Pro Gradu Thesis
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The Immor(t)al Monstrosities of the Victorian Gothic:

Temporality and Otherness in Bram Stoker's *Dracula*

Pro-gradu tutkielmassani analysoin ajallisuuden aiheita Bram Stokerin *Draculassa*, ja erityisesti tutkin niiden liitoksia toiseuden näkökulmaan. Väitteeni on, että aikaa ja ajallisuuden teemoja käytetään *Draculassa*, kuten goottilaisessa genressä yleensäkin, näyttämään poikkeamia "rodun", luokan ja sukupuolen normeista, sekä heijastamaan ajankohtaisia sosiaalisia ongemia, jotka liittyvät tähän diskurssiin. Toisin sanoen, tutkin miten ajallinen toiseus *Draculassa* toimii pintana, jonka alta löytyy muut toiseuden muodot.

Tutkielmani teoreettinen tausta perustuu *Draculan* historialliseen kontekstiin, *fin de siècle*, 1800-luvun loppuun. Samalla se kuvaa Viktoriaanista aikakautta yleensä, jolloin aika ja ajallisuus saivat erityisen merkityksen. Mukana on lyhyt katsaus Victoriaaniseen goottilaisuuteen, ja sen lähestymistapaan ajallisuutta kohtaan. Painopiste on erityisesti ajan merkityksessä Viktoriaanisen ajan ihmisille käytännössä ja teoreettisesti, sekä vivahteissa jotka muodostuvat suhteessa aikaan ja toiseuteen.

Perinteisten goottilaisten ajallisuuden teemojen, kuten antiikkisten puitteiden tai menneisyyden syyllisyyden lisäksi *Draculassa* käytetään myös omalaatuisia, monimutkaisia ajallisia aiheita. Nämä ovat sekä tekstuaalisia että metatekstuaalisia, ja ne kiinnitävät huomion tekstiin itseensä, toimimalla sosiaalisina osoituksina aikakauden onglemista kuten naisten asema, tai Brittiläisen imperiumin rooli tulevaisuudessa. *Dracula* kuvastaa myöhäisen Viktoriaanisen aikakauden sekaannusta ajan suhteen—aika oli sekä toivon että epätoivon lähde. Tämä periaatteessa viittaa ajalliseen todellisuuteen joka on sekä teollinen että luonnonmukainen, ihailtava ja kauhea, ja lähestymässä jotain jota voisi kutsua ajalliseksi subliimiksi. *Draculan* teksti ennakoi modernisuutta ja korostaa nykyhetkea.

Avainsanat: Stoker, Dracula, Gotiikka, Ajallisuus, Toiseus, Modernisuus

Contents

1. Introduction

Every study that examines a group of texts, particularly in relation to their intertextuality and common elements, sooner or later has to address the issue of genre and categorization. Although on a superficial level this categorization might appear as an easy task, especially for non-academic reasons such as marketing and distribution, on a scholarly level there is a greater degree of complexity. Montgomery et al. argue that the issues revolving around genre "present serious difficulties" and pose the question, on which basis the genre designation of a text should be based (199). Although, possibly for reasons of historical research or mere educational convenience, sometimes the categorization is based on simple chronological grouping, such a distinction can often be flawed. Jane Austen's works, for instance, although contemporary of Romanticism are rarely seen as typical of the genre; instead, they are often seen as in a literary limbo, something between Neo-Classicism and Romanticism (Gardner). Similarly, David Punter argues that "'Gothic' is most usually applied to a group of novels written between the 1760s and the 1820s" (1). However, the need to elaborate on this early definition becomes imperative, since Gothic fiction is at least equally and perhaps even more problematic in its categorization than other fictions—Suzanne Rintoul refers to "the slippery boundaries of the Gothic genre" (701).

The designation of a work as Gothic is often based on a series of genre conventions. Thus, a Gothic novel often involves "[d]ark rambling houses, Byronic men, wild emotions, secrets and lies, hidden and lurking dangers, and the possibility of a ghost" (Wyatt, 105), and also "an emphasis on portraying the terrifying, a common insistence on archaic settings, a prominent use of the supernatural, the presence of highly stereotyped characters and the attempt to deploy and perfect techniques of literary suspense" (Punter, 1). Nonetheless, these do not work reciprocally, that is, although some of these tropes may or may not be present in a given text of Gothic fiction, their presence alone does not necessarily guarantee that the work in question belongs to the

Gothic genre[1]. *Hamlet*, *Macbeth*, or even Robert Bloch's *Psycho* contain several of the elements mentioned above. Although some would claim that these works do contain Gothic elements and perhaps can be seen as distant parts of the Gothic continuum, rarely would one argue that *Hamlet* belongs to the same genre as *Frankenstein* or *Dracula*. Hence, there appears to be a difficulty when attempting to establish one single element that could be present but also significant in the vast majority of Gothic works.

To a large degree, such a characteristic could be the idea of fear, which, as Punter argues, is present in all Gothic works, in one form or another, and not only as a theme or emotion but also, on a narratological level, as an expression of style and form (21). I would add that fear is fundamental in rendering the Gothic a genre that is sociologically aware, that is, as a mirror of the social anxieties of a given era. However, since fear, at least as an emotion instilled in reading audiences, greatly depends on individual reception, I argue that its use as a genre identifier is perhaps overly generic and subjective. Although certainly present and intended as a genre convention, perhaps besides fear there is a need for another, possibly more objective Gothic marker.

As I mentioned above, Punter refers to archaic settings and the past as a Gothic characteristic and Victor Sage refers to the Gothic as a "form of fantasy about past history and alien culture" (17). The term "alien culture" acquires particular importance considering that the science fiction genre—essentially a time-travel genre that derives from Gothic fiction (Brantlinger, "Gothic Origins" 30)—is related to postmodernism and alternative worlds, thus rendering the temporal element crucial. According to Brian Aldiss, science fiction "is

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[1] Some scholars—Jerrold Hogle, for instance—question the very presence of the Gothic genre, speaking instead of a Gothic mode. But I agree with Souzanne Rintoul in that the discourse with regard to whether we can speak of a Gothic genre, a Gothic mode, or even an assembly of tropes is ultimately secondary. Various critical sources approach the matter from different perspectives, but that does not imply that one is superior to the next (Rintoul, 703; 709)

characteristically cast in the Gothic or post-Gothic mode" (25). In other words, I argue that the way time is used and portrayed in the Gothic is not a mere stylistic characteristic, but an integral part, a dominant convention of the genre, that refers to a complex set of connotations about morality, something that, as Punter argues, can be traced back to the origins of the Gothic (5-6):

> [I]f 'Gothic' meant to do with post-Roman barbarism and to do with the medieval world, it followed that it was a term which could be used in opposition to 'classical'. Where the classical was well ordered, the Gothic was chaotic; where simple and pure, Gothic was ornate and convoluted; where the classics offered a set of cultural models to be followed, Gothic represented excess and exaggeration, the product of the wild and the uncivilised.

The idea of time and temporal manipulation as a moral marker through a set of semantic polar opposites pervades the Gothic. Indeed, a brief examination of works such as *Frankenstein* and *Dracula* would reveal that, one way or another, time is intertwined with the plot, actually forming a very coherent connection with aspects of immortality and, by association, immorality. In both the aforementioned works, the idea of immortality alludes to the nullification of time. Similarly, and besides the obvious moral implications of such an outcome, there is a wealth of secondary elements which place time in a context of morality, as, for instance, one can discover examining the binary oppositions in *Dracula*: the Count is timeless, random, a rebel; the rest of the characters are organized and keep journals.

In my MA thesis I analyze motifs of temporality in Bram Stoker's *Dracula*, and, in particular, I explore their connections with aspects of otherness[2]. I argue that time and temporal notions are used in *Dracula*, as much as in the Gothic genre in general, to denote deviations from normative ideas of "race", class, and gender, as much as to reflect contemporary social issues

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[2] The term "otherness" is widely used to signify, as I mention, deviations from normative notions of identity construction determinants such as "race", class, and gender. It can be shortly and simply defined as "anything that is not part of", "anything that does not belong to". Naturally, there is a vast number of complex connotations and implications, which create a dynamic relation between—indeed, a constant (re)definition of both— "other" and "self".

pertinent to these discourses. In other words, I explore how the temporal otherness in *Dracula*

becomes a cloak that reveals additional forms of otherness. The novel uses traditional Gothic

temporal motifs, such as archaic settings and the guilty past, but it also implements a

sophisticated array of other temporal devices. These are both textual and metatextual, drawing

attention to the text itself and functioning as a sociological index of the anxieties of the era—

anxieties related to such issues as the New Woman question[3] and the future role of the Empire. In

addition, I argue that *Dracula* reflects the late Victorian confusion in regard to time, with the

latter experienced as a source of both hope and despair, in many ways suggesting a temporal

reality that is both controllable and uncontrollable, industrial and natural, admirable and terrible,

approaching what could be described as a temporal sublime—as I will analyze in detail later in

my thesis. In doing so, *Dracula* clearly anticipates modernity[4] and suggests a temporal scheme

that focuses on the notion of the "eternal present", the "here and now".

My thesis will be divided into the following sections: firstly, I plan to examine the

Victorian context in its temporal aspects. In particular, I plan to analyze how Victorians

perceived the notions of time, history, progress, and memory. Particular focus will be placed on

the dichotomy between pre-industrial, agrarian, inaccurate time, and industrial, precise, "railway"

time. My goal is to portray how time was of supreme importance to Victorian mentality,

effectively delineating not only the borders between the past and the future, but also between

barbarism and progress, West and East, even men and women (Murphy, 31):

> [H. Rider Haggard's 1887] *She* aligns its British male travelers with a valorized model
> of masculinized linear time and simultaneously maligns She-who-must-be-obeyed by

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[3] The "New Woman" as a term carried various connotations, depending on the ideological standpoint of the context.
But generally, it referred to a woman of the late nineteenth-century England that broke the traditional stereotypes and
was a synonym of modernity (Ledger, *New Woman*, 2-3)

[4] In this thesis I use the terms "modernity", and "modernism" interchangeably, and in the sense of what Ronald R.
Thomas refers to as "the Post-Victorian" (289).

associating her with the negative connotations of a feminized monumental and cyclical time.

In examining the historical context, I will also very briefly analyze the motif of temporality in some Gothic works of the period, having as a goal to show the direct relation between temporality and the Victorian Gothic.

Having established the Victorian context and the importance of time, the main part of my thesis will include the analysis of my primary text, Bram Stoker's *Dracula*, a rather complex novel concerning the topics of temporality and otherness, despite its superficially well-defined borders. On one hand, the text presents a kind of time that exists in a dual state: a linear, normal, Occidental time, which is connected with order, reason and safety; and a cyclical, abstract, Oriental time, which is connected with the supernatural and evil. On the other hand, however, and as the story progresses, the reader is offered a multi-layered approach that seems to question the very moral standpoint it initially presented. In other words, the positive ideas of progress, reason, industrialization, and orthodox science seem to fail to provide the results that were expected of them, as all the fancy gadgets emphatically referred to in the first part of the novel—which, with the exception of the very beginning, takes place in England—give their place to pseudo-science and spirituality, in the form of Mina's hypnotism by Van Helsing. It is certainly not accidental that this outcome unfolds in the East for the most part, and is based not on accurate time measurement but the old-fashioned coming of the dawn and dusk. It is interesting to note that *Dracula*, written near the end of the Victorian Era, looks forwards, to modernism, and the fragmentation in Stoker's novel becomes a literary doppelganger of the societal fragmentation that had essentially begun but would unfold later on, in the first years of the twentieth century. Ultimately, the novel appears almost as a metaphor for the Victorian era itself, with a promising beginning, followed by a confident sense of achievement based on logic and technology, to

conclude with doubts, confusion, inability to truly define evil, as much as with regression to older ways of problem-solving.

My theoretical approach will be based on cultural materialism and Raymond Williams's notion of "structure of feeling" (Williams, 133):

> [A] way of defining forms and conventions in art and literature as inalienable elements of a social material process: not by derivation from other social forms and pre-forms, but as social formation of a specific kind which may in turn be seen as the articulation (often the only fully available articulation) of structures of feeling which as living processes are much more widely experienced.

Williams mentions "meanings and values as they are actively lived and felt" (132), placing particular importance on the impulsive, in a sense the present moment, the "here and now", underlining that it is "a social experience which is still in *process*, often indeed not yet recognized as social but taken to be private [original emphasis]" (132). By placing the novel in its historical context, I plan to examine it as a testimony of the societal—possibly only unconsciously societal yet—tendencies on the late Victorian era related to temporality and the implications it held for normativity and ideology. The particular focus is on aspects of patriarchal structures and power, especially concerning identity construction determinants such as gender, ethnicity, and class, elements that are "closely linked in any discussion of Victorian ideology" (Murphy, 28).

The Victorian era was one of transition, and I would argue that, to a great extent, it has bequeathed us our world as we know it in the postindustrial West. The study of the temporal aspects of the Victorian Gothic becomes particularly important, as it reveals an additional, hidden reality beneath it, namely a complex system of connotations and associations in relation to ideas of normativity, representation, and ideology. Through my analysis, I plan to show how *Dracula* uses temporal motifs, not merely passively but actively and also on a complex metatextual level, to reflect the ongoing societal processes of its time.

2. Victorian Temporality: Time and Its Importance

As mentioned at the end of the introduction, the Victorian Era was one of transition from an older experience of life to a new one. Such a transformation is always due to a combination of various reasons, often interconnected, and this case is no exception. The scientific discoveries and inventions of the time surely played a great part in that social metamorphosis—it is not difficult to see the relation between the railway, the mining industry, and the living conditions of the miners. But, in relation to this thesis, it is also important to note the vast influence exerted on the Victorians' perception of time, as a result of these scientific discoveries. This reevaluation of temporality can be seen both in practical and theoretical terms, that is, both as an everyday necessity to modify one's approach to time-measurement, with greater need for accuracy and universality, and also as a more general transformation in the way time was theorized. Inevitably, both also created a set of connotations and dichotomies between an old, imperfect, and abstract way of action or thought, and a new, perfect, and practical alternative.

2.1. Scientific Discoveries and Temporal Perception

When William Blake wrote in a letter "Pray God us keep / From Single vision & Newton's sleep!", he expressed the feelings of an entire generation that, at the end of the eighteenth and the beginning of the nineteenth century, saw science, which was by then a clearly separate entity from the Church and religious doctrines in general, as "a dismantler of the divine in favor of a merely mechanical universe" (Ormsby). That was probably the first time in human history in which such a shock to the system was experienced so massively, with Newton's deterministic

universe essentially paving the way for a radical change in core values and existential beliefs[5].

Similarly, inventions such as Stephenson's locomotive in 1829 or Morse's telegraph in 1837—

which together with many others are prominently displayed in *Dracula*—played a catalytic role

in the process of industrialization and urbanization that rapidly unfolded in the Victorian era. But

probably the most important mechanical gadget of them all, concerning its importance and social

influence, was the time-measuring device in the form of a humble clock.

In many ways, the clock was the connection between the abstract essence of time and the

graspable, materialistic practicalities of the Victorian era. As a symbol, it was immensely

powerful and a variety of connotations could be assigned to it. The Great Exhibition of 1851 in

London was filled with time-keeping devices, among them the "Alarum Bedstead", which

punished the lazy sleepers who refused to obey its alarm by literally flinging them onto the floor

by means of a tilting mattress mechanism (Murphy, 14). Connections between temporality and

moral standpoints are abundant in Victorian routines and thus they are naturally reflected in

Victorian writings as well. As Samuel Smiles argued in 1862, "[i]n no country in the world is

time worth more money than in England; and by saving time…the railway proved a great

benefactor to men of industry in all classes" (Harrington). Ruskin, however, wrote that "[t]ime is

money; the words tingle in my ears so that I can't go on writing. Is it nothing better, then?"

(Ruskin, quoted in Buckley, 4), while Thomas Carlyle, in a letter to his brother Alexander,

characteristically underlines the importance of punctuality (*The Carlyle Letters Online*):

> I have another advice to give you, my dear Brother; which I shall enforce with brotherly
> earnestness when we meet: It is to cultivate, in all things, the virtue of
> PUNCTUALITY. There is far more in this than you suspect. To the want of
> Punctuality, I trace most part of all the evil I have seen in you.

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[5] This change would last about a century, until Max Planck and other scientists introduced the non-deterministic universe of quantum mechanics. It is important (in view of the topic of the present thesis) to note that not only did the entire Victorian era fall under the influence of the Newtonian worldview, but also that it was near its end that the first doubts began to emerge.

It is worth noting not only the direct connection made between lack of punctuality and evil, but also the quasi-mystical implication that punctuality hides much more importance than what one can see.

The technological developments that radically changed the Victorian everyday life also contributed to an altered perception of time, and, significantly, to its associations and moral implications. The rapid expansion of the railways in England brought the need for accurate and universal measurement of time. In the past, that was "a casual affair, with each village setting its own time without considering that a minute hand—if there was one—could vary substantially in the next hamlet, often by a half-hour or longer" (Murphy, 13). Hence, the new ways time was measured essentially also meant the stripping of individuality and the need to conform to a central authority. The resistance was occasionally stiff, with talks about "railway-time aggression" and officials declining to offer schedule information (Murphy, 13). And although the already popular notion that time was money was greatly enhanced by the railway system, not everyone agreed.

An anonymous pamphleteer in 1844 attacked the notion that people "valued their time rather than their money, and should prefer the velocity of the railway, even at higher charges, than the slower speed of the stage-coach, at lower charges" (Harrington). But voices like these sounded increasingly more irrational, and thus the proponents of these ideas effectively marginalized themselves. Inescapably, dichotomies based on the appreciation of and approach to time began to emerge, creating what could be called a temporal otherness. Ironically, it seemed that the money saved as a result of the increased velocity and accuracy of everyday life, were eventually funneled back to the system. The very notion that, as the anonymous pamphleteer argued, faster meant also more expensive, essentially implied that a certain status was associated

with differences in temporality. In other words, although railways and watches were an affordable solution to many, the variations among them—essentially the degree of temporal perfection—signified difference in their users' backgrounds, as "the cheap pocket-watch and the delicate and specialized chronometer lay at either extremity of a new continuum…that extended throughout Victorian society" (Harrington).

These splits expanded into other societal divisions, widening other existing chasms, such as the one between men and women, or city dwellers and countrymen. According to Lawrence Wright, the clocks that adorned the Victorian households were under strict control of the "[p]aterfamilias [who] alone was authorised to touch the consecrated object" (Wright, quoted in Murphy, 235). Similarly, despite the new perception of time and distance offered by the railway to inhabitants of the city, even the poorer ones, those still living in rural areas remained unaffected. Except for property owners and professionals, the concept of distance of the vast majority of villagers was largely similar to that of the previous generations (Bagwell, 31). Naturally, the literature of the time reflected these divisions, with Elizabeth Gaskell's 1855 *North and South* underlining the contrast between the industrial, poor north of England and the wealthy and urban south. Another important dichotomy was between workers and capitalists, with Karl Marx offering a remarkable temporal dichotomy with Gothic overtones to describe the class struggle (342):

> Capital is dead labour which, vampire-like, lives only by sucking living labour, and lives the more, the more labour it sucks. The time during which the worker works is the time during which the capitalist consumes the labour-power he has bought from him. If the worker consumes his disposable time for himself, he robs the capitalist.

Ultimately, the technology-temporality diptych began to overexpand and cover areas of life that were previously unregulated. The railway and its strict schedules altered dramatically the way appointments were arranged and work time was assigned, and eventually caused people's

"entire consciousness of time altered by the requirements and opportunities" (Landes, quoted in Murphy, 13-14). To make matters more confusing, there were differences in opinion regarding the etiquette of punctuality. According to one columnist, people should aim "not only to be punctual, but a little before-hand" (*News of the World*, February 09, 1851), while another argued that it was permissible for guests to arrive a few minutes late, but they should make every effort to avoid being there early, intriguingly adding an ethnological dimension (*Daily News*, June 23, 1886):

> One can see why the foreigner needs this hint. The English are essentially a business people. Time is of the essence of all their contracts….It might be expected that here, as in other countries, eight o' clock should mean eight o' clock. It was necessary to explain that it means not eight but after eight. The reason for this marginal quarter of an hour and for the inflexible rule forbidding too punctual an arrival is, indeed, partly based on the peculiarities of our race [sic]. We are not a people who enjoy a great wealth of small talk.

The connection between "racial" peculiarities in relation to temporality becomes important in the study of *Dracula*, with a rather explicit example to which I will refer in 4.2.2.

