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A Postcolonial Reading of the Gothic Novel: Case Study of Bram Stoker's *Dracula*

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Dedication

I fervently dedicate this work to those closest to me.

To my exceptional Parents who have always stood by me and made me
who I am today.

To my Brother and Sister my wings and pillars.

And to my dear friends who accompanied me in my academic journey.

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Abstract

Colonialism and literature can be said to work hand in hand, one providing material to write about and the other providing purpose and justification to the other's existence. This dissertation aims at analysing the famous gothic novel *Dracula* by Bram Stoker, following a postcolonial theory and approach. It attempts to examine the many themes it conveys in order to discover its relevance to the postcolonial discourse. The first chapter of this extended essay tackles postcolonialism and the postcolonial theory, in which the latter focuses on notions such as hybridity and alienation. It also comprises the concept of Orientalism along with issues of identity and the other, as well as representation and stereotypes. Moreover, this chapter is also concerned with Travel Journals, and the techniques used within these literary artefacts such as narration, symbolism, and intertextuality. In the second chapter, those elements are fetched and analysed within the novel, to reach a rational result of this novel's stance concerning the colonial discourse. Henceforward, a postcolonial study is applied on the novel, its characters, settings and techniques utilized by the author. Respectively, the novel is found to convey a clear postcolonial discourse, however, not in the usual sense of the term, instead; it is the colonial entity which is being conquered by the inferior other, an 'other' which is akin to an immigrant.

Key words: Postcolonial theory, Orientalism, Journals, *Dracula*.

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General Introduction

Literature as a mirror of the human being, as both its progeny and its reflection, embraces a myriad of marvellous genres. Each one of these genres embodies a specific time and place, and the gothic is no exception. It is but one among many examples of the genius of the literary stream, even though seen as a collision between the real and the extraordinary it still proved to work harmoniously to ensure a proper reproduction of the human experiences. As an intricate genre, it requires of its readers to step out of the real world and dive to the core of the mesmerizing concoctions literature so generously has to offer.

One of the most esteemed productions of gothic literature was created by Bram Stoker, a Victorian novel entitled *Dracula*. It was perceived as a controversial work since it has been interpreted differently by many critics of carrying distinct messages, including themes of perverted sexuality. It is the story of a lone vampire, certainly he is not the first in literature, but he is now acknowledged as the most prominent. A creature maddened and driven by his hunger for blood and his uncontrolled lust to take what he wants. He dreamt of going to England in order to consume its culture and people, yet he was faced by a group of men and women who rejected his dominion and sought to bring his end. This novel was written by the late nineteenth century, a time known for its social cataclysms, crisis of values and loss of identity. The gothic served as an escape from the turbulent reality to a symbolic fantasy, similarly *Dracula* could be viewed as an escape from and an echo of the horrors of reality portrayed in the horrors of Gothicism. However, this period was also a period of colonization and imperialism followed by a beginning of decay for the British Empire.

Britain was the largest imperialistic power, reaching the horizon and back. With the advent of industry and rise of economy in Great Britain, it was time to expand and take over other territories to quench its thirst for supremacy and fuel its flourishing business. In order to establish such goals, the empire resorted into various strategies among which literature was the key and most strategic weapon. It is believed to have been used as a brush to repaint a new portrait for the eastern nations, in order to be able to take over their lands. However, after centuries of colonization, it was time for these colonized territories to gain their freedom. It started by granting them a dominion status, a stage which indicated that Britain's gradual demise was at hand. This downturn resulted into a bundle of issues not

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only in terms of imperialism but even inwards, that is, socially and culturally. Literature continued to play its pivotal role in documenting the empire's situation as well as that of the former colonies, resulting into a new field of study known as postcolonialism.

The postcolonial theory sought to address imperialism, as it looks at the broader interactions between European nations, and the societies they colonized by dealing with issues such as: identity, language, representation, and many other elements perceived as the legacies of colonization. It also intends to uncover the ways in which colonization has come to exist and last so fervently in history. Henceforth, it tackles themes of orientalism since it had great influence on the ignition of the postcolonial theory, as well as it is the reflection of the ways in which the act of colonization occurred and was accepted by many nations. It is through literature and arts that the west was able to convince itself along with the east of the inevitability of colonization. On the same plane, different literary works of distinct genres and themes were discovered to have carried colonial and Orientalist platitudes. Thus, when such a fanciful symbolic work such as *Dracula* was created, one questions the reasons behind its conception in a time lit with colonial thought, leading to such questions:

-Can *Dracula* be considered as one of the many progenies of the colonial discourse?

