

A Catalog of Images, Psychosemiotic, Philosophic
and Theological. found within the novel Dracula

A Research Paper
Submitted to the Faculty
Of Saint Meinrad College of Liberal Arts
In Partial Fulfillment of the Requirements
For the Degree of Bachelor of Arts

Troy Allen McSpadden
May, 1988
Saint Meinrad College
St. Meinrad, Indiana

DEDICATION

This final work of my last year of college is lovingly dedicated to two people, both of whom I love dearly:

To Megan Jo:

May you live a long and peace filled life.

For my Father; William Eugene McSpadden:

You didn't get to see this day in person, Dad, but know that everytime I picked up a book, or wrote a sentence, the dream you gave me remained alive. I have done as you asked, The Task is completed, rest well

In the novel, Dracula, a reader is presented with a variable feast of images and signs, both hidden and blatant. The novel from a historical prospective can be treated as an anti-Enlightenment piece, an anti-British piece, or an anti-Christian piece. The novel is an explanation of the traditional vampire or "nosferatu" (Stoker, 257) taken from the superstition of Eastern Europe. This thesis will attempt to catalog the images in Dracula from a psychosemiotic, philosophic, historical, and most of all literary point of view. Dracula is a multifaceted novel, and to look at it is to see the many reflections and refractions as if looking into a diamond, this thesis is an attempt to show the reader that diamond.

"...knowledge has not lost her in the Garden."

(Shakespeare)

The story of Dracula is told in a frame format, that is it is told through the eyes, feelings and voices of many different people. Through the diary of Jonathon Harker we learn of the existence of Dracula, his evil plan, and what is the nature of his existence. The letters of (Wilhel)Mina Murray-Harker, and the doomed Lucy Westenra show us the side of friendship and love, dreams and hopes shared by two young women with their lives ahead of them. The journal of John Seward, M.D. gives the reader insight into the world of the nineteenth century lunatic asylums. As the novel progresses,

the reader is treated to a veritable barrage of personal views, feelings, emotions, actions and reactions. Each journal or diary takes the reader further into the mystery, further into the intrigue that makes up the mystic of Dracula.

The knowledge that is gained by each character through the novel is that of trial by flame if you will. The people in the novel are "real". The emotions they feel, the manner in which they operate, and most of all, the manner in which they write is what gives this novel it's importance.

Stoker's childhood love of myth and legend might be the true reason that Dracula was written. Stoker lived as a near invalid in his youth and to entertain him his mother would tell him "...ghoulish tales and legends."

(foreword). He brings forth the strong persona of the very masculine male throughout the novel, and this again seems the reflection of self, as Stoker became "a champion track athlete and an honor student" (ibid). Stoker seems to put above all the duty to the female, and this is one of the strongest points of the novel. When the failure to save Lucy Westerna happens, the four men; Van Helsing, Seward, Morris, and Arthur, feel the loss as equals even though each has a very different relationship with Lucy. The loss, and

McSpadden 3

the subsequent aftermath is what ties these men together, and gives them the hope to hold onto, or to release, that which makes them different, to become one, become stronger.

"The notion of 'fact' with respect to human beings is thus transformed in the transition from the Aristotelian to the mechanistic view."

(MacIntyre, 84)

One of the major shifts in the novel is when Van Helsing and Seward realize that the mechanistic world can no longer save them or their patients. This revelation comes to Van Helsing when he realizes that the vampire has struck and taken from the very heart of innocence, and the scientific world offered no explanation of how this could happen. What happens then is the reverse of the quote from MacIntyre above, the notion of fact becomes superstition and superstition is fact. Vampires, creatures which are practically immortal, which can alter their form at will, possess the strength of twenty men, and feed off the blood of other beings, become real. In light of this new development, Van Helsing turns to his knowledge of things "with which he is acquainted" and begins the search for answers beyond the realm of science. He returns to Amsterdam and finds what is necessary to treat Lucy, and returns to

England. Then he and Seward begin their long vigil into the night. The transfusions, the brandy "resurrections", the use of garlic, the time of waiting, are all lost, as is Lucy. The four men who hold Lucy most dear fight to save her life and hold the vigil from September 2 to September 20, and then slowly watch her die. By the time the 20th arrives, Lucy is already a vampire, and is more than willing to take the life of her fiancé, Arthur. Van Helsing stops her from taking Arthur, and stops Arthur from committing, in a sense, suicide. Then the men watch Lucy die, powerless to stop it.

