and Lucy, the ominous presence of the evil Count and his struggles with these characters is apparently a more commanding theme. But as we shall see, Dracula has a great deal to do with the amorous progress of the lovers--particularly Jonathan and Mina. Yet there is no overt sexuality in the novel. In fact, on the occasion of Jonathan and Mina's wedding night, Jonathan is physically too weak to make even the suggestion of a consummation feasible. However, implicitly at least, the birth of their son at the end of the novel suggests that Jonathan has recovered. The relationship between Lucy and Godalming is apparently equally innocent. However when one notices that Lucy told Mina that she and Godalming had planned to marry on September 28th (105), the bizarre description of Godalming's encounter with Lucy on the night of September 28th and the ritual staking on the morning after, acquire new significance. When Lucy confronts her old fiancé and the band of vampire hunters awaiting her at her tomb, she is certainly not a blushing bride:

She still advanced, however, 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!"

There was something diabolically sweet in her tones--something of the tingling of glass when struck --which ran through the brains even of us who heard the words addressed to another.

As for Arthur he seemed under a spell; moving his hands from his face he opened wide his arms. She was leaping for them when Van Helsing sprang forward and held between them his little golden crucifix. (190)

Early the next morning when Godalming executes his "grim duty" of freeing the soul of his beloved with the "stake and the hammer," the sudden vitality of this normally vacuous character makes one wonder whether Van Helsing succeeded in breaking the spell of the night before:

The Thing in the coffin writhed; and a hideous blood-curdling screech came from the opened red lips. The body shook and quivered and twisted in wild contortions; the sharp white teeth champed together till the lips were cut, and the mouth was smeared with a crimson foam. But Arthur never faltered. He looked like a figure of Thor as his untrembling arm rose and fell, driving deeper and deeper the mercy-bearing stake, whilst the blood from the pierced heart welled and spurted up around it....And then the writhing and quivering of the body became less, and the teeth ceased to champ, and the face to quiver. Finally it lay still. The terrible task was over....There in the coffin lay no longer the foul Thing that we had so dreaded and grown to hate that the work of her destruction was yielded as a privilege to the one best entitled to it, but Lucy as we had seen her in her life, with her face of unequalled sweetness and purity. (194)

From the point of view of the hero, the erotic nature of the narrative is often involved with the typical romance convention of the hunt.

A knight rides off into a forest in pursuit of an animal, and as he disappears the dream atmosphere closes around him....In the threshold symbol of entering a world of sleep all images begin to take on an erotic quality, so that the surrounding forest becomes a sexual personality. The hunt is normally an image of the masculine erotic, a movement of pursuit and linear thrust in which there are sexual overtones in the object being hunted. 17

Apart from the hunt for Lucy and its erotic culmination, the primary hunt motif in the novel concerns Jonathan's pursuit and destruction of Dracula. In a more

complex way than the hunt for Lucy, this too is an erotic quest. Not only is Jonathan enveloped by animal imagery as he descends to castle Dracula but once there, his first real encounter with vampirism is perceived in sexual terms. While Jonathan looks "out under [his] eyelashes in an agony of delightful anticipation" the vampire women "gloat over" him with a "deliberate voluptuousness which was both thrilling and repulsive"(39). Not only Jonathan, but the vampires themselves speak of their desires in amorous terms. The women are particularly excited with Jonathan since because he "is young and strong; there are kisses for us all"(39). When Dracula angrily interrupts the festivities and forbids further dietary play, his women retort that he does not understand "love." Their criticism seems to awake some form of nostalgia in the Count who quickly reminds them of his own amorous exploits and then relenting somewhat promises them that when Jonathan is no longer of use to him "you shall kiss him at your will"(41).

From the point of view of the heroine, romance conventionally defines her role in terms of her relationship to the man she will marry or is already married to. Typically, the virtue of the heroine and her fate is dependent upon her sexual modesty. This convention would suggest that Lucy's wanton behavior towards her fiancé is intimately connected to the tragedy of her destruction. Mina's fate is like that of Jonathan's more complex and a discussion of it is best postponed until certain other romance conventions have been examined.

While the thematic center of romance is the love story, the structural center is the hero or heroine's loss of identity. In romance when the

identity of the protagonist is intact there is nothing to write about. Romance narratives begin with a departure, presented as a descent, from that state of identity which existed before "once upon a time." The narrative ends with a return to a state of identity existing after "they lived happily ever after." The plot itself deals with the hero's loss of identity and his struggle with those forces
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and circumstances which prohibit a return to it. The hero's quest for identity and the theme of the love story come together, most clearly, at the conclusion where both are resolved in terms of a marriage or sexual union. But this happy conclusion must, according to Frye, await the resolution and the redefinition of the hero or heroine's identity. In highly displaced romance this problem involves a mystery of the hero or heroine's birth. The marriage between the hero-prince and the poor but virtuous slave girl, or vice-versa, will not be per-
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mitted until the revelation that she is in fact a princess.

In Dracula, Jonathan's break in consciousness comes with his journey to the east and passage across the threshold of castle Dracula. In the course of the journey he moves away from optimism, light, freedom, and apparent strength. By the time he leaves the castle, he is, as Mina tells us, merely "a wreck of himself"(103). At the end of the novel Jonathan is a father celebrating the birthday of his son. In the course of his adventures he not only inherits a fortune but has been transformed into a figure capable of defeating Dracula. While there is no birth mystery in Dracula the happy ending must not only await the return of Jonathan's strength but also the resolution of the question of just whom Mina

is married to---Dracula or Jonathan. In some ways this is the central issue of the novel. When Van Helsing "summed it all up" at the end of the novel he informed us that it was because of the love and respect they all bore for Mina "that they did dare much for her sake"(332).

The vertical perspective of the narrative is related to the curious characterization found in romance. In highly conventional romance the characters tend to be tightly polarized into heroes and villains. In fact, very concentrated romances, such as Shakespeare's Tempest or certain books of Spenser's Faerie Queen,²¹ often present a carefully arranged hierarchy of characters. On one level, this is true of Dracula as well but there is also a more profound level on which the characterization in Dracula is more ambiguous.

The two worlds through which the narrative moves are not only polarized between the idyllic and the demonic but also between the human and the bestial. Dracula's association with the animal world is represented not only by his over-developed incisors but also through his ability to transform himself into a wolf or bat, and his capacity to control the natural world of winds and tides. The diet of Renfield, the vampire patient in Dr. Seward's mental asylum, moves up and down through a hierarchy of animal forms as he carefully catches flies to feed to spiders which he feeds to birds in the hope of one day having a cat or even a human. On another level, Jonathan's descent into the castle is also a movement through the sounds of dogs to those of wolves. In the war between the human and animal worlds, dogs are associated with the human world

and are sometimes pitted against Dracula and his arsenal of wolves and rats (83 and 221). Once in the castle, Jonathan compares himself to a "rat"(29), a creature which we come to learn is one of Dracula's familiars. It is possible to view the entire conflict in the novel as between a daylight and civilized, human world ruled over by Van Helsing with his knowledge of law, science, and religion and a night-time and primordial, bestial world centered in Dracula and his ancient carnal appetites.

Within this conflict, Lord Godalming, the aristocrat and financier, Dr. Seward, the psychiatrist, and Quincey Morris, the Texas millionaire, are aligned beside Van Helsing. Apart from their competition for Lucy's affections the only characteristic which the three have in common is that they are all big game hunters. They have hunted together in the past and do so again when, armed with big game rifles and bowie knives, they track Dracula, the animal king, to his lair in Transylvania. Squared off against the hunters are Dracula's three brides armed with their animal and hypnotic sexual magnetism.

At the center of the conflict and the prize that the two forces fight for are the central characters of the novel; namely, Jonathan, Mina, and Lucy. They provide a microcosmic mirror of the larger conflict in the novel for the conflict is not only about them but within and between them. Because, as we shall see, Lucy serves only as a thematic foil representative of an aspect of Mina, the thematic center of the novel is the relationship between Jonathan and Mina. As the polarization of the three female seductresses against the three male hunters

suggests the conflict pivots on the relationship between the sexes--the core of all romance.

The particular attitude which the novel presents concerning what the nature of the relationship between the sexes should be is in keeping with another characteristic of romance --its conservatism. In fact, Dracula is governed by the traditional Biblical assumption that if civilization and order are to triumph over chaos and man's animal nature then the appropriate sexual posturing is required: manly husbands must dominate motherly wives. Women like Eve are the agents through which Satan enters the world. Dracula, when he is cornered by Van Helsing and his crew in one of his abodes in England, makes it quite clear that it is through his control of their women that he will ultimately conquer them (271). Similarly, Van Helsing is quick to realize that it is "love" that serves as the "recruiting sergeant" of Dracula's ranks (264). After Dracula's attack on Mina, Jonathan startles his virtuous cohorts and gives voice to the truth of Van Helsing's realization when he declares that if it should come to the point that Mina's embrace will mean he must join the grisly ranks of Dracula's kind he will do it rather than lose her (252).

The demonic aspect of women and their love is presented in Stoker's characterization of Lucy. Long before her bizarre wedding night, when we see her as a wanton vampire, we are made aware that Lucy is not quite a model of virtue. She is, as she tells us, a "flirt" who would like to have as many husbands as found her attractive (62). In fact, there is more than a suggestion in the

novel that she gets her wish. With each repeated attack upon her by Dracula, Lucy requires a blood transfusion. As many passages in the novel indicate, the giving and taking of blood have excessive and almost comic sexual overtones. Van Helsing is quite concerned that the first transfusion be given by her fiance (117). However, subsequent transfusions require the agency of Seward, Morris and even the aged Van Helsing each of whom is concerned that Lucy's fiance not find out about it. The significance of their sacrifice for Lucy is suggested by Seward when he describes the ecstasy of feeling one's "life-blood drawn away into the veins of the woman he loves" (121). When, after Lucy's burial, Godalming remarks that somehow the fact that his blood flowed in Lucy's veins had made them really married, Van Helsing finds the polyandrous implications of his comment quite funny (155). Unlike Mina who merely "lay still and endured" Dracula's attacks, Lucy finds them a curious mixture of pleasure and pain (229). After only her first encounter with Dracula, Lucy falls in love with the "suicide seat" where they first met (99). Furthermore, if Van Helsing's lecture on vampire lore is correct in that Dracula can only cross the threshold into a house if someone within bids him welcome, then, since no-one else could have allowed him entrance to the house at Whitby we are left with the impression that it was Lucy. Lucy's association with Dracula is made even more curious by the fact that long before Dracula travelled to England and met her, he had for no apparent reason circled Whitby on his map of England (26). Lucy's first encounter with Dracula is occasioned by her suggestive habit of sleep-walking about town

in her nightgown. When Mina discovers her, she is more worried about Lucy's reputation than her health (93). All of the various hints concerning Lucy's virtue are drawn together after her transformation into a vampire. She becomes the "Bloofer Lady" who kidnaps and devours children (162). As a lover, she becomes the "Medusa" (190).

Contrasted with Lucy, Mina represents the angelic and maternal aspect of women. As Van Helsing points out, she is clearly the moral center of the novel: "She is one of God's woman, fashioned by His own hand to show us men and other women that there is a heaven where we can enter and that its light can be here on earth" (170). Van Helsing sees her as the image of the ideal mother and, to an extent, just as Lucy was their common bride Mina becomes the mother of each of them. Although her sense of propriety would normally never allow her close to a male other than her husband, when Godalming breaks down before her, her maternal instincts overwhelm her:

We women have something of the mother in us that makes us rise above smaller matters when the mother spirit is invoked; I felt this big, sorrowing man's head resting on me, as though it were that of the baby that some day may lie on my bosom, and I stroked his hair as though he were my own child. I never thought at the time how strange it all was (205).