-Does this story reflect Britain and its colonial themes and legacies during the 19th century?

-How was this novel able to represent Orientalism by creating the dichotomy of west and east?

In order for these enquiries to be met, it is fundamental to deploy the postcolonial theory, in order to examine the existence of any colonial allusions and themes within the story. In order to establish the latter, two chapters are employed. The first is an overview of few of the themes associated with the colonial theory and colonization, including its legacies of hybridity and alienation, and its strategy that is Orientalism through representation and othering, along with the techniques used to install these tactics. The second chapter, however; is a literary postcolonial analysis of the novel, by casting light on all the themes which may display any association to the colonial discourse, including the application of the postcolonial theory and its tenants on the key elements of the creation of this work, its settings and characters, lengthwise with the symbols and techniques used by Bram Stoker.

*Chapter One:
The
Postcolonial
Discourse*

Chapter One: The Postcolonial Discourse

1.1 Introduction:

1.2. Postcolonialism

1.2.1 Postcolonial theory

1.2.2 Hybridity

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1.3.1 Definition

1.3.2 Identity and the Other

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1.1. Introduction

Literature as an original work of art, and a manifestation of the human genius abilities, demonstrates man's cunning aptitude to use it as a manner, if one might be extreme, of indoctrinating its audience with its own beliefs and ploys. The perfect example is the image of the world as divided into the east and west hemispheres, which was one of the major and most controversial results of the western imperial literary discourse. This idea existed long ago, since powerful nations thought of a manner in which they could take advantage of other people's natural resources. As such, under the mask of civilization, they took control over a so-called inferior other, created through their literary productions. Such a concept was the major concern of the American, Palestinian Scholar Edward Said in his 1978 book *Orientalism*. It exposed the Western discourse of serving a colonial agenda. Moreover, with massive steps like the advent of *Orientalism* and the independence of the colonized nations, emerged a different kind of study which focused on the legacy of colonialism and the imperial powers, referred to as the postcolonial studies. The latter was highly influenced and triggered by Orientalism. As a result, scholars were now able to decipher colonial writings with Orientalist representations and colonial themes. The aim of this chapter is to inspect the postcolonial theory and Orientalism, as well as their usage and heritage within the colonial literature.

1.2. Postcolonialism

The binary relation between the powerful and the weak holds one of the most contentious bonds, it is mostly seen in colonial expansions, whereby exists two opposite scopes, one of the colonized and another of the colonizer. According to Thomas Benjamin in his preface to *Encyclopaedia of Western Colonialism Since 1450*, whenever a nation aims to colonize another and also, "settle" in it with the sole reason of taking advantage of its lands, such a mechanism indicates colonialism. This case applies not only to the ancient expansion but also to the occidental one (Preface xv). Therefore, colonialism is thought of as a manner, in which a stronger nation exploits the weaker other, using force and settlement. The legacies of this act of control have resulted into many social, political and cultural issues which gave a rich variety of materials to what is to be known as Postcolonialism.

Chapter One: The Postcolonial Discourse

Scholars such as Helen Gilbert and Joanne Tompkins, theorised that postcolonialism does not only signify a historical period denoting that colonialism was no longer existent, they rather, highlight that it is: “an engagement with and contestation of colonialism’s discourses, power structures, and social hierarchies” (2). Thus, it attempts to analyse, explain and respond to the colonial literature and cultural legacy left by the imperialistic entities and how such legacies reshaped the colonized nations. Hereafter, it is perceived as a discipline which includes:

...the study and analysis of European territorial conquests, the various institutions of European colonialisms, the discursive operations of empire, the subtleties of subject construction in colonial discourse and the resistance of those subjects, and, most importantly perhaps, the differing responses to such incursions and their contemporary colonial legacies in both pre-and post-independence nations and communities (Ashcroft et al 169)

This discipline, duly; intended to delve into the colonial powers and their methods and ideologies, molded in a discourse which created a new image of the colonized people. It also aimed at fathoming both the colonial and postcolonial writings, written both by the exploited and the exploiter, with the purpose of stressing the means and tenants of rejection and resistance.