"Ah, well, poor girl, there is peace for her at last. This is the end!" He turned to me and said with grave solemnity:- "Not so; alas! not so. It is only the beginning. . . Wait and see." (170).

Jonathon

Jonathon Harker, a solicitor from London, is engaged to do business for one Count Dracula, a nobleman from Transylvania, who has purchased "The estate. . . called Carfax," (24). Jonathon finds himself in a whole new world, a place where he can use his skills, and new found profession, and stand on his own. He finds Transylvania beautiful, though he is upset by the superstitious nature of the

people. (6). Harker travels until they reach Bongo Pass, when he joins up with the Count's Coachman. They travel until they reach the Castle, and meet Dracula.

"Welcome to my house! Enter freely and of your own will!" (16). The first words spoken by the Count to Harker are words of greeting, which unless answered by word or action, hold the Count in check, frozen at the door. The moment Harker steps across the threshold of Castle Dracula, he is in the realm of the Count, and his dominions. "Come freely. Go safely; and leave something of the happiness you bring!" (ibid). The kind words of the Count are followed by the kind actions of the courteous host. The Count himself takes the bags of Harker to his room, and begs him ". . . to refresh yourself. . ." (17). While Harker makes himself new, dinner is prepared, and Harker enters and finds himself in a beautiful room, but the Count has ". . . dined already," (18), and simply stands waiting while his guest eats. The Count reads a letter brought by Harker and then has Harker himself read it. Harker finds himself thrilled to be placed in such high esteem by his master, Peter Hawkins. Harker is a man of high esteem, and he is the one who brings the news of Dracula to England.

"Crier: one that cries, an officer who proclaims the order of the court. Harker. Towne crier."
(Webster's Ninth New Collegiate Dictionary)

The "prophecy" of Dracula, the calling of Jonathon Harker "Harker Jonathon"(23), is as true a calling as anything. For it is Harker Jonathon who brings about the changes, who takes the news of Dracula to those who will listen, and who leads the final assault against the enemy and, along with the incredible Mr. Morris, ultimately "kills", if you will, Dracula. Harker Jonathon is sent for by his friend and mentor Peter Hawkins to meet this Dracula and see to his needs. When he arrives he finds that the house is in good order but the house keeper is not keeping the law. Harker then sets out to right this wrong and set forth the law which will save humankind. He is tempted along the way, ". . .three young women, ladies by their dress and manner."(38), but never fails to keep the end goal in sight. Perhaps when Peter sent John forth, to preach and to teach, so that he would not be in Rome, in danger, he saw going forth a young man, a strong man, new in his profession and full of energy?

Harker's character grows throughout the novel. He gains an understanding, and instead of losing his life, as is the

case with most Victorian heroes, he gains this life with his beloved Mina. Harker goes from young solicitor to hounded and haunted man, to refugee, to newlywed, to basketcase, to vengeful man, to triumphant hero. The one thing that is most certain throughout the novel is the love shared between Mina and Jonathon. Even when he is faced with the prospect of his wife being "Unclean" (314), we see Harker standing beside her, "putting my arms around her tight" (ibid), never giving up, never giving in. This strength is very different from that of typical Victorian, and it is one of the many strengths of the character, one of the many strengths of the novel.

Mina

Wilhelmina Murray-Harker is a most fascinating girl/woman. The reader's first glance at her is through the eyes of her fiancé/husband, Jonathon Harker. He is most worried about her and makes various entries in his journal about picking up this recipe or that recipe for her. She appears in the "flesh" as she writes to her friend Lucy Westerna. The two share letters, thoughts and feelings. Mina shares with Lucy her fears and doubts about marriage to Jonathon, and wonders about his travels, and such female trivial informants. Mina, like Jonathon, grows throughout

the novel. She goes from being a girl who shares secrets with a life-long playmate, to being a careful, protective, loving wife. She is the first to help fight Dracula in an unwitting way. When she sees ". . . a great bat"(99), she simply closes the window and forgets about it. A woman of great fortitude, she waits and steadies herself for the news of the worst about Jonathon, but all that comes is the letter from Sr. Agnes in Buda-peth, and off goes Mina to be at the side of her beloved. Mina is singled out by Stoker as a resolute woman, a kind of strong willed hybrid of wo/man. She is smart, witty, charming, ready to share fully in the life of her husband. The marriage between the two is that of equals, never does one seem to have the advantage over the other. It would seem that Stoker is making a feminist statement in the novel, that the sexes should be equal, and that women are just as smart, business-like, shrewd, and crafty as men.