Unlike Lucy who in her common relationship with Godalming, Seward, and Morris posed at least the threat of disorder, Mina organizes and provides an element of domestication to Seward's household of vampire hunters. Mina is a teacher of etiquette by profession who even after she and Jonathan are married thinks twice before allowing Jonathan to hold her hand in public whereas Lucy

freely dispensed kisses to all who sought her attention. In contrast to Lucy as a wanton child-eater, Mina is the virtuous child-bearer.

However, Mina is a woman and as such she partakes of that aspect of womanhood represented by Lucy. They are, as Mina tells us, "sisters" who have shared their secrets since childhood (59). Similarly, at the close of the novel when Mina and Van Helsing are beset by the horrific forms of the three vampire women, Mina reminds Van Helsing that he need not fear for her safety for she is their "sister" as well (321). The paradox of Mina is that while she is heaven's light on earth she is also Dracula's bride and has, even if unwillingly, shared in the diabolic feast:

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 breast which was shown by his torn-open dress. The attitude of the two had a terrible resemblance to a child forcing a kitten's nose into a saucer of milk to compel it to drink (249).

With the transformation of Mina into the "flesh" and "kin" of Dracula (255), an otherwise puzzling comment made by Jonathan early in the novel acquires some definition. Soon after Jonathan's arrival at castle Dracula even though Dracula has warned Jonathan of the dangers of sleeping outside his own room, Jonathan defies him and goes off to a room where he finds a peculiar comfort in the female quality of its atmosphere. It is here while Jonathan has visions

of ladies at their writing desks that he experiences the voluptuous attack of the vampire women. In the midst of this erotic reverie, Jonathan is struck with a strange sense of recognition: "I seemed somehow to know her face, and to know it in connection with some dreamy fear, but I could not recollect at the moment how or where"(39). It is not until the end of the novel when Mina is identified as "sister" to the vampire women that we realize that the face he recollected is closely connected with that of her who was then his betrothed.

Mina is the paradox at the center of the novel and the battle ground upon which the whole of the conflict is focused. After Dracula's attack upon her, while the hunt for Dracula is carried on, she vacillates back and forth with the setting and rising of the sun between her nightmare aspect identified with Dracula and her daylight self associated with the forces of Van Helsing.

But the conflict is also waged within Jonathan but on different yet complementary terms. The nature of that conflict and the strange role Van Helsing plays within it are suggested by Van Helsing in his first encounter with Mina:

Believe me, then, that I come here full of respect for you, and you have given me hope --hope, not in what I am seeking of, but that there are good women, whose lives and whose truths may make good lesson for the children that are to be. I am glad, glad that I may here be of some use to you; for if your husband suffer, he suffer within the range of my study and experience. I promise you that I will gladly do all for him that I can --all to make his life strong and manly, and your life a happy one (168).

If the conflict is to be won and Dracula defeated, Jonathan must achieve manliness and to do so he must take on some of the power which Dracula repre-

sents. When he first travels to Transylvania, although he is a young businessman, he is simply carrying out the directions of his employer, Hawker. But Hawker is not only Jonathan's employer, he is a "father" to Jonathan (145), and until Hawker's death Jonathan remains a boy. When he realizes that he is a prisoner in Dracula's castle he is paralysed by fear. In his sexual encounter with the vampire women, he is supine, passive, adolescent to the point of being the center of a pubescent dream. When he encounters Dracula in a death sleep in his tomb, he tries to kill him with a shovel but is so terrified by Dracula's mere glance that he bungles the attempt and runs away in fear.

Just as Lucy and the vampire women represent some unavoidable aspect of womanhood which Mina must encounter, become, and struggle with so too Jonathan must encounter, struggle with and somehow take on something which Dracula represents. Whatever else Dracula is, as Royce MacGillivray has pointed out, he is clearly a symbol of strength, virility, and a father-figure -- albeit a somewhat saturnal one. He is, as Van Helsing tells us, an ancient aristocrat, crusader, alchemist, leader, and war lord in whom "some vital principle have in a strange way found their utmost" (281). He has the strength of twenty men and the cunning of a planner of campaigns.

The notion that Dracula represents some aspect of Jonathan's destiny is suggested in a number of ways. His first encounter with Dracula occurs on the threshold of the castle where the Count makes it quite clear that Jonathan's passage over the threshold must be voluntary: "Welcome to my house! Enter

freely and of your own free will"(20). Jonathan first realizes the unusual nature of his castle host when he cuts himself while shaving, then turns to discover Dracula who presents no image in the mirror. The theme is further developed when Jonathan discovers that Dracula has taken some of his clothes and is carrying out his night-time forays cloaked in Jonathan's identity. So convincing is Dracula's disguise that, when a mother appears at the castle in search of her kidnapped child, she mistakes Jonathan for Dracula and starts hurling curses at him. Stripped of his identity Jonathan falls into a perambulatory coma but manages to escape the castle, at the same time that Dracula leaves for the west, and wanders into the suspiciously named "Hospital of St. Joseph and St. Mary" where-in he will be married to Mina. The notion that Jonathan's transformation is linked to his relationship with Mina is evidenced by the fact that his "wedding present" to her is none other than his diary, the written testimony of what has happened to him:

I must tell you of my wedding present. When the Chaplain and Sisters had left me alone with my husband --oh, Lucy, it is the first time I have written the words "my husband"--left me alone with my husband, I took the book from under his pillow, and wrapped it up in white paper and tied it with a little bit of pale blue ribbon which was round my neck and sealed it over the knot with sealing wax, and for my seal I used my wedding ring. Then I kissed it and showed it to my husband, and told him that I would keep it so, and then it would be an outward and visible sign for us all our lives that we trusted each other; that I would never open it unless it were for his own dear sake or for the sake of some stern duty. Then he took my hand in his, and oh, Lucy, it was the first time he took his wife's hand, and said that it was the dearest thing in all the wide world, and that he would go through all the past again to win it, if need be. The poor dear meant to have said a part of the past; but he cannot think of time yet, and I shall not wonder if at first he mixes up not only the month but the year. (105)

Indeed, Jonathan will have "to go all through the past again to win it" but his diary is not re-opened and continued until he meets Dracula again which coincidentally enough occurs while he is returning from the burial of his "father", Peter Hawker. From that point onward Jonathan's metamorphosis quickens. The imagery with which he is described become increasingly Dracula-like. As the momentum of the hunt picks up, Mina is "wild with excitement" as she tells us how "Jonathan was never so resolute, never so strong, never so full of volcanic energy, as at present" (204). Although a few pages earlier he would have seemed the least likely candidate for a leader, in each of the campaigns against Dracula it is Jonathan who leads the way and presses the attack. After Mina's strange vampire-baptism in their bedroom, Jonathan begins to act like a protector for the first time and even begins to look like Dracula. Like Dracula, Jonathan's hands are now "as cold as ice" (295). He becomes a "drawn haggard old man, whose white hair matches with his hollow burning eyes and the grief written lines of his face" (267). But again like Dracula, even while his visage has become that of an old man, his energy is still intact; in fact, "he is like a living flame" (267). As the novel nears its close, Jonathan almost ceases to be a human character. He becomes a label for pure energy comparable only to Dracula. He is no longer part of the circle of hunters. While they discuss their plans in "a fever of excitement," Jonathan is silent and sullen. His only response is to repeatedly grasp the hilt of his great Kukri knife or sit calmly whetting the blade (295). When at last they close in on Dracula, Jonathan's strength has become

equal to the Count's. Stoker takes great pains to tell us of how normally it took at least four men to struggle with the weight of the great boxes which carry Dracula's consecrated earth, and that only Dracula had the strength to move them alone. Yet, when faced with the task Jonathan proves Dracula's equal:

Neither the levelled weapons or the slashing knives of the gypsies in front, or the howling of the wolves behind appeared to even attract their attention. Jonathan's impetuosity, and the manifest singleness of his purpose, seemed to overawe those in front of him; instinctively they cowered aside and let him pass. In an instant he had jumped upon the cart, and, with a strength which seemed incredible, raised the great box and flung it over the wheel to the ground. (329)

The transformations of Jonathan and of Mina are linked to a number of stock conventions of romance identified by Frye; namely, the encounter with the shadow, metamorphosis, the existence of twin heroines, the sacrifice of a virgin, the theme of the dead and buried heroine, and the cannibal feast.

The theme of metamorphosis is omnipresent in romance. According to Frye: "Every aspect of fall or descent is linked to a change of form in some way, usually by associating or identifying a human or humanized figure with something animal or vegetable." ²² In Dracula both Jonathan and Mina merge in one manner or another with the animal world represented by Dracula and Lucy. Jonathan's transformation is linked to the convention of the hunt while Mina's is more closely linked to the themes of sacrifice, resurrection, and the cannibal feast.

The encounter with the shadow is, Frye tells us, an aspect of the descent motif associated with the loss and transformation of identity. Its Christ-

ian roots lie in the two natures of Christ as divine and human and in Adam who after his fall changes his identity and takes on one which may be said to be the counterpart of what he had before. The classical version of the shadow is most clearly seen in the myth of Narcissus. In Ovid's story Narcissus simply drowns
 23
 within his own mirror image. In the romance stories of E.T.A. Hoffman and
 " Edgar Allen Poe the shadow becomes an undisguised doppelganger image. In Dracula, Jonathan encounters his shadow only to be imprisoned by it. His identity is stolen. In the remainder of the novel Jonathan comes to merge with the shadow and ultimately destroy it. In Mina's case both the vampire women and Lucy function as shadow figures. Mina merges with them for a time but is rescued from them by the triumph of her lover.

In the case of the hero, his metamorphosis and encounter with the shadow are often linked to the convention of the hunt. Not only is the imagery of the hunt an integral element of the erotic mood of romance but as Frye points
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 out it is "never very far from metamorphosis." As the hunter pursues his animal quarry into the enveloping forest there is always the suggestion that he is merging with the hunted.

Associated with the process of metamorphosis into an animal form, there is another romance convention which is particularly significant in Dracula:

At the bottom of the night world we find the cannibal feast, the serving up of child or lover as food; which we have in the Greek stories of Thyestes and Tereus (...). Such a theme is important not for its horrific frission, but as the image which causes that frission, the identifying of human and animal natures in a world where animals are food for man. Such a theme merges

readily with the theme of human sacrifice in its most undisplaced form which is the swallowing up of a youth or maiden by a subterranean or submarine monster. St. George, Perseus, Rogero in Ariosto and many other heroes save virgins from this fate (...).

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In Dracula both Mina and Lucy are the objects of Dracula's dietary lust and

each in her own way partakes of the feast herself. However, Mina unlike Lucy

is saved. This is however in keeping with two further romance conventions:

the sacrifice of a virgin and the theme of the dead and buried heroine. There

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are usually two heroines in romance who are usually described as twins of sisters.

One of them is sacrificed while the other is redeemed. In Dracula, Lucy and

Mina describe themselves as sisters. Lucy, at least ostensibly a virgin, is

devoured by the monster and is then herself transformed into a creature who de-

vours children and attempts to devour her lover. The more virtuous Mina is

nearly sacrificed but is redeemed by her lover. However, before she is redeemed,

at her request, there is a bizarre scene in which surrounded by her band of

protectors the Burial Service is read over her by Jonathan (292). The scene is

however consistent with that convention of romance which Frye calls "the theme

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of the apparently dead and buried heroine". According to Frye the existence

of the twin heroines serves to reflect the polarization of the ideal and abhorrent

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worlds and the two poles of the heroine's fate.