Sometimes, it even looks at canonical writings through a postcolonial lens as, “a form of deconstructive reading” which is: “...most usually applied to works emanating from the colonizers (but may be applied to works by the colonized) which demonstrates the extent to which the text contradicts its underlying assumptions (civilization, justice, aesthetics, sensibility, race) and reveals its (often unwitting) colonialist ideologies and processes” (Ashcroft et al 173). In such a case, many literary works could be put under the lens of postcolonial scholars, be them by the colonized or the colonizer, as long as they would include postcolonial themes, mainly demonstrating the conquerors doctrines, and to which extent they would go in order to reach their goals. In addition, Robert J. C. Young postulates that the goal of postcolonialism was to scrutinize and re-establish the scales of power between the colonizer and colonized through postcolonial writings, as well as to change the already attributed assessments, which became more evident by the late 20th century (2). Hence, postcolonialism, describes a whole new experience of political freedom and provides a set of analytical utensils with which to dissect colonial writings and postcolonial literature.

The objective behind postcolonial literature is to give voice and vent to the helpless and the humblest people of the world, in which Postcolonialism will tend to: “reveal the ways in

which the discourse works not only to read the culture of the colonized, but also to deconstruct the hidden codes and assumptions of the colonial powers and their traditions.” (Ashcroft et al 167). Generally, it deals with the legacies left by the conqueror, and so it is concerned with what happens to a culture from the beginning of colonization to the present, emphasizing the criticism of the colonial effects through a postcolonial theory.

1.2.1 Postcolonial Theory

As a disciplinary theory, postcolonial criticism emerged in order to reject and attack colonialism, because simply it never ceased to exist, it only shifted shape and manner. Indeed, Ania Loomba highlights that the conqueror’s injustices continue. Henceforth, the postcolonial theory endeavours to tackle: “(neo)colonialism and other related phenomena by means of investigating the role therein not only of the Western political and economic practices, but also, for instance, of Western culture knowledge, and epistemology” (Loomba 284). Then, this theory entails the deciphering of the colonial ideologies, not only in terms of power, but largely concerning its economic and cultural spheres and their impact on the colonized nations.

Suitably, the postcolonial theory tends to examine and denounce the cultural surface of the colonizer, a surface mostly dominated by literary productions. In the same vein, Edward Said who was highly influenced by Michelle Foucault’s “notion of discourse”, strived to inspect, “the ways in which colonial discourse operated as an instrument of power, initiated what came to be known as colonial discourse theory” (Ashcroft et al 37). It was also highly acknowledged that such a discourse was seen to be bias, and incomprehensive of the colonized people’s views and realities. In accordance to that, they mention that the function of the colonial discourse was to disfigure the conquered people, no matter what ethnic group or community they belonged to, they will always be portrayed as “primitive” opposed by the “civilized” westerner (Ibid). Many examples of such works belonged to highbrow literature, such as Shakespeare’s *Tempest*, or even Joseph Conrad’s *Heart of Darkness*.

Edward Said’s *Orientalism* (1978) was the landmark which triggered the postcolonial theory, whereby he examined the enabling ways the colonizer used to create the new image of the colonized through his discourse, as Loomba asserted: “Said shows that this opposition is crucial to European self-conception: if colonised people are irrational, Europeans are rational; if the former are barbaric, sensual, and lazy, Europe is civilisation itself” (47). By way of

explanation, the colonizer was in grave need of a justification for his colonial plans, and what excuse could be better than civilization.

Nevertheless, the postcolonial theory did not only focus on the colonizer's discourse, but it also planned to look into the legacies of this act, and its influences on the colonized people. While some postcolonial critics chose to focus on the effects of colonialism such as: identity, alienation, and feminism, similar to Gayatri Spivak, in her essay "Can the Subaltern Speak?" others, such as Homi Bhabha, chose to deal with: "hybridity, ambivalence and mimicry, which revealed the inherent vulnerability of colonial discourse" (Ashcroft et al 37).

1.2.2. Hybridity

Hybridity is one of the key concepts focused on within the postcolonial criticism, because it is considered as one of the most convenient tools to analyse cultural identities. It occurs when two cultures collide to create a new one. Even though the term hybridity can be attributed to various schools of thought and several fields of study (Kraidy 1), Mikhail Bakhtin was perceived as the earliest scholar who used the notion of hybridity concerning his study on language interaction, where to; he referred to the result of this mechanism as: "a double voiced hybrid" (Bakhtin 361). Yet, Homi Bhabha is well thought out as the first scholar to inculcate hybridity within the cultural scopes (Kraidy ix).