"very superstitious. . . I can't abide garlic."

Mina Harker's Journal, 1 November, (382)

When Mina is burned by the Sacred Host, her life is suddenly changed. She no longer has any chance at salvation, she is lost in the world, because she is suddenly tied to the world. She feels the looks of those around her, because

she sees herself as "unclean" and feels that she can no longer be trusted, because as she can see Dracula's mind hypnotized, then surely Dracula can see into her mind as well. Mina is frightened, because her whole life seems to be coming undone. She is newly married, lost her best friend, is "unclean" and has been violated by the Count, yet she holds up remarkably. She finds strength in God, that God would not turn away from her in her time of need. In a time that most would feel compelled to turn from God, Mina seems almost determined to again find the grace that Dracula has taken away from her. She fights to the end, and even when Mina feels the effects of the vampire coming on her, she does not despair. "Madam Mina, our poor, dear Madam Mina is changing." (384). Van Helsing is scared, and he is afraid to exterminate this person that he has come to love, but he and John Seward both realize the end, and they do not wish that Mina should suffer like Lucy. But Mina surprises the men, she sends a message by way of Jonathon, that she wishes not to be present ". . . as she thought it better that we should be free to discuss our movements without her presence to embarrass us." (385). Mina still regains enough of her humanity to continue to fight the effects of the vampire, for humanity is what Mina is all about.

In that which makes up Mina is that quality which would seem that all men are looking for, a quiet resolve, and a good companion. Mina provides Jonathon with these things, and in the end retains the lives of the hero and the heroine. The thing that would seem to damn Mina the most is the thing that saves her, her humanity. Even in the face of utter disaster she begs the men that when they kill the Count that they remember that also free him as well as her.

Mina and Jonathon find themselves quite caught up in an adventure of a lifetime. The two newlyweds never faultier in their love, or affection for each other. It would seem that the vow "for better or worse" means much to them, and perhaps this is a testament to that vow by Stoker.

Lucy Westerna

Lucy Westerna is the victim/victimizer of the Count, and finds herself lost as one of the Undead. She falls victim to the Count because of her fatal attraction to sleep walking, and walking out where the Count can see her. She leads us to better understand the world around her simply by being a victim. She leads us and we find that innocence corrupted is a most vile and repulsive thing. Her "fall", if you will, is when she tempts Arthur (her fiancé) with a

Kiss. Quite literally the "Kiss of death", and if not for Van Helsing, Arthur would have fallen victim to the Kiss, and the cycle would have begun again.

Lucy is treated in a very strange fashion by Stoker. She is proposed to three times, and once her heart is set she makes this known in her letters. As is typical in females she holds the one she loves in the highest esteem.

"... is a bore. That is slang again, but never mind; Arthur says that everyday." (72) "I do not know myself if I shall ever speak slang; I do not know if Arthur likes it, as I have never heard him use any as yet." (75)

She seems to directly contradict herself, but this would seem to be device used by Stoker to simply show the reality of the novel, and the trueness of heart that all ladies have when protecting new loves.

Lightness is not made in the fact that Lucy receives three proposals in one day. the striking point is that the three proposals come from three close friends who have "... told tales by the camp-fire in the prairies; and dressed one anothers wounds after trying a landing at the Marquesas." (79). Holmwood/Godelming, Seward, and Morris have traveled the world together, fought together, swapped lies

together, and all loved the same woman, and remarkably, remained friends. Maybe this is more to the doing of the woman than we would think. She is fair and finds herself not appalled at all by the fact that three men would propose to her at all, but she does wish she could marry all three, or as many as would ask her. She is lost in her humanity, and Dracula releases her from this, and she does her damage.