2.2. New Ways of Theorizing Time

Although man's preoccupation with time—due to its direct implications for human mortality—was as old as time itself, the Victorian obsession with it differed (Buckley, 5):

> The notion of public time, or history, as the medium of organic growth and fundamental change, rather than simply additive succession, was essentially new. Objects hitherto apparently stable had begun to lose their old solidity….The Victorians were entering a modern world, where, according to the angry Wyndham Lewis, "chairs and tables, mountains and stars, are animated into a magnetic restlessness, and exist on the same vital terms as man…"

In essence, the Victorians' realization that nothing was stable led them to an anxiety related to their perceived place in history. The two major polar ideas of the Victorian era were that of

progress and that of decadence. The Victorians, realizing their time as one that was transitional between something old and something new, felt fear and hope at the same time.

As mentioned at the beginning of the previous section, the way time was theorized radically changed due to a series of scientific breakthroughs. First it was Sir Isaac Newton, whose physics suggested a world in which, if enough information was available, the future could be accurately predicted. Later on, it was Charles Lyell's *Principles of Geology*, written in the early 1830s, as much as Charles Darwin's 1859 *On the Origin of Species*, that forced another reevaluation of history, this time suggesting that also the past had to be reconsidered. In addition, the mid-century discovery of the second law of thermodynamics added further anxiety in relation to history and the future, as it suggested the extinction of human life due to the consummation of usable energy. Suddenly, the existing definition, meaning, and destination of human existence seemed to be lacking. A dark, unfathomable past on one side, a rather ominous and equally uncertain future on the other, and in the meanwhile an explosive rate of change in the way life was experienced, assured the Victorians' feeling of uncertainty and, occasionally, despair (Lowenthal, 102):

> Far too much was now known by historians, anthropologists, classicists and other specialists to sustain the old view that past and present were similar, that history was exemplary….[T]he past evidently *was* a foreign country…[and its] intellectual bankruptcy as much as its suffocating weight spawned the turn-of-the-century modernist crusade. [original emphasis]

Victorians realized that time could not be controlled but controlled them instead (Murphy, 12).

The Victorians responded to this existential anxiety by elevating history and the way the past was approached and the future was theorized to "a secularized religion" (Murphy, 15). In many aspects, religion and history, interconnected with progress, went hand in hand as the pillars of stability. It is perhaps ironic, that the fall of the traditional religious ideology—that is, the biblical version of cosmogony—did not lessen religious belief. In a sense, Christianity was seen

through a new prism, offered by technological progress and historical reevaluation. History and

hence temporality was seen as a moral medium, a way to attain illumination, and both history and

Christianity were seen as indivisible and fundamental elements to progress—albeit, a eurocentric

idea of it (Bland, 70-71):

> [O]n the whole, most evolutionists were not wanting to oppose theology. As Robert
> Young has pointed out, they wished to reconcile nature, God and humankind….To the
> Fabian Beatrice Webb, science *was* a religion [original emphasis], and mid to late
> nineteenth-century intellectuals displayed an "almost fanatical faith…"

It is characteristic of the Victorian confusion, that not only did Christianity have to be adapted to

science but also vice versa. It is also important to note that the Victorians saw in Christianity a

model of temporality that was in concordance with history and progress as they approached it. In

particular, the Christian theorization of temporality and history was in contrast to that of pagan

civilizations in the sense that it argued for a linear history rather than cycles of repetition (Raju,

45). Again, however, there are conflictive elements in this theorization of time and the

Victorians' attempt to shape it to their liking.

Although Christianity suggests a temporal model based on the linear movement of time,

with events being unique and an unavoidable direction towards perfection, the ultimate end

described in Christian teachings, that is eternity, is not infinite time but timelessness (Kolve,

quoted in Murphy, 234). Nonetheless, *fin de siècle*[6] texts placed an important significance on the

antithesis between a linear Christian time and an eternalized pagan one (Murphy, 17-18), as the

teleology of the former suggested that human death was an "improving process", that brought the

soul closer to God and perfect bliss (Ferguson, 39), while the latter described a situation in which

"the life of the archaic man (a life reduced…to the unceasing rehearsal of the same primordial

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[6] French for "end-of-century". It is pertinent to note that nineteenth-century cultural anxieties on the other side of the
Channel bore works containing philosophical inquiries similar to those in Victorian England. Gérard de Narval's
Aurelia (1854) begins with the words "Our dreams are a second life" (Aldiss, 101)

myths), although it takes place in time, does not…record time's irreversibility….[T]he primitive lives in a continual present"[7] (Eliade, 86).

An important exception in the Victorian insistence on temporal linearity and renunciation of cyclical models of time was the Victorian cycle of trade. Amidst the overwhelming evidence provided by other sciences for the linearity of history and the inevitable progress that should follow, the cycle of trade was perhaps an annoying reminder of the Victorian illusion of temporal control, as much as the complexity of history. The cycle of trade was essentially the realization that the economic crises occurred not randomly but following a cyclical model. The panics of 1825, 1836, 1847, and 1857, clearly demonstrated that this cycle had a period of ten years, in which the economy would pass from a phase of prosperity and excitement to one of convulsion, stagnation, eventual improvement, and ultimately back to prosperity (Houston, 16). It was surely a painful observation, directly conflictive with the established idea of progress, that even if such a cycle was acknowledged, little could be done to counter it.

The fact that the Victorians experienced such conflictive sentiments, expressed as both desolation and optimism concerning their place in history cannot be stressed enough. It is of great importance, I argue, as it explains much of the conflict and self-contradiction in the Victorian society in general but also in Victorian literature in particular. Although Victorians paired religion with history as a source of comfort and sense of stability for the future, the passage of time blurred the borders and the illusion of temporal control is all but shattered. The idea of devolution and decadence became not merely a notion of individual physical extinction but "a morbid condition of the social psyche, a disease sapping the vitality of civilization" (Buckley,

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[7] The notion of a perpetual present becomes a recurring element, as I will demonstrate in the following sections of my thesis. It is also important to note the contradiction, as the phrase carries old religious connotations with the opposite meaning, as St. Augustine argued that "in [God] today does not replace yesterday, nor give way to tomorrow; there is only an eternal present" (Kenny, 106).

70), something that was increasingly more obvious in the social structures of the Victorian society of the *fin de siècle* years, as Murphy argues (22-23):

> [t]he belief that England would continue its progress was countered by a gradual recognition that massive poverty, social upheaval, and unrest at home and across the empire equally signaled the possibility of decline. The "motif of doubt", comments Eksteins, "if not dominant, was still strong" (8) in the *fin de siècle*…. These pessimistic views persistently gained supporters, becoming a significant aspect of cultural discourse as the century drew to a close.

It is important to underline the historical context of the Empire, as, although the 1890s was Britain's "Age of Empire", with Queen Victoria being "the serene matriarch of much of the globe" (Gascoigne), anxieties and doubts had already begun to emerge. After General Gordon's death in Khartoum in 1885, the last decade of the century was also filled with "a perceived threat to Britain's interests abroad" (Ledger , "Crisis of Victorianism", 31). In addition, a continuous sense of purposelessness began to surround the entire construction, with Brantlinger arguing that "Britain was reluctantly sucked into acquiring new territory….The politicians and taxpayers at home did not want more colonies to govern" ("Rule of Darkness", 7). And, naturally, whenever there is no sense of purpose in such large-scale foreign adventures, problems and fears accumulate. Despite the apparent vigor and power of the Empire, "[British] economy never was to regain the health and vitality it had had in the mid-nineteenth century" (Porter, 123), and issues such as increasing poverty kept amassing—in some areas, such as York, as much as half of the working class population were living in conditions of poverty (Bourke, 4).

2.3. Memory and the Unconscious

The increased interest in science also facilitated an extended and even unprecedented research in the field of psychology and what today would be called parapsychology. Regarding temporality

and the issues pertinent to the present thesis, memory, the unconscious, and the ways they were theorized and approached contain particular importance.

According to Buckley, the Romantics' pursuit of keeping diaries and journals "as memorials to the immediate past" grew in the Victorian era to become a very common practice and to some even a responsibility (98). It is intriguing, however, that active and thorough as it was, the autobiographical writing still involved a certain amount of editing and omission of certain details, for various reasons. In many cases these details were personal, unpleasant, or even traumatic, and as a result, a new wave of theorizing memory emerged (Buckley, 102):

> But [Thomas] De Quincey was closer to the broad assumptions of the nineteenth century when he insisted: "Of this, at least, I feel assured, that there is no such thing as *forgetting* [original emphasis] possible to the mind; a thousand accidents may and will interpose a veil between our present consciousness and the secret inscriptions of the mind; accidents of the same sort will also rend away this veil; but alike, whether veiled or unveiled, the inscription remains for ever…"

It is important to note the author's reference to consciousness and knowledge. Although the latter can be seen as unconsciously existent, it is not directly accessible from the mind. Buckley also refers to Samuel Butler, who argued that memory was "the definitive attribute of life itself", and that the entire past "though buried in unconscious depths", was always influential in shaping the present, with no possibility to intentionally exclude any past event (103).

The existence of what appeared to be two different states of consciousness, one of the past and one of the present, led many mental scientists of the nineteenth century to assume that an agreement between these two states was imperative for a sound and stable identity, with the physiologist William Carpenter claiming that without this agreement people would be living "in the present alone" (Taylor J., 61)— a remarkable association between temporality, sense of self, and morality, echoing the similar ideas described with regard to Christian versus pagan time. Memory was considered one of the key aspects of the mental sciences during the Victorian era,

partly explaining the fascination with parapsychology and the occult, which were seen as a way to explore memory, dreams, and other non-conscious mental states (Taylor J., 60). Mesmerism or hypnotism were very popular, featuring in abundance in the literature of such writers as Charles Dickens, who "by the late 1830s absorbed mesmerism into his 'creative consciousness'" (Willis & Wynne, 3). But by the end of the century, mesmerism, although still popular, also carried a variety of connotations that were either negative or at the very least ambiguous (Moss, 128):

> [I]t was believed that the mesmerised subject could be led to immoral or criminal behavior…and the personality types susceptible to hypnosis were "those whose morality required strengthening, or whose self-control needed bracing"….[H]ypnosis was perceived as medical discourse, but it was also perceived as a "true witches' Sabbath" which rendered victims helpless against the will of the hypnotist….

The ambiguity connected with hypnotism becomes crucial in the analysis of the relevant scenes in *Dracula*, as I will demonstrate.

Other, more mainstream branches of science and psychology took a more materialistic approach, with several researchers suggesting the use of a photograph, "impressed on the brain", that upon developing would presumably reveal the mechanisms of memory (Taylor J., 61). The association between memory and vision is natural, but the use of photography is perhaps telling of the often unfounded faith placed on newly discovered technology. Furthermore, it is also crucial to take into consideration the connotations carried by photography. As a visual medium, a printed photograph was considered to be "an automatic recording device that required no interpretation" (Marien, 74), and as a result it was believed to represent an absolute reality, also in terms of cultural and social representation—which was, of course, far from the truth.

In a world such as the Victorian, where ideas pertinent to temporality, although often naïve in their idealism, held complex interconnections, one should not expect to discover anything less than conflictive elements in the field of the study of memory as well. The Victorian appreciation of new technologies that accelerated life in every possible way was accompanied by

a multileveled passion of the past, which included, in its own turn, a new level of contradiction. Because although this longing for the lost time created a sweet nostalgic feeling, seen through the revival of older art styles, including for example Gothic architecture, there seemed to be a constant yet abstract reminder, a sense of realisticized aura of the perceived arrow of time, that always placed this past in a context of comparison with the present and the future. And so, it is perhaps only fitting that memory as well was seen as a medium to connect to the past, an action that, although capable of producing creative results, was also seen as potentially destructive, with Carpenter arguing that "[t]he 'unconscious' is thus both a destructive and a fertile place, where the self is either at its most puppet-like or its most creative...[I]t is the subjective recognition of the past that gives us a 'deep' continuous identity" (Taylor J., 63). But although Buckley assigns a less grave, morally speaking, meaning to the workings of memory and nostalgia, claiming that past recollections, "the childhood that was and was not", could serve as an enhancer for the quality of life of a challenging present (115), ultimately the past seemed to exist only as a possible moral compass for this present. The writer and social reformer Frances Power Cobbe argued that not only do we use memory to "hang honour, love, faith, justice" (quoted in Taylor J., 63), but also that the past was fluid and always subject to change and reevaluation.

The notion that not only could the past change the present but also vice-versa is also inevitably linked to traumatic experiences that, although buried in the unconscious, can be triggered by a present event, action, or even a simple object. Indeed, many Victorian researchers, both psychologists and parapsychologists, believed that a traumatic experience could leave material residue (Vrettos, 203), a theme that echoes in many works of the period. These underline the uncertainty concerning the self, identity, and the external world, with the forming of this identity, stemmed from past recollections, "[migrating] from past to present and from mind to mind….Thus, personality becomes...dispersed over time and space" (Vrettos, 206).

Memory and, in particular, its function as a connection between past, present, and future, is pivotal in *Dracula*. The distortion of the normative temporal progression, where memory becomes unstable if not outright decoherent, essentially leads to a suspension of time and promotes the notion of an eternal present—which, as I will demonstrate, becomes the cornerstone of Dracula's modern essence.

3. Temporality in Victorian Gothic Texts

Due to the fact that connections between temporality and moral standpoints were expressed in virtually every aspect of the Victorian everyday routine, they are naturally reflected in Victorian writings as well. But, I would argue, the connection is far more pronounced and perhaps even easier to locate—although, its meanings could still be complex and open to debate—in Gothic works.

A reason for this prerogative is to a great extent the element of fear. Fear, present according to Punter in all Gothic works (21), functions as a reflection and representation of the collective fears of a given era, thus rendering the Gothic a unique narrative carrier of societal anxieties (Rintoul, 701). If time and its theoretical, as much as practical, repercussions were one of the chief sources of concern, anxiety, and even despair for the Victorians, then it is no surprise that the Victorian Gothic augmented the already existing traditional Gothic motif of temporality and promoted it from a stylistic feature to a crucial aspect of the Victorian Gothic character. In addition, it is worth noting the unique notions of reality held by the Gothic, namely one that blurs the boundaries between the realistic and the fantastic; a space occupied simultaneously by real human characters and supernatural monsters (Quéma, 81):

> [T]he definitions of the fantastic and the Gothic…overlap to a considerable degree…While both genres interrogate epistemological and ontological norms governing mimetic representation, the Gothic stands out by drawing upon a rhetoric of the uncanny which perverts mimesis and creates terror and disorientation in the reader. This rhetoric of affect is what distinguishes the Gothic from the fantastic.

What this essentially means is that the Gothic, by its very nature, engages in a discourse of fear, transgression, and confusion. Hurley adds that in the Gothic, "its thematic preoccupations… allow us to track social anxieties at one remove, in the register of supernaturalism" (197). Like Quéma, Hurley also mentions the uncanny and suggests that in psychoanalytic readings the

monster is a symbol for unspoken fears or desires, assigning particular importance to the quasi-realistic/pseudo-fantastic essence of the Gothic, claiming that the process of defamiliarization distances the reader from "the threatening contents of the unconscious" by rendering them "phantasmic", thus offering "a pleasurable catharsis" unattainable by purely realistic genres (197-198). Although I do not fully agree with Hurley on that the Gothic offers catharsis—I would argue that the notions of catharsis and distancing/defamiliarization are mutually exclusive—there is a valid point in relation to the unique advantage of the Gothic to stand between the two worlds, the realistic and the fantastic.

3.1. The Temporal Paradox of Science: Mary Shelley's *Frankenstein*

Mary Shelley's *Frankenstein* (1818) could be seen as the first Victorian Gothic novel, as although it is written a few years before the coronation of Queen Victoria, it anticipates the Victorian age and its relevant transformation, looking not to the literary past but to the future (Levine, 16). Together with *Dracula*, it is arguably among the most characteristic examples of Gothic fiction—Hume includes it among "the great Gothic novels" (290), while, intriguingly, it is also considered the archetypal science fiction novel (Aldiss, 25).

Concerning temporality, the plot of the novel alludes, like *Dracula* later does, to immortality and the nullification of time. But although *Frankenstein* clearly wonders about the ethics of science and technology and thus essentially about the process of industrialization, it does so without explicitly creating a direct historical connection with its time. In what can be described as indirect temporal manipulation, the text draws attention to itself and the way it organizes time. Flashbacks, complicated dates and time frames that are dependant on other time frames, they all construct a giant temporal puzzle, "a discourse of time references whose referents

are destabilized when the reader attempts to discover how they fit together" (Joshua, 281). But what becomes particularly important—and which echoes in an eerily similar way in *Dracula*, as I will demonstrate—is the realization that the text becomes autoreferential and challenges its own authority with its peculiar narrative structure.

In addition, it is worth noting that the creature in Frankenstein not only lacks a past, but is also denied a future, as his creator denies him a mate and thus the possibility of an offspring. According to Punter, *Frankenstein* signifies a transition between the older and ostensibly natural ways that govern the life of people, such as the seasons and the weather, and the industrialization and "regularisation of patterns of labour", that essentially deny the individual a deeper understanding (Punter, 128):

> Under such circumstances, it is hardly surprising to find the emergence of a literature whose key motifs are paranoia, manipulation and injustice, and whose central project is understanding the inexplicable, the taboo, the irrational….Gothic is thus a form of response to the emergence of a middle-class-dominated capitalist economy.

Not only does Punter explicitly refer to the transition of temporal perception between an old, inaccurate time to a new, industrialized one, but also argues that the Gothic, as a form, is directly relevant to this change, as much as the capitalist-related issues that this change generates.

The birth of the creature, if it can be called a birth, is a temporal anomaly itself. It is a birth not requiring the participation of a woman, and also one without a pregnancy—although an incubation period of three seasons or nine months is mockingly alluded to (Shelley, 38). Essentially, considering the fact that the child is a symbol of the future[8] (Cirlot, 45), what Dr. Frankenstein creates here is an expecting-less future that lacks a proper past. The moral

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[8] Cirlot also adds that from a psychoanalytic point of view, the child is a symbol of the threshold between the conscious and the unconscious. In a context of alchemy—relevant in the case of Dr. Frankenestein—a child is "a symbol of the philosopher's stone…of the supreme realization of mystic identification with the 'god within us' and with the eternal" (45-46).

repercussions are appalling, something Dr. Frankenstein quickly discovers for himself

(Benziman, 389):

> Victor fails to realize that he has certain obligations towards this hateful being of his own making. In fact, he seems incapable of seeing his own creature as an other—a separate subject who deserves to be related to according to some moral parameters. George Levine, following Martin Tropp, states that *Frankenstein* presents the technological as threatening, and that the mechanical creation of life in this novel shows us that "technology can never be more than a magnified image of the self."

Although I do subscribe to this view, I argue that the fear of technology presented in

Frankenstein is also connected to temporality, in the sense that it is not technology *per se* that is

the threat but rather the notion that scientific breakthroughs occur before their ethical

consequences are properly assessed. What *Frankenstein* portrays, in many ways anticipating the

full impact of industrialization, is what I would call the catch-22 of technology: a scientific

discovery, by its very nature and definition, suggests the arrival of something new; the emergence

of the unseen. But thus, it becomes impossible to ethically and morally evaluate something before

it exists. This temporal paradox presented by science is well underlined in *Frankenstein*, and

perhaps the novel's complex, metatextual time frame draws attention to this very thing. It is

important to notice, however, that the concern related to the ethics of science, and hence the

moral outcome of the process of industrialization and urbanization, is expressed also in terms of

otherness. Does a womanless birth imply an industrialized society in which women are

excluded—much like before? How about a foreigner who, like Frankenstein's creature, could

open his jaws only to "[mutter] some inarticulate sounds" (Shelley, 40)? The symbolism of birth

in *Frankenstein* transcends its textual limits and reaches out to the surrounding world that created

it, becoming in many ways the first truly Victorian Gothic, predicting many of the anxieties of

the future, much like *Dracula*, almost a century later, becomes the summary of the Victorian

Gothic and the woes of the past—as I will demonstrate later on.

3.2. "I Will Live in the Past, Present, and the Future": Timelessness, Memory, and the Vampiric Capitalism of *A Christmas Carol*

If *Frankenstein*, a text that can be connected with the beginning of the Victorian era, signifies the anxieties pertinent to the shift from one way of living to a new one, how does the Gothic mark the apogee of the period? Perhaps one of the most widely read writers of the mid-nineteenth century is Charles Dickens. Although not directly associated with Gothic fiction, Gothic elements are abundant in his works. In connection with the issues of temporality that the present MA thesis explores, the work that is worth focusing on is undeniably *A Christmas Carol* (1843), which is concerned about the ethics of capitalism, consumerism, and in a sense about the byproducts of industrialization and urbanization.

This classic novella, in which the miserly character of Ebenezer Scrooge is forced to face the reality and the consequences of his actions, directly deals with issues of temporality and morality, while at the same time it clearly touches upon issues of class, capital, and very probably ethnicity as well, as there are suggestions that, among other things, Scrooge's occupation as a moneylender and the fact that he does not celebrate Christmas imply Jewish origins (Hinton). Such stereotypes were not uncommon in Dickens's works. In *Oliver Twist*, the character of Fagin is referred to as "the Jew" almost three hundred times and the novel abounds in descriptions "that directly link him to Judas Iscariot and even Satan" (Muller, xxvii), with the connotations to the classic depiction of the Wandering Jew[9] also present (Felsenstein, 241).