According to Marwan M. Kraidy, "Hybridity" means, that no culture is free of the influences of another (148); thus, when cultures interrelate, they influence one another to create a hybrid culture. For Young, it is similar to botanical hybridity in which animals are bred to create a new race, yet he explains that the result of such a collision is an "infertile" creature, leading him to question the consequences of a cultural hybridity between different races of human beings. Still, he further hypothesises that: "Given the large mixed-race population of the West Indies, few initially doubted the fertility of such offspring" (7). As a consequence, hybridity could not be thought of as a sterilizing process, especially that the fruits of this mechanism, proved to have a special place in the world. Such a place was fathomed by Homi Bhabha in his *Location of Culture*, as the "Third Space of enunciation", a space 'in between' where there are no longer divisions and set stable cultures. He explains that: "the inherent originality or 'purity' of cultures are untenable", in other words, no culture is unadulterated or unique since it is the result of hybridity; accordingly, any culture is affected by another (Bhabha 37).

Furthermore, Ashcroft, Griffith and Tiffin put forward that hybridity became the centre of debate among the postcolonial scholars, the likes of J. C. Young, who rejects the products of the colonial power's improper usage of the notion of hybridity, because the west claims that the hybrid subjects will get back to their savage nature if not guided into civilization(110), "Hybridity thus became, particularly at the turn of the century, part of a colonialist discourse of racism" (Ibid), therefore, this sheds light on the fact that hybridity is not in all cases a result of a natural state, but it can also be part of the colonial ploy of the divide to rule policy. On the other side of the coin, they also mention others who held different views of hybridity such as Bakhtin who stated that: "hybridity is a politicized, made contestatory, so that it embraces the subversion and challenge of division and separation". They explain that this idea was agreed upon and explained by Young and Bhabha, to be the best generative energy for the colonized people to rise and rebel against the controlling powers (Ibid).

The concept of Hybridity remains to be a subject of disagreement, yet as explained by Anjali Prabhu, the best solution is to differentiate between: "a theoretical concept" and a "political stance", and also between: "hybridity as a social reality with historical specificity" (2). Additionally, she argues that: "the most productive theories of hybridity are those that effectively balance the task of inscribing a functional-instrumental version of the relation between culture and society with that of enabling the more utopian/collective image of society" (Ibid). Hence, in order to give hybridity its full vent it must be well understood, where does it come from? and what does it serve? is it purely a cultural natural influence and result? or is it a political plan and colonial outcome similar to alienation?

1.2.3. Alienation

To feel estranged and dissimilar of your surroundings is a sign of alienation; it could be of one's society, culture or even one's self. David Caute in his laconic and revealing analysis of Frantz Fanon mentions, that while Karl Marx attributes alienation to the issue of classes, for Fanon, however, it is a result of the world partition into a colonized and a colonizer (32).

Similarly, Fanon states that the use of authority by the colonizer in order to re-mould the colonized into its own views, results into a derogatory perception of one's self, as a consequence it produces alienation. Fanon adds that this term, "is found in the official texts under the name of assimilation" (38). Thus, the colonizer generated alienation, but hid it under the cover of integration. When looking into the roots of this idea, Fanon reveals that the colonial powers used "scientific arguments", referring to Darwin's theory and Herbert

Spencer's Social Darwinism, to justify their occupation whereby the colonized are the primitive "inferior race", and must be civilized, as such: "... the racialized social group tries to imitate the oppressor and thereby to deracialize itself. The "inferior race" denies itself as a different race. It shares with the "superior race" the convictions, doctrines and other attitudes concerning it" (Ibid). Henceforward; when rejecting their own culture, which is seen as primitive and savage, the subjugated adopt that of the colonizer, until they find themselves lost, and alienated.

Having said that, the notion of alienation might not only be a result of racism. Ashcroft and his equals, Griffith and Tiffin in *The Empire Writes Back*, think that aside from racism and the creation of the self and the other, alienation is also seen as a consequence of "dislocation" which could be either by free will or forced. It is highly believed that the notion of displacement became frequent with the advent of imperialism, and hence, recurrent within the postcolonial literary productions. They further elucidate that this process of displacement creates a sense of doubt to use their own language for expressing their experiences. They see it different and as Chinua Achebe mentioned, the native language is unable "to bear the burden" of a new place, that is why many writers who were displaced felt that their languages are alienated and they needed to transfer into the use of another language. Fundamentally, the colonial rule resulted into: "a profound linguistic alienation" (cited in Ashcroft et al 9-10).