Lucy's journey to become a vampire begins on August 8th, she begins to be restless, and she gives in and begins to weaken and eventually need the help of a doctor. John Seward happens by and he assists, yet does not recognize the ailment so calls for his old friend, Van Helsing. Van Helsing looks at her one morning, "She wants blood, and blood she must have or die." (148) Van Helsing's statement is true both for the woman and the vampiress, for by having blood they both continue their ties to this world, refusing to leave for the next. Lucy receives transfusion after transfusion, all in vain, because as soon as the blood is replaced, the Count makes a visit, and makes a withdrawal, if you will. Lucy never finds peace, either from the Count or from her attending doctors until the day of her death when she sleeps. Three days later, on September 23rd the "bloofer lady" (213) makes her appearance, and thus the cycle of the vampire begins again. It is Lucy who first is the victim of

the Count, then turns victimizer. The very fact that she has become a vampire points to the existence of another. So the Count, albeit unwittingly, has cast the first stone to point in the way in his destruction.

Stoker gives us Lucy, it would seem, to show us the evil in Dracula, how a being can take something uncorrupt and corrupt it. Lucy may well be a prelapsarian Eve, and her "apple" is the blood which is taken from her which robs her of her innocence. Dracula, in a sense, rapes Lucy, and changes forever her view of life, and forever effects the lives of those who loved her.

John Seward, M.D.

"I told you of him, Dr. John Seward, The lunatic-asylum man, with the strong jaw and the good forehead." (73) This is how we see John Seward through the eyes of Lucy Westenra. Seward shows strength in a multitude of ways, he is devoted to his work, finds time to be with friends, does research, and, eventually, becomes a vampire hunter. Seward is lost in his own world of ". . . looking one straight in the face, as if trying to read one's thoughts." (72) Seward looks to outward signs to find the trouble inside. He lacks no skills, and is a healer of both the mental and the physical, but, as true to the proverb the physician cannot heal

himself. When Lucy tells him that she cannot marry him, because of feelings for another, he is lost. "Since my rebuff of yesterday I have a sort of empty feeling; nothing in the world seems of sufficient importance to be worth doing . . ." (78). He is bonded to his world of lunatics, and to the running of his asylum. He finds his world filled with a curious man named Renfield, a patient he probably would not have had time for if his engagement to Lucy had gone through, but he is trapped by this patient's attraction to life, and the gathering of life. He is enraptured by the way Renfield uses other vehicles to bring in still larger forms of life. Seward's "pet lunatic" (279) intrigues his master, and perhaps clouds his judgment.

Seward calls Van Helsing, his old and trusted Master to come and investigate the case at hand, that of Lucy Westerna. Seward assists his old master, and they fall into the old routine of student/teacher again. While at first Seward seems to regret this turn of events, the former "pet student" again sits in the salon of the master as he brings forth the lesson. The teacher's lessons are hard for Seward to follow, as to do so, he feels is to commit a most horrid crime.

One of the ways to "kill" a vampire is to cut off it's head, stuff the mouth full of garlic, and remove the heart.

To do this to the woman that he loved is to do the impossible in Seward's eyes. He does not even believe in Van Helsing's claim that a vampire exists in 19th century London. Seward's mind changes radically when he is presented with two things; when he is confronted with the bare coffin of Lucy, and when "in the presence of such earnest purpose as the Professor's, a purpose which could thus use the, to him, most sacred of things, it was impossible to distrust". (252) Van Helsing produces the Host which will prevent the un-dead from entering the tomb, and John believes.

Again the author leaves a character with a message. John Seward reminds us that no matter how far we are lost in our own worlds, our own arenas of reason, that we must be ever mindful of the leap of faith that may be required at any moment. We are also never too old to learn, we never gain enough knowledge, and sometimes it is necessary to believe in the impossible.

Arthur Holmwood/Lord Godelming

Arthur, the winner of Lucy's hand, one of the Three, a "trusted friend", a man of vengeance, "the bankroll" of many an adventure, vampire killer.

Arthur's entrance into this adventure comes from his loss of his beloved Lucy. Though appalled by what he sees, and what he finds out what his beloved Lucy has become, Arthur holds up remarkable well, even to the point of taking "the stake and hammer. . . his hands never trembled".(258) Arthur kills the thing that has taken the form of his beloved, and he sets in his mind the fact that this must not happen to anyone again. He joins the fight to rid the world of the Count, it would seem, out of vengeance, and yet with a longing, to recapture that which it would seem he has lost. The odd fact is that in the search for the Count, Arthur finds himself.