The cannibal feast and the connected motifs of the virgin sacrificed

and the virgin redeemed are themselves linked to the central theme of the love

story and the erotic elements of romance. Whether or not the cannibal feast

becomes a lurid blood bath as in Dracula's baptism of Mina or is portrayed in

more symbolic terms it is related to the maiden's loss of virginity and her initiation into the animal world. However, a structural problem arises when one realizes that after her initiation the virgin is never wholly redeemable again. Consequently it becomes convenient to represent this symbolically in terms of two heroines; both of whom fall below but one of whom rises up again. Mythologies which are less troubled than novels with the demands of logic are able to combine these motifs more simply. Stoker consciously calls forth the Eleusian mysteries when he names the ship which carries Dracula to England and thereby to Mina and Lucy, the "Demeter". In so doing he not only provides a mythic parallel to the experiences of the twin heroines but also suggests the maternal implications of Mina's initiation. The Greek myth of Persephone's abduction by her demon lover into the realm of Hades and her communion there with the world of death when she eats a pomegranate seed, provides merely another version of the cannibal feast and the loss of virginity. As Sir James Fraser notes in The Golden Bough, Demeter and Persephone are two aspects of the same fertility goddess. Following her daughter's abduction by Pluto, lord of the dead, Demeter was so grieved that she rendered the earth barren in order to compel the return of her daughter. Pluto finally yielded but before doing so he gave Persephone the seed of a pomegranate to eat which ensured that she would return to him. Thereafter both the flowers and the fruits of the earth and Persephone returned to the world each spring, but were destined to spend one third of each year in the underworld.

C. Kerenyi, in his study of the Kore, points out that the heart of the Eleusian mysteries is the cycle of recurring birth and rebirth:

After a ritual search and a sacred marriage a great light shone and the cry of the hierophant announced "the great goddess has borne a child". It is not entirely clear whether mother or daughter bore the child. The bearer and the sex is less important than the meaning of the birth. The all embracing idea of birth, of the everlasting repeated beginning of life, united mother, daughter and child in a single unit pregnant with meaning. The meaning of the birth is not the beginning of all things, not the unique, the original beginning, but continuity in an uninterrupted sequence of births. In the identity of mother and daughter, the eternally child bearing mother manifests herself as an eternal being and it is into her being and her destiny that the celebrants enter. The child is a sign that this duration is more than individual; that it is continuity and continual rebirth in one's own off spring.

Persephone, like Mina and certainly Lucy and the vampire women, represents more than the tragedy of lost innocence. According to Kerenyi, she was worshipped as the Queen of Death and is closely identified with Medusa. The priest in charge of the ritual initiations into her mysteries wore the mask of Demeter Kidaria which Kerenyi describes as a gorgonesque ghastly apparition. Similarly, the associations in the novel which bind Mina, Lucy and the vampire seductresses together find a parallel in Kerenyi's claim that Demeter-Persephone was in fact a triple-headed goddess composed of Demeter, Persephone, and Hecate--the mother, the maiden, and the witch. Hecate appears in Greek mythology as the primeval and all powerful goddess who spawned the man-eating Empusa and the lamias who devoured the flesh of boys. Kerenyi sees each of these as complementary aspects of a single entity, the Kore, within which the strange equations of marriage with death, and death with fertility are made.

Stoker's use of the myth not only suggests that Mina, Lucy, and vampire women are aspects of the same theme but also that each is linked to the role of the fertile mother.

The allusions to Persephone are counterbalanced by a Jonathan cast in the role of St. George. The night that Jonathan departs from Bistratz, the last charted area he encounters in his journey, it is the eve of St. George, when the powers of the supernatural are at their zenith. Jonathan's ultimate sword-wielding defeat of Dracula has all of the elements of a dragon slaying; particularly, so when one realizes, that Stoker must have known, given his knowledge of the legendary Dracul and his use of local dialects, that "Dracul" translates as "dragon" and that the dragon was also the animal emblem of the family shield.³⁶ Just as Stoker's use of the Demeter-Persephone myth corresponds to certain aspects of Mina's transformation, the allusions to St. George parallel elements of Jonathan's metamorphosis. In the Christian version of the St. George legend, the hero is a symbol of death and rebirth who although he is put to death numerous times by the emperor Diocletian is each time resuscitated by God. In the more familiar dragon slaying legend, St. George is a fertility figure. After a local dragon has ravaged the livestock and youths of the kingdom for a number of years, the king's daughter is sent forth as a sacrifice in the hope of appeasing the monster. But, before the dragon can consume the princess, St. George happens along to save her and the kingdom by the slaying the dragon. Once the dragon has been transfixated, the princess passes her girdle around it

and leads it about "like a docile hound."

Regardless of the different conventions involved, the metamorphosis of both Jonathan and Mina is carried out by virtue of what is perhaps the most important convention of romance; namely, the great eros theme of the lovers transformed and redeemed by their love. Like Ariadne, Mina provides Jonathan with the thread that leads him out of the labyrinth but she cannot defeat the minotaur herself. It is Jonathan who must redeem both of them. In a sense, the entire novel is Mina's story for we learn that it is she, the "Recording Angel" (228), by means of her particular organizational and clerical genius who has translated and pieced together all of the various newspaper clippings, and the diary entries of Van Helsing, Jonathan, Dr. Seward, Lucy, and herself --all of which constitute the novel. It is Mina who is all along "knitting it" together in chronological order (201). As Jonathan tells us: "It is due to her energy and brains and foresight that the whole story is put together in such a way that every point tells"(220). Moreover, it is largely due to Mina that Jonathan is finally able to defeat Dracula. In the first place, she views her marriage to Jonathan as at least initially an exercise in nursing (103). However, more importantly, it is because of Mina's "intuition" that Jonathan's plight and the wedding present of his experiences in Transylvania were somehow related to Lucy's death that the two stories are brought together, thereby giving Van Helsing and his hunters some knowledge of Dracula and his whereabouts. Jonathan's recovery following his second meeting with Dracula is made possible only

because Mina connects his and Lucy's stories. This revelation "seems to have made a new man" of Jonathan: "I felt impotent and in the dark, and distrustful. But now I know, I am not afraid even of the Count" (170).

Not only does Mina initiate the hunt by providing the vampire hunters with the knowledge they need to pursue Dracula, but she sustains it by mothering them, inspiring them, serving as their "teacher" (310), and by picking them up and setting them on the right track again whenever they falter. When Dracula escapes them in England because they have bungled their attempt to destroy all his resting places, Mina sets them aright by suggesting that Van Helsing hypnotize her, thereby providing a kind of unconscious underworld radio connection with Dracula and his whereabouts. Again, when Dracula outwits them by steering his ship to Galatz rather than the port of Varna, it is because of Mina's encyclopedic memory for train schedules that they are able to pick up and quickly follow him. Finally, when they are reduced to despair because Dracula has erased all evidence of the manner and route of his flight to castle Dracula, Mina is forced to step out of her retiring feminine guise and take over the leadership of the group. She begins by making an exhaustive catalogue of all relevant evidence regarding Dracula's history and habits. Then by a process of logical elimination she arrives at the solution and is able to present the downcast males with a simple map of where and how he has fled.

The entire conflict comes to a head in the final stages of the hunt. Mina, the center of it all, sits both protected and trapped within a magic circle

inscribed by Van Helsing. Within her "nest" (362), in a cave beneath Dracula's castle, she watches the action which she has knit together played out. Above her in the ruined chapel of Dracula's castle, Van Helsing stands wavering over the prostrate forms of the vampire women with stake in hand. Even Van Helsing is not immune to the magnetic power of these sirens: "she was so fair to look on, so radiantly beautiful, so exquisitely voluptuous, that the very instinct of man in me, which calls some of my sex to love and protect one of hers, made my head whirl with new emotion"(324). But just as he is about to succumb a "soul-wail" rises from Mina to break the trance and set him back on the path of his "wild work" (324). Below her, Mina watches Dracula race for the castle pursued by Jonathan and the hunters as the sun streaks toward the horizon. Just as it is about to touch the horizon, "on the instant came the sweep and flash of Jonathan's great knife" as it shears through the throat of the monster (330). Then, like a "miracle", just as Jonathan had been catapulted into the world of Dracula at the stroke of midnight, the circle is broken. Mina is redeemed. Dracula vanishes into dust. Jonathan and the others kneel at Mina's feet and pronounce a solemn "Amen" (330).

The mystery of life which Van Helsing tells us Dracula represents resides in the relationship between Mina and Jonathan. In the struggle between order and chaos, life and death, human and animal, child bearing and child eating; Mina as representative of the dual nature of women is the center of the novel over and within whom the conflict is waged. But if the battle is to

be won it is Jonathan, yet paradoxically, a Jonathan nursed, armed, vitalized, and directed by Mina, who must fight the fight. Mina can only sit within a nest which is a magic circle and watch the struggle she has knit together played out.

2. Stoker's Use of Religious Symbolism and the Code of "Courtly Love".

The religious symbolism of Dracula does not provide a direct avenue by which one may interpret the meaning of the novel in relation to life as it is normally experienced. However, it does serve to reinforce some of the themes suggested by Stoker's use of the conventions of romance and as we shall see by various theories of the psychological meaning of romance.

Both the mystery and the depth of the novel are enhanced by casting Dracula in the mould of Satan. Dracula like Christ is presented as a mystical amalgam of immortal spirit and flesh. However, he harkens not from heaven but from a subterranean world of death. The lurid blood-drinking rites of Dracula and his women gain in horror from their unavoidable associations with the mystery of transubstantiation and the spiritually vivifying power of Christian communion. As Van Helsing must continually remind his somewhat boyish and overly zealous group of hunters, Dracula is fundamentally a spiritual presence whose most formidable enemy is not man but God. The most efficacious weapons against Dracula are not knives and guns but crucifixes, rosaries, and consecrated hosts. The novel abounds with imagery which makes an anti-Christ

of Dracula. Renfield, for instance, not only repeatedly refers to Dracula as his capitalized "Master", but when describing his position in relation to Dracula, he refers to himself as Enoch "Because he walked with God"(238). Once the tide of fortune turns and Dracula becomes the hunted rather than the hunter, not only do we have Jonathan cast in the role of St. George, but as Van Helsing tells us the battle is not a war, it is a Crusade;

He [God] have allowed us to redeem one soul already and we go out as the old Knights of the Cross to redeem more. Like them, we travel towards the sunrise; and like them if we fail we fail in a good cause. (282)

However, while the form of romance shares affinities with the Christian myth, it is in many respects profoundly anti-Christian, and as a result the brand of Christianity we find in Dracula is, if not heretical, at least not wholly orthodox. Like the Christian myth, romance is a comedy which contains within it a tragedy of sacrifice. However, orthodox Christianity, unlike what we observe in Dracula, does not view either the existence of evil or the necessity of the sacrifice as springing from the same source as good. The Christianity in Dracula verges on a form of ethical monism. Not only must Dracula rest in consecrated earth typically within a ruined chapel but in his lecture on Dracula Van Helsing concludes by telling us "that this evil thing is rooted deep in all good" (214). This somewhat heretical notion is, however, a necessary consequence of Stoker's attempt to yoke romance with Christianity. Romance is fundamentally a comedy wherein the hero's descent, confrontation with the monster and ultimate ascent and triumph are viewed as a necessary and beneficial transformation. Within

such a framework it is necessary, as Van Helsing keeps telling his downcast crew, "to pass through the bitter waters before we reach the sweet" (155); even if the "bitter waters" happen to include the ritual staking and sacrifice of a loved one. For Stoker to be able to join the conventions of romance including what Jonathan calls "the guiding purpose manifest throughout" (278) with Christian theology, it was necessary that he bend the latter a bit.