As a matter of fact, one tends to question the true origin of alienation. If it came from racism and diaspora which are clear results of imperialism, then how has the latter been able to exist? Many scholars adhere that imperialism was advanced and enforced by scientific theories as already mentioned, yet there is also the theory which assumes that the colonial discourse played a huge role to create such notions of inferiority and primitiveness which necessitates colonization to civilize. This theory was led by Edward Said after being inspired by Michel Foucault, to fathom the way in which the colonist was able to redefine the native inhabitant (Said 03); hence, Said focused in his book *Orientalism* on deciphering the postcolonial discourse.

1.3. Orientalism

The Orient simply denotes the east; it does not necessarily represent Arab and Islamic countries. It is rather, all that is seen as inferior and different from the west. Rudyard Kipling stated in the first line of his famous poem "Ballad of East and West": "*OH, East is East, and West is West, and never the twain shall meet*", insinuating that, the east and west are two

distinct entities, that could never be seen on the same level and terms. In turn, Edward Said clarified that the Orient was created by the western powers, in order to redefine themselves (1). Likewise, it was maintained that the translation of the marvellous oriental work entitled *The Arabian Nights* ignited the western fondness for: “orientalia, and consequently the phenomenon of what is now termed ‘Orientalism’” (Yamanaka and Nishion xv), since the majority of the orientalist clichés and stereotypes were extracted from this literary production. To that end, Orientalism became the centre of debate, gained various meanings and was tackled by a number of scholars, yet Said remains to be the most celebrated.

1.3.1 Definition

Even though, Edward Said is considered as the father and pioneer of the studies concerning Orientalism, still the first mention of the word was found in the Essays on Pope’s “Odyssey”, published in 1726. It was written by the literary critic Joseph Spence, who referred to, "Orientalism" as a: "new word". Spence seemed to convey a typical image of the orient full of misperception and romantic images mingled with a view of appreciation as he referred to it as the: “true sublime”, to denote its subtle beauty, and also added a surreal picture when he said: “that Eastern way of expressing Revolutions in Government, by a confusion or extinction of light in the Heavens” (quoted by Kalmar 19).

Continuously, as reported by Alexander L. Macfie, the editor of *Orientalism A Reader*, during the 18th and 19th centuries, Orientalism was defined according to the 1971’s *Oxford Dictionary*, as the manner in which western intellectual writers have conceived the orient through their writings, writers; who are known for their knowledge of the cultural, historic, linguistic and societal norms of Asia or generally the Orient (cited in Macfie 2). But, after the end of the Second World War and the launch of the decolonization process, the notion of “Orientalism” shifted meaning to refer to: “corporate institution”, a concept utilized as: “an instrument of Western imperialism”, based on a division of the two provinces, west and east, vindicated by streams of thought which made it palpable to subdue the weaker nations. Such an act had resulted into many rejections and objections by various scholars and intelligentsias originated from the orient, including: Anouar Abdel-Malek, A. L. Tibawi, Edward Said; and Bryan S. Turner (Macfie 2).

By the same token, Thinkers agree that those objections and criticisms were surprisingly, “narrower in scope”, to which each one of the four critiques, was inspired by a specific set of scholars and ideologies. Abdel-Malek and Turner have decided to follow the footsteps of Karl

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Marx the renowned German thinker, whereby Turner also focused on Marx's view in association to: "the literature of anti-colonialism". Tibawi on the other hand, "based his analysis on the traditional principles of mutual respect, scientific detachment and fairmindedness" (Macfie 3). For Edward Said, he chose to use a myriad of methods by various researchers, "including Jacques Derrida (deconstruction), Antonio Gramsci (cultural hegemony) ...and Michel Foucault (discourse, power/knowledge, and epistemic field)" (Ibid). Accordingly, among all four, Edward Said and his book *Orientalism* was considered to have the greatest influence concerning the imperialistic discourse (Ashcroft and Ahluwalia 49). His work was also admired by other scholars such as Homi Bhabha and Gayatri Spivak, who described his production as: "the source book in our discipline", referring to postcolonial criticism (cited in Moore-Gilbert 35).