After the death of Lucy, her mother, and Arthur's father, everything in his world seems to be coming to an end. Arthur is lost in a world, and the only thing he seems to know is the life of adventure. Arthur needs this cause to fight for, this search for a different type of "Holy Grail". Arthur seems to embody all the things to be found in a man of Victorian times, he is shrewd, kind, courageous, loving, and unafraid to show his emotions. He is Knight-errantry revisited, and he learns not to weep over love lost, but to fight to save the lives of those worthy of his love and respect. Arthur lives up to the inherited title, "Lord

Godelming", he proceeds without worry, his thoughts only on saving Mina, and destroying Dracula.

A knight in shining armour, Arthur teaches us that from tragedy comes triumph. Through his eyes Stoker shows the reader the all too real pain of the world collapsing around us. Arthur tutorial role is to allow us to feel the loss through him, thus when the time comes for us to face world shattering problems, we may do so with courage, and knowledge.

Quincey P. Morris

A traveler of the world, a marksman, a "Squire", a friend, an American, a Texan.

Quincey is the heart and soul of the operation against the Count. He is courage personified, a rational man who is not quite sure how to make out all this hocus pocus. "Is this a game?" (251) Quincey exclaims as Van Helsing seals the tomb of Lucy Westenra against the un-dead thing she has become. Quincey has a way of not quite believing what Van Helsing says, until Mina is burned by the Sacred Host, then he seems to understand the evil they face. He is the tracker, the outdoorsman of the group. His emotions are hidden, only brought out when he speaks to Mina, "Little

girl, you will never regret that true hearted kindness, so long as you live!" (277). Quincey is the glue that holds the ship together, he never lets the others realize the pain he feels, and he is there to ease the discomforts of his friends. He is resourceful and forethinking. He suggests that they add rifles to their equipment as they head toward "Wolf Country".

He is always the one to follow the Count, in his (the Counts) many forms, to find the hidden lair, and to seek out the heart of the Count. He remains faithful to the end, when he and Jonathon charge through the crowd to the crate containing the Count. Quincey gives his life in defense of Mina, and he can have it no other way, for his one and only love has passed from this world and "I'm going to have a pretty lonely walk between this and Kingdom Come." (77) Quincey has nothing to lose when he is killed in the "killing" of Dracula, he has everything to gain. "It was worth this to die! Look!, Look!" (448). Quincey is the first to see Mina without the burn mark, thus Quincey is the first to realize his salvation in the giving of his life for another.

Stoker gives us Quincey to show the value of self-sacrifice, and that love transcends even the continents, and that friendship is the one thing that all

peoples may have in common. "If America can go on breeding men like that, she will be a power in the world indeed." (209)

Abraham Van Helsing

"Letter, Abraham Van Helsing, M.D., D.Ph., D.Litt., etc., etc., . . . " (138). In his letter of September 2nd to John Seward, Van Helsing introduces himself by way of address. From his credentials he appears to be a Renaissance man, one who has studied a little of everything. He is John Seward's master, and "knows as much about obscure diseases as anyone in the world." (137). Seward calls Van Helsing in because he can find no answer to the riddle facing him in Lucy's case. Van Helsing is swift to answer the call of his friend, and they begin to see what they can do to save Lucy.

Van Helsing sees Lucy then heads back to Amsterdam to see if he can find a cure to her particular problem. On the 6th of September, Seward wires Van Helsing to "Come at once. . ." (145), Van Helsing returns to England to find his patient dying "for sheer want of blood. . ." (147). They begin the first of a series of 4 transfusions, that in the end avail them nothing. Lucy dies, passes from the care of her physicians to the realm of the Un-dead. Van Helsing knows this and he prepares her so that she will not rise as

un-dead, but the small gold cross that he places across her mouth is stolen by a cleaning lady, and Lucy is free to "fly by night". (It seems strange that this is the same cross that Van Helsing holds the Un-dead Lucy at bay with in the cemetery.) Van Helsing tenacity is the only thing that holds them together in the early part of the expedition. His failure to give up or give in makes him the true hero of the novel. His opposition to Dracula, and to the manufacture, if you will, of un-dead is astounding. He alone has faith that they will save Mina, and he stands beside her, literally, to the very end. Van Helsing is the only one in the band, next to Mina that wishes Dracula "dead" so that he will be freed. In his own way, Van Helsing pities Dracula, pities and loathes him at the same time.