However, there is yet another and more profound sense in which romance and Christianity, particularly Protestant Christianity, are at variance. As Frye points out, the conventions of romance arose and are most compatible with a society which is agrarian, primitive, and pre-Christian. Creation is seen in sexual terms as arising from a subterranean and titanic earth-mother: "the
 38
 womb and tomb of all living things". The mythology operative in romance is not centered in a super-terrestrial Zeus or Jehovah but in a earthly Rhea or at least a primitive form of Mary. The conflict between the two mythologies is most apparent in Old Testament Christianity and Judaism where the Great Mother was viewed as an abomination and the idol of the Canaanites. She persisted only as the Bride of Darkness, the flesh of the sow, and whore of Babylon. Women as descendants of Mother Eve were seen as the weaker vessel and the source through which evil entered the world. In part, this view is readily apparent in Dracula. Not only does Lucy present us with a grotesque caricature of female sexuality but even Mina is represented as somehow fundamentally tainted. After her bizarre marriage to Dracula when Van Helsing

sears her by placing the consecrated host upon her forehead, she says of herself: "Unclean! Unclean! Even the Almighty shuns my polluted flesh! I must bear this mark of shame upon my forehead until Judgement Day" (263). Yet in keeping with the unavoidable tensions involved in trying to yoke mother-centered romance with father-centered Christianity, it is Mina paradoxically who plays the role of Christ to Dracula's Satan: "She is one of God's women fashioned by his own hand to show us men and other woman that there is a heaven where we can enter and its light can be here on earth (170). In the frequent and lavish encomiums by Van Helsing and the others, the resourceful and virtuous Mina is described as their "star and hope" (215) and even as a "martyr" (258). In the course of her nighttime entrapment in the realm of Dracula's world of death, she becomes a Christ-like goddess working out the destiny of her own soul and those of others in a world ruled by malign powers alien to her virtue. Her scar, a source of constant inspiration to the males, is more representative of stigmata than a curse.

The apparent paradox of Mina's spirituality brings us to two further characteristics of Dracula; namely, the Catholic cast of its Christianity and the chivalric aspects of its romance. Although Stoker's early background lies in Catholic Ireland, he was a Protestant, and his novel is fundamentally English and Victorian, and therefore Protestant. Yet, *Dracula* is heavily decorated with the iconography of Catholicism. While this is consistent with the tradition in gothic novels, it is not, as it is in the works of Radcliffe, Lewis, and Maturin,

treated as a symbol of ancient superstitious tyranny. Rather, it is treated as the primary weapon against the Prince of Darkness. Yet Stoker only brings this apparent contradiction to the forefront once in the novel. When Jonathan is presented with a rosary for protection against Dracula by the innkeeper's wife, almost as an apology for what is to follow Jonathan remarks that "I did not know what to do, for, as an English Churchman, I have been taught to regard such things as in some measure idolatrous, and yet it seemed so ungracious to refuse an old lady meaning so well and in such a state of mind" (7). The extent to which the religious rituals of Dracula are portrayed in Catholic terms is nowhere so apparent as when Van Helsing and company prepare to confront Dracula for the first time. Before leaving Seward's asylum they place a crucifix in the center of a table and all join hands around it. When the moment comes to pass the threshold into the ruined chapel where Dracula resides, Van Helsing crosses himself and utters; "In manus tuas Domine!" (222).

Stoker's choice of religious persuasion in Dracula is particularly appropriate to the contradictions of Christian romance, his paradoxical view of women, and to the chivalric gloss of the romance. In the first place, nowhere is a contradictory view of women so apparent as in the Catholic south of Europe. On the one hand, young girls require constant supervision and are cloistered until marriage and as widows they must wear black until their dying day. Yet, on the other hand, Mary, Mother of God, is positioned informally at least alongside God the Father between the worshipper and his God, and formally

close to his left hand.

Stoker's use of that variety of romance which Clara Reeve identified as chivalric is compatible with both the Catholicism and the paradoxical view of women. This form of romance is particularly Catholic and Mediterranean. According to Reeve the form arose as a result of the introduction of romance into Spain by the Saracens. It was developed into its conventional form by the troubadours of Provence in the eleventh century. Leslie Fiedler argues that in effect it was an attempt to displace the prevailing ethos of a crude and brutal male-centered battle ethic by infusing the pre-Christian principle of the Great
39
Mother into patriarchal Christianity. The lover's labours in the service of his lady become the source of grace and virtue. According to Fiedler, the form reached its apotheosis in Italy. With Dante, for instance, all the guises are dropped, and the female object of the hero's love and adoration is "Beatrice" who by definition is "she who beatifies. " As with all romance, the thematic center of chivalric romance is the relationship between the sexes. In chivalric romance, that relationship was so stylized that it became a code--the tradition of courtly love. However, as Fiedler has observed, nowhere are the social and psychological tensions involved in the relationship between the sexes more apparent than in this tradition. On the one hand, the very essence of the tradition
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is the inferiority of the lover to his mistress. The hero's lady is an object of reverence and inspiration. His love for her becomes the supreme end of life,
41
and the school of virtue. Yet the prevailing religion of the society which gave

rise to this tradition held that women were morally inferior to men.

Many of the contradictions in Dracula have to do with its chivalric romance and presentation of courtly love. To the men in the novel Mina is their "teacher" and their "star and hope." Each of them in some way or another has pledged his love: "We men pledged ourselves to raise the veil of sorrow from the head of her whom, each of us in his own way, we loved, and we prayed for help and guidance in the terrible task that lay before us"(263). It is their role to take "chivalric care" of Mina (215). Even though it is Mina's brains and energy which guide them, in keeping with the chivalric stance, Mina must remain behind while her admirers battle and die for her sake. Prior to one of Lucy's transfusions, Van Helsing, with comic overtones, tells us the role of the male: "a brave man's blood is the best thing on earth when a woman is in trouble" (319).

Chivalric romance was perhaps the most valiant and excessive attempt to reconcile the reality of human sexual passion with an ethical system, embodied in Christianity, which at that time held the extinction of humanity preferable to sexual intercourse and thereby made any accord between man's sexual impulses and his ego ideals impossible. As we shall see when we come to a discussion of the psychological dynamics of all romance, the war between man's animalistic physical desires and the moral dictates of what, for a Freudian, is called the superego is the theme of not only chivalric romance but ancient and modern romances as well. By raising the female to the status of an object of

worship, courtly love simply attempted to side-step away from a much older and contradictory tradition. The fact that it was not able to easily bow out of that tradition can be seen in the courtly dance itself wherein all of the overly elegant male footwork suggests a hesitancy to join in the final brutal consummation with the degrading female.

Dracula and the Psychological Interpretation of Romance

Before proceeding to examine what psychology can contribute towards an understanding of romance and of Dracula, a word of qualification is necessary. Although a great deal of writing has been done on the psychological dimensions of myth, ritual, and to a lesser extent of romance, these works and the theories expressed in them do not easily lend themselves to a direct and detailed analysis of a specific tale of romance. To attempt such an analysis would be to do a disservice to both the theory employed and the fictional work to which it would be applied. What these writings do serve to do is to provide a means to examine the psychological significance of certain recurring images and constellations of symbols which bear obvious connections to the contents of Dracula and romance in general. In so doing, psychology does much to suggest the source of the fascination which these images command. However, to attempt a detailed and explicit translation of Dracula into the terms of these theories would require that both the novel and the theories be grossly distorted. In part, this is so because neither the novel nor the theories deal with rational subject matter. Rather, they have a great deal to do with the irrational elements of existence and point to truths made up of logically contradictory elements. Hence, the purpose of this chapter will not be to provide an extensive analysis of the psychological meaning of Dracula. Rather, it is hoped that a brief survey of certain relevant psychological writings will tend to reveal the nature of particular universal human experiences operative in the background of romance

and Dracula.

Northrop Frye was not the first to recognize the affinity between psychology and the conventional form of romance. Sigmund Freud, Carl Jung, Wilhelm Stekel, Otto Rank, Karl Abraham and Geza Roheim have all affirmed that myth and dream are symbolic, in the same general way, of the dynamics of the psyche. However, it was Jung in Symbols of Transformation and "The Phenomenology of the Spirit in Fairy Tales" who carried the equation further and held that what was true of myth and ritual was equally true of romance.

For Jung, the fairy tale is "a spontaneous, naive, and uncontrived product of the psyche" and therefore "cannot very well express anything other than what the psyche actually is."¹ Literary works of this nature are the products of what he calls "non-directed thinking."² While Jung views such thought processes as an echo of an earlier evolutionary stage in man's development, he nevertheless sees mythology and religion as the products of this kind of thought. Its operation is governed by association rather than by conscious guidance and apparently purposeful thoughts. A description of the process provided by William James and quoted by Jung is as follows:

Much of our thinking consists of trains of images suggested one by another of a sort of spontaneous reverie of which it seems likely enough that the higher brutes should be capable. This sort of thinking leads nevertheless to rational conclusions both practical and theoretical.

As a rule in this sort of irresponsible thinking the terms which come to be coupled together are empirical concretes, not abstractions.

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While the process may appear to be one of random association, for Jung, the

overall form which the product takes on is governed by the immutable activity of the psyche: formation and transformation. Not only is the ultimate shape of the product of such thought universal but the process by which that form is arrived at has certain invariable characteristics. While ideas may appear to "float," in fact, they "sink or rise according to their specific gravity." Some thoughts emerge with regularity. There are certain "dominants" or "archetypal possibilities" of the unconscious such as the hero, the beloved, the wise old man, the witch, the shadow, the earth mother, and the serpent-dragon, which continually emerge in one form or another. These "archetypal" forms constitute what Jung calls the "collective unconscious," "an inherited stock of primordial images which everyone brings with him as his human birthright, the sum total of inborn forms peculiar to the instincts."

As we shall see, these 'dominant' images identified by Jung bear close association with the conventions of romance defined by Frye and with the contents of Dracula. It is hoped that by means of an examination of certain psychological theories of myth and romance, it will be seen that the romance themes of descent, metamorphosis, and redemption and the conventions of the hunt, the shadow, the cannibal feast, twin heroines, and the cyclical shape of the plot are not only rooted in an ancient and universally popular form of story-telling but in the nature of the human psyche.

Just as the primary contents of such thinking are archetypal so too there is an archetypal pattern into which these "dominants" are woven. The

pattern is that of regression. From a psychological perspective, regression is the 'mythos' of all romance. The process may be described as formation and transformation, death and re-birth, or what Leo Frobenius called the "night-sea journey." In its most fundamental form the night-sea journey is simply the cycle of the sun where the hero of romance is identified with the sun. As Jung describes it: "The sun sails over the sea like an immortal god who every evening is immersed in the maternal waters and is born anew in the morning."⁷

On one level, the night-sea journey represents the continual need for the conscious mind to renew itself and achieve wholeness by uniting with the unconscious. However, while the process is ultimately beneficial because of the attitude of the conscious mind towards the unconscious, the journey is fraught with dangers and demons. The fearful attitude of the conscious mind towards the journey arises because the journey is not simply downward but backwards. In the circular pattern of the night-sea journey, the hero sun is devoured by the maternal sea and carried backwards towards the east, the rising sun, and the realm of birth and renewal. In the psychological terms of Freud and Jung, the pattern is one of introversion and regression to the infantile unconscious.

The critic, Joseph Campbell, has distilled the work of Jung, Freud, and others and expanded the night-sea journey into what he calls "the monomyth":⁸ "the universal mythological formula of the adventures of the hero." While Campbell admits that not all romances or myths contain all of the elements of the monomyth in the same order as he defines them, nevertheless he claims that

the basic pattern of the monomyth is always present in such stories. The nuclear unit of the monomyth is an elaboration of the formula found in primitive rites of passage: separation, initiation, return. No matter how described, what is presented is a mystery of transfiguration--a spiritual passage which when complete amounts to a symbolic dying and a re-birth.⁹ Although particular circumstances vary widely, the journey is always undertaken at a time when for some reason the old concepts, ideals, and emotional patterns no longer fit. The same fundamental pattern is the basis of all romance:

A hero ventures forth from the world of common day into a region of supernatural wonder: fabulous forces are there encountered and a decisive victory is won. The hero comes back from the mysterious adventure with the power to bestow boons on his fellow man. ¹⁰

Even though the hero may fall into it by chance, the zone into which he travels is always a zone of magnified power usually associated with regions of night and death. The center of this zone is presented as, at once, the universal source of treasure and danger, good and evil, life and death. The place is representative of the unconscious deep and therefore is often the scene of torrents or subterranean springs. The treasure which is hoarded there is "all of the rejected, unadmitted, unrecognized, unknown, or undeveloped factors, laws, and elements of existence."¹¹ No matter how presented it is a place of "strangely fluid and polymorphous beings, unimaginable torrents,¹² superhuman deeds and impossible delight."