In *A Christmas Carol*, the very plot revolves around morality and temporality, as Scrooge is visited by three ghosts, that of Christmas Past, that of Christmas Present, and that of Christmas Yet To Come, that attempt to infuse moral responsibility by giving him a sense of temporal

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[9] To this I will return in 4.2.2., as there is a connection with Dracula

perception. In other words, they inspire him to becomes a changed, better man, because, as Scrooge himself enthusiastically exclaims after his transformation, he "will live in the Past, Present, and the Future" (Dickens, 62), which essentially means that he will stop being timeless, joining instead the spirit of the era, that of linear temporality and progress. The text, with that closure, could allude to a connection between two kinds of economic transaction, one that is obsolete and one that is modern—it is also tempting to see that dichotomy in terms of Victorian/Anglican versus Other/Jewish. Not only is *A Christmas Carol* a text replete with notions of capital, money, and finances, but these notions can be seen as a motif in many of Dickens's works, as the increased importance banking had in the Victorian life, also in a social meaning, as it effectively created "social networks", influenced Dickens and inspired him to conceive "a worldwide system in which everyone is related coincidentally" (Houston, 80). But despite the superficial straightforwardness and deceptively simple solution of *A Christmas Carol*, in it hide the seeds of doubt and confusion regarding the economic innovations, and thus ultimately the Victorian societal transformation. Dickens visualizes a Victorian society that is caught in an incessant cycle of "banking on the unlimited increase of velocity of economic circulation…and concomitant panic and collapse" (Houston, 90).

Much like *Frankenstein*, Dickens's text also expresses anxiety about the process of industrialization in terms of otherness. It is important to note, however, that *A Christmas Carol*—and that is in concordance with the confusion it describes and at the same time expresses—both criticizes and absolves, proving true Veeser's axiomatic statement that "a language adequate to describe culture under capitalism [participates] in the economy [it] describes" (xi). Houston makes a similar claim, arguing that "Dickens…is caught in the very necessity for increased circulation of his own industry" (79-80). The worries over divisions based on ethnicity or class, reflect on other Gothic texts of the mid-Victorian period, also characteristically underlining the

exclusion of women from financial decision-making. Christina Rossetti's *Goblin Market* (1862) is a prime example, also with important temporal elements. Elizabeth Campbell argues that the opening of the poem "suggests the *cyclical* rhythms of women in conflict with the *linear* pull of the market" [emphases added] (399)—I would also argue that the conclusion of the poem describes an afterlife state of existence; a timeless and idealized non-reality.

Returning to the temporal themes in *A Christmas Carol*, it is important to notice that, like *Frankenstein*, Dickens's novella also includes metatextual elements. Through the detailed visualization offered, especially through the visions Scrooge himself experiences, the text in its entirety seems to entertain certain ideas about vision, reality, and fiction. The Ghost of Christmas Past tells Scrooge that what he sees are mere shadows, without any consciousness of the presence of the Ghost and Scrooge. But the text offers a highly realistic representation of reality, and this emphasis is further augmented by Scrooge's reaction to these scenes from his youth. When the Ghost shows him an image of his younger self reading, it is the process of imagination that projects the characters of Ali Baba and Robinson Crusoe, rendering them very real. Audrey Jaffe creates a parallel between Scrooge's reaction to his visions and the reader's response to *A Christmas Carol*, arguing that "literature is here imagined as spectacle…compelling identification while precluding participation" (257)—a suggestion I would somewhat disagree with, as the text tempts the reader to engage in a discourse pertinent to reminiscence and reading. Considering the importance memory and the act of remembering held for the Victorians, it becomes apparent that *A Christmas Carol* creates a second layer of temporal distortion, besides the one in which Scrooge is already participant, indirectly challenging the reader to an ethical debate pertinent to temporality, similar to the one Scrooge experiences.

In Dickens's descriptions, besides the wealth of Gothic elements in general, one can also discover some intriguing similarities with what a few decades later would be the world of

Dracula. Scrooge's eyes are described as red (Dickens, 2), like it is repeatedly mentioned about the Count in *Dracula*. Scrooge's disdain for the elements and cold weather (2) is again similar to Dracula's own controlling of the elements and even shape-shifting, in the form of fog. In addition, both Scrooge and Dracula are implied to be Jewish—as I mentioned already about Scrooge and as I will demonstrate later on about Dracula—and, in a Marxist analogy, they are both "vampires", Scrooge in a metaphorical sense, as a participant in the machineries of capitalism, and Dracula in a literal as well as metaphorical[10].

3.3. Devolution and the *Fin De Siècle* Gothic

As the century approached its end, the temporal anxieties began to shift towards more theoretical directions, especially concerning the ultimate destination of humankind. The notion of devolution and degeneracy, as described in 2.2., became a source of overpowering dismay and pessimism, naturally reflecting on the Gothic literature of the *fin de siècle* period. There is a great number of works written in the last two decades of the century, in which the motif of doubt and the Huxleyan notion that evolution does not assure a path to perfection (Murphy, 23) is dominant. The Gothic temporal topoi examined so far also find their way into the *fin de siècle* Gothic. Although an extensive analysis of texts of the period greatly exceeds the limits of an MA thesis, it is important to mention by name works such as *The Strange Case of Dr Jekyll and Mr Hyde* (1886), in which the day-night split is intrinsically connected to morality; *The Picture of Dorian Gray* (1891), entertaining ideas about the moral prequisites and consequences of immortality; *The Time Machine* (1895) and *The Island of Doctor Moreau* (1896), concerned with devolution and anti-progress, as much as—the former—with time-travel; Finally, *She* (1887), which not only

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[10] There is a significant number of Marxist readings of *Dracula* that analyze the text in economic terms. To this I will return in 4.2.

describes degeneracy, like the rest of the texts, but also introduces a temporal dichotomy based on gender.

According to Frank McLynn, Robert Louis Stevenson's *The Strange Case of Dr Jekyll and Mr Hyde* displays "the kind of darkness in the heart of human beings that would produce the death camps of the twentieth century" (quoted in Dryden, 74). But, intriguingly, this darkness literally takes place in the dark—as Mr. Hyde's excursions occur during the nighttime (Dryden, 89):

> The strange and the supernatural, and often the criminal, occur under cover of night…. Nocturnal prowlers like Hyde are commonly the stuff of Gothic fiction: Frankenstein's monster spurns daylight; Dracula is, physically, a creature of the night who cannot risk exposure on the thronged sunlit streets. Night is the domain of the 'other', camouflaging identity and criminal activity. At night the Gothic 'monster' penetrates 'safe' domestic environments.

The dichotomies in Stevenson's work—both temporal and moral, day versus night and good versus evil—are rather simple, although it is important to remember that Hyde is not a distinct individual but a facet of Jekyll.

In Oscar Wilde's *The Picture of Dorian Gray* these dichotomies are somewhat more subtle, and "[t]he divide between good and evil is not clear-cut" (Dryden, 119). The Faustian theme of immortality forms the backbone of the plot, but again, the story is not about eternal life. Rather the opposite, it is about degeneracy and it offers a pessimistic but realistic image of the social gaps and the "self-delusions inherent in late-Victorian society" (Dryden, 123). The text reflects the relatively recent agony over the future of civilization and also echoes older ones— indeed, impliedly perhaps responsible for the current situation—such as consumption and capitalist overindulgence. According to Backus (145), *The Picture of Dorian Gray* serves as "an excellent illustration of William S. Burroughs's maxim that capitalism at its most effective does not aim to sell the product to the consumer but to sell the consumer to the product".

In H.G. Wells's *The Time Machine* and *The Island of Doctor Moreau* the theme of degeneracy and the fear of eventual devolution is made explicit. Much like in Robert Louis Stevenson's work, Wells's version of the Gothic conceives monsters created not supernaturally but "from the very conditions of the modern social and political world, and from the future of that world" (Dryden, 149). Time travel is used in *The Time Machine* as a crystal ball, which shows the ominous future that lies ahead, intriguingly from a London perspective, underlining the role that city played in the *fin de siècle* (Dryden, 151).

H. Rider Haggard's 1887 *She* separates men and women "by means of an intricate series of temporally based oppositions" (Murphy, 31). Following existing notions of what constituted a good and modern temporal scheme and what constituted a bad and obsolete one, the novel assigns these connotations to men and women respectively (Murphy, 32):

> [L]inear time connotes the positive masculinist values of history, progress, Christianity, and evolutionary advancement….Monumental and cyclical time, by contrast, evoke the ahistoric, mythic, pagan, and devolutionary traits associated with female subjectivity and immutable essence….[A]ny woman who attempts to appropriate the temporal prerogatives of the male violates a natural division of the sexes.

The novel intermixes various temporal motifs, including immortality, and as Murphy mentions, devolution. The character of Ayesha—"a kind of Gothic sublime" (Murphy, 55)—not only displays an antithesis to what was considered linear temporal normalcy, but also ultimately becomes "a devolutionary figure…a signifier…of cultural decline, since a matriarchy represents a step backward in time" (Murphy, 55-56). The scene of Ayesha's destruction is replete with temporal innuendos, including a graphic representation of devolution in quite literal terms— Ayesha becomes a monkey before turning into a withered old creature the size of an infant—and also "a curious conjunction of temporal opposites within She herself… simultaneously incorporating age and youth in her wrinkled yet childlike countenance" (Murphy, 57).

As I briefly demonstrated, the Victorian Gothic began from a point in time when English society was changing from an older, rustic way of living, rapidly becoming highly industrialized and urban. The early Victorian Gothic reflects anxiety about the future, in quite practical terms. What would this rapid transformation bring? The mid-Victorian Gothic was in many ways concerned about the present, essentially asking the same question, What does this change bring? The *fin de siècle* Gothic, on the other hand, is an interesting temporal mix of past fears that were realized, pessimism induced by the present social degradation, and anguish over the future of society and civilization, in quite theoretical terms. If a Victorian of the last decade of the century attempted a question similar to the ones presented above, that would very probably be, What caused this, what is this, and how will this unfold? *Dracula*, as I will next portray, becomes the most representative sample of the *fin de siècle* Gothic and in many ways a summary of the Victorian era itself. Its temporal importance as a Gothic text cannot be stressed enough. Firstly, it includes many of the elements of temporal distortion and manipulation of the Gothic tradition. Secondly, it is concerned with all the major points of societal conflict and the power of a centralized authority, focusing on aspects of otherness based on class, gender, and ethnicity. Thirdly and perhaps most importantly, not only does it stand between the realistic world and the fantastic world, but also between two others, two temporal ones, the Victorian and the Modern. Together with *Frankenstein*—that also stood between two temporal worlds and realized the significance of its Gothic nature—they form a Gothic dyad that has survived the passage of time and has been replicated and referred to more than any other Gothic work.

4. Bram Stoker's *Dracula*

Bram Stoker was not the first writer that dealt with vampirism, with Joseph Sheridan Le Fanu and Samuel Taylor Coleridge being two of the predecessors, but his *Dracula* is one of the most influential works of Gothic fiction, having inspired a vast number of other works. More than two hundred films have been made that are somehow connected to Count Dracula (Hindle, vii), with some of them verging on the ludicrous—like William Beaudine's 1966 *Billy the Kid versus Dracula*. One of the films that remain relatively faithful to Stoker's novel is Francis Ford Coppola's 1992 adaptation, which is also known as *Bram Stoker's Dracula*. The inclusion of the original author's name possibly serves as a reminder that the film in question is faithful to the novel. However, and despite Bram Stoker being akin to a synonym of his novel, such connections should be made with extreme caution.

Not only is proof of authorial intention an impossible task, but one should also take into consideration the peculiarities involved in this particular novel. According to Hindle, although *Dracula* infused into its contemporary readers and critics a feeling of transgression, this was an abstract one. Characteristically, not only were the critics unsure about the source of this feeling of uneasiness, "they weren't sure *whether the author was sure either* [emphasis added]" (viii). In addition, Gothic fiction seems, as a genre, to be less reliable than others when it comes to separating what belongs to the author consciously and what, perhaps, subconsciously. Ken McLean, citing Clara Thomas, states that "[Major John Richardson's 1832] *Wacousta*, like other Gothic novels, suggests far deeper implications than Richardson consciously gave it".

This ambiguity becomes apparent in the nebulous world of *Dracula* as well. The progression of the novel reveals an increasingly more fragmented plot and the endeavor to establish a stable ground with regard to temporality and evil is all but abandoned. I would

disagree with Case and Gagnier who suggest that *Dracula* is a triumph of science and instead subscribe to Heilbronn's and Feimer's notions that, respectively, science is neither pertinent when dealing with supernatural forces nor able to offer satisfactory explanations to universal mysteries (Senf, "On Victorian Science", 219). The very end of the novel, in which conveniently everything is back to normal, at least nominally[11], appears naively simplistic if not outright ironic, and the reader is ultimately left to wonder whether the text is in concordance with or it criticizes the existing Victorian ideas. According to Byron ("the Resources of Science", 49):

> [i]f a Gothic text tends to bring to the fore the irrational and mysterious, those things which disturb the comforting categories upon which social and psychic stability depends, then it nevertheless also finally tends to reinstate these comforting categories with the expulsion of the monstrous and the transgressive and the reestablishment of clear boundaries.

Nothing could be further from the truth regarding the ending of *Dracula*.

4.1 Elements of Temporality

I divide temporality into three different, although naturally interconnected parts: firstly, direct temporal manipulation, such as timelessness, immortality, and differences in the ways time is perceived; secondly, elements pertinent to reminiscence, dreams, memories, and the unconscious; thirdly, metatextual time, with attention drawn to the text itself and the way it organizes time and refers to itself. It is important to note how these also represent different perspectives of moral associations. In particular, direct temporal manipulation focuses on what I referred to in the introduction as superficially well-defined borders: there are polar opposites related to temporality, and they are divided between Count Dracula and the characters in a way that clearly draws a line between humanity and progress on one hand, and evil and anti-progress on the other.

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[11] There are a number of puzzling elements in the very end of the novel; to this, I will return.

Conversely, temporal distortions that function on a metatextual level are much more vague and fuzzy regarding their moral standpoint and they allude to a more complex notion pertinent to *fin de siècle* disillusionment and ideas of modernism.

4.1.1. Time Flies: Direct Temporal Manipulation.

Paradoxically, Count Dracula is the only character in the eponymous book who does not get the vote—his point of view remains unknown, his voice unheard. It is interesting to note, however, that some traces of this enigmatic figure do manage to elude the editing hands of Mina, Jonathan, Dr. Seward, and the rest of the authors of the text. A typical example, which is offered and then left floating in oblivion, is the Count's exclamation to the three female vampires in his castle: "Yes, I too can love; you yourselves can tell it from the past. Is it not so?"[12] (*D*, 46). But besides this split between the voiced crew of light and the voiceless Count, there is a multitude of other dichotomies as well (Punter, 259):

> Dracula stands for lineage, the principal group of characters for family; Dracula for the *wildness of night*, they for the *security of day* [emphases added]; Dracula for unintelligible and bitter passion, they for the sweet and reasonable emotions; Dracula for the physical and erotic, they for repressed and etherealised love.

Punter does mention the temporal opposition emphasized above, and I would argue that it is much more complex than a mere day versus night split. Count Dracula seems to be surrounded by a time of his own—in addition to or perhaps especially because of the obvious fact that he is timeless.

Jonathan enters the time zone of Dracula as he approaches his castle. The mysterious blue flames and the enigmatic driver of the carriage, together with the wolves howling in the dark

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[12] Perhaps Francis Ford Coppola pursued this hint in envisioning Count Dracula as a romantic hero with a love lost in the past.

night, cause Jonathan to believe that he was dreaming, as "the incident…seemed to be repeated endlessly" (*D*, 19), while later on he again claims that "time seemed interminable" (*D*, 20). And yet a third time, soon after seeing the castle of Dracula, he describes the time he had to wait as "endless" (*D*, 21). This clear and repetitive reference to a distorted sense of time not only functions as a flag demarcating Dracula's territory, but at the same time as a signal for wickedness—in the sense of opposition to progress. In other words, the cyclical, non-linear time scheme that dominates the world of Dracula, creates an immediate allusion to the pagan versus Christian—or at least the Victorian interpretation of—views on temporality that I demonstrated in section 2.2. The novel makes no effort to hide this tendency to present the narrative as a whole and the Count in particular as an opposition to Christianity. Jacques Coulardeau argues that "Dracula [is] the heir of an older tradition than Christianity, that is to say paganism…Older religions are centered on a cult to nature: the night and the day, as well as the earth, the sun, and the moon" (130), while Rowen adds that the inverted Christian imagery in *Dracula* essentially renders the Count an antichrist, with Renfield's phrase "the blood is the life" a parody of the Eucharist (241).

After Jonathan meets with Count Dracula, he realizes that their conversations have to take place during the night. This increases Jonathan's nervousness, and he describes his experiencing "that chill which comes over one at the coming of the dawn….They say that people who are near death die generally at the change to the dawn…" (*D*, 31). Just like in the dichotomy described by Punter, Jonathan feels the lack of the security of the day. I would expand Punter's argument in that, similarly, one could claim, Dracula during the days feels a similar lack of security[13]. What becomes interesting, however, is Jonathan's description of this series of nocturnal discourses as

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[8] Although an extended analysis is beyond the scope of this thesis, it is important to remember that in both cases this lack of security stems from a reduced ability to respond during that time, either due to reduced vision (humans) or reduced strength (vampires).

"night-existence" (*D*, 32). Jonathan's words possess a dual meaning. Firstly, they draw attention to the unnatural state, antithetical to human, of being awake at night and asleep during the day, but they also carry connotations pertinent to morality, as night-existence could also allude to illegal and immoral activities, such as prostitution or thuggery, as much as lack of safety (*News of the World*, September 05, 1886):

> A police-constable said that every night persons of both sexes and of all ages slept huddled together on the seats of the [Thames] Embankment….Respectable people who sat down on the seats during the day time got up with their clothes full of vermin…[I]t was hardly safe for people to walk along at night.

It is interesting to note the reference to vermin—the motif of contamination[14] is well pronounced in *Dracula*—as much as the fact that the mere temporal shift suffices in altering the moral standpoints in relation to a given space. In addition, it is important to remember that *fin de siècle* Gothic was particularly influenced by the real horrors of Whitechapel and the monstrous murders committed there by Jack the Ripper, and there was a very well-established anxiety connected with the night.

Later on, Jonathan himself acknowledges the dangers lurking in the night, as he writes "[i]t has always been at night-time that I have been molested or threatened, or in some way in danger or in fear." (*D*, 54). The verb "molest" is an interesting choice. According to the *Oxford English Dictionary*, its meaning "to cause trouble; to disturb" exists since the fifteenth century, but also the meaning "to harass, attack, or abuse sexually" appears for the first time in 1889, eight years before the publication of *Dracula*, and hence an innuendo cannot be excluded. Furthermore, such a realization would be consistent with the charged sexuality of the novel— Talia Schaffer refers to the novel's "homoerotic desperation, unconscious desire, and deeply

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[14] Brian Aldiss offers an interesting hypothesis, arguing that vampirism in *Dracula* is actually a metaphor for syphilis (144). Tuberculosis has also been linked to vampirism (Stetson, 2), and, I would add, it is important to remember that poor living conditions, typically present in working class urban areas of the *fin de siècle* period, were prone to the disease.

buried trauma" (381). In fact, Count Dracula makes it almost explicit, when he warns the three female vampires that are about to attack Jonathan to stay back, adding "[t]his man belongs to me!" (*D*, 46). It is important to remember that this kind of sexuality implied here is non-productive. Not only is it contrary to the normative, heterosexual monogamy encouraged by Victorian society, but also, through this very lack of procreation, it becomes atemporal as, by denying the children, it essentially denies the future[15].

Returning to the motif of contamination and contaminated spaces in particular, if the first series of scenes in which temporal distortion takes place is Jonathan's arrival at Dracula castle, a place already polluted with evil, then the second involves the Count's adventurous arrival in England. The abnormal onset of the storm underlines the dichotomy between the untainted, pre-Dracula English nature and the contaminated aura that he brings (*D*, 86-87):

> The silence was so marked that the bleating of a sheep inland or the barking of a dog in the town was distinctly heard....A little after midnight came a strange sound over the sea, and high overhead the air began to carry a strange, faint, hollow booming.
>   Then without warning the tempest broke. With a rapidity which, at the time, seemed incredible, and even afterwards impossible to realize, the whole aspect of nature at once became convulsed.

Besides the rapid coming of the storm, it is also worth noting that it takes place at midnight, once more alluding to it as, essentially, a threshold between good and evil. Similar descriptions of temporal manipulation take place during the scene where Lucy is attacked. Mina, chasing the sleepwalking Lucy in the night, describes as "too quick" the coming of the dark cloud, while she does not fail to mention that "[t]he time and distance seemed endless" (*D*, 101), words that echo her husband's similar references in Transylvania.