Van Helsing is a man of deep emotion. As he and John Seward walk from the Stone Garden where Lucy lay and enter their carriage, "he gave way to a regular fit of hysterics. . . just as a woman does." (209-210). Van Helsing is not one to mince words. He says what is needed and makes no bones about it. Many times he tells the men and women alike that he loves them. He is a man feels, intuitively more than he knows. He relies on the art of note-taking and books rather than memory, after all "we should not trust the weaker." (146). He is a man of great observatory powers as

well as great student. He is a man of multiple degrees, and talents. He never fails to see the possible good in any situation. Van Helsing is neither naive nor over optimistic, he merely see the glass at halfway, neither full nor empty. It is this optimism that leads him to lead the group as sort of a "grand uncle" if you will. Not quite a father figure, yet a little more than a close friend, Van Helsing establishes the relationship, and the others listen and help as needed.

Van Helsing is the antithesis of Dracula, standing in the light to find what he can, and yet he will go beyond the law to see justice done. He sometimes finds it necessary to side step the niceties and get down to the nitty gritty. He is always most gracious to ladies, as though he were from some far off time, a knight lost in time. He is the white side of the yin-yang, a little dark, but good, and always turning, searching, looking, learning.

Stoker writes his name sake as bigger than life. Very well educated, a devout Catholic, a man of letters, a man of honor. Someone who should be emulated and looked up to. He is the ideal master for one to be the pet student to. Abraham Van Helsing is childless, yet has many children, and many people who love him as he loves them. Stoker teaches

us. through him. that the greatest commandment is love. and this can never be forgotten.

Dracula

Count Dracula of Transylvania, Szekely, General, conqueror, warrior, hero, villain, immortal, soulless, sleeper of days, Vampire.

The Count has lived for age upon age in the ancestral(?) home, Castle Dracula. He expresses interest in going to England, so he enters into negotiation with a certain Peter Hawkins, solicitor, London, to take care of his business. It would seem, by implication alone, that the pickings in Transylvania have grown slim. The Count, being the hunter that he is, is looking for new and more plentiful game.

the Count is not alone in the Castle. " . . . three young women, ladies by their dress and manner." (51) "live" with him. They try to attack Harker, and only the intervention of the Count saves him. In the same breath that he saves Jonathon, he condemns him, "Well, now I promise you that when I am done with him, you shall kiss him at your will." (53). The three then attack, with the permission of the Count, a bag containing a small child, upon which they feast. The un-holy trinity show the absolute evil; in the

on-dead. They seek only their pleasure, their survival. When the three meet with Mina and Van Helsing on the hill outside the Castle, they call to her and tempt her as a sister. Mina refuses to move, both held in check by will and by the circle that Van Helsing prepared around her. The women are coiled by the group, and nothing is heard from them again.

Dracula is evil, yet he is not evil. He is capable of friendship, love, and trust. One can believe that if Jonathon had not tried to communicate to Mina in shorthand, the Count may have released him, unharmed. If he had killed Harker, one could almost see that he would have, in as much as one such as he is able, felt remorse and probably mourned his "friend" as honored dead, at least until he rose as on-dead.

Dracula continues to fight until the end, but at the end all are desperate, and all are ready to die to save Mina, who Dracula took simply to revenge his loss of honor upon Harker.

Dracula travels with fifty boxes of consecrated earth. He must sleep in consecrated earth, yet only he can have slept in it. The men neutralize all but one, and this is the one that Dracula takes back home to Transylvania with, his "coffin". Dracula is affected by the one thing that would appear to be his down fall, pride.

Instead of leaving London and going elsewhere in England, Dracula holds out in London until the men get to close for comfort and then he leaves. He is too stupid to realize that the pickings are good everywhere in England and that he doesn't have to worry about anything else, yet he stays, and this leads to his demise.