The first figure which the hero encounters along the way is a protective

figure who provides the hero with amulets against the dragon forces he is about
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 to pass. This figure may be portrayed, as in European folklore, by an old crone
 or fairy godmother or, as in Christian stories, she may be a virgin. Sometimes
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 the figure is masculine and appears as a hermit, magician, or teacher. Once
 armed, the hero encounters the guide or herald of the adventure. Normally,
 this figure has a fascinating appearance at first underestimated by the hero.
 Ultimately, the figure is revealed as dark, loathly, or terrifying, judged evil
 by the world: "yet if one could follow the way would be opened into the walls
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 of day, into the dark where the jewels glow." If the herald is a beast it is
 16
 representative of the "repressed instinctual fecundity within ourselves."

Once having passed the threshold, the hero has entered into a sphere
 of rebirth and undergoes a form of self-annihilation. For Campbell, Jung, and
 Frye this is most clearly symbolized in the story of Jonah and the world-wide
 womb image of the belly of the whale. The hero, instead of conquering the
 power of the threshold, is swallowed into the unknown and would appear to
 have died. He has entered the interior of the temple where the "heavenly land
 17
 beyond, above, and below the confines of the world are one and the same."
 Because the hero is undergoing a metamorphosis the guardians of the interior are
 terrifying figures who warn of the dangers within. No matter how frightening,
 the guardian has a protective aspect as well for he defines the established bounds
 of experience. But it is only by advancing beyond these bounds, provoking the
 destructive other aspect of the same power, that the individual passes into a

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new zone of experience. If the hero attempts to ignore the call to re-birth or to return to the world of everyday experience without realizing his quest, his life becomes unfruitful and rather than a hero he becomes a victim to be saved. What formerly was meaningful becomes strangely devoid of meaning. What the hero seeks, even if unknowingly, is the renewing power of the treasure-hold; the sustaining substance which the gods or demons guard.

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Once within the threshold, the hero moves within a landscape of

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symbolic figures any one of which may swallow him. Within this realm, the last barrier which the hero must overcome is the meeting with a goddess, "the Lady of the House of Sleep." This figure is at one and the same time mother, sister, mistress and bride. The whole round of existence is within her sway from birth, through adolescence, maturity, and senescence, to the grave. Simultaneously, she is the womb and the tomb; the sow that eats her farrow. The

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meeting with the goddess is the final test of the ability of the hero to win the gift of love which is life itself. If the adventurer is a female she is the one

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who by her qualities, her beauty, or her yearning, is fit to become the consort of an immortal. Then, the heavenly husband descends to her and conducts her

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to his bed "whether she will or no." Like Spenser's Una and Duessa, the goddess is both what the hero fights for and what he fights against. In her nourishing aspect, it is frequently by virtue of her assistance that he is triumphant. If the hero is successful in overcoming all of the obstacles and ogres, the monomyth concludes with the mystical marriage of the triumphant hero soul

with the "Queen Goddess of the World." The effect of the hero's adventure
 is the unlocking and release again of the flow of life into the body of the world. ²⁴

Campbell maintains that the "monomyth" has universal human significance. He sees the hero's process of detachment, what Frye calls descent, or what Freud and Jung call regression, as a withdrawal from the external world into an internal world of the "infantile unconscious": "All the ogres and secret helpers of our nursery are there, all the magic of childhood, and more important
 all the life potentialities that we never managed to bring to adult realization." ²⁵
 The task of the hero is to enter this world where the difficulties really reside and there to clarify and eradicate them. Thus, for Campbell the conventional structure of the landscapes of romance stories and the highly stylized nature of the characters who dwell there result from the fact that they represent what for Jung are archetypes of the collective unconscious or what for Freud are certain universal childhood experiences. Because of this the form of the hero's struggle has certain universal characteristics. In psychoanalytic terms, the realm of romance is the arena in which the hero must battle with what is conventionally known as the "Oedipal complex".

Incestuous libido and patricidal destrudo are there reflected back against the individual and his society in forms suggesting threats of violence and forced dangerous delight--not only as ogres but also as sirens of mysterious, seductive, and nostalgic beauty. ²⁶

The terrible, powerful, and protective aspects of he who guards the life-sustaining treasure are emblematic of the nature of the father. However, the source of the real horror of the night world rests in the hero's paradoxical

desire for and fear of the goddess:

The crux of the curious difficulty lies in the fact that our conscious views of what life ought to be seldom correspond to what life really is....Generally we refuse to admit within ourselves or within our friends, the foulness of that pushing, self-protective, malodorous, carnivorous, lecherous fever which is the very nature of the organic cell. Rather we tend to perfume, whitewash, and reinterpret: meanwhile imagining that all the flies in the ointment, all the hair in the soup, are the faults of some unpleasant someone else.

But when it suddenly dawns on us, or is forced to our attention that everything we think or do is necessarily tainted with the odour of the flesh, then, not uncommonly, there is experienced a moment of revulsion: life, the acts of life, the organs of life, woman in particular as the great symbol of life become intolerable to the pure, pure soul. 27

While the terror of romance arises from the hero's fear and desire for the goddess, it is localized in the image of the angered father:

The innocent delight of Oedipus in his first possession of the queen turns to an agony of the spirit when he learns who the woman is. Like Hamlet he is beset by the moral image of the father....Where the Oedipus-Hamlet revulsion remains to beset the soul, there the world, the body, and woman above all, become the symbols no longer of victory but of defeat. A monastic puritanical world-negating ethical system then radically and immediately transforms all the images of myth. No longer can the hero rest in innocence with the goddess of the flesh; for she is become the queen of sin. 28

Jonathan's loss of identity, illness, recovery, and conquest of Dracula along with Mina's ritualized burial and redemption are highly significant within the context of the Oedipal pattern for they represent what from a psychological perspective is the quintessence of romance--the pattern of death and rebirth, formation and transformation. In terms of the fate of the hero this pattern involves the death of the child-son and the usurpation of the role of the father. Consequently, while the terror which the hero experiences arises from his

relationship with the mother-goddess, it is crystalized in the father-dragon-ruler of the realm. The hero's initiation and rebirth involve the discovery and assimilation of his opposite either by swallowing it or being swallowed by it. 29

In this ordeal, he receives help and assistance from the helpful female figure, the nourishing aspect of the goddess, by whose magic he is protected from the father's ego-shattering initiation. With her support he endures the crisis only to find in the end that the father and mother reflect each other and are in essence the same:

The mystical marriage with the queen goddess of the world represents the hero's total mastery of life; for the woman is life, the hero its knower and master. And the testings of the hero which were preliminary to his ultimate experience and deeds were symbolical of those crisis of realization by means of which his consciousness came to be amplified and made capable of enduring the full possession of the mother-destroyer, his inevitable bride. With that he knows that he and the father are one: he is in the father's place. 30

Dracula is very much a reflection of Campbell's monomyth. Jonathan embarks on his journey at a time of his life when old values and ideals will no longer serve him. He is newly graduated and betrothed; both of these circumstances require that he take on a more mature and paternal identity. On the point of his departure, an old crone, the innkeeper's wife, warns him against the journey, suggests the dangers involved, and arms him with sacred amulets for his "mother's sake" (7). Thereafter, he is assisted along the way by the wisdom and knowledge of Van Helsing, the magician and teacher. But the success of his quest is largely dependent upon the help provided by the nourishing aspect of the goddess in the form of his virgin wife, Mina. Then, Dracula,

disguised as a loathsome but fascinating coachman, guides him through a landscape of magical time and space to a zone where volcanoes and bottomless springs well up whose waters and gases are the source of life and death. Along the way blue lights flicker in the dark revealing the location of buried treasure. At the threshold, he encounters Dracula, the guardian dragon. In his protective aspect the guardian warns Jonathan not to leave the bounds of his defined quarters lest danger befall him: "You may go anywhere you wish in the castle, except where the doors are locked, where of course you will not wish to go. There is reason that all things are as they are, and did you see with my eyes and know with my knowledge you would perhaps better understand" (24). In defiance of the warning Jonathan seeks out the comforts of a womanly place. There he encounters the lady of sleep with whom he undergoes a delightful yet loathsome initiation into the rite of love. Later the lady of sleep will be revealed as "sister" to Mina, the virgin goddess of the world:

There was a deliberate voluptuousness which was both thrilling and repulsive and as she arched her neck she actually licked her lips like an animal till I could see in the moonlight the moisture shining on the scarlet lips and on the red tongue as it lapped the white sharp teeth. Lower and lower went her head as the lips went below the range of my mouth and chin and seemed about to fasten on my throat. Then she paused, and I could hear the churning sound of her tongue as it licked her teeth and lips, and could feel the hot breath on my neck. Then the skin of my throat began to tingle as one's flesh does when the hand that is to tickle it approaches nearer--nearer. I could feel the soft, shivering touch of the lips on the supersensitive skin of my throat, and the hard dents of two sharp teeth, just touching and pausing there. I closed my eyes in a languorous ecstasy and waited--waited with beating heart. (40-41)

Dracula as protective father arrives to save Jonathan from being swallowed by the goddess but simultaneously, in keeping with his role in the Oedipal drama, for the first time the terrifying dimensions of Dracula as the angered and consuming father are revealed to Jonathan and the reader:

But at that instant another sensation swept through me as quick as lightning. I was conscious of the presence of the Count, and of his being as if lapped in a storm of fury. As my eyes opened involuntarily I saw his strong hand grasp the slender neck of the fair woman and with giant's power draw it back, the blue eyes transformed with fury, the white teeth champing with rage, and the fair cheeks blazing red with passion. But the Count! Never did I imagine such wrath and fury, even to the demons of the pit. His eyes were positively blazing. The red light in them was lurid, as if the flames of hell-fire blazed behind them. His face was deathly pale and the lines of it were hard like drawn wires; the thick eyebrows that met over the nose now seemed like a heaving bar of white hot metal. (141)

Thereafter he attempts to kill the monster-father but fails. He tries to return to his previous role but finds it devoid of value. The essence of his strength is gone and he appears as if dead. Then, the virgin goddess, Mina, appears to nourish him back to health. She assists and arms him in his struggle with the father. However, in a scene strangely symbolic of an impregnation with whatever vital treasure the monster-father possesses, Mina, the virgin goddess is transformed into the queen of sin. By day she is the virgin goddess of the earth but at night she becomes the lady of sleep. Thereafter, the hero comes to assimilate more and more of the identity of the father until he finally destroys him and thereby takes his place. The life-treasure which the father guarded is released into the world. As a emblem of his triumph the hero is blessed with

the birth of a son.