In defining Orientalism, Edward Said asserted that this term signifies the western view of the east, and the ultimate purpose of traveling to the east is to produce: "a European representation" of the Orient following an ancient romanticized projection of: "a place of Romance, Exotic beings, haunting memories and landscapes, remarkable experiences" (1), such features resemble to a large extent the universe of the *Arabian Nights*, a world of Jinns, flying carpets, seductive women and thus indulgence in the erotic and exotic provinces. Yuriko Yamanaka and Tetsuo Nishio agreed, as they postulated that: "The *Arabian Nights* played a decisive role in forming the general image of the Islamic Middle East in Europe" (xv). Moreover, Edward Said enlarged the scope of defining Orientalism to include any westerner speaking about the Orient, even though it was mostly seen as an "academic" act, yet he started to believe and advocate that: "Anyone who teaches, writes about, or researches the Orient—and this applies whether the person is an anthropologist, sociologist, historian, or philologist—either in its specific or its general aspects, is an Orientalist, and what he or she does is Orientalism" (2), which means that Orientalism was becoming part of the daily lives of the people, displaying the large extent of the indoctrinating capacities of Orientalism.

Said went further in his work, focusing on the colonial discourse to discover that Orientalism is in fact: "a mode of knowing the other, it was a supreme example of the construction of the other, a form of authority" (Ashcroft et al 153). Hence, the colonial entity used its dominating powers to create the distinction between the self and the other. Through its literary studies and different fields; it has created a new identity for the colonized people.

1.3.2 Identity and the Other:

A simple definition of identity is that of Hogg's and Abrams', affirming that identity constitutes: "people's concepts of who they are, of what sort of people they are, and how they relate to others" (2). Thus, it is the way in which an individual or group define themselves, in relation to others. Regardless, when did identity become a subject of studies? Mercer has provided an answer, as he puts it, it is when identity is in a dilemma and a predicament, only when it is no longer steady, no longer certain and secure, that it becomes a subject of inquiry (cited in Woodward 15).

Without a doubt, it is a fact that colonialism played a huge role in establishing the identity of the colonized. This is why, the subjugated nations have decided to rebel against the colonizer, simply because they believed that their own identities were gradually vanishing. Along the same lines, Edward Said claimed that: "it is a historical fact that nationalism-restoration of community, assertion of identity, emergence of new cultural practices—as a mobilized political force instigated and then advanced the struggle against Western domination everywhere in the non-European world" (218). In short, the eastern people have started to form a kind of resistance which came instinctively after the creation of this new identity, an identity of "the other". Proportionately, Couze Venn specified that identity is the product of kinship with: "an other or others" (90). Otherness is, therefore, a pivotal element in defining the postcolonial identity. It displays how the colonized people came to see themselves, each other, and most importantly how they are perceived by the western eyes.

In *On the Postcolony*, a collection of critical essays which explore questions of power and subjectivity in postcolonial Africa, Achille Mbembe underlines the issue of identity and otherness, where he asserts that African nations were deprived of "any historical depth" through the usage of theoretical constructions, and imaginary images in order to be defined: "...as radically other, as all that the West is not" (11). In fact, this idea was largely explained by Ashcroft and his colleagues, as they clarify that the conquered was defined as the "other", the primitive savage, through discourse, in order to create: "...the binary separation of the colonizer and colonized and assert the naturalness and primacy of the colonizing culture and world view" (154-155). Ergo, the other was created to justify the colonial supremacy and thus colonization. They also remark that this process of creating the other was termed as othering, by Gayatri Spivak (Ibid 156).

Following Antonio Gramsci's concept of hegemony, Said, re-inspected the notion of applied discourse, as a result he deciphered the postcolonial discourse as being applied in a form of creating the other. He agrees with Denys Hay's explanation that the west created the 'us' of being supreme and powerful, in contrast with "those" which are all what the west is not, meaning inferior, not only in the world but even within Europe (Said 7). Said also tackled the western literary production and discovered that the act of othering and orientalisng the orient occupied a vast share of "canonical" literature. Before and during colonial rule, those literary artefacts have transmitted: "a palimpsest of images to denote certain concepts of thinking and being" (Burney 28), that is creating a new way in which the natives identify and see themselves. In actuality, even "classical literature and history" had made sure that the orient became closely associated with a set of clichés, including all what is: "exotic, static, irrational, remote, barbaric, primitive, and emotional - in binary opposition to characteristics used to describe the West - modern, rational" (Burney 29).