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[15] It is worth noting that Baudelaire considered the lesbian as "the heroine of modernism because she combines with a historical ideal the greatness of the ancient world" (Benjamin, 90). Coppola's film includes a fleeting scene, where Mina and Lucy kiss in the garden during the storm—hence, possibly, being under Dracula's spell. The connection between timelessness, modernity, and Dracula is a very important one, as I will analyze later in the present chapter.

As I mentioned at the beginning of this chapter, Dracula appears to cause a temporal distortion in the area that surrounds him, besides, or even because of, his immortality and existence outside time. The notion of immortality appears for the first time in Dracula's castle, when Jonathan sees the Count in his box "but looking as if his youth had been half renewed" (*D*, 59). When Jonathan relives the experience later on, on English soil, the Count has "grown young" (*D*, 184)—an oxymoron of sorts, as it includes two meanings whose arrow of time seems opposite. But the person who perhaps presents the most intriguing references to immortality and longevity is, as expected perhaps, Professor Van Helsing. After his query as to why Methuselah lived almost a thousand years while Lucy "with four men's blood in her poor veins" did not live one day (*D*, 204), he proceeds in saying "there are men and women who *cannot* die" [emphasis added] (*D*, 205). By using "cannot" instead of "do not" or even "would not" Van Helsing implies lack of volition in the process. In other words, there is the assumption that Count Dracula, had he had a choice, would perhaps prefer to die. Van Helsing's hypothesis becomes even more formed later on, when he speaks of "the curse of immortality", repeating that a vampire cannot die but must live on "age after age" (*D*, 229).

Indeed, Van Helsing claims that Count Dracula, despite his supernatural abilities of transformation and his superhuman strength, is far from being free; his abilities are time-bound, a rather ironic attribute for a timeless creature. Professor Van Helsing informs the rest that Dracula's power significantly weakens "as does that of all evil things" as the day comes, while his transformation can take place only "at noon or at exact sunrise or sunset" (*D*, 255). As Quincey Morris aptly puts it, "[t]ime is everything with him" (*D*, 258). But perhaps the most crucial detail shared by Van Helsing is that the victims of a vampire are released from the curse once their creator ceases to exist.

This assumption, proven true later on when the killing of the undead Lucy removes the vampiric curse off the children she had bitten, raises a number of important questions related to Count Dracula's own vampiric nature and, in particular, his pre-vampiric existence. Van Helsing only mentions some scattered pieces of information—themselves rather unreliable, as they are based on folklore and given to Van Helsing from his friend Arminius—about Count Dracula being "that Voivode Dracula who won his name against the Turk" (*D*, 256). But there is not even a hint as to how or why Count Dracula became a vampire originally. The possibility that he was the proto-vampire should be excluded, as Van Helsing speaks of vampires in ancient times, in Greece and Rome[16] (*D*, 254). Therefore, it is valid to suppose that Count Dracula himself was the victim of another vampire[17], a point that the text conveniently ignores almost entirely, with the only exception of Mina. In an emotional speech, she underlines the fact that Dracula's nature is not entirely evil (*D*, 328):

> That poor soul who has wrought all this misery is the saddest case of all. Just think what will be his joy when he too is destroyed in his worser part that his better part may have spiritual immortality. You must be pitiful to him too, though it may not hold your hands from his destruction.

The blurring of the Manichean borders between good and evil is all but complete, and the self-conflictive, confused forces that propel the text to even stronger notions of modernism—with Mina as the ideal poster girl—render the paradigmatic stereotypes decoherent, at least on a secondary level.

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[16] It is worth recalling Petronius and *The Satyricon*, where there are stories about werewolves—one of Dracula's metamorphoses—and also of a woman, Sibyl of Cumae, who was enclosed in a jar for all eternity due to her great age.

[17] Coppola's film offers another interpretation, that circumnavigates the problem of a creator vampire. The film implies that Count Dracula becomes a vampire as a result of blasphemy against God and the cross—a rather weak argument, which though introduces the notion of *hamartia* and hence alludes to Count Dracula being a tragic hero.

Mina's transformation, although conveniently implied as a result of Dracula's attack, can actually be noticed even prior to it, namely a couple of days earlier, on September the 30th, when she writes on her journal that "one ought to pity any thing so hunted as is the Count" (*D*, 243). This and a number of other, increasingly disconcerting habits for a proper Victorian woman, such as writing and especially editing men's texts, come back to bite her, if the pun may be allowed. Ineluctably, the process of her transformation is filled with temporal innuendos, as Count Dracula's presence alters the passing of time. Mina describes how "[n]ot a thing seemed to be stirring, but all to be grim and fixed as death or fate" (*D*, 274), while in a later entry she says that she is not sure "[h]ow long this horrible thing lasted…but it seemed that a long time must have passed" (*D*, 306).

What should also be noted is that besides this loss of temporal sense—or, again, perhaps because of it—Mina's general sense of reality is also compromised. Characteristically, Mina claims she cannot remember with certainty how she fell asleep (*D*, 274), repeating again later on "I do not remember anything until the morning, when Jonathan woke me", also, importantly, referring to dreams and their connection to thoughts becoming "merged in" them (*D*, 275). The connection between Dracula and dream states is more than a temporal one, as (Punter, 118-119):

> both are night phenomena which fade away in the light of day, both are considered in mythological systems to be physically weakening, both promise—and perhaps deliver—an unthinkable pleasure which cannot sustain the touch of reality. Also the vampire, like the dream, can provide a representation of sexual liberation *in extremis*, indulgence to the point of death.

Whether this indirect temporal distortion, expressed in the form of dreams, memory, and the unconscious, is dependant on the subject's perception—in this case, Mina's—or it is an epiphenomenon of the direct temporal distortion caused by the Count's presence is ultimately irrelevant. The fact remains that *Dracula* is replete with references to these motifs, which play an

important part in forming the Gothic temporal landscape of the novel, as I explain in the following chapter.

4.1.2. Dreams and Memory: How the Notion of the Eternal Present Becomes the Temporal Sublime of Modernism.

In section 2.3. I referred to the practice of keeping journals and its great importance for the Victorians, which becomes self-evident in *Dracula* due to its very structure. As Mina mentions to Lucy, "with a little practice, one can remember all that goes on or that one hears said during the day" (*D*, 62), an ability that is proven vital later on. And although this element alone could be a strong enough basis for underlining the importance of memory, the text goes far beyond that. It creates a set of motifs that are not only related to temporality, but are also pertinent to the fabric of reality, thus undermining the authority and validity of the text even further. In doing so, they inevitably create a set of connotations to evil and normative standpoints.

The occasions of memory loss begin early on for the characters. Jonathan, arriving at Dracula's castle, suffers what appears to be a severe case of amnesia, as he claims "I must have been asleep, for certainly if I had been *fully* awake I must have noticed the approach to such a remarkable place [emphasis added]" (*D*, 21). Not only is Jonathan unsure of whether he noticed the approach or not, but his words imply that he is unsure of whether this was a result of dreaming or memory loss—hence his words "fully awake". This realization echoes the events of the approach itself, where Jonathan conveniently explains the recurrence of the incident as a dream (*D*, 19). Again, this uncertainty of Jonathan in relation to reality, tantamount to temporal displacement, can be seen as connected to Dracula's presence. His persistence on rationalizing his experiences as dreams continues—he refers to all appearing like "a horrible nightmare" (*D*,

22)—except for a fleeting moment in which he wonders whether a dream would be worse than "the unnatural, horrible net of gloom and mystery" that has entrapped him (*D*, 40).

Jonathan's reference not to Count Dracula directly but to the space itself is interesting. Dracula himself claims that the castle "is old, and has many memories", containing "bad dreams for those who sleep unwisely" (*D*, 40), a notion that sounds strikingly similar to what I referred to 2.3. as traumatic experience leaving material residue (Vrettos, 200):

> William James describes clothes, furniture, and collections of personal property as extensions of the body that form the "innermost part of the material Self " (1: 292)…. Samuel Butler also described clothes and possessions as components of human identity in his controversial 1878 speculation on memory and heredity entitled *Life and Habit*….Butler understands this interrelation [between individuals and the material world] as a testament to the permeable boundaries of individual personality[18].

In other words, what Jonathan is subjected to is not necessarily merely the loss of his own memory, sense of reality, or perception of temporality, but also the projection of Dracula's own understanding and experiencing of these notions, channeled through the spatial surroundings that are replete with the Count's memories. Dracula goes as far as to claim that "to live in a new house would kill me. A house cannot be made habitable in a day", not failing to mention "how few days go to make up a century" (*D*, 30)—a quick, witty comment that Jonathan fails to understand at that time. The Count's revelation, although quickly forgotten, also explains his limitations when traveling away from his castle.

Jonathan's amnesiac, dream-like experiencing continues when he ventures outside his assigned room. He imagines being in the same room where "old ladies had sat and sung and lived sweet lives" (*D*, 44), in what appears to be an anxiety-induced nostalgia; an attempt to escape

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[18] The notion of the permeable boundaries of individual personality seems to echo in Mikhail Bakhtin's notion of "grotesque realism". As Bakhtin argues, "[T]he grotesque body is not separated from the rest of the world….[I]t is unfinished, outgrows itself, transgresses its own limits" ("Rabelais", 26), with the carnival-grotesque mode offering the chance to "enter a completely new order of things" ("Rabelais", 34)—a theoretical approach that is highly pertinent to *Dracula* and what it implies, as I analyze in my thesis.

from the present gloom by imagining the same space at older times. But the ensuing horrors compel him to write "I suppose I must have fallen asleep; I hope so, but I fear…I cannot in the least believe that it was *all* [emphasis added] sleep" (*D*, 44). Once again, Jonathan undermines his own conclusions by refusing to say all were real or none were real, and opting for the middle ground of some events perhaps being real and some perhaps not, without elaborating further.

Descriptions of events and experiences appearing like dreams, half-dreams, or other reveries in-between reality and illusion pervade the text, particularly in close proximity to Count Dracula or somehow related to his actions or essence. When Mina chases Lucy in the night, she narrates in vivid terms what can be perceived as a dream, not only because of the gloomy images and the eerie stillness, but particularly because of her words "I must have gone fast, and yet, it seemed to me as if my feet were weighted with lead, and as though every joint in my body were rusty" (*D*, 101), an uncannily accurate description of a dream, virtually identical to ones by others writers, such as Willis Gaylord Clark, mentioning that "[i]t is hard work to *run* in a dream….Some horrid weight hangs to one's feet [original emphasis]" (Clark, 66). In the days following that night, Mina continues to refer to Lucy's state as "half-dreamy" (*D*, 105) and her talking, again, "a half-dreaming kind of way", with the noteworthy speculation that this was because she was attempting "to recall it to herself" (*D*, 108).

The motifs of dreaming and remembering—or lack thereof—intermingle continuously throughout the text, with the notions of reality and temporality functioning as cohesive glue between them. Soon after Dracula's attack on Lucy, Mina departs to meet Jonathan, mentioning later in her letter to Lucy "I can hardly recall anything of the journey", not failing to add that Jonathan himself "does not remember anything that has happened to him for a long time past" (*D*, 114). More importantly, and as I mentioned in the previous chapter, Mina seems to suffer the same kind of amnesia after her own encounter with Count Dracula, as she admits she cannot

remember how she fell asleep (*D*, 274), repeating again later on "I do not remember anything until the morning, when Jonathan woke me" (*D*, 275). An additional detail is her references to what appears as sleep paralysis—defined as a condition in which the person "is unable to move voluntary muscles (except respiratory muscles) for a period ranging from several seconds to several minutes"[19]— containing also a comment on the slowness the time seemed to pass: "I was powerless to act; my feet, and my hands, and my brain were weighted, so that nothing could proceed at the usual pace" (*D*, 275).

It is interesting to note that besides the indirect connection between loss of memory and morality, as a consequence of Dracula's actions, this is also presented in a more direct manner, namely when Jonathan goes to meet Thomas Snelling and Joseph Smollet—the persons responsible for carrying Dracula's boxes. The former "was not in a condition to remember anything", as he had already begun "his expected debauch", while the latter, "a decent, intelligent fellow…remembered all about the incident of the boxes" (*D*, 278). Incidentally, Jonathan receives information about Smollet from Snelling's wife, "a decent, poor soul" (*D*, 278). Hence, there seems to be a pattern pertaining to memory and the flow of reliable information, which is ultimately related to the annihilation of Count Dracula—Mina refers to a journalist who had informed Jonathan that "memory was everything in such work" (*D*, 194).

Professor Van Helsing, however, complicates matter by telling Dr. Seward "[r]emember, my friend, knowledge is stronger than memory" (*D*, 130). This paradoxical statement—as Van Helsing basically asks from Dr. Seward to *remember* that he should not trust the act of *remembering*—effectively connects memory, temporality, and moral standpoints. The problem for Van Helsing is that, as knowledge and time are inseparable, when he attempts to disassociate knowledge from memory, he cannot do the same for knowledge and temporality. Books are a

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[19] *Encyclopædia Britannica Online*

source, but they do not suffice, and Van Helsing acknowledges that "the proof of our own unhappy experience" (*D*, 252) is required, as Coundouriotis argues:

> Consequently, time and experience license the revision of the written record. The same documentary operation that establishes knowledge erases memory…. In contrast to Van Helsing's obsession with controlling time, the Count has no control of time. Overwhelmed with the implications of long, historical time, the Count haunts the characters in the novel, subverting their effort to valorize only contemporaneity.

Not only is Count Dracula living in an eternal present, essentially as a result of his timelessness, but as *Dracula* is a text which is presented as a multi-dimensional alloy of individual and hence subjective instances of knowledge and memory, the realization that these are dependant on temporality places an additional strain on the already weakened foundation of narrative authority and objective truth.

Dracula, like other Gothic texts, presents a temporal model in which "[c]hronological time is…exploded, with time past, present and future losing their historical sequence and tending towards a suspension, an eternal present" (Jackson, 47), but there is more: as I explained before, Carpenter considered life in an eternal present the antithesis to a stable personality, and thus, implicitly, to progress and human evolution. In the world of *Dracula*, the future is approached from two different angles, the human and the vampiric, with the former being connected to a spiritual eternity and the latter being "choked in an eternal present" that is clearly material and grounded on "terrestrial permanence" (Del Principe, 95). Stacey Abbott takes the notion of the eternal present even further and offers a remarkable connection between the vampire and modernism, which, as I argue, is a fundamental aspect of the Gothic temporality of *Dracula* (Abbott, 5):

> The modern vampire, from Dracula to present-day vampires…has consistently challenged its relationship to convention and tradition, gradually escaping the confines of time and space to become free of the association with the past….Charles Baudelaire described modernity as the here and now, a fleeting, intangible moment in time, co-existing with that which transcends time and space: the eternal….Georg

> Simmel equally defined modernity as the perception and experience of the present moment….[M]odernity becomes the act of living in the eternal present.

If, therefore, the "here and now", the basic building block of modernity, is ephemeral and insubstantial, giving its place to a new one in a never-ending motion of destruction and renewal, then modernity and modernism can be seen as a process where contradiction, conflict, and ambiguity thrive (Abbott, 5), something that can be clearly seen in *Dracula* as well[20]. This all-inclusive aspect of modernity is characteristic of Dracula, who inspires both fear and admiration, disgust and desire, and—focusing on the temporal aspects of the Vampiric essence—facilitates the creation of a kind of temporal sublime.

Edmund Burke connected the sublime and the strongest emotion someone can feel, with the terrible, arguing that (Burke):

> the ideas of pain are much more powerful than those which enter on the part of pleasure. Without all doubt, the torments which we may be made to suffer are much greater in their effect on the body and mind, than any pleasure which the most learned voluptuary could suggest

Romantic poets made extensive use of the notion, underlining the great magnitude of conflicting emotions nature could inspire, containing terror, awe, and exaltation. The notion of a temporal sublime can also be found in Shelley's "Ozymandias", "where the ancients are makers of huge abandoned ruins, mysterious markers of human smallness" (Mullan). But I use the term here differently, although in a related manner, and argue that the focus is not anymore on the opposition between past, present, and future, but rather in the realization that these are coexistent and perhaps even self-nullifying. In other words, the conflictive emotions inspired by Dracula, together with his peculiar, essentially suspended temporality, indicate a characteristically modern construction that draws attention to this very fact, namely the suspension of time, the underlining

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[20] It is also important to remember the temporal connection between vampires and economy, with Godfrey et al. referring to both as "[played] out in an eternal present…perfectly timeless" (25-26). To this I will return in 4.2.

essence of time as a human invention that is relative and non-absolute, which consequently leads to an everlasting present consisting of "here and now" moments that are indefinably small[21].

According to Yu, Dracula's most shocking attribute is "his uncanny modernity" (164-165), and even in the most basic technological dichotomies between the Count and the Crew of Light, there are enough common elements to nullify the effect of modernity being on the side of Van Helsing and his party's. They use the telegraph to bridge the distances, when Dracula can mesmerize; they have Kodak cameras with film that does not like excessive light, much like Dracula—a fact that renders the vampire "the very emblem of cinematic production" (Kujundžić, 93). Indeed, Abbott's reference to Baudelaire and modernism becomes perhaps surprisingly relevant to Dracula and the historical context of the novel, as it reveals one additional facet of the mysterious figure of the Count: his status as a dandy.

Dandyism can be seen as "the performance of a highly stylized, painstakingly constructed self, a solipsistic social icon….[A] man whose goal was to create an effect, bring about an event, or provoke reaction in others through the suppression of the 'natural'" (Garelick, 3). Considering that Baudelaire himself thought that the true subject of modernism is the hero (Benjamin, 74) and that the figure of the hero is a dandy (Benjamin, 96), it becomes easy to see the connection between Dracula, dandyism, and modernism. In fact, Baudelaire offers another crucial detail, namely that the dandy is "a descendant of great ancestors….'[T]he last shimmer of the heroic in times of decadence'" (Benjamin 96)—a description that is virtually identical to Dracula's long talk about his own proud ancestors (*D*, 35-37) and his disappointment at the present time of "dishonourable peace" (*D*, 37).

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[21] An even more extreme, but also philosophically intriguing position that results from this, is the so-called McTaggart's paradox—named after J.M.E. McTaggart, the British philosopher of the late nineteenth and early twentieth century, who argued that "nothing that exists can be temporal….[T]ime has no ontological status whatsoever and consequently, no entity can be in time" (Oaklander, 32)

Ultimately, it could be argued that memory and the recollection of the past is directly connected to humanity, fundamentally defining, or facilitating in the creation of, a set of moral guidelines and normativity. The association between memories and experiences that are included in the human mind is what offers the continuity of existence. But this association is not only subjective but also incomplete—as in the first words of H.P. Lovecraft's "Call of Cthulhu", "[t]he most merciful thing in the world, I think, is the inability of the human mind to correlate all its contents". An eternal present, therefore, underlines this very subjectiveness and fluidity of the human experience and becomes catalytic in questioning the established notion of morality.

Returning to the motifs of remembering and memory, it becomes apparent that Jonathan's, Lucy's, and Mina's amnesiac spells that I described so far are all connected not only with Dracula but, in particular, with the consequences of the threat posed by the Count, real in the case of Lucy and Mina, and unrealized, with the three female vampires as Dracula's proxy, in the case of Jonathan. A number of psychoanalytic readings of *Dracula* focus on these issues— particularly examining "the hysterical discourse…embodied by the two brides, Lucy Westenra and Mina Murray" (Byron, "*Dracula*", 57)—but I argue for another interpretation, based on temporality and what I referred to in 2.2. as the Victorians' despair in relation to their place in time and history.

Indeed, the key element is undoubtedly the motif of recurrence. Acknowledging Dracula as a temporal other, the text presents three main temporal threats, each with its own temporal repercussions. As Freud mentions in his eponymous essay, "the uncanny [*unheimlich*] is something which is secretly familiar [*heimlich-heimisch*], which has undergone repression and then returned from it" (Freud, 245), also underlining the importance of recurrence-repetition, arguing that "[it] does undoubtedly, subject to certain conditions and combined with certain circumstances, arouse an uncanny feeling, which, furthermore, recalls the sense of helplessness

experienced in some dream states" (236-237). Elmessiri offers as a possible source for the uncanny the fact that Count Dracula returns as a distorted Christ figure (112), but I would argue that the temporal elements are significantly stronger.

On a textual level, the incessant repetition of amnesia is a signifier of repressed memories and ideas pertinent to temporality, and, critically, these recurring instances of loss of time are in connection with Dracula, representing simultaneously the timeless and the old and yet at the same time, ironically enough as Abbott argues, also the modern. This uncanny repletion of *Dracula* with misplaced memories and amnesiac states, is symptomatic of the uncertainty and anxiety experienced by the Victorians regarding their temporal significance, in a connection with both their origins and also, consequently, their destiny. If, as Freud argued, the uncanny is a product of something essentially familiar yet altered, then the mental leap between this concept and the Victorian temporal mentality is not a long one. The notions of time, history, and progress underwent a major ideological reshuffle. However, the desolation and disillusionment of the *fin de siècle* period inevitably contributed to a cultural discourse that included doubt, confusion, and conflict, and *Dracula* participates in this discourse as a text that stands on the timeless chasm between one world and another.