In the terms of Freud's theories concerning the psychology of dreams, the myth of regression which romance presents is primarily a sexual phenomenon. In regression thought is resolved into its raw materials which for Freud were
31
the stock of memories from infancy and early childhood. The nexus of these unconscious childhood memories and all unconscious activity resides in the
32
libido which Freud saw as the spring and repository of sexual desire. The mother becomes the focus of all regression for she was and is in regression the libido's primary object. However, the sexuality of the dreamer has altered since childhood and consequently the memories surrounding the infant's sexual relationship to the mother are re-ordered, to some extent, by the adult and cast in terms more appropriate to the dreamer's sexual maturity. But, the mother belongs to the father and so the father becomes a mighty rival to be hated and feared. But the father and the law he represents are loved as well as hated; consequently the mother as well as the father is hated and feared for she has caused the hatred for the father. Ultimately, the dreamer is caught in an endless circle
33
of desire, fear and guilt. One solution to this dilemma is psychologically to project the libido's strivings on to some external agency and thereby relocate the fear and guilt. For a Freudian psychiatrist like Ernest Jones, when one is looking about for an appropriate external agent, vampires fill the bill nicely. For Jones, "the imaginary fulfillment of certain repressed wishes for sexual intercourse, especially with the parents: lies behind the existence and popu-

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larity of the vampire. The vampire's identity as a revenant is explained by
 Freud's discovery that "morbid dread always signifies repressed sexual wishes."³⁵
 Similarly, the sadistic elements of the vampire's attack and the dreamer's fear
 of it are explained by reference to the experience of psychoanalysis:

Further we know from psychoanalysis that the replacement of repressed
 sexuality by fear is a process brought about by the persistence in the
 unconscious of the unresolved incest conflicts of infancy. This also
 explains the constant association of sadism and fear in such beliefs,
 dreams, etc. for the infantile conception of sexuality is always
 sadistic in nature. 36

In an effort to explain the vampire's lust for blood, Jones is forced to leave
 psychoanalysis behind and range broadly over myth and legend, but still he
 finds the answer obvious:

The explanation of these phantasies is surely not hard. A nightly
 visit from a beautiful or frightful being, who first exhausts the
 sleeper with passionate embraces and then withdraws from him a
 vital fluid; all this can point to only a natural and common process,
 namely to nocturnal emissions accompanied with dreams of a more
 or less erotic nature. In the unconscious mind blood is commonly
 an equivalent of semen.... 37

Jones's theory that the vampire represents an equation of blood with
 semen finds some support from Renaissance physiology and at least Hilton Landry's
 interpretation of Shakespeare's "Sonnet 129" and The Rape of Lucrece. Accord-
 ing to Renaissance physiology blood and sexual vitality were closely linked.
 Firstly, it was believed that a mere abundance of healthy blood made one
 38
 amorous. Hence, sexual relations, particularly when excessive, resulted in
 a loss of vitality. For the male at least, this was based on the belief that sperm

is made from blood, a large amount of which is transformed into a small amount of seed. Consequently, "the loss of seed 'harmeth a man more, then if he should bleed forty times as much. And this is the cause why such as use immoderate Venus, be short lived, and as the Sparrowes, through inconstencie consume themselves'." ³⁹

Hilton Landry sees Shakespeare's depiction of lust in "Sonnet 129", in part, explained by the Renaissance belief in the identity of blood and semen:

The expense of spirit in a waste of shame
Is lust in action; and, till action, lust
Is perjured, murd'rous, bloody, full of blame,
Savage, extreme, rude, cruel, not to trust: (ll. 1-4)

Similarly, Landry finds the same concept at work behind Shakespeare's description of a depleted Tarquin after his rape of Lucrece:

And then with lank and lean discolour'd cheek,
With heavy eye, knit brow, and strengthless pace,
Feeble Desire, all recreant, poor, and meek,
Like to a bankrupt beggar wails his case:
The flesh being proud, Desire doth fight with Grace,
For there it revels; and when that decays,
The guilty rebel for remission prays.
(ll. 708 - 14)

For Jung and the school of analytic psychology which he founded, the night-sea journey of regression is a much more mysterious and abstract process than it can be for a Freudian. In the first place, Jung refuses to limit the definition of libido and the psychic energy it represents exclusively to sexuality. Rather he chooses to define it more broadly as instinctual "desire" and "compulsion." ⁴⁰ Secondly, he carries regression back beyond the relationship with the

parents into the pre-natal realm of the womb itself. While the parents and particularly the mother remain of primary significance, the significance is as much symbolic and transpersonal as it is physical and personal. The mother is of fundamental importance because she is the symbolic gateway to that analogous realm of the unconscious symbolized by the image of the womb. While Jung commonly uses the physical language of Freud, usually he does so only symbolically. When possible he employs the language of myth, religion, and romance for they represent the finest expressions of not only the journey of regression but also of what lies in the innermost temple of the womb; namely, the instinctual seed-bed of the unconscious--the collective unconscious. While the same place can be found in the caves and subterranean chapels of Dracula, and for that matter beneath most gothic castles and monasteries, Jung, like many others, finds it nowhere better described than in Goethe's depiction of the realm of the "mothers " in Faust:

Meph. Reluctant, I reveal a higher mystery--
 In solitude enthroned are goddesses,
 no Place about them, and of Time still less,
 and but to speak of them embarrasses.
 These are The Mothers!....
 How much 'tis worth, thou soon shalt understand.
 The key will scent the true place 'mid all others,
 so go with it--'twil lead thee to the Mothers....
 Well, then, descend! Or I might say: ascend!
 'tis all the same. Escape from the Created
 into the independent realms of Forms,
 enjoying what long since was dissipated:
 their throngs whirl by like clouds unfolding--

to keep them back, swing high the key thou'rt holding!....
 At last a blazing tripod lets thee know
 that thou hast reached the deepest depth of all.
 Its light to thee will then the Mothers show:
 some stand or walk, while others sit withal,
 at will. For they're Formation, Transformation,
 Eternal Mind's eternal Re-creation.
 While round about created forms float free,
 they see thee not, for only wraiths they see.
 Thou'lt need thy courage, for the danger's great:
 the tripod reach at once, nor hesitate,
 and touch it with the key! 41

In The Great Mother, Erich Neumann, a disciple of Jung, organized many of Jung's ideas concerning the archetype of the mother. The system put forth by Neumann portrays the structure and dynamics of the psyche in symbols analogous to the development of world history and personal human experience. 42
 For Neumann, an "archetype" is "an inward image at work in the human psyche." It exists preconsciously and forms the structural dominants of the psyche but is 43
 manifest in the fact that it unconsciously determines human behaviour.

The structure of the archetype is the organization of its symbolic, material, and dynamic elements. The symbolism of the archetype is its manifestation in specific images perceived by the consciousness. This may take the form of either a "primordial image" or a symbol group. The primordial image is a more primitive mirror of the archetype and contains what are to consciousness mutually exclusive aspects. With the development of consciousness, both personally and historically, the primordial image fragments into a group of symbols. The material component of the archetype is "the sense content that is apprehended 44
 by consciousness."

The psyche itself consists of two fundamental components; namely, the unconscious and the conscious. The unconscious is viewed as the original and earlier structural component, with the ego and consciousness emerging later. The development of consciousness reflects man's anthropological history wherein a patriarchal order emblematic of consciousness emerged from a prior matriarchate associated with the unconscious. According to Jung and Neumann, the association of the male with consciousness and the female with the unconscious is universal and independent of the sex of the perceiver. The original situation of the psyche, the matriarchal unconscious, reflects a stage of human development where human behaviour is largely controlled by unconscious instincts and drives. The emergence of consciousness reflects the mythical separation of the sky from the earth and the dawn of an age where human behaviour is in part controlled by spiritual and cultural determinants.

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The night-sea journey which Jung and Neumann see as the fundament of all romance reflects not only the eternal rhythm of conscious and unconscious existence and the constant dynamic of formation and transformation of consciousness, but also the evolution of consciousness. The male hero represents the birth struggle of a spiritual rather than natural patriarchal order. In his regression to the infantile unconscious and his return to a world transformed, the hero retraces the birth of consciousness.

Starting from the final product of the process of development, from consciousness, with which he identifies himself, the male proceeds to deny the genetic principle, which is precisely the basic principle of the matriarchal world. Or mythologically speaking, he murders

his mother and undertakes the patriarchal re-evaluation by which the son is identified with the father and makes himself the source from which the feminine, like Eve arising from Adam's rib--originated in a spiritual and anti-natural way. 46

The symbols which the hero encounters when he enters the unconscious realm of the archetypal feminine mirror the structure of the unconscious. The first and most fundamental element of the unconscious is the archetype of the great mother. Her primary symbolic representation is the vessel of the female body. On a mythological level, this becomes the belly of the whale which the hero enters and must then hack his way out of. On the lowest level of this belly or "womb" of the earth lies the underworld. To this world belong not only the subterranean darkness as hell and night but also such symbols as the 47
chasm, cave, abyss, valley and depths.

The elemental character of the great mother is containment. However, within this archetype lie both positive and negative features. When fragmentation begins the positive features surface in the symbol of the good mother who can be seen in such figures as Mary and Demeter. The good mother, as vessel, represents that which gives and protects life and her characteristics arise from the universal experience of the child's dependency upon the protecting and 48
nourishing mother. However, the vessel of the great mother is also that which holds fast and takes back. These features surface in symbols of the terrible mother who can be perceived in figures such as Kali, Hecate, and the Gorgon. This character of the great mother is not built on any particular attribute of women or upon the visible experience of the mother-child relationship. Rather,

it is a product of "inner experience." On the one hand, if, as the symbol of the world, the great mother is the embodiment of birth and all that is positive, then likewise she is the embodiment of death and all that is negative. Secondly, if the male consciousness is ever to separate from the unconscious archetype of the great mother at some point it must view her in negative terms:

The symbolism of the Terrible Mother draws its images predominantly from the inside; that is to say, the negative elemental character of the feminine expresses itself in fantastic and chimerical images that do not originate in the outside world. The reason for this is that the Terrible Mother is a symbol for the unconscious. And the dark side of the Terrible Mother takes the form of monsters....In the myths and tales of all peoples, ages, countries--and even in the nightmares of our own nights--witches, vampires, ghouls and spectres assail us, all terrifyingly alike....Just as the world, life, nature, and the soul have been experienced as generative and nourishing, protecting and warming Femininity so their opposites are also perceived in the image of the Feminine; death, and destruction, danger and distress, hunger and nakedness, appear as helplessness in the presence of the Dark and Terrible Mother. 49

Clearly, the archetype of the terrible mother lurks behind Stoker's paradoxical portrayal of women and the entire structure of Dracula. According to Neumann, in her elemental character as vessel and container, her symbols are the grave, the tomb, the burial urn, the coffin, and the blood-bowl which captured the blood of sacrificial victims. She is at the center of the mysteries of death and blood sacrifice:

This Terrible Mother is the hungry earth, which devours its own children and fattens on their corpses; it is the tiger and vulture, the vulture and the coffin, the flesh eating sarcophagus voraciously licking up the blood seed of men and beasts, and, once fecundated and sated, casting it out again in new birth, hurling it to death, and over and over again to death. 50

The rituals surrounding primitive goddesses of blood sacrifice suggest that the votive gift of blood was linked to mysteries of fertility and transformation. The blood was held to contain the elements of "soul" necessary for the magical purposes of the priestesses since it was thought that no life could be built up
51
without blood.

Not only is the terrible mother associated with Dracula through her lust for blood but also by way of her most frequent symbolic representation -- the vagina dentata. Neumann holds that the mouth has always been equated with an upper "womb." In the positive form of the good mother it is the birth-place of the breath and the word, the Logos. However, in the negative form of the terrible mother, the mouth appears as the destructive and deadly womb
52
in the archetypal form of a mouth bristling with menacing teeth.

While the primordial nature of the unconscious is associated with the great mother and her elemental character of containment, as the personality develops the unconscious takes on a new and independent character--the transformative character. The transformative character of the psyche is its dynamic element. In terms of the great mother, the transformative character is the great round of bearing, begetting, and devouring. But the transformative character of the entire psyche is more closely associated with the archetype of the anima which develops and co-exists alongside the great mother as the psyche grows closer to consciousness. The anima is a projection of the male's femininity which the male experiences in the female. She is in part transpersonal and archetypal

but also in part a product of the male's personal experiences of the female.