Dracula "dies" at the foot of his Castle, at sunset, with a kurki knife, wielded by Harker, in the throat, and a bowie, wielded by Morris, in the heart. He instantly made an ash of himself, and yet "...there was in the face a look of peace, such as I never could have imagined might have rested there." (447)

Dracula is feared because he is what no man wants to ever realize in himself. He is a leech, a parasite that feeds off of others. He is a being that controls base, lesser beings, that assist in his work. He assumes evil forms, can change his shape, and does his best work at night. He casts no shadow, no reflection, yet he has solid form and the strength of twenty men. The dark shadow side of Dracula is what no one ever wants to see in themselves. The fact that Dracula became a vampire willingly is even more appalling. The idea of such a violation of the moral code is what would make the vampire in the Victorian age so frightful. Unlike the vampire in Salem's Lot, Dracula has

some sense of the evil he causes, he even eludes to genuine emotion on occasion. The "Modern" Vampire is merely trying to survive, and the brutal manner in which he approaches is more than merely a loss in the moral code, it is sheer absence of a moral base, period. Dracula is without morals, and feels bond to no social contract, but if he were to give you his word, his sense of honor would no doubt press on him the ability to keep his bond. The "Modern" Vampire, on the other hand, having no concept of honor, would simply have dinner and wait for you to come over for supper, three days later.

Dracula is the Black side of the yin-yang. He is black, yet there is a trace of good in him, and this is what gives him his final peace, his ultimate glory.

The novel Dracula begins and ends with a trip to Transylvania. the seven years separating the two serve as a time to heal old wounds, marry and raise children. The adventurers find their memories to be "vivid and terrible"(449), as though what they went through was so incredibly impossible, they must have dreamed it up. It matter not to Van Helsing, he knows, they all know, and faith in self, friends and God is all that matters, after all:

"We want no proofs; we ask none to believe us! this boy will someday 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."

(449)

Each person must face a certain specific fear in their life. How we deal with the fear of a lifetime is how we deal with life itself. Each of us must face our own fears, our own Draculas. Face them, study them, learn from them, and remember. Then, and only then, may we move on.

-EPILOGUE-

Dracula consists of six journals, twenty-four letters, two unopened letters, three memorandi, and one ship's log. A person could only wonder if there was such a selection at Nicea when the Church fathers decided the proper Canon. The correlation between Dracula and scripture is obvious, the relation of a story of heroes, who by use of magnanimous virtue, slay that which is evil, that which would rule the world, and they do so in the name of God. Stoker seems to leave this with us as a kind of New testament, a testament of the times, a call that the all-to- intellectual

nineteenth century needs to turn back to faith, by means of faith, rather than a religion of reason.

Reason is the world in which a vampire thrives, a world which has forgotten what it's like to be afraid of the dark, a world that can forget belief in God, because nothings better than science. When we see the man Van Helsing we see first a christian, then a scientist. He never forgets that God made this world, and that God even allowed for this atrocity to exist on earth. God gave him the strength and the resolve to deal with this monster and he does so. The question that this leads me to ask is if faced with such evil today, could we, would we even want to, destroy it?

McSpadden 28

-Deaths, Births, and such alike-

Married: Wilhelmina Murray to Jonathon Harker 24 August

Engaged: Arthur Holmwood to Lucy Westerna 24 May

Deaths: Lucy Westerna 20 September

28 September

Count Voidvde Dracula ?

6 November

Quincey P. Morris 6 November

Births:

Jonathon Quincey Abraham John Harker 6 November

(7 years later)

APPENDIX

In this thesis I have made reference to the work Salem's Lot by Stephen King. This novel shows the epitome of the modern vampire. Unlike the count, King's vampire is totally without moral base. This seems to be the basis for the modern horror novel in general.

In his Py 210 class, Dr. Gary Shank lectured on the use "horror without a moral base" Dr. Shank's contention was that in the 1980's we have moved away from the moral center of the past, and are moving toward no moral center at all.

This is the point of contrast brought out in many films on vampires in the last few years, 1980-87. These films, with the notable exception of Fright Night, all focus on the vampire as scavenger/survivalist. The novel and the early movies do not dwell on this point, and honor is always brought to the fore.

WORKS CITED

MacIntyre, Alasdair After Virtue second edition
Notre Dame, Indiana: University of Notre Dame
Press, 1984.

Shakespeare, William The Tempest. Ed. Robert Langbaum
Signet Classic Edition. New York: The New
American Library Inc. 24th printing, 1984.
First Printing, 1611.

Stoker, (Abraham) Bram Dracula 11th printing New York,
Bantam: 1981. First printing 1897