4.1.3. Metatextual and Intertextual Temporality: Time for Time's Sake.

Dracula was published in 1897, four years before the end of Queen Victoria's reign. In 1914, two years after Bram Stoker had died, a collection containing some of his short stories was published, among them "Dracula's Guest", which is widely considered as the first chapter of *Dracula*, that was removed from the original publication (Senf, "Response to the New Woman", 34). This chapter itself contains some noteworthy elements of temporal manipulation, but perhaps above all

it is yet another, albeit posthumous, element of temporal metatextuality that abounds in *Dracula*, containing the ultimate irony: a removed first chapter that comes back to life after the author's own death.

Dracula begins with a date, 3 May, as an entry in Jonathan Harker's journal—incidentally, the excised first chapter begins with "a few months". Jonathan then continues in a very analytical, Victorian way, and lists the schedules of the trains, departures and arrivals, not failing to mention that a certain train was late. Eventually, he links the temporal differences to spatial ones as well, noting that "the further East you go the more unpunctual are the trains" (*D*, 8). This realization becomes more graspable later on, at the Golden Krone Hotel, where Jonathan is met by an old lady who asks him if he knows what day it is. He replies the fourth of May, but the question is repeated, followed by the answer that it is the eve of St George's Day, when, at midnight, "all the evil things in the world will have full sway" (*D*, 11). If one wished to select the most important element of these first few pages of the novel, this could only be the importance placed on time, and particularly in its connection with space. In other words, not only does the text intentionally draw attention to time, but, furthermore, it does so by dividing it into different kinds of time, as Jonathan acknowledges himself noticing the train schedules. It is also important to notice the fact that the text becomes autoreferential in that it presents itself as someone's writing—namely, Jonathan Harker's journal.

Although *Dracula* is based on epistolary structural foundations, these are not the traditional ones. Besides letters and journal entries, the novel also consists of type-writer material, phonograph recordings, and telegrams. This "motley fusion of speech and writing, recording and transcribing, image and typography" (Wicke, 470), produces a destabilizing effect in which temporality essentially becomes decoherent. In the text of *Dracula* "the old becomes new, and…patterns of negation and synthesis are disrupted by the paradoxical category of the un-

dead" (Scarborough). This split also echoes in the ways information is kept and distributed

(Elmessiri, 128):

> Gagnier sees Dracula as embodying two competing systems of information, namely, the aural/genealogical/memory-based as represented by the Count, on the one hand, and the non-rooted technological print-based [sic], as represented by the Dracula-hunters on the other. In other words between "traditionalist" and the "modernist" information systems—hence the obtrusive appearance of typewriters, dictaphones, telegrams, etc.

Although the text offers a linear temporal structure, beginning on May 3 of an unknown year and

ending on November 6—with an additional note by Jonathan Harker written seven years later—

in reality there is no real beginning and no real end, and the result is a "paradoxical and

seemingly incessant cycle of premise and conclusion, which revolves around the dark spaces of

the un-dead" (Scarborough). Hence, the novel's cyclical[22] essence presented through a superficial

linearity echoes the similarly conflictive notions of temporality of the Victorian era, particularly

in the *fin de siècle* period.

In addition, it is important to note the distortion of time offered by the structure of the

novel, on a metatextual level, that is, that presents a constantly altered temporal density. The first

entry of Dr. Seward's phonograph diary is on May 25, with a second on June 5. Four more

entries follow, all approximately ten days apart. But this rapidly changes, as Dr. Seward is

compelled by facts to insert four more entries a few hours apart from each other. This indirect

temporal distortion reflects on his words as well, as he says "[t]o me it seems only yesterday that

my whole life ended with my new hope, and that truly I began a new record" (*D*, 80). Similar

temporal distortions take place often throughout the text. A typical example is the log-book of

Demeter, the ship carrying Count Dracula to England. Mina, writing on August 9, essentially

travels back in time, starting from July 6, as she enters the ship's log entries into her own

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[22] I would argue that instead of a cycle, the term "tangled hierarchy" should be preferred. To this I will return in the concluding section of my thesis.

journal—incidentally, the log-book itself is a temporal anomaly, a time-travel inside the time-travel, as its writing began on July 18. To make matters even more confusing and distant from any hint of narrative authority, Mina mentions that she writes "from the dictation of a clerk of the Russian consul" (*D*, 92).

Pertinent to the autoreferential essence of *Dracula* is also the constant allusion to other works, often containing Gothic hints. As Jonathan notes down his first impressions of Count Dracula and his castle, he mentions that "this diary seems horribly like the beginning of the 'Arabian Nights', for everything has to break off at cock-crow—or like the ghost of Hamlet's father" (*D*, 37). Not only is there an overt connection with temporality—and, indeed, with an older, agrarian type of imprecise temporality, measured by the cock-crow—but also the mixture of incongruous worlds, both temporally and spatially, which underlines the instability of the text's temporality. The temporal coherence is furthered undermined by Jonathan likening himself to older writers, as he imagines that the little table at which he sits to continue his journal was perhaps used "in old times" by "some fair lady [who] sat to pen, with much thought and many blushes, her ill-spelt love-letter" (*D*, 43), a similar incident with his imagining of old ladies sitting and singing, described in section 4.1.2.

Another allusion is the one made to Samuel Coleridge's *The Rime of the Ancient Mariner*. The reference is offered as an entry in Mina's journal, but it actually originates from a correspondent of the *Daily Telegraph* newspapers, as Mina pastes the article to her journal. Describing the storm and the sighting of *Demeter*, the correspondent remembers Coleridge and mentions how the ship was "as idle as a painted ship upon a painted ocean" (*D*, 86). It is interesting to note that *Dracula* alludes to Coleridge in other ways as well, as Coleridge's "Christabel"—itself a vampiric tale—possibly echoes in Count Dracula's invitation to Jonathan: "[w]elcome to my house! Enter freely and of your own will!" (*D*, 22), in that it indicates the

passing of a threshold. Similar thresholds can be found elsewhere in *Dracula*, as it draws from "Christabel" (Edwards & Fry, 48-49):

> the tradition that evil must be invited into the house…when Christabel must practically carry the evil Geraldine, apparently fainting, across the threshold of her home. Like Geraldine, Dracula must be invited into the house of his victims, with Renfield serving as his go-between later in the novel, inviting him into the asylum where he can prey on Mina Harker.

Besides Coleridge, *Dracula* also arguably alludes to Keats, as Jonathan Harker describes Mina as "still too pale, but [not] so haggard" (*D*, 285-286), with an unmistakable similarity to Keats's "La Belle Dame sans Merci", and the knight-at-arms, who is "[a]lone and palely loitering" (2), as much as "haggard and so woe-begone" (6). It is worth remembering the Gothic, perhaps even specifically vampiric elements in Keats's poem.

But with regard to metatextual temporality, the third part of *Dracula* is by far the most intense and puzzling. A key point is Dr. Seward's admission that his journal, kept in phonograph, is unpractical. Although Mina believes this is offered as an excuse, the fact remains that modern technology here is proved inferior, as Dr. Seward says "although I have kept the diary for months past, it never once struck me how I was going to find any particular part of it in case I wanted to look it up" (*D*, 235). Mina suggests that she could copy it out on her typewriter, an offer that is accepted after some initial hesitation. Not only does the text draw attention to itself and to the way it organizes time—quite literally—but it also implies that the new ways are not necessarily the best. In addition, after Mina hears Dr. Seward's phonograph cylinders, she says "[t]his is a wonderful machine, but it is cruelly true. It told me, in its very tones, the anguish of your heart" (*D*, 237). This echoes the notion described in section 2.3., that details which were too personal or revealing were often edited out of the text. Dr. Seward also mentions the Harkers' efforts to "[knit] together in chronological order every scrap of evidence they have" (*D*, 240), adding in dismay that if that order existed earlier, they would perhaps have saved Lucy. The importance of

ordering seems to be repeated later on, when Renfield talks alone with Dr. Seward. The latter

concludes "[s]everal points seem to make what the American interviewer calls 'a story', if one

could only get them in proper order" (*D*, 290). But although Dr. Seward does talk of a "whole

connected narrative" (*D*, 240), it is perhaps only fitting that it is Professor Van Helsing who

makes the connection between ordering, reading, and literary theory, albeit in an implicit manner.

In particular, Van Helsing claims that "[w]e have been blind somewhat; blind after the

manner of men, since when we can look back we see what we might have seen looking forward if

we had been able to see what we might have seen!" (*D*, 333). In this enigmatic phrase, Professor

Van Helsing essentially describes the processes associated with the act of reading (Martin, 127):

> The reader is always looking backward as well as forward, actively restructuring the
> past in light of each new bit of information…. Assumptions about causality lead to
> conjectures about the future; at the same time, the facts of the present lead to the
> construction of new retrospective causal chains…. We read events forward (the
> beginning will cause the end) and meaning backward (the end, once known, causes us
> to identify its beginning)

What this ultimately means is that Van Helsing and his party are at the same time actors, readers

and ultimately writers of the very story in which they partake. Intriguingly, this (post)modern

approach has been proved to be as immortal as Count Dracula himself. Doniger mentions that

"[a]ctors playing actors playing self-imitating vampires have had a long run in Hollywood" (19),

with Neil Jordan's *Interview with the Vampire* (1994), an adaptation of Anne Rice's novel, being

a prime example. In the characteristically postmodern[23] "Theatre Des Vampires" scene, where

vampires perform in front of an audience comprised of humans, the character of Louis notices

that what he sees is "vampires pretending to be humans pretending to be vampires".

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[23] A core metaphysical question surrounding the scene is to which extent performance and art is responsible for the genesis and propagation of representation and, ultimately, whether fiction and reality are separated at all. It is pertinent to remember that, according to Roland Barthes, "the first actors separated themselves from the community by playing the role of the Dead: to make oneself up was to designate oneself as a body *simultaneously living and dead* [emphasis added]" (Wiseman, 138)

According to Elmessiri, "[t]he novel makes no attempt to disguise the fact that it was produced by this pursuit. Rather, it continually draws attention, sometimes to the point of tedium, to the mechanical processes that brought it into being" (104). But there is more, as this realization implies that the readers of *Dracula* are similarly actors too, in the sense that, although they are offered what the characters are not, that is, the material in a chronological order, the associations and conclusions are still open to debate. Hindle mentions Wilkie Collins's 1860 *The Woman in White* and how the writer explains that the narration will be offered by the characters as they know it, just like in a Court of law a story is described by many witnesses, and it is up to the reader to "become both judge and jury, and [to] decide, as in a lawcourt, the truth or otherwise of the tales told" (Hindle, xxxi).

Ultimately, the complex and fluid temporal scheme of the novel underlines this very instability of its temporal structure—it would not be an exaggeration to argue that time is offered character status in the novel. Besides Count Dracula himself, whose actual existence invalidates time, the text constantly refers to time measurement as much as narrative ordering, while at the same time it draws attention to itself, emphasizing what one could call text status, or what Hustis refers to as a text that is "overly self-conscious of its own construction as a literary artifact" (19). The act of writing, both in its physical and mental aspects, is underlined through the textual structure, but also as a result of the allusion to older texts—often Gothic or with Gothic overtones, like *Hamlet*. Finally, it is worth mentioning the importance assigned to specific hours of the day, presented both in pre-industrial and industrial terms, such as the coming of the dawn or precise hours—usually midnight[24]—respectively. This amalgam of temporal elements is

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[24] It is worth noting, however, that although these precise hours ostensibly allude to modern, industrial time measurement, they are also connected with traditional ideas and folklore, as in the passage where Jonathan characteristically admits that the mere sight of his watch indicating a few minutes to midnight increased his trepidation because of superstition (*D* 17-18)

symptomatic of a more general confusion and conflict related to *fin de siècle* anxiety and quest for identity. Not only is *Dracula* the "yardstick by which we measure all other so-called vampires" (Leatherdale, quoted in Elmessiri, 101), but it is a Gothic novel that stands between two worlds—in many aspects thus literally fulfilling what can be called the Gothic destiny— namely the Victorian and the Modern.

4.2. The Cloak of Temporal Otherness

Dracula is very important in terms of Gothic temporality, not only because it refers to many of the elements of temporal distortion and manipulation found in the Gothic tradition, but also because it is concerned with some major points of societal conflict and the power of a centralized authority, exploring aspects of otherness based on class, gender, and ethnicity. What is crucial is that the text, standing between the Victorian and the modern world and understanding its own temporal significance, uses the motif of temporality to address these issues (McClintock, 40):

> At this point, another trope makes its appearance. It can be called the invention of anachronistic space, and it reached full authority as an administrative and regulatory technology in the late Victorian era. Within this trope, the agency of women, the colonized and the industrial working class are disavowed and projected onto anachronistic space: prehistoric, atavistic and irrational, inherently out of place in the historical time of modernity.

By creating a discourse on temporal otherness, *Dracula* essentially alludes to the aspects of otherness mentioned above, participating in a cultural discourse pertinent to the New Woman debate, the invariably relevant class and capital issues, as much as the ones revolving around ethnicity—especially germane in the wake of the Jack the Ripper investigation and the anti-Semitic sentiments it involved (Davison, 125). The cultural structure and interpretation of time "offers a means of demonstrating difference, whether measured by sex, socioeconomic status, or

racial [sic] origin" (Murphy, 28), and it becomes "an instrument of power" (Fabian, quoted in Murphy, 28).

4.2.1. The Ambivalence of Mina and the New Woman Question.

Exploring *Dracula* for elements pertinent to the New Woman debate, one quickly discovers that the text refers to this discourse both directly and indirectly. Just before the attack on Lucy, she and Mina have a day that forces the latter to admit that their appetites "should have shocked the 'New Woman'" (*D*, 99). The timing of this revelation is not at all accidental, and it greatly resembles the thoughts puzzling Mina before her own ordeal—as I mentioned in 4.1.1.—and it is tempting to see Dracula's attack as a sort of punishment for a woman's progressive thoughts. Sellers argues (80) that the killing of Lucy is an act against the female emancipation and the New Woman ideal, portraying a reversal of the temporary transformation and a restoration to her earlier sweet and pure essence. Sellers also claims that Mina undergoes a similar purification process, as (80):

> [t]he vanishing of Dracula's mark from her forehead once he is dead and the final portrait of her as a loving mother underscore her resumption of traditional female values and roles. Despite Stoker's efforts at authenticity and the undeniable power of his creation, the unequivocal return to the status quo at the end of the narrative relegates Dracula to the comparative safety of nightmare fantasy.

Although the conclusion of the novel hints at a return to the status quo, I do not agree that it actually embraces this suggestion. The end of *Dracula* appears naively simplistic, perhaps even outright ironic. In the center of this ambiguity, lies Mina.

Mina is in many ways the most important character of the novel, in the sense that she expresses its underlined ambiguity, echoing the vagueness and confusion of the era. She offers stability by organizing the characters' thoughts and texts—thus offering temporal linearity and

normativity— yet she also destabilizes by displaying mixed allegiance, both to the Crew of Light

and to Count Dracula, after his bite renders her a half-vampire. Mina "is a double agent. Her

friends know this; she knows it, too, and knows that they know; they know that she knows that

they know" (Acocella). This sentence, although meant to be humoristic, underlines the

ambivalence and perplexity of the situation. In the New Woman debate, Mina also stands in the

very middle as her personality includes elements "both of the assertive New Woman, but also of

the compliantly feminine one. In trance, she is made to yield to the Count's influence, yet also to

resist it" (Hindle, xxxv). Paired with her unspeakable thoughts that Count Dracula should be

pitied, Mina becomes the very focal point of the novel's puzzlement, and also the bearer of the

ending's (un)dead end. There is not a real beginning and not a real end; only an incessant cycle of

repetition, in match with the modernist ideas the novel hints at (Hindle, xxxv-xxxvi):

> [T]he strangest and most chilling ambiguity of the novel comes in the novel's final
> 'Note' by Jonathan Harker. Writing seven years after the events of the story…he tells us
> of the joy he and his wife Mina feel that their young son's birthday 'is the same day as
> that on which Quincey Morris died' (p. 402)….Harker goes on to confide that Mina
> holds the 'secret belief that some of our brave friend's spirit has passed into him',
> conveniently forgetting that something *else* [original emphasis] has 'passed into' the
> body of little Quincey too: Dracula's blood. Of all Dracula's victims, it is Mina alone
> who has been forced to drink his blood, having made her, as he gloatingly boasts, "flesh
> of my flesh; blood of my blood; kin of my kin; my beautiful wine-press for a while' (p.
> 306).

Besides the great enigma posed by Jonathan and Mina's child—a symbol of a vampiric future?—

the ending contains more puzzling elements.

Mina, crucial in arranging and editing every text and every thought, indeed accounting for

the linear temporality of the novel, is "unusually mute" and silently witnesses her husband

"[pronouncing] as useless everything that [she] and her cohort have constructed" (Smart &

Hutcheson, 11). Intriguingly, as Smart & Hutcheson note, since typing was a task associated with

women, perhaps even a New Woman, such as those criticized earlier in the text, Jonathan's

words are "a criticism of both Mina and her spatial orienteering" (11), and they essentially hit the last nail on the coffin of narrative authenticity and underline the fact that the apparently wrapped up—and would-be traditionally Gothic romance—conclusion is an illusion. Besides the question of whether Mina's child is a vampire, there is no concrete proof that Mina is not a dormant one, either. Similarly, there is no hard evidence that Dracula is certainly dead, since Van Helsing himself claimed that killing a vampire is a very complicated task. Ultimately, this last note creates more questions than the ones it possibly attempts to answer, placing the entire text and its authenticity in doubt, inviting "a revised reading…that moves beyond the temporal conventions that have been sampled and rejected in the novel" (Smart & Hutcheson, 11).

In addition, it is worth noting that the conclusion essentially contradicts the preface, in which an anonymous editor affirms that "[a]ll needless matters have been eliminated, so that a history almost at variance with the possibilities of later-day belief may stand forth as simple fact" (*D*, 6). Jonathan, in the final note, claims that the presence of original documents would have made the story more credible, which is a rather enigmatic argument, since it is questionable whether the presence of original material such as phonograph cylinders and telegrams would render such an incredible story any more reliable. According to Richards, this discrepancy underlines the fact that the text of *Dracula*, although ostensibly a praise to technology and the advance of science, "is also enacting anxieties about the age, specifically the technological spread of information, none of which is authentic when it reaches its audience" (442). The recurrence of this theme of authenticity, bringing to the reader's attention in the final note the question raised in the preface, could also be seen as emphasizing the element of recurrence, that is, that there is no real beginning and no real end, and the linearity of the text is in fact a mask for a cyclical repetition of events.

There is certainly a plethora of readings pertinent to the New Woman debate in *Dracula*—as there are about class and "race" issues, which I will explore next—but an extensive analysis is beyond the scope of this thesis. What is important, however, is to note that the text makes use of the temporal motif to engage in the discourse, by resorting, once more, to metatextual, indirect temporal distortion; it reverses the linearity of time by undoing Mina's editing work, and renders itself open to doubt about its authenticity. That its linear temporality is the work of a woman, perhaps even a New Woman, is puzzling, considering the clear associations between women and cyclical time. After all, it is Jonathan's note that, in many ways, causes the cyclical regression of the text. But *Dracula*, as I mentioned, stands between two temporal worlds, the Victorian and the Modern. Mina is both a pristinely Victorian and a New Woman, displaying both obedience and initiative, and with allegiance both to the timeless, indeed the modern Count Dracula and to the strictly Victorian Crew of Light. Mina, by receiving Dracula's blood, also receives part of his timeless essence and, as a result, expresses the ambiguity and self-contradiction characteristic of the time. The text offers a vision of the New Woman that is ambivalent. On one hand, Mina matches or even surpasses even Van Helsing in initiative and intellect, yet on another, there is always an anxious aura that stands as "[a] warning that the 'professional' woman armed by modern technology is necessarily evil" (Yu, 159).