The prime function of the anima is as a vehicle of transformation. She is the mover and instigator of change who fascinates, drives, lures, and encourages the male consciousness to all of the adventures of action and creation in the inner and outer world, the stage of adventure and of the hunt in romance. Like the great mother the anima has both a positive and negative archetypal form. Her positive form is to be seen in figures like Mary, Sophia, and the Muses. She encourages the male's transformation directly by providing assistance and inspiration. In her negative form she is the alluring and seductive young witch. While the negative form of the great mother is associated with physical death, the negative anima is the agent of the psyche's spiritual death. Like Lilith, Circe, and Astarte, she lures the hero into dissolution, drunkenness, stupor or madness. Nevertheless, she is always subject to defeat and in an indirect way stimulates the male towards positive transformation.

A one-time Freudian like Otto Rank sees the conventional form of the hero's story as simply a projection of unconscious infantile desires. The successful hero is, like Oedipus, he who kills his father and commits incest with the mother.⁵⁵ Jung too, sees incest as a part of the hero's quest but it is a symbolic "regenerative" form of incest because what the hero seeks is not co-habitation⁵⁶ but rebirth. Similarly, from a Jungian standpoint the hero's story reflects a beneficial rather than a pathological process which takes place within the human psyche whenever a reorientation of consciousness is required. However,

as in Dracula, the hero's quest and his fight with the dragon are most closely associated with that change in consciousness required in the passage from adolescence through puberty to marriage and adulthood.

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The struggle with the dragon characteristic of romance can be viewed from at least three simultaneous perspectives. On one hand, it can be looked at objectively as a portrayal of the dynamics of male-female relationships. However, it can also be viewed subjectively as an alteration of consciousness within an individual hero and the figures he encounters represent symbolic elements of the human psyche. Thirdly, it can be viewed as a re-enactment of the historical development of consciousness.

The dragon fight has three main components: the hero, the dragon, and the treasure. Its fundamental form is the night-sea journey; the masculine-sun-hero descends into the darkness of the female-sea-body of the unconscious from which he must hack his way out if he is to rise triumphant bearing new light. For a Freudian the struggle represents the Oedipus complex, while for a Jungian it is "the problem of the first parents." For Freudians the struggle is derived from the personal experiences of childhood. The hero seeks to commit incest with the mother and his fear of the dragon is his fear of the angered father.

For Jungians, the process is transpersonal and archetypal. In the initial stages of the journey, the hero represents only the germ of consciousness. His departure or descent into the maternal unconscious is a movement into what

may be symbolically described as the prenatal realm of the world womb. The dragon he encounters within the womb is the uroboros, the nucleus of all beginnings. It is an indistinct symbol for both the infancy of mankind and the child. Dynamically, it is the great round: "It slays, weds, and impregnates itself. It is a man and a woman, begetting and conceiving, devouring and giving birth,
58
active and passive, above and below, at once." Among the opposites joined in the uroboros are the archetypal first parents. At this stage of the hero's development they are to be seen as one and the same: "They are still under the rule of the primordial law: above and below, father and mother, heaven and
59
earth, God and world, reflect one another and cannot be put apart." As the hero and consciousness develop the uroboros will fragment into distinct parts emblematic of various aspects of the first parents, but initially they are a unity. For this reason the dragon is androgynous, possessing both male and female characteristics. But, regardless of the form in which the dragon appears the hero's fear of it lies in his fear of being devoured by the female unconscious. According to Neumann, as long as the symbolism of eating is in the foreground,
60
the monster represents the terrible aspect of the great mother. The hero's symbolic act of incest takes place in his entry into the womb of the unconscious. In its initial form, the hero is still an adolescent and the incestual union with the great mother is passive rather than active:

In uroboric incest, the emphasis is upon pleasure and love is in no sense active, it is more a desire to be dissolved and absorbed; passively one lets oneself be taken, sinks into the pleroma, melts

away in an ocean of pleasure--a Liebstod. The Great Mother takes the little child back into herself, and always over uroboric incest there stands the insignia of death, signifying final dissolution in union with the Mother. Cave, earth, tomb, sarcophagus, and coffin are symbols of this ritual recombination.... 61

In Dracula, Jonathan is at the outset newly graduated and betrothed and as such he has reached a juncture in his life where a reorientation of consciousness is called for. His unconscious quest begins with a movement backwards towards the east, the place of beginnings, which is described as a vortex of life and death. He journeys into a timeless and uncharted realm of darkness populated by instinctual forces such as wolves. At the very center of this world he encounters a triad of female figures who attempt to devour him. Characteristic of uroboric incest, his posture throughout the experience is passive and childlike. He lets himself be taken while he melts away in "languorous ecstasy" (41). While he is not himself consumed by the terrible mother in his place a child is symbolically devoured (42).

The vampire women bear characteristics of both the terrible mother and the negative anima or young witch. The mouths bristling with teeth, the aggressive and destructive stance they take over the supine Jonathan, their associations with the odours of blood and the world of physical death all suggest aspects of the terrible mother. In this sense they are the old witch. Female vampires who are centuries old but whose vitality is sustained by blood. However, to the extent that they appear as the alluring and seductive young witch, they represent negative anima figures. Like Circe, their attack causes Jonathan

to enter a trance-like madness which represents his dissolution as a spiritual force.

Like her vampire sisters, Lucy has aspects of both the terrible mother and a negative anima figure. In her role as the "bloofer lady" who lures children away to suck their blood, she bears resemblance to the devouring and (162) terrible mother. However, even before her transformation into a vampire, her blood relationships with her suitors and her identity as a "flirt" suggest her association with the alluring young witch described by Neumann. When she is encountered in the graveyard by Godalming and his friends, the tone of her voice resembles "the tingling of glass when struck" (190). This has the effect of placing Godalming and to some extent the others as well as if under a "spell" (190). In psychological terms, the contrast between Lucy and Mina is a contrast between a negative and positive anima figure.

Similarly, even the Count, who has a distinctly masculine identity, represents an aspect of the feminine and matriarchal unconscious. According to Neumann's theories this would be so simply because of his association with instinct, blood, devouring, and death. However, there is also the suggestion in the novel that this dragon is androgynous. Firstly, in a novel where the lust for blood is portrayed in distinctly sexual terms, Dracula is keenly aroused by Jonathan's blood when he cuts himself while shaving (27). Secondly, Dracula's strange baptism of Mina has all the appearances of some form of horrific mother figure compelling her child-daughter to nurse at her demonic breast (249).

However, even if no such ambiguity concerning Dracula's sexual identity did exist in the novel, Neumann still finds no difficulty in the male character of many such monsters. He maintains it is conventional for the male characteristics of aggression and destruction which are elements of the terrible mother to be embodied in her "uroboric phallic consort," the terrible earth father. This "lord of all chthonic forces" belongs psychologically to the realm of the great mother as long as the power he manifests is sexual, aggressive, or in any form instinctive. ⁶² As in the case of primitive fertility rituals, it is the male satellite of the earth mother who carries out the symbolic castration of the young male. In Dracula, this motif appears in the Count's imprisonment of Jonathan, and the symbolic theft of his clothes and with them Jonathan's identity.

However, Jonathan's initial defeat by the dragon forces of the great mother are in keeping with the conventions of the dragon fight. If he is to be reborn he must undergo some form of symbolic death within the womb of the unconscious. His captivity and defeat are the experiences which allow him to begin to fear, oppose, and begin to separate from the female principle which seeks to devour him. He is now ready to enter the second phase of the dragon fight which he does when he re-enters the terrible mother in the chapel at Carfax. Only this time Jonathan is no longer an adolescent. He has taken on ⁶³ the primary characteristic of the hero; namely, active rather than passive incest. No longer will he languish in the arms of the terrible mother for now he enters her only to destroy her and thereby eradicate the regressive aspect of himself

which seeks to consume him. On the level of human history, his defeat of the dragon represents the victory of a patriarchal order over a matriarchal world order. On the level of human psychology, it represents the emergence and victory of consciousness over the forces of the unconscious. Finally, on the level of male and female relationships, it represents the male freeing himself from the clutches of the mother who would thwart his development and ultimate union with the positive aspects of the feminine archetype in the form of the beloved or positive anima.

While the struggle with the dragon is always a struggle with the unconscious and therefore with the feminine, as the masculinization of the ego and development of consciousness proceed, increasingly the struggle is viewed as a contest of male forces. Because the struggle with the uroboric dragon is a struggle with the first parents, it is a struggle with the father as well as the mother. Neumann, following the conventional symbolism of sky and earth, sun and moon, etc. sees the father aspect of the dragon as a spiritual force just as the mother represents an instinctual force. Unlike the female archetype the characteristics of which remain unchanged throughout history, the spirit archetype of the father does not grow out of an essentially biological base but is culturally defined. Hence, the appearance of father figures is a later development of the dragon fight. The archetypal image of the father represents the collective cultural heritage of a particular day and generation. During the early stages of the hero's story, the father archetype is simply the earth father who represents

the destructive forces of the female world. However, as the hero develops the father archetype begins to acquire a spiritual aspect. He, like the mother's brother of matriarchal society, becomes the law of the matriarchy and as such is an obstacle to the hero's development. He is the guardian of the old order, and the form of that order will depend on the particular culture in which the story is created. However, regardless of the political, religious, or ethical system he represents, he must be destroyed by the hero for he represents the order of the past and mother who seeks to contain, consume, and destroy the hero. If the hero is to transform himself and the world he must do battle with the

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father.

Although this conflict is never clearly articulated in Dracula, it is nevertheless present. The order which Dracula represents is rooted in the medieval past. He is a Count who draws clear lines between the worth of a noble such as himself and a peasant who "is at heart a coward and a fool"(24). The Count is proud of his noble lineage: "Ah, young sir, the Szekelys--and the Dracula as their heart's blood, their brains, and their swords--can boast a record that mushroom growths like the Hapsburgs and the Romanoffs can never reach" (33). Jonathan, on the other hand, represents the ethos of Victorian England. Jonathan's lineage is so insignificant in terms of his worth that we are never told of it. The only "father" he has is his employer, Peter Hawker. Jonathan, more so than any of the other males in the novel, represents the commercial middle class values of industry, organization, and ambition. Although he

ultimately inherits the fortune of his previous employer when we first meet him he has just finished putting himself through school working as a clerk for Hawker. Unlike Seward, Godalming, and Morris, he was never a member of the safari set. While he becomes a warrior-like figure near the end of the novel, his greatest weapon in his battle against Dracula is his professional skill. It is because of his skill at tracing bills of lading, tallying figures, and obtaining and organizing information that the vampire hunters are able to locate Dracula's tombs in England. Mina and Jonathan's male cohorts augment his mercantile skills with the benefits of secretarial abilities, modern science, and the power of money. The group's strategy meetings are described by Mina as "committee" meetings which are carried out "in a business-like way as any other transaction of life" (212).

Similarly, there is also a suggestion throughout the dragon hunt that the activities of the hunters are, if not against the law, at least outside the scope of the law. Van Helsing steadfastly cautions his crew not to involve the police and openly directs them consciously to break the law when they break into Dracula's houses in England. It is appropriate that the group's ability to subvert the law is based upon the influence which Lord Godalming's title provides (268). In Jonathan's defeat of Dracula, we see the triumph of the modern values of industry, free enterprise, and money over the values of inherited power and privilege.

In this regard, it is noteworthy that the other male vampire hunter

who along with Jonathan, is immediately responsible for the physical destruction of Dracula is Quincey Morris, the American oil millionaire. Although Morris is a wealthy man when we meet him, his rustic manners suggest that he is a self-made millionaire from the new land of opportunity. The fact that Jonathan and Mina name their son after this American, reinforces the triumph of Jonathan over the values of the past and the old world.