4.2.2. Vampiric Capital, Feudal Lords, and Depictions of Jewishness in Dracula

Regarding capital and class, there is a wealth of readings connecting *Dracula* with Marx and economic discourse in general, but when exploring aspects of temporality in particular, it is interesting to focus on Marx's argument on what can be called the temporal element of vampiric

capital, which describes how "[t]he time during which the worker works is the time during which the capitalist consumes the labour-power he has bought from him" (Marx, 342). Essentially, what Marx introduces is a temporal schism between capital attempting to distort the working day by increasingly expanding it and labor struggling to keep it in check. Marx's vampiric metaphor inevitably acquires temporal connotations that echo in Gothic literature as a typical characteristic of vampires, who after having done "evil work by night, finally [confront] the harsh light of day, which is so horrific that it is the cause of [their] death" (Godfrey et al., 27). Temporal interpretations of Marx's metaphor of vampirism do not abound, although Punter makes an interesting connection between the need of Count Dracula to adapt to a changing world, thus essentially alluding to a passage from feudalism to capitalism (258):

> To the peasantry of central Europe, it may well have seemed that the feudal lord *was* immortal [original emphasis]: the actual inhabitant of the castle upon the mountain might change, but that might not even be known. What would have been known was that there was always a lord…at the expense, of course, of peasant blood, in the literal sense of blood shed in battle and cruelty. Dracula can no longer survive on blood of this kind….[A]s the nobleman's real powers disappear, he becomes invested with semi-supernatural abilities, exercised by night rather than in the broad day of legendary feudal conflict.

Although such an argument is valid—and it is interesting to note the introduction of yet another day-night split—I would argue that in *Dracula*, the eponymous Count expresses a temporality much more complex than a simple transition from feudalism to capitalism.

As I mentioned in 4.1.2., Count Dracula can be seen as an expression of the modern, as both the vampire and the dawning modern world of the *fin de siècle* period shared in common the notion of an everlasting present—with all the connotations of anxiety and conflictive emotions it carries. The text offers a remarkable scene in which this is expressed in very direct terms, intertwining temporality with capital and economics in an exceptionally visual way. When the

vampire hunters succeed in tracking down the Count, finally meeting him face to face, Jonathan

manages a blow with his knife against him (*D*, 326):

> The blow was a powerful one; only the diabolical quickness of the Count's leap back saved him. A second less and the trenchant had shorn through his heart. As it was, the point just cut the cloth of his coat, making a wide gap whence a bundle of bank-notes and a stream of gold fell out.

Not only does the vampire bleed money, he bleeds timeless money—both gold, an older, rather

obsolete form of payment, but also banknotes, an economic symbol of modernity. Also in this,

"the vampire is both an ancient figure and our perfect contemporary" (Godfrey et al., 34). This

conflictive financial essence of Dracula, with his currency being temporally incongruous, reflects

the anxieties of the period in terms of financial stability and continuity. Ellis T. Powell expands

the Marxist metaphor of vampirism to equate the corporate personality to a supernatural

organism, claiming that the financial system of the *fin de siècle* years had become an "organized,

coherent and centralised financial force…[growing] towards increasing complexity of structure

and enhanced capacity of self-protection, self-adaptation, and self-repair", essentially using the

desire for "unbroken continuity" as a tool of achieving corporation immortality (Ellis, quoted in

Houston, 124). *Dracula*, as a Gothic work of the *fin de siècle*, functions as a sociological index

expressing the agony of the looming modern world. As Houston aptly puts it, "the terrifying

'Count' named Dracula whose consumption is overdetermined may be a synecdoche for the

consumption and (ac)counting that dominate the lives of the English characters" (121). If the

Gothic monster, Dracula, is obsessed with counting—as are the rest of the characters, even

Renfield, keeping track of his ingested life forms—it should come as no surprise that the

association of the monstrous with the modern, as I have argued, produces "subliminal panic about

and yearning for amalgamation and centralization, paralleling those same processes occurring in

the economy at the end of the nineteenth century" (Houston, 126).

So far I have demonstrated how *fin de siècle* anxieties related to gender and capital are both projected on the text through a temporal prism. That is not to say that temporality is the only vehicle for this expression, but that, together with other motifs, it also acquires contextual tints and it is not offered in an objective and neutral manner. This ideological infiltration is also seen in aspects of ethnicity. The text very soon places the foundation of a spatial dichotomy between accurate Occidental time and inaccurate Oriental one, as Jonathan notes that "the further East you go the more unpunctual are the trains" (*D*, 8). Later on, when Jonathan meets Count Dracula, the innuendos that suggest a temporality split between a British and an Other approach continue. Jonathan notes how Count Dracula enjoyed talking, "if only for talking's sake" (*D*, 28), an observation that seems in accord with what the *Daily News* article, mentioned at the end of 2.1., underlined, namely that the British do not enjoy small talk[25]. But before this, comes another, arguably much more important element that connects Dracula and temporality with aspects of ethnicity. As Jonathan describes the Count, the very first thing he observes is that his face was "aquiline" (*D*, 24), a description that unmistakably alludes to Semitic origin. Furthermore, he has a "pointed beard" (*D*, 148), traditionally associated with the Devil as much as the Jews (Davison, 135). An additional detail is the Count's characteristic odor (*D*, 25), "similar to the *foetor judaicus* long attributed to the Jews" (Davison, 135). Dracula's implied Jewish origins also underline a remarkable temporal dichotomy, as for Judaism "thinking about the past relied on an ontology of the incomplete, a dialectic of fragmented, concealed, and accumulated histories that ran antithetical to the Catholic calendar and its ontology of linear time" (Hansen, 113).

The Gothic has had a tradition of depicting Jewishness in particular, akin to mythological ways, long before *Dracula*. The figure of the Wandering Jew—itself including significant, indeed

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[25] A problematic parallel emerges later on, when Mina suggests that the old men she encounters in Whitby "seem to do nothing all day but sit up here and talk" (*D*, 72). Perhaps a warning sign of the impending doom that would befall the town.

primary connections to distorted temporality—precedes *Dracula* by many centuries, not only in folklore but also in literature, as Geoffrey Chaucer's "The Pardoner's Tale", from *The Canterbury Tales*, could allude to the Wandering Jew. C.R. Maturin's *Melmoth the Wanderer* (1820), perhaps the most characteristic Gothic treatment of the figure, was written almost eight decades before *Dracula*. According to Davison (122), anti-Semitic stereotypes and cultural concerns, particularly in connection with the Jews' assimilation into the British society, remained a pertinent theme throughout the Victorian era. Particularly after the 1870s, Jews were seen with increased skepticism, their allegiance to the Empire questioned, and their image becoming synonymous to the Gothic monster. Gothic tropes were consistently implemented to refer to Jews, as "in popular parlance generally, unscrupulous company promoters and (often Jewish) stock-jobbers were 'vampires', 'bloodsuckers', 'wolves', and 'vultures'" (Malchow, quoted in Davison, 123), underlining the Jews' position as "Others".

In addition, it is important to note that the figure of the Wandering Jew, alluded to through Count Dracula, is not the only threat to the Empire found in the novel. Dracula's allies, the Szgany gypsies, further augment the effect and underline the fear surrounding the British identity crisis of the *fin de siècle*. Indeed, Jews and gypsies seemed in late-Victorian eyes to represent a similar kind of otherness. Both Jews and gypsies followed their own cultural laws rather than the civil laws of the Empire, both were diasporic, and both were seen as suspicious, posing a threat to the national identity (Lyon, 527). Furthermore, the gypsies were considered to be changeless and ahistorical, essentially living relics "of the rural, pre-modern world" (Lyon, 518). Regarding their temporal essence, both Jews and gypsies seem to share the same kind of expressive power, rendered as such by the modernist forces of an Empire seeking an unconscious absolution from the guilty past.

In particular, it is important to note that the gypsy, much like the Jew, represents an incongruous element in the modern society—yet, ironically enough, at the same time they both participate as inadvertent role players in the characteristically modern discourse of colonization. As Katie Trumpener argues, the gypsy becomes a symbol of "both the traditional and the colonial unconscious of an industrializing, imperialist Europe—the trace memory of the traumatic cost of improvement and expansion" (quoted in Lyon, 519). It is interesting to notice the fact that in *Dracula*, the one member of the Crew of Light that is killed during the pursuit of the Count is Quincey Morris, an American, hence alluding to British Colonialism, and he is killed by a gypsy. The figure of the gypsy, much like the figure of the Jew, becomes a trope that functions as a cultural and temporal distorter, yet at the same time, also as "an operative element" of modernist literature, with a plethora of characteristically modernist expressions, such as the gypsy fortune-telling, the Bohemian salon, the gypsy ideas of free verse, free dance, free love, and others (Lyon, 519).

The Gothic, always acting as a sociological index, as I have demonstrated so far, registers in the peculiar temporality of Jews and gypsies—signifying both the old and the contemporary—the anxieties of its time. For the *fin de siècle* this meant that "Britain…continued to displace its anxieties about its tendencies by projecting them onto a Jewish doppelganger" (Davison, 124). And the dual, conflictive temporal scheme surrounding the Jews and the gypsies, expressing both the ancient and the modern, is channeled through the figure of Dracula, "both an ancient figure and our perfect contemporary" (Godfrey et al., 34), intriguingly alluding to both Jews and gypsies, through the Count himself and his allies. Dracula represents for the British public a "subtle 'invasion' of displaced European Jewry" (Hughes, 91), but is also connected with a more general sense of abstract agony related to the Empire's past, present, and future (Arata, 623):

> *Dracula* enacts the period's most important and pervasive narrative of decline, a narrative of reverse colonization. Versions of this story recur with remarkable frequency in both fiction and nonfiction texts throughout the last decades of the century. In whatever guise, this narrative expresses *both fear and guilt* [emphasis added].

The conclusion of *Dracula*, if it can be called one, promises an apparent return to the status quo, assuring the continuation of the British national identity. But although "good old-fashioned 'family values' monogamy and honest 'Christian' capitalism" seem to prevail, the enigma posed by Mina and Jonathan's child, and the fact that it perpetuates Count Dracula's essence, presents queries pertinent to the role of Britain "as a vampire empire"(Davison, 157).

4.3. The Vampire and the Empire: Three Important Scenes Revisited

As I have demonstrated so far, the temporal elements in *Dracula* play a major part, not only as a genre convention but as an intricate discourse mechanism which communicates anxieties related to *fin de siècle*. At the same time, the notion of the "eternal present", the "here and now", becomes a modernist idea that interconnects past, present, and future in a temporal topos that infuses mixed feelings of admiration and revulsion, desire and terror, hope and despair, essentially reflecting the *fin de siècle* confusion related to identity—national as well as individual—and approaching what could be considered a temporal sublime. In the present section of my thesis I revisit three scenes of *Dracula* that, as I argue, play a central part in establishing the argumentative thrust of the novel.

4.3.1. The "Honey-Sweet" Past: Jonathan's Transylvanian Campaign

The importance of Count Dracula's castle in the novel becomes evident for a variety of reasons. In general temporal terms, the castle of Dracula serves as a genre reminder and connects with the Gothic tradition. Examining the text itself, the novel essentially begins[26] and ends with the castle, actually *twice*: the first one in Mina's last journal entry, describing the seeming destruction of Count Dracula in his home ground (*D*, 401) and the second in Jonathan's note, revealing their pilgrimage of sorts to the very same place seven years later (*D*, 402). This continual repetition is in accordance with what I described in 4.1.3., namely the fact that despite the seeming ordered chronology of the novel, there is no real beginning and no real conclusion, only a cycle of events, a tangled hierarchy that perpetuates a causal chain. The description of these events begins with Count Dracula and his largely unknown past, and ends with Jonathan, Mina, and their enigmatic child.

As I mentioned in previous chapters, the importance of time and, in particular, of the fact that Dracula appears to have some effect on it, becomes apparent very quickly, before even Jonathan arrives at the castle. After his meeting with Dracula, he quickly realizes that their conversations have to take place in the darkness of the night. At the same time, the Count, as if due to some pathological desire to lay behind him a blanket of evidence, constantly alludes to the oldness and peculiarity of his castle, his clan, and even his own—as Jonathan notices, Dracula speaks of old battles "as if he had been present at them all" (*D*, 35). It is also important to remember Dracula's comment that time is relative, mentioning "how few days go to make up a century" (*D*, 30). Jonathan fails to realize the hidden meaning behind this phrase, and others. As he and the Count talk, the former notices the dawn approaching, with "a strange stillness over

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[26] The few pages prior to the actual sighting of Dracula's castle should be considered part of the arrival and, indeed, elements that introduce the peculiar temporality and general essence of the place.

everything", interrupted only by the howling of wolves (*D*, 25). Dracula calls them "the children

of the night", praising the "music they make", and, disappointed by Jonathan's lukewarm

expression, claims "dwellers in the city cannot enter into the feelings of the hunter" (*D*, 25).

Although Jonathan cannot realize it at the moment, Dracula likens himself to a hunter, a hunter of

blood, and, by a series of interconnected dichotomies—city dwellers versus countrymen, the new

versus the old, the hunter versus the prey—reflects the events of the future yet to come, namely

his becoming a hunter preying on the blood of the city dwellers[27]. Dracula also shares other

evidence in a carefree manner, related to the special connection he shares with his castle, perhaps

alluding to the importance of roots, introducing ethnical elements in the discourse. He says "to

live in a new house would kill me. A house cannot be made habitable in a day" (*D*, 30),

essentially revealing that he needs to travel in dirt, literally carrying his roots with him.

    The castle of Dracula, much like the time that surrounds it and the Count, achieves

character status in this part of the novel. The entire spatiotemporal continuum is thus distorted,

underlining the uncanny feeling that the stability offered by modernity, or, indeed, by the Anglo-

Saxon version of it, is a mere illusion (Thomas, 288-289):

> [Jonathan] is as lost in time as he is in space, stranded uncomfortably in some uncharted
> territory between what he calls the "powers" of "the old centuries" and those of
> "modernity". The young solicitor's act of writing an "up-to-date with a vengeance"
> account of the bewildering events that transpire in this temporal and spatial limbo
> impresses upon him the consciousness of a profound historical dislocation, placing him
> squarely *on the threshold of what might justifiably be called the post-Victorian*
> [emphasis added].

It is, therefore, justifiable to underline the connection between Dracula and his castle, since the

two seem to exist in a synechdochical relation, not only as a spatio-temporal no-man's-land, but

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[27] Although one could argue that, eventually, the hunter becomes the hunted, the cyclical temporality of the novel is
such that it is difficult to distinguish not only who is the hunter and who the hunted, but whether the word
"eventually" holds any meaning at all. I refer, of course, to Quincey Morris junior and the possibility of Dracula
continuing to live through him.

also as an actual metaphor of the *fin de siècle* itself. It is also interesting to note that the

appearance of both Dracula and castle seem to be serving as a concealment for something.

Dracula's old and frail appearance covers his supernatural powers, much like the dust in every

corner of the castle "disguised in some measure the ravages of time and the moth" (*D*, 43), noting

that the castle also keeps hidden other supernatural entities lurking behind its locked doors,

namely the three female vampires.

On a more subtle level, the connection between character and location is also implied

through Jonathan's comments about Carfax, the property on English soil Count Dracula is

interested in. The young solicitor claims he is not familiar with the interior of the estate but he

has taken photographs of the exterior (*D*, 30). In other words, Jonathan reveals a visual

knowledge—interestingly, acquired through modern technology—on a superficial level,

accompanied by ignorance of the actual content and thus meaning. The allusion to Dracula's

strange relationship with visual expression and depiction is evident, albeit in reverse. Dracula

"cannot possibly have his portrait painted or his studio photograph taken" (Hindle, viii), because

he simply lacks visual representation as Jonathan discovers when he sees the Count over his

shoulder but not his reflection in the mirror (*D*, 32). Consequently, it appears that Dracula in his

depriving Jonathan of an external visual knowledge simultaneously reveals an internal meaning,

namely his supernatural essence[28].

The insistence of placing importance on visual depiction is, naturally, connected with the

Gothic tradition, like in the case of Dickens's *A Christmas Carol*. At the same time, it alludes to

older ideas about morality and representation. In the Renaissance, knowledge was based on

resemblance, and as a result, people found correspondences between the physical reality and

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[28] It is worth mentioning that the Count also stands outside vision in Coppola's film, with one crucial detail: he does project a shadow that displays a time lag; it stays behind, lingering on for a while, even after Dracula has left the room.

moral or spiritual concepts, with the act of seeing considered not only a physical act, but also a moral one (Diehl, 191). Philosophy has always been immensely interested in perception, and epistemological approaches to vision abound. Jonathan's condition of visually perceiving the Count even if other evidence disprove his existence, could perhaps allude to moral responsibility, with the implication that Jonathan literally *causes* the Count to appear, hence exist, through his act of observation.

In this notion, the text entertains certain ideas about the nature of reality, much like *A Christmas Carol* did, and it appears to allude to certain kinds of philosophical idealism, such as George Berkeley's view that something has to be perceived in order to exist[29] (Downing). This approach is also in accordance with the notion that Count Dracula, or evil in general, has to be invited into the house or over any threshold, thus placing the moral responsibility in the hands of the individual. Although an extensive analysis of the Gothic connections between vision and morality exceeds the limits of an MA thesis, it is nonetheless interesting to note them, as they are pertinent in many Gothic works, as much as in the Gothic-born Science Fiction[30].

When it comes to moral responsibility and, in colloquial terms, getting into trouble, Jonathan has a peak moment when he decides to defy Dracula and visit the forbidden rooms. In this action, he paves the way for the most important scene in the Dracula castle and perhaps one of the most important in the entire novel. The three female vampires are not only Jonathan's essential initiation into the true nature of Dracula, but also the reader's initiation into the hidden facets of the text.

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[29] It is also interesting to remember that *Dracula*, as a Gothic text, is connected to Romanticism, which can be seen as "[a] reaction against the rationalism and the empiricism of the period of the Enlightenment", and as a movement based on "Kant's theories in respect of the relation of self to the phenomenal world and of the unknowability of the noumenal world" (Flew, 307)

[30] Vision becomes peculiarly important from a moral standpoint in quantum mehanics. In the immensely popular thought experiment presented by the Austrian physicist Erwin Schrödinger in 1935, often called "Schrödinger's cat", a cat is enclosed in a box, and it remains probabilistically both alive and dead, until someone opens the box and actually looks inside (Schrödinger), thus in a way scientifically validating idealism.

Jonathan's venturing into the unknown is not only a spatial distortion, crossing Dracula's imposed boundaries, but also a temporal one as well. Jonathan visualizes the past, in the form of ladies who write letters (*D*, 43) or sing (*D*, 44). Being, therefore, in a spatiotemporal vacuum, he becomes disconnected not only from his ties to England, his home, his family, and of course Mina, but also to his time, the Victorian time, with all the implications this carries. In many ways, Jonathan is placed in an observer's position, being offered a bird's-eye view, completely apart from any sense of continuity and the moral repercussions assigned by such a temporal connectedness. In other words, in his encounter with the three female vampires, Jonathan experiences an eternal present, a "here and now" series of distinct moments, which is emphasized not only by his wondering whether it was a dream (*D*, 44), but mainly by his evident confusion, disorientation, and most importantly, his mixed feelings of terror and pleasure, disgust and desire, repulsion and lust, again experiencing the temporal sublime experience offered by Dracula through his three proxies.

Furthermore, it is important to notice that the text, during the sequence of these scenes, becomes replete with references to temporality, also of metatextual nature. Besides the mentions of the ladies of the past, there are several other sentences written by Jonathan on his journal that are temporally charged. He argues that "[i]t is nineteenth century up-to-date with a vengeance. And yet, unless my senses deceive me, the old centuries had, and have, powers of their own which mere 'modernity' cannot kill", adding that "[s]afety and the assurance of safety are things of the past" (*D*, 43). But perhaps the most intriguing temporal reference is his quoting from *Hamlet*, "My tablets [sic]! quick, my tablets!/ 'Tis meet that I put it down, etc.," (*D*, 43). Although Jonathan uses the quotation in a deceptively simplistic manner, referring mostly to his act of writing, the original scene from *Hamlet* begins with a much more revealing notion (*Hamlet,* I.iii.94-100):

And you, my sinews, grow not instant old
But bear me swiftly up. Remember thee?
Ay, thou poor ghost, whiles memory holds a seat
In this distracted globe. Remember thee?
Yea, from the table of my memory
I'll wipe away all trivial fond records,
All saws of books, all forms, all pressures past

The meaning of "table" here is clearly different than it is in Jonathan's quotation, alluding to memory, and particularly to selective memory—perhaps Jonathan's misquoting of "table" as "tablet" is not an accident, but rather the result of the text revealing the importance of this specific word. Not only is there a parallel to the self-referencing, ongoing writing and editing process, which is a major theme in *Dracula*, but in these lines is also hidden the notion of timelessness and the eternal present, as Hamlet's pledge to erase "all forms, all pressures past" signifies a pastless and hence futureless existence, with only the "here and now" being important. Additionally, as Thompson & Taylor argue (219), I.iii.100 could be seen echoing in III.ii.22-24: "the mirror up to Nature to show Virtue her feature,/ Scorn her own image, and the very age and body of the/ time his form and pressure.", where the notion of "age and body of the time" could allude to the "essential reality of this moment in time" (Thompson & Taylor, 297)—a remarkable parallel to what I have referred to as the temporal sublime, the "here and now" moments that characterize Dracula's essence of modernity.

The temporal elements of the scene continue to unfold. First there is Dracula's enigmatic hint at a past love (*D*, 46). And later on, right before Jonathan becomes unconscious succumbing to horror, the three female vampires accept what is tantamount to a child sacrifice (*D*, 47). This is the first instance in the text where a child appears as a thematic element. As the child symbolizes the future, this vampiric sacrificial ritual can be seen as the death of the future and, consequently, as an act of temporal decoherence.

There are other temporally important passages in this part of the novel, such as Dracula's request to Jonathan to predate his letters to England (*D*, 49), which is akin to an indirect temporal distortion, and of course the puzzling sight of the Count laying in the box with his youth having apparently been half-restored (*D*, 59)[31]. But the scene with the three female vampires is central to the beginning of the novel, typifying the events and atmosphere occurring at Dracula's Castle, as it expresses the social anxieties described in 4.2. in a relatively short, coherent, and yet rich in symbolism and allusion manner.

Upon seeing the three women, Jonathan notices three things: firstly, that they were "ladies, by their dress and manner" (*D*, 44), which elevates them to the same aristocratic class as Dracula, unlike Jonathan who expresses the normative middle class; secondly, they share Dracula's supernatural connection with light and vision, as "they threw no shadow on the floor" (*D*, 44); thirdly, and perhaps most importantly, Jonathan mentions that "[t]wo were dark, and had high aquiline noses, like the Count…", while, equally important, the third was "fair, as fair as can be" (*D*, 44). Not only does the text allude to a possible Semitic origin of Dracula and the two vampires, but by placing a fair woman next to them, it creates an aura of fear that such a "condition"—whether being a Jew or a vampire, there is little distinction, as they are both perceived as threats to the Englishness Jonathan represents—is contagious. Jonathan insists that the fair woman's face is familiar to him, "in connection with some dreamy fear", but he cannot remember from where (*D*, 45). The familiarity of the woman, besides being another hint that she is perhaps English, and the fact that Jonathan seems to suffer from amnesia once more, are unmistakably connected to repressed memories.

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[31] It is also important to remember the temporal implications of the motif of entombment that echoes throughout the novel, namely that being inside a grave or a mausoleum entails a disconnection from daylight, thus removing an important reference for the passage of time. Being buried, therefore, becomes equivalent to being atemporal.

Many critics argue that the fair one represents a motherly figure. Phyllis Roth states that "the face is that of the mother…she whom he desires yet fears" (473), while Joseph Andriano adds that she is "an image of the anima with the mother archetype still attached" (110). Laurence Rickels, on the other hand, acknowledges the Freudian interpretation of seeing the fair woman as the mother, but calls this a "weird logic" and prefers a more symbolic approach, connecting the fair-haired vampire with the issue of recognition and identification and underlining the importance of the fair hair—with dark versus light color being a recurring element in the text (46). If one follows a more symbolic and less literal approach, then the figure of the mother could well be conceived as a metaphor of Mother England[32].

The "dreamy fear", focusing once more on the confused, the mixed, and ultimately the modern, seem to be relevant to what I referred to in 4.2.2. as a feeling of both fear and guilt in connection to England's colonial past, present, and future. In other words, what Jonathan and the three female vampires signify here, can be seen in postcolonial terms as a repressed memory of the Empire of the past, which has returned—looking *uncanningly* familiar—to cause Jonathan, or England, anxiety. This is expressed both as guilt for the past, but mostly as fear for the future. After all, the theme of contagiousness is prominent in this reverse colonialism scenario. Jonathan shares his fear that Dracula in London will create "a new and ever-widening circle of semi-demons to batten on the helpless" (*D*, 60). Furthermore, it is important to notice the mixed descriptions offered by Jonathan concerning the fair vampire's breath: at first it is "honey-sweet", but ultimately with "a bitter offensiveness, as one smells in blood" (*D*, 45). The proximity to Jonathan's mention of singing ladies of the past, being "sad for their menfolk away in the midst of remorseless wars" (*D*, 44) creates an unmistakable connection to a colonial past—sweet at

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[32] Ken Gelder adds that Jonathan's "recognition of the fair-haired vampire…amounts to *self*-recognition [original emphasis]" (74)

first, but with the cruelty of war and the spilt blood weighing heavily[33] on the English consciousness.

The elements related to the Empire abound in this first part of the novel, occurring in the foreign and unknown castle of Count Dracula. The fact that Jonathan is trapped in a no-man's land he has willingly entered—in a sense of both traversing the continent to reach there and crossing the final boundary, into the castle—underlines that the realization of this outcome, the true evaluation of the repercussions, can only be *post factum*. And, as I mentioned at the beginning of this section, this can be seen as a metaphor of the *fin de siècle* itself, in view of the consequences of colonialism. Just like Jonathan, who is "English and therefore adventurous" (Stoker, "Dracula's Guest", 12) and has discovered he is in a terrible predicament instead of promoting his career and his business, it appears that the text visualizes a similar situation for the Empire as well. The constant references to England and the English language, Dracula's obsession with customs, and the general approach to ethnicity presented in these chapters of the novel, set a tempo that synchronizes the Gothic with the Empire. Jonathan's observation that his journal "seems horribly like the beginning of the 'Arabian Nights'" (*D*, 37), is a reminder of the special connection between the two, Gothic and Imperialism, with the Imperial Gothic emerging in the late Victorian era. Patrick Brantlinger defines the Imperial Gothic as a mode that "combines the seemingly scientific, progressive, often Darwinian ideology of imperialism with an antithetical interest in the occult" ("Rules of Darkness", 227). The Imperial Gothic is characterized by three major themes: regression, or devolution; invasion of the civilized modern world by barbaric or even demonic forces; the decline of heroism and the lack of opportunities for exploration and adventure. (Brantlinger, "Rules of Darkness", 230).

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[33] It is also worth remembering Punter's argument I mentioned in 4.2., connecting the blood of the past, spilt in past battles, with the blood of the present, the blood Dracula needs to survive (258).

Considering this, it is not surprising that Jonathan behaves in Dracula's castle as an English abroad, a course of action that is the cause of the "[v]ampiric disease's long journey to the heart of the British empire" (Willis, 319). Kujundžić adds that Dracula, as a bulwark between Christendom and the Ottomans, becomes a champion of the former against the latter. But, as he imitates the methods and essence of the Muslim Others increasingly more, for example, by mimicking their savagery, he eventually becomes an Other himself and threatens "the heart (threatens also the veins) of the empire, London. It is necessary therefore to purge him from the very empire that produced the vampire as its guardian at the border in the first place" (Kujundžić, 92).

What Jonathan reveals is an ignorance of the local customs that is akin to cultural offense, choosing instead to recreate an image of Transylvania—a primordial Orient?—according to English ideas (Willis, 318):

> Dracula, conscious of the disease properties of his castle which are personified in the three female vampires, warns Harker against trespassing on certain areas….[Jonathan's] panic at being so incarcerated leads him to abuse Dracula's trust and forcefully enter a suite of rooms in an older section of the castle…Harker turns his intrusion into a romance narrative in which he plays the hero…[recreating] Transylvania imaginatively, according to his own cultural traditions, in this instance of the stories of chivalric romance that make up England's cultural heritage.

Jonathan's imagining of old ladies singing songs thinking about their men at war, describes precisely that.

4.3.2. The Confusing Present: The Attack on Mina

Francis Ford Coppola's 1992 film reaches its core moment during the scene that depicts the attack on Mina. Count Dracula, portrayed in the film as her long lost lover, enters Mina's room and with her encouragement he tenderly transfers some of his blood to her, turning her into a

vampire. It is the turning point of the film, as it signals the moment that Mina shifts her

allegiance. Unlike in the novel, there is eventually no ambiguity; Mina remains faithful to

Dracula, her lost love from the forgotten past[34].

However, the novel does not offer such a clear-cut solution. Mina functions as a double

agent, underlining the general confusion and doubt of the time. She also expresses her

unorthodox feelings of sympathy, suggesting that Dracula, "that poor soul", is a victim too (*D*,

328). But again, just like in Coppola's film, it appears that the scene where Dracula attacks Mina

is the pivotal one, the one around which these thematic elements revolve. Not only does the

attack take place temporally between Mina's demonstrations of pity, but it also destabilizes the

moral balance of the story, creating a limbo, a state between worlds, in more than one meaning.

Mina, after Dracula's attack, symbolizes the threshold between good and evil, West and East, and

naturally past and future, essentially subtracting meaning and definiteness from all of them. The

New Woman issue is indisputably an important theme, with the inevitable inference that

Dracula's attack on Mina is a result of her liberal ideas, latent or not. But examining the scene as

a part of the whole novel, and in connection with the castle scene, there are also other important

implications.

Structurally, the scene adds momentum to the plot by offering motivation for the pursuit

back to Transylvania, much like the castle scene does the same for Dracula's travel to England,

and thus, on a metatextual level, drawing attention to the motif of temporality, causality, and

linear time progression. Importantly, if the castle scene alludes to a colonizer embarking on an

adventure in a foreign land, with the effect of causing a *counter*-colonizing mission, then

similarly the attack scene underlines that Dracula's advances on Mina—here signifying the very

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[34] Although the novel does not explicitly suggest a love connection between Mina and Dracula, such a possibility cannot be excluded. Dracula does talk about Mina being his "companion" (*D*, 307), and she admits that during his advances, she "did not want to hinder him" (*D*, 306).

core of Victorian essence, the English woman and, particularly, the choice between an "Old" and a "New" version of—cause a response by the Crew of Light that amounts to total war. The journey back to Transylvania is no longer a matter of colonization, expansion, and national pride. It is a matter of survival, as Mina's life, soul, and implicitly the Victorian identity and moral integrity, are at stake. If the castle scene is a symbol of the colonizing past, including its moments of "honey-sweet" pleasure, then the attack scene is undoubtedly a reference to the confusing and increasingly more uncertain present.

Historically, *Dracula* coincides with a period in English history in which the Empire, although still strong, had begun to reverberate with issues relevant to colonialism and imperialism. Britain's influence abroad was not the same as before, overseas markets for British goods were lost, rival powers such as Germany and the United States began to develop economically and politically, but above all, it all happened during a period of time characterized by growing uneasiness related to the morality of imperialism. All of these "combined to erode Victorian confidence in the inevitability of British progress and hegemony" (Arata, 622). The text, therefore, can easily create visions of imperial vulnerability that, paired with a sense of colonial guilt and moral decline in general, can lead to a quasi-fatalistic idea that such an outcome is not only possible but also perhaps inevitable. In this sense, Count Dracula is parallel to the Victorian imperial ideology, only mirrored back to the Victorians in the form of a monster, and his journey to England is akin to an exploitation of the weaker (Byron, "*Dracula*", 129):

> This mirroring extends not just to the imperial practices themselves, but to their epistemological underpinnings. Before Dracula successfully invades the spaces of his victims' bodies or land, he first invades the spaces of their knowledge….Dracula's physical mastery of his British victims begins with an intellectual appropriation of their culture, which allows him to delve the workings of the "native mind"….Thus, in Dracula the British characters see their own ideology reflected back as a form of bad faith, since the Count's Occidentalism both mimics and reverses the more familiar Orientalism underwriting Western imperial practices.

Although the effect created by Dracula's imitation of the British ways can be seen as comical, the fearful implications that hide in it imply that the seriousness of the matter, namely the repercussions of imperialism, is not easy to detect.

The borders of the attack scene are somewhat blurry. Not only because the attack is implied to have taken place over a period of several nights, as Dracula tells Mina "it is not the first time, or the second, that your veins have appeased my thirst!" (*D*, 306), but also because the events that lead to this attack are similarly hazy. Due to sheer proximity, it is easy to deduct that Mina's progressive thoughts play a part in her attracting the vampire—the same can be said about Lucy, after all. But this becomes problematic since, in the end, it can be argued that it was Mina's husband, Jonathan, that was the "First Cause" of Dracula's coming to England.

Examining the events from the night between September 30th and October 1st, Mina mentions how she cannot remember how she fell asleep but that she does recall an eerie stillness covering everything (*D*, 274). What she construes as dreams or her imagination is in actual fact Count Dracula in the form of mist, invading the room, as a "pillar of cloud" with red eyes (*D*, 275). This image brings scriptural memories to Mina's mind, as she connects it with Exodus 13:21-22, "And the Lord went before them by day in a pillar of a cloud, to lead them the way; and by night in a pillar of fire, to give them light; to go by day and night:/ He took not away the pillar of the cloud by day, nor the pillar of fire by night, [from] before the people." (*King James Bible Online*). The temporal element is obvious, but it is Mina's observation that "the pillar was composed of both the day and the night-guiding" (*D*, 276) that essentially renders the vampire atemporal, since the day-night dichotomy disappears. Initially Mina is fascinated by the pair of red eyes that shine in the dark, but horror overcomes her when she recalls the three female vampires Jonathan encountered.

The incongruous diptych formed by the pairing of desire and fear, fascination and repulsion, is repeated once more and transforms the attack scene into a link that is added to the existing chain of associations between the Vampire and the Empire the text has created so far. The attack scene is connected with the castle scene through Mina's recollection, essentially being rendered a replica of the similar mixture of "honey-sweet" and "bitter offensiveness" promised by the colonizing process. It is also worth noticing the intertextual quality of Dracula's red eyes, as they also allude to Gothic and perhaps colonial contexts. The eponymous character in Charlotte Brontë's *Jane Eyre* describes "a savage face…[with] red eyes", adding that it reminded her "of the foul German spectre—the Vampyre." (250). Similarly, in Sheridan Le Fanu's "Green Tea", Reverend Jennings is haunted by a monkey with penetrating red eyes, two disappearing and reappearing "tiny discs of red" (Le Fanu).

The attack—and it becomes a matter of debate whether it should be properly called as such, considering the mixed feelings of fascination, awe, and terror it contains—continues the next evening. Mina has very little to say about it, limiting herself in admitting she slept a dreamless sleep, but also one that did not refresh her (*D*, 276). What becomes crucial, however, is her confession that her meeting with Renfield affected her. She calls it "a new weakness" that she has to be aware of (*D*, 276). Considering the fact that Renfield is essentially Dracula's proxy, this weakness is an echo of her previous thoughts related to the Count deserving pity.

The peak of the scene comes the third night, when the Crew of Light, Mina, and Dracula all come face to face. But before they do, a seemingly insignificant detail is mentioned. Dracula, having infiltrated the premises and having been in the room "only for a few seconds"—another subtle hint at Dracula being outside time—manages to make "rare hay of the place", burning the manuscripts and Dr. Seward's cylinders (*D*, 304). Richards claims that Dracula is defeated by modernity, as the Crew of Light realize in relief that there is a copy of Mina's transcript that

survives in the safe (450). However, one ought to carefully consider what is implied by "modernity"—after all, the cylinders of Dr. Seward's phonograph are also destroyed, although the work of a woman, perhaps even a New Woman, survives. Dracula's motives can also be problematic to analyze, as in a way the burning of the manuscripts would ultimately mean the erasure of his story as well, albeit one that does not contain his viewpoint. Taken to the extreme, the destruction of the text would imply that Dracula ceases to exist in all possible worlds, philosophically speaking, as his annihilation in the "actual" world would be accompanied by his annihilation in the textual one. Perhaps the scene can be better read as a part of the metatextual, self-referring mechanism that pervades the novel. Dracula's act is ultimately an attempt to destroy temporality, to erase the past and, consequently, the future as well. After all, without a written record of the events, the future is devoid of them; they have never happened, as far as the future is concerned, and the only temporal world that contains them is the one of the present, the "here and now". In a way, Dracula is not defeated by modernity, as Richards suggests; rather, he attempts to redefine modernity.

Returning to the climax of the scene, the first image the men notice when they enter the room is "the white-clad figure of [Mina]…[and] a tall, thin man, clad in black" (*D*, 300), an unmistakable image of a bride and a groom. Furthermore, Mina's white clothes are "smeared with blood", an image implying consummation of the unholy union[35]. Dracula calls Mina his "bountiful wine-press" (*D*, 306), a metaphor often argued to carry religious connotations, both because of wine being part of the Eucharist (Blinderman, quoted in Kreitzer, 125), and also

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[35] The image of a bloody wedding dress or sheets is often portrayed in literature and arts in general, with a variety of connotations. In *Othello*, Iago asks the Moor—in his effort to convince him of Desdemona's affair with Cassio— "Have you not sometimes seen a handkerchief/ Spotted with strawberries, in your wife's hand?" (III.iii.437-438).

because of the allusion to Genesis, with Mina's vampiric baptism becoming a parody of the creation of Eve (Loughlin, 204)[36].

But maybe the most ominous words, sounding like a judging triumphant voice, come in Dracula's explanation of the events and the cause of his attack, as he says that the men "should have kept their energies for use closer to home" (*D*, 306). What the text seems to imply, through the words and deeds of Count Dracula, is that if England, instead of being preoccupied with foreign adventures, had focused her energy "for use closer to home", a disaster such as the one that occurred in *Dracula* would have been perhaps avoided. The character of Mina, the key representation of the English woman and the core of Victorian values, inserts a moral dimension in the equation. Her appropriateness and adherence to the established norms faltered, the energy of the men misplaced, it becomes an unsurprising outcome that the Empire is polluted from within. The threat becomes more horrifying and the danger more imminent by the fact that the invader is not only a foreigner, not only a former colonized, but also someone with connections to minorities established within England—even during the attack, Dr. Seward does not fail to notice "the great nostrils of the white aquiline nose" (*D*, 300). And minorities such as Jews and Gypsies not only display a particular connection with time, being old and in a way timeless, but also with a particular kind of collective English memory, representing the guilty colonial past. A past that, as Dracula portrays, has come back with a vengeance, proving Jonathan's words at the castle prophetic, once more: "[i]t is nineteenth century up-to-date with a vengeance. And yet, unless my senses deceive me, the old centuries had, and have, powers of their own which mere 'modernity' cannot kill" (*D*, 43).

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[36] Continuing the intertextual connection with *Othello*, underlined by the theme of cuckoldry involved in the attack scene, the Count's words form an interesting link with Shakespeare's play and II.iii, 277-279: "O thou invisible spirit of wine, if/ thou hast no name to be known by, let us call thee/ *devil*! [emphasis added]"

4.3.3. Mina's Hypnotism as a Beacon of an All-Inclusive Future

"I have an idea. I suppose it must have come in the night, and matured without my knowing it. He must hypnotize me before the dawn, and then I shall be able to speak", Mina says, at least according to Jonathan's journal (*D*, 331). The latter must have surely felt very wary hearing these words, considering that "[i]t has always been at night-time that [he has] been molested or threatened, or in some way in danger or in fear." (*D*, 54). Unlike the attack scene that I explored before, this one leaves no room for misinterpretation or doubt about its beginning. Yet, perhaps as an indication of the ambiguity of the climax of the novel, despite the clear demarcation, this remains the only definite aspect of it. Mina has an idea, and yet she does not; it comes during the night, yet not surely. First and foremost, Mina, after her vampiric baptism, is no longer trustworthy and her confession that the idea matured without her realizing it, questions her authorship—suggesting, obviously, that this is perhaps a trick of Count Dracula.

It is important to remember that hypnotism was considered ambiguous in the late Victorian era, and as a result, Mina's suggestion becomes a centerpiece of the ambiguity characterizing the scene. She suggests hypnotism, an act that carried negative connotations, as "immoral or criminal behavior" were considered possible consequences (Moss, 128); the idea comes to her during the night, although she is unaware of its maturing; and lastly, the additional temporal element, the hypnotism must be performed before the dawn.

The symbolic value of the dawn is polymorphous. Not only does it mark the boundary before which the night and, of course, Dracula have dominance over the world, with all the relevant moral associations which I have referred to, but it also holds another, more intricate temporal connotation. It signifies the regression to older ways of time-measurement, pre-technological and pre-industrial, where the dawn, not the clock, is the norm, offering the

countryman a signal that indicates the appropriate time for the various farming activities. The motif of regression is very well pronounced in this scene and the climax of the novel in general, and, I argue, it must be read as an important one. In the pages surrounding Mina's suggestion, the text makes a sustained metatextual effort to draw attention to the thematic elements of time and regression in particular, by constantly referring to the notion of time being not absolute but relative, with frequent references such as Dr. Seward's "[t]he time seemed terribly long" (*D*, 321), or "[w]e waited in a suspense that made the seconds pass with nightmare slowness" (*D*, 325). Thus, time is effectively rendered decoherent and the text paves the way for the introduction of the idea of regression to older forms of problem-solving.

Besides the old-fashioned coming of the dawn as a time-measuring mechanism, the theme of regression is also expressed through the act of hypnotism itself, which by 1897 had lost its normative status, in the sense that it now carried ambiguous or even negative connotations. On a more subtle level, the fact that it is Mina who offers the solution can also be seen as a form of regression, since it indicates the return, at least temporarily, to Mina being an active member of the Crew of Light, rather than the excluded feminine symbol of their struggle (Boone, 82). Indeed, it is Van Helsing himself that exclaims "we have got out dear Madam Mina, as of old, back to us today! (*D*, 331), emphasizing the element of regression to an older Madam Mina, although, crucially, not exactly the same one.