The process of the hero's struggle with the terrible father further develops his masculinity. According to Neumann, it is important for the development of the hero's struggle that he come to see himself mirrored in the masculinity of his opponent. This motif can be seen in Dracula in terms of Dracula's theft of Jonathan's identity and the process of Jonathan's transformation into an image of Dracula. Neumann also claims that in addition to the hero's negative male relationship to the dragon, he must also develop male friendships. In Dracula, this takes place when Jonathan joins forces with Seward, Godalming, and Morris. Similarly, just as the mother archetype embodies both positive and negative figures, conventionally there is a good father figure who aids and assists the hero in his struggle with the terrible father. In Dracula, this role is obviously filled by Van Helsing. In general, it is only by the "accentuation of man to man relationships" that the matriarchate which the dragon represents can be overthrown by a new order of patriarchal rulers.⁶⁵

The last element of the dragon fight which remains to be discussed is the treasure which results from the defeat of the dragon. The mythological

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goal of the dragon fight is almost always the virgin-captive. This, according to Neumann, is an offshoot of fertility rituals:

In a large number of myths the goal of the hero's fight is the rescue of the captive from the power of the monster....In the end, the captive always marries the hero; union with her is the essential outcome of dragon fights the world over. The old fertility myths and rituals underlying all spring and new year festivals form the cultic prototype of which the hero myth is a segment. The over-coming of monsters and enemies is the condition of the hero's triumphal union with the Earth Goddess, which magically restores the fertility of the year. 67

In terms of the mother archetype, the captive is a positive anima figure who assists in the transformation of the hero:

She is something that cries out to be rescued, set free, redeemed, and she demands that the man should prove himself manly....She expects strength, cunning, resourcefulness, bravery, protection, and a readiness to fight. Her demands upon her rescuer are many. They include, the throwing open of the dungeons, deliverance from deadly and magical powers both maternal and paternal, and the liberation of the slumbering and enchained womanhood in her. 68

In some cases, as in the myths of Ariadne, Medea, and Athene, this figure assists the hero and is actively hostile to the devouring mother archetype. When this occurs, the captive represents not only the beloved but the sisterly helpmate 69 who is the form of the female archetype most akin to consciousness. But, whatever her form, her liberation represents the final stage of the dragon fight and the hero's development for her liberation is the defeat of the old mother goddess by a new feminine principle. 70

The liberation of the captive from the dragon's power allows the feminine image to extricate itself from the grasp of the terrible mother, a process

known in analytical psychology as "the crystalization of the anima from the
 71
 mother archetype." In terms of male and female relationships, the youth's
 desire to surrender to the oroboric mother and his fear of the devouring terrible
 mother are both elemental forms of the male's experience of the female but so
 long as he loves only the bounteous mother in woman he remains infantile and
 if he fears her as a castrating womb, he can never combine and reproduce him-
 self. What he kills in the defeat of the dragon is the terrible side of the female
 and this he does in order to set free the fruitful side with which she joins herself
 72
 to him. The anima figure of the captive helper is the feminine counterpart of
 the hero; that is, she is the feminine counterpart to his ego consciousness and
 the source of all creativity. On the level of psychic development, it is through
 union with the liberated captive that the personality achieves a creative equili-
 brium in which consciousness is united with the positive and creative aspects of
 73
 the unconscious. In terms of the hero's struggle with the terrible father, union
 with the redeemed captive is equivalent to the founding of a new kingdom and
 74
 the dawn of a new patriarchal age. On the level of human relationships, the
 hero's union with the captive represents his first mature human relationship.
 This is particularly so when the anima actively opposes the great mother and
 assists him in his struggle for then it is not simply a sexual relationship. She
 is a spiritual being who represents a separate ego conscious individual quite
 distinct from the feminine collective aspects of the "mothers." She is then his
 75
 beloved, helpmate, and companion who leads him to redemption. With the

liberation of the captive female and union with her the dragon fight is at an end:

The union of the adolescent son with the Great Mother is followed by a phase of development in which an adult male combines with a female partner of his own kind and age in the 'hieros gamos'. Only now is he mature enough to reproduce himself. He is no longer the tool of a superordinate Earth Mother, but, like a father, he assumes the care and responsibility for his offspring and having established a permanent relationship with a woman, founds the family as the nucleus of all patriarchal culture, and beyond the dynasty and the state. 76

In Dracula, Mina is clearly the captive helper. Although in her capacity as helper she is the one who nurses Jonathan back to health and thereafter directs him in his fight by providing him with the inspiration and knowledge he needs to overcome the dragon, Dracula, it is by virtue of Jonathan's triumph that she herself is redeemed. Until then, she was tied to the terrible mother, Dracula and his vampire brides, by blood and the scar on her forehead which was a sign of that union. With the defeat of Dracula, she is freed from the terrible mother and the scar vanishes.

However Mina is more than a sexual figure within the female archetype. She is as much a spiritual figure as Jonathan is and it is together that they establish a new order. Just as Lucy is closely associated with the terrible mother by her transformation, she is also closely associated with the old order. Her mother with whom she lives is independently wealthy. When Lucy is not flirting with males, or talking about her admirers, she idles away her days with visits to galleries or walks and rides in the park (58). She is betrothed

to Lord Godalming. In contrast, Mina is a "new woman" (90). She is an orphan "who never knew father nor mother" (119). She is a working girl. Although by profession she is a teacher of etiquette, so as to be able to help Jonathan in his business, she has taught herself shorthand, the use of a typewriter, and a variety of other business skills. When necessary she is capable of discourses on marine lore (302) or criminology (300). In her spare hours, she memorizes train schedules in the belief that they may someday be of use. When required to do so she is capable of feats of logic surpassing any of the males. As Van Helsing tells us, Mina is a modern miracle: "Ah, that wonderful Madam Mina! She has man's brain--a brain that a man should have were he much gifted---and woman's heart (209)." But for all of her masculine aspects, Mina is still both objectively and symbolically a female. Once her creative and fruitful nature is freed from the negative aspects of the female she gives birth to a son. The birth of the child with which the novel concludes draws all of the various psychological motifs together for at one and the same time it represents Jonathan's attainment of wholeness, Mina's redemption, the establishment of a truly human relationship, and the birth of a new order.

CONCLUSION

Stoker's Dracula is a significant work of art for at least four reasons. Firstly, in the figure of Count Dracula, Stoker united the enigmatic appeal of the gothic Prometheus with the most elemental of human emotions; namely, the fear of death and the world of the grave. Thereby, he created an image which is a unique combination of the numinous and the macabre. Secondly, while the style of much of Dracula is of an uneven quality, in its form Stoker wove together the conventions of an ancient and enduring form of story-telling in a manner which faithfully reflects many of the subtle complexities of the dynamics of male-female relationships in the period between adolescence and the founding of a family. Thereby he presented both a model and a mirror of what is one of the most ennobling of human rituals. Thirdly, if one accepts the tenets of Jungian psychology, the "mythos" of Dracula is not simply popular because of either its horror or triumphant ending but because it reflects the most fundamental mental experiences of human existence and provides a mirror of the structure and dynamics of the human mind. The initial defeat, ultimate victory, and transformation of the hero within the context of his relationship to the dragon are inner events valid for all mankind. In Dracula, these events are held up for our contemplation to be lived out in our own lives or at least re-experienced by us. Finally, and most importantly, in the pages of Dracula Stoker forged a story which is at once both primitive and civilized, animalistic and humane, diabolic and divine. Thereby Stoker forged a mystery which like

life, regardless of the attempts to explain it, will continue to elude its pursuers and to fascinate those exposed to it.

FOOTNOTES

Introduction

1

Montague Summers, The Vampire: His Kith and Kin (New York: University Books, 1960), p. 338.

2

Daniel Farson, The Man Who Wrote Dracula (London: Michael Joseph Ltd., 1975), p. 172.

3

For a more detailed account of Dracula in films see Allan Frank, Monsters and Vampires (London: Octopus Books Ltd., 1976); Ed Naha, Horrors: An Encyclopedic Guide (New York: Avon, 1975); Allan Eyles, ed., The House of Horror: The Story of Hammer Films (London: Lorrimer Publishing Ltd., 1973).

4

Farson, pp. 167-169. For extensive accounts of Dracula on the stage see Basil Copper, The Vampire (London: Robert Hale, 1973), p. 117; Anthony Masters, The Natural History of the Vampire (London: Robert Hart-Davis, 1972), p. 219; and Donald Glut, The Dracula Book (Metuchen, N.J.: Scarecrow Press Inc., 1975), pp. 77-101.

5

For a detailed account of Dracula's appearances in television, comic books and paper-backs see Donald F. Glut, The Dracula Book (Metuchen N.J.: Scarecrow Press Inc., 1975).

6

Those who pursue this approach argue that the source of Stoker's knowledge of Eastern European folklore and the legends of Vlad the Impaler is Emily Gerard's travel book on Transylvania, The Land Beyond the Forest (New York: Harper and Bros., 1888).

7

Cited in Farson, p. 178, as in the British Journal of Medical Psychology, 1973.

8

Although Professor MacGillivray is normally resident at The University of Waterloo, as he is presently on sabbatical, extensive efforts to obtain this apparently unpublished theory have proved futile. Farson cites no published source where one could locate MacGillivray's theory.

9

Summers, p. 337.

10

Ibid.

11

Earnest Jones, On the Nightmare (London: Lund Humphries, 1931), p. 119.

12

Nicholas K. Kiesling, "Demonic Dread: The Incubus Figure in British Literature," in G.R. Thompson, ed., The Gothic Imagination: Essays in Dark Romanticism (Washington State University Press, 1974), p. 22.

13

Although this work has been translated into English by Raymond Rudorff and apparently exists as Ornella Volta, The Vampire (London: Tandem Books, 1965) I have been unable to obtain a copy of it after two years of attempted library loans and book store orders.

14

Wolf has also recently published The Annotated Dracula (New York: Ballantine Books, 1975) which is the most complete and authentic version of Stoker's novel available. It is this edition of the novel which serves as the basic text for this thesis. I am also indebted to Wolf for the multifarious notes he provides clarifying many of Stoker's often obscure references.

15

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16

Summers, p. 334.

17

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Ibid., p. 68.

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Northrop Frye, "The Drunken Boat" The Revolutionary Element in Romanticism" in The Stubborn Structure (Ithaca, New York: Cornell University Press, 1970), p. 203.

5

Frye, "The Drunken Boat", p. 206.

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Samual Taylor Coleridge, Biographia Literaria, in The Norton Anthology of English Literature, 11 ed. M.A. Abram et. al. (New York: W.W. Norton and Co., Inc., 1968), p. 274.

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Devendra P. Varma, The Gothic Flame (New York: Russell & Russell, 1957), p. 62.

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Reeve, 11, p. III.

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Ibid., p. 55.

15
Ibid., pp. 49-53.

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Ibid., p. 25.

17
Ibid., p. 104

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19
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20
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21
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22
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23
Ibid., p. 108.

24
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26
Ibid., p. 83.

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28
Ibid., p. 75.

29

Sir James George Frazer, The Golden Bough (New York: Macmillan, 1922), p. 457.

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C. Kerényi, "Kore", Introduction To A Science of Mythology, trans. R.F.C. Hull (London: Routledge and Kegan Paul Ltd., 1951), p. 199.

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Ibid., p. 192.

32

Ibid., p. 176.

33

Ibid., p. 192.

34

Ibid., p. 152.

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Erich Neumann, The Origins and History of Consciousness, trans. R.F.C. Hull (Princeton N.J.: Princeton University Press, 1954), p. 162.

36

Gabriel Ronay, The Dracula Myth (New York: W.H. Allen, 1972), p. 57.

37

Leonard Wolf, The Annotated Dracula (New York: Ballantine, 1975), pp. 7-8.

38

Frye, Secular Scriptures, p. 112.

39

Fiedler, Love and Death in the American Novel, p. 50.

40

Ibid., p. 48.

41

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42

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Chapter 11

Dracula and the Psychological Interpretation of Romance.

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Ibid., p. 69.

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16

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17

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18

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19

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21

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24

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