Naturally, as *Dracula* is a paradigmatic *fin de siècle* Gothic text, any notion of regression also alludes to the widespread ideas concerning the possibility of devolution (Wynne, 9-10):

> By the late nineteenth century social and cultural anxieties culminated in the production of a Gothic charged with fears of imperial collapse. The fin-de- siècle dialectic of progress and degeneration produces the fear of regression. The paradox of Western civilization was that all that was deemed progressive might, in fact, be its concealed opposite.

Therefore, to the existing alarm caused by Mina's suggestion and the surrounding connotations, the novel adds a warning flag that focuses on one of the major sources of social anxiety in the late Victorian age. According to Luckhurst, the scene of hypnotism in *Dracula* reveals a "riot of meaning" that is allied not only to "degenerationist accounts, but also…to an advancing modernism" (186). And, as if to leave no doubt about the importance of time, the text adds that "[t]ime is now to be dreaded" (*D*, 334).

The significance of time—underlining the fact that the novel positions itself in the gap between two worlds, in every meaning—is accentuated in a strong metatextual way. In an excerpt that shuffles the deck of authorship in an almost explicit way, Van Helsing hijacks Dr. Seward's phonograph to use it as a telegram, as he essentially sends Jonathan the message to stay with Mina. Near the conclusion of his entry, he says that it took Dracula "hundreds of years to get so far as London; and yet in one day, when we know of the disposal of him we drive him out" (*D*, 335-336). This is one more enigmatic phrase that is never properly clarified, and Van Helsing's previous explanations about Count Dracula's child-brain (*D*, 322) should be dismissed or, rather, be read symbolically. Surely, the suggestion that it took Dracula hundreds of years to get to England cannot be ascribed to the Count's lack of intelligence.

I argue that there are two ways to approach the problem presented by Van Helsing's phrase, and they are co-dependant, forming a tangled hierarchy that highlights each aspect's function. The first one is use of the phrase as a metatextual device: the text draws attention to itself and to time by underlining the temporality scheme it has been displaying so far, namely a decoherent, fluid time, that reflects confusion and contradiction: if hundreds of years can be essentially equated to one day, that becomes the very definition of relevant time. The second way to interpret Van Helsing's words is to understand the dynamics of causality involved in Count

Dracula's coming to England. Is it not a valid hypothesis that Dracula chooses this specific time

to come to England because, in a way, Jonathan first visits Transylvania?

The theme of reverse colonization arises once more, and the text effectively forces that

reading by presenting Van Helsing's suggestion. And decoding Van Helsing's "child-brain"

argument, morphing it into a symbolic representation related to the place of the Empire in the *fin

de siècle*, the inescapable realization is that this lack of experience and sophistication alluded to

cannot mean Dracula, the Count, but Dracula as a symbol of the instigator of the reverse

colonization scenario. In other words, the text describes the process of England being essentially

under attack, pointing out that the forces behind this attack—brought upon, as it is implied, by

England's own degradation of moral standards—are still inexperienced but quickly becoming

adapted to the situation. "[T]his monster has been creeping into knowledge experimentally", says

Van Helsing (*D*, 322), before he makes a rather intriguing remark, at least when it is read in the

context of the Empire and reverse colonization (*D*, 322-323):

> Do we not see how at first all these so great boxes [containing earth] were moved by others. [Dracula] knew not then but that must be so. But all the time that so great child-brain of his was growing, and he began to consider whether he might not himself move the box. So he begin to help; and then, when he found that this be all right, he try to move them all alone.

If the boxes containing earth symbolize Dracula's roots, quite literally the foreign soil, then could

not Van Helsing's words be taken to mean that, given time, the forces threatening the very core

of the Empire will become self-sufficient, perhaps even autonomous?

The element of time is also explicitly expressed by Van Helsing, as he argues that

someone like the Count, with centuries behind him, has the patience to wait until the moment is

right. As the professor characteristically puts it, "*Festina Lente* [hasten slowly] may well be his

motto" (*D*, 322), a rather fitting description of a temporal essence that describes confusion, self-

contradiction and, ultimately, a modernist approach to a temporal sublime that is all-inclusive. In

addition, it is important to remember that the term "child-brain" also becomes a part of the motif

of children in the novel, which, as I have demonstrated, is connected to temporality by standing

as a symbol of the future. The crucial question that arises is what does the scene of Mina's

hypnotism symbolize about the Empire? If the castle scene symbolizes a rather "honey-sweet"

colonizing past, and the attack scene an uncertain present, then Mina's hypnotism presents a

prediction for the future. The complicating factor is that this resolution involves regression, a

pseudo-return to the past, as it essentially is only a representation of a past, an act of mimesis

that, at least unconsciously, includes the knowledge of the present. There is a number of ways to

interpret this regression, and, perhaps in accordance with the modernist spirit of the text, it is not

easy to assign authority to any of them. It could be taken as a suggestion that regression,

associated with devolution, will eventually facilitate a moral collapse that will lead the Empire to

a perpetual repetition of a fruitless cycle of colonization, reverse colonization, and re-

colonization—a reading supported by the ending of *Dracula* and the problems presented by

Quincey Morris junior. Another approach could be based on an interpretation of regression as a

notion of an all-inclusive temporality: past and future; past that is future and future that is past. In

other words, a focus on the very notion of modernity and the "here and now", without any true,

objective moral stand.

While in a hypnotic trance, Mina reveals enough details for the men to discover that the

ship carrying Dracula back to Transylvania is called "Czarina Catherine" (*D*, 337). Perhaps it

would be tempting to read this as an allusion to the historical person after which the ship was

named, and thus as a hint at the modernization process and promiscuity, but considering that the

novel refers to yet another ship, namely "Demeter", the ship with which Dracula arrives in

England, I would argue that the two should be read as a pair and, indeed, in connection to the

original bearers of their respective names, the ancient Greek goddess Demeter and Saint

Catherine of Alexandria.

Crucially, the former is connected with time and the cycle of the seasons in particular, but

also with paganism, as she can be seen as "the pagan Mother Earth" (Andriano, 111). The latter

was, intriguingly, raised a pagan but converted to Christianity, before meeting her martyr's death

in the form of beheading (Alchin). And so, Count Dracula arrives in England aboard a ship

named after a pagan goddess—and "a few days after [a] pagan festival, Lammas or

Lughnassadh" (Pulliam)—and is forced to retreat aboard one named after a converted pagan who

became a martyr, and thus implicitly reached God, after she was beheaded, much like the

beheading of Lucy led to her absolution. The pagan-Christian dichotomy is repeated often

throughout the novel, also in regard to temporality and the split between cyclical and linear time,

but this individual occasion is quite significant, as it alludes to the latter vanquishing the former,

at least apparently. In other words, Mina's hypnotic trance offers the men the advantage of

remote viewing, while the text itself, implicitly, predicts the future and Dracula's ostensible

demise[37].

Furthermore, it is worth noting Mina's insistence in describing in rich detail the captain's

"bloom and blood" narration (*D*, 338). Although Miller argues that "[f]ew would mourn the loss"

of this scene (4), the repetition is not accidental; rather, it is offered precisely because it draws

attention to one of the major element that permeates the novel, namely blood. And by doing so, it

also creates a link between Dracula, the misery that befell Mina and thus England, and the moral

disintegration that, as the text has implied so far, is the cause behind this misery.

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[37] Of course, such an outcome also implies that Dracula will find peace—a detail that for some reason is omitted in
the abridged edition of 1901 (Miller, 5).

Mina's hypnotic gift temporarily renders her a partner equal to the rest, and perhaps this very fact, that she is needed and she is active once more, allows her "to lose sight of her trouble for whole spells" (*D*, 342). This phrase revolves around the temporal motif on two levels, both directly, implying the loss of sense of time, and indirectly, in connection to memory. But there is one additional detail, namely the word "spell", which, although here refers to time, unavoidably also connotes witchcraft; both meanings have been present in the novel by that point. The word is repeated not much later, when Jonathan refers to Mina's "long spell of silence" (*D*, 348), as much as in Dr. Seward's diary entry of 11 October, when he mentions once more Mina's "spell of warning silence" (*D*, 350). Witchcraft hints both at paganism but also at femininity, and, in particular, at the dangerous kind of independent, uncontrolled, "New Woman" femininity that threatens the masculine status quo. It comes as no surprise that Mina is muted once more[38] by the men of the group, who decide to keep her in the dark, agreeing that she must "be simply guarded" by them (*D*, 344). But it seems there is some freedom left for Mina, as the men realize that "sunrise and sunset are to her times of peculiar freedom" (*D*, 350). It becomes problematic that patterns of regression, once again, are connected with progress and freedom, particularly considering the conflictive symbolisms Mina represents: an ally of the Crew of Light, yet also of Dracula; a moral Victorian woman, yet also in many ways a New Woman. If Mina can be read as England, does the text attempt to offer a future image of England that is inclusive, perhaps even tolerant, timeless, with one word, modern? Perhaps so. But whether this future is feasible or not, that is not easy to discern. The conclusion of the text, ironically, hides a latent pessimism under the veil of conquest and triumph. Mina remains silent, her freedom denied. Only through Quincey Morris junior, the enigmatic child of Mina, Jonathan, and in a sense Dracula, does she

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[38] In many ways, Mina seems to verify the Marxist thesis describing a worker alienated from her product—her edited and organized manuscript. Her work appropriated, she is reduced to an object.

express a message thrown like a bottle in the ocean: "'Those who cannot remember the past are condemned to repeat it', wrote Santayana, but it is equally true that those who can remember the past are condemned to watch it repeated by those who can not." (Ruthven, 113).

5. Conclusions

Renfield's exclamation "the blood is the life" (*D*, 152) is often considered a key statement in *Dracula* and referred to often by scholars, particularly in connection with religious connotations and symbolism—two examples being Wicke (478) and Seed (65). But I would choose another phrase as the pivotal one, namely Quincey Morris's "[t]ime is everything with him" (*D*, 258).

Indeed, by offering a rich canvas of imagery and symbolism, *Dracula* allows a plethora of interpretations and critical approaches. But, as I have demonstrated in this thesis, temporality seems to be the cohesive glue that keeps the structure together. From the beginning of the novel until its very last page, one way or another, every notion and thematic element returns back to the motif of time and the text as a construction gives the impression that it deliberately and consciously attempts to underline this motif. *Dracula*, as a Gothic work of the *fin de siècle*, functions as a sociological index expressing the agony of the looming modern world and reflecting structures of feeling through the prism of gothicized temporality. It does so by forming a relationship between metatextual and textual temporality that operates as a tangled hierarchy: by drawing attention to time autoreferentially, it emphasizes its thematic meanings; and the increased importance of these motifs, similarly highlight the text's preoccupation with time. One could also call it cyclical, and, indeed, it would be tempting to see it as such, as it would effectively imply yet another layer of temporal reference. But while the cycle represents a repeating pattern that lacks causality, the tangled hierarchy alludes to a self-feeding machine that repeats itself by creating its own causes; it essentially becomes "a self-organizing (autopoietic, autonomous) system" (Dupuy, 111). And this, ultimately, is what *Dracula* refers to. The finale of the novel, as I have demonstrated, presents an open-endedness scenario that not only lacks a definite closure—despite the superficially happy conclusion—but also hints at the possibility of a

continuation of the entire course of events, through little Quincey Morris junior and his potentially polluted blood. It becomes apparent that there is a clear causality chain at work, as Dracula, by rendering himself an Other, and therefore a colonial target, as Kujundžić argues (92), causes Jonathan's Transylvanian adventure, that causes Dracula's coming to England, that causes the attack on Mina and the child's possible vampiric essence, and so on, *ad infinitum*.

Dracula pays homage to the Gothic tradition, displaying traditional temporal elements such as "archaic settings" (Punter, 1) or "[fantasizing] about past history" (Sage, 17). Inevitably, this also includes related associations, such as the notion of the guilty past. But it also develops a wide array of other temporal devices, producing complex connotations that form a bridge between what is seen and what is implied[39]. Count Dracula's timelessness alludes both to his supernatural essence but, at the same time, in connection with other details such as his implied Jewishness, hints at a guilty colonial past and a present-day reverse colonization scenario. Time seems to be distorted in the presence of Dracula, both directly and indirectly, in the form of loss of memory—in a sense also connected with trauma, past guilt, and the uncanny. Dichotomies such as the old versus the new, cyclical time versus linear time, night versus day, and others, ultimately coexist in the same space-time continuum in the world of *Dracula*, and, as a result, time appears decoherent; an eternal present, without any real reference point, that seems in concordance with the contemporary feelings of confusion and despair related to the future of the individual, the society, and even the Empire itself. Although this eternal present, which is displayed as an epitome of modernism, lacks a clear moral direction, it is nevertheless presented

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[39] I would coin a new term, *chronoi* , to denote these Gothic temporal devices that transcend being mere stylistic characteristics and become signifiers of subconscious meanings. Mikhail Bakhtin refers to *chronotope*, to denote "the intrinsic connectedness of temporal and spatial relationships that are artistically expressed in literature" ("The Dialogic Imagination", 84). Although I use the term *chronoi* in a different, albeit related way, I find Bakhtin's theoretical approach relevant and particularly important in a Gothic context

as all-inclusive, containing mixed feelings of admiration and revulsion, desire and terror, hope and despair, approaching what could be seen as a temporal sublime.

Intriguingly, this temporal melting pot that contains different and often incongruent worlds, both literally and ideologically, also functions as a cloak underneath which is hidden a discourse of otherness based on class, gender, and ethnicity. Subtly but clearly, the text produces a temporal metaphor consisting of three phases of what I would name imperial structures of feeling, represented by perhaps the three most important scenes of the novel: firstly, Jonathan's colonial expedition to the East, hinting at the "honey-sweet" imperial past; secondly, the reverse colonization scenario and the attack on Mina, suggesting an uncertain and confusing present; thirdly, Mina's hypnotism, which facilitates the pursue back to Transylvania, allowing the implication that the future of the Empire relies on a modern, all-inclusive approach, where past, present, and future seem to coexist; a pseudo-return to the past, a reevaluation of history. At this point, it becomes very pertinent to recall how Raymond Williams describes the genesis of structures of feeling, as, I argue, it aptly describes the relevant process occurring in *Dracula* (134):

> [I]t is primarily to emergent formations (though often in the form of modification or disturbance in older forms) that the structure of feeling, *as solution* [original emphasis], relates….It is a structured formation which, because it is at the very edge of semantic availability, has many of the characteristics of a pre-formation, until specific articulations—new semantic features—are discovered in material practice.

Dracula is in many ways a quasi-experimental form. Although it implements the literary devices of its canon, and even then not always in orthodox ways, it nonetheless presents quite a few novelties—especially when it comes to temporal motifs—that seem to be in accordance with Williams's argument. *Dracula* is akin to sociological indexing taking place almost in real time.

The motif of temporality is a Gothic phenomenon, as I have demonstrated in this thesis. It is so well pronounced that, I would argue, any discourse of the Gothic genre cannot neglect

aspects of temporality and, particularly, what they signify. Science Fiction, which as Aldiss

argues is very much related to the Gothic (25) is characteristically dependent on temporality, as

much as on visual depiction and perception—also playing an important role in the Gothic[40]. A

more comprehensive analysis on these aspects would be beyond the scope of this MA thesis, but

further research on the temporality of the Gothic and Science Fiction would be of great

importance, as texts operating in these spheres seem to rely on the motif of temporality to

interpret their context. Furthermore, it is important to notice the increasingly strong presence of

temporal themes as metatextual and intertextual beacons that create a connection of any given

Gothic narrative with its tradition, at the same time perhaps assigning new meaning to its

predecessors, much like Jorge Luis Borges's claim in "Kafka and His Precursors", where he

compares Kafka's work to some older texts (108):

> Kafka's idiosyncrasy, in greater or lesser degree, is present in each of these writings, but if Kafka had not written we would not perceive it; that is to say, it would not exist…. The fact is that each writer *creates* his precursors [original emphasis]. His work modifies our conception of the past, as it will modify the future.

In many ways, the Gothic seems to be ontologically aware of itself, with a given work

prominently displaying a metatextual connection with others. This bond appears to be getting

stronger with the passage of time, and works such as *Dracula* can be arguably considered Gothic

as much as meta-Gothic, which, as Robert Miles argues, indicates that the text "reflects upon the

meaning of Gothic conventions, disclosing the points of connection between genre and

discourse" (96).

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[40] In my thesis I briefly referred to *A Christmas Carol* and *Dracula* and the way they entertain certain idealistic notions of vision and reality. It is interesting to note that Science Fiction author Michael Talbot uses the term "omnijective" (279), i.e. both objective and subjective, to ontologically describe apparitions, miracles, Unidentified Flying Objects, and other experiences that can be considered ultimately Gothic, as they are subjective projections or interpretations of an objective, albeit unconscious, collective sociological fear (281).

Gothic-born Science Fiction in particular, has received temporal ideological bearings from science and, more specifically, quantum physics. In 1900, three years after *Dracula*, at the peak of confusion and amidst pressuring needs for a reevaluation of the old—now apparently incomplete—Newtonian worldview, Max Planck announced boldly that the old theories of Physics needed "a quantum jump" (Goswami, 25). The foundation of what would become quantum physics was placed, and with it an enigmatic world where particles, depending on the act of position measurement or observation, appear in two or more places at once—the so-called measurement problem (Howard & Louis, 26)—and seem to defy causality, with the future influencing the past (Werbos & Dolmatova, 4). Older ideas about vision and morality received new life, and with it idealism became suddenly extremely relevant, as the New Physics suggested enormous philosophical implications (Krips):

> The measurement problem is not just an interpretational difficulty internal to [quantum mechanics]. It raises broader issues as well, such as the philosophical debate between, on the one hand, a Lockean "realist" account according to which perception involves the creation of an "inner reflection" of an independently existing external reality, and, on the other hand, a Kantean "anti-realist" concept of the "veil of perception."

And so, the Gothic genre, either in its more traditional form or as the in-Gothic-mode Science Fiction, continues to underline temporality and time, using it—and, metatextually speaking, being used by it—to focus on the social context and to attempt a decipherment of the secrets of the human psyche. Umberto Eco, in his essay "The Myth of Superman", develops an argument that is characteristic of the connection between Gothic temporality and moral implications. According to Eco, in the time span of one story, the mythical superhero accomplishes a given task and, at the end of the story, there is a clear closure; a new comic book brings with it an entirely new story, totally disconnected from the past events. The crucial conclusion is that if the new story presented a sort of narrative evolution from the previous one, it would essentially mean that Superman "would have taken a step toward death" (Eco, 114).

However, the inevitable result is a situation in which the story presents a reality consisting solely of an "ever-continuing present", and this absence of past or future as reference points fails to communicate a sense of moral stability and continuity (Eco, 116). The notion of the eternal present, the "here and now", creeps in again.

Temporal devices such as those implemented in *Dracula* fill the pages of many Gothic novels, the minutes of many Gothic films, and, as the new times have brought along different narrative expressions, the program lines of many Gothic computer games[41]. In Friedkin's *The Exorcist* (1973) the viewer notices clocks stopping, while in Derrickson's *The Exorcism of Emily Rose* (2005) there is the suggestion—whether real or perceived, it is up to the viewer to decide— that the Devil, a timeless figure, acts at three o'clock in the night, with clocks being used skillfully to increase the viewer's suspense. But besides these metatextual, homage-paying motifs, there are others, which engage the audience in discourses about morality and causality that are graver. A very pertinent example would be Shyamalan's *The Village* (2004), where what appears to be an isolated community of the late nineteenth century, turns out to be a present-day group of families that have decided to abandon society and live in a forest, in order to protect themselves from the evils of the world. The course of events poses the question whether evil can be avoided and goodness preserved, constantly returning to the theme of temporality to ponder on the sociology of evil.

Dracula was not the first story about vampires; it was not the last one, either, with a large bulk of offshoots or reinterpretations having followed. But what makes it special is its temporal positioning between worlds, in all senses of the word, not the least so, ideologically. The *fin de*

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[41] An apt example would be the *Silent Hill* video game series (Akihiro & Hiroyuki), where a character visits a haunted town, fighting off zombies in an attempt to discover what has happened to a lost loved one. The "reader"/game player is given the option to essentially turn back time, make some other decision, and watch an alternative ending for the story, usually with a moral variation, either towards good or towards evil.

siècle was a time when rich and poor, men and women, English and foreigners, all struggled to redefine the other and themselves in an increasingly more bizarre world. 1897 was the year when *Dracula* was published and the year when aspirin was invented[42]. And quite fittingly, considering the contradiction and confusion typical of the decade, it was also the year when a ghost's testimony was essentially admitted as evidence in a court (Taylor, T.). *Dracula* stands between East and West, technology and superstition, the past and the future, becoming a characteristically modern threshold that draws attention to this very fact: its ontological status as a limbo, an ideological and temporal no-man's land. Would not that be a rather apt description of timelessness?

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