Hereafter, the eastern population has not only lost its identity, due to colonization and its effects, unfortunately it was also forced to assume a new self. Yet, a self which is deemed as the subordinate other. This new identity was created by the injustices of colonization, encompassing countless stereotypical images of an imaginary, evil, and primitive being. A state which dictates civilization and a leash just like an animal, created through a colonial laboratory of representation.

1.3.3 Representation and Stereotypes:

Through Edward Said's definition of "orientalism", he puts forward three different utilities of the word. He started by referring to the long-lasting cultural and political bonds between the east and the west, then moved into a scholarly discipline initiated by the early 1800s which endeavours to investigate the eastern tongues and values, until he reached the finale one, which in fact, denotes the clichés made and advanced by various "generations" of European literary men and scholars, whereby those researchers carried biased opinions of the orient, as being intrinsically felonious and fraudulent (Carter 116). That is to say, the representations and typecasts created by the western powers are the core of the orientalist discourse, a discourse endeavoured to transmit a set of fallacious images, making orientalism and representation two façades of the same coin.

Among many postcolonial intellectuals, Said was the most meticulous one in terms of deciphering the colonial discourse. He revealed that the west has created a set of:

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“stereotypical images” wherein the west is , “the ‘self ’”, which is: “rational, developed, humane, superior, virtuous, normal and masculine, while the Orient (the East, the ‘other’) (a sort of surrogate version of the West or the ‘self ’) is seen as being irrational, backward, despotic, inferior, depraved, aberrant and feminine sexually” (cited in Macfie 2). Then, all that is proper and good is western, while the rest is evil, wrong and despicable. All the same, Said also warns from, and emphasises the dangers of such representations, because they are entrenched within all the fields and spheres of the colonizing nations comprising: “the language...culture, institutions, and political ambience”, and what is worse is the fact that those representations are not only intermingled with the, “truth”, but with many other aspects as well (Said 272), alluding to aspects which serve the European powers.

But the real concern is the reason of the creation of such a discourse, since it carries fallacious perceptions and stereotypes. Said, believes that they were created to count for colonial: “hegemonic purposes”, whereby the colonial discourse has sought to give justification and legality to the European colonization in front of other European nations and even their own people. At the same time, its aim was to persuade the, to be-colonized people, that their colonizers are the epitome of civilization, an utmost civilization, they could be part of since the westerners will help them shed their underdeveloped and illusory state, a condition they have lived in for long and till date. Said was also certain that even those many writers who admired the east, could not have escaped the effects of: “their Eurocentric perspective”, and would eventually hurt the east and enforce the European hegemony (Bertens 204). Simply put, these literary productions were not only used to trick and brain-wash the oriental people, but also the western population, in order for the western powers to take over the oriental lands.

Gayatri Spivak as an esteemed postcolonial critique, has done her share of digging into the colonial agenda. She found out, that there are two types of representations, one is when the colonizer is: “speaking for” the colonized in the sense of political representation, while the other is: “speaking about” or “re-presenting,” that is to create a certain portrait (256). This portrait was mainly shaped by literary creations coming from canonical works to nowadays. Be that as it may; the most familiar and effective kind is travel journals, generated after writers having travelled to the orient and created supposedly truthful and authentic accounts.

1.4 Journals in the Epistolary Novel

A journal is a widely defined concept to be a diary of personal accounts, though, it can also have various meanings. In literature it was mostly associated with the epistolary narrative techniques, and also as part of the construction of an epistolary novel, as reflected by Kym Brindle when he focused on the, “Gothic and sensation fiction writer”, of being the sole category of writers during the 19th century, to still adopt such a technique. Besides, he expounded that this method interlaces “letters and diaries in plots that developed secrets and suspense for subversive agendas” (22). On the same note, speaking of an agenda offers another renowned attribution to the usage of a journal; that is in the form of a travel account.

It is indispensable, then, to delve into the origin and purpose of travel literature. It is believed that the latter came hand in hand with travel, yet awareness of this genre of writing is quite current, with regard to Neil Rennie it can be traced back to: “a thousand years before the Odyssey, in the Twelfth Dynasty of Egypt” through “‘The Shipwrecked Sailor’, a tale of a lone survivor on a marvellous island” (cited in Berbar 23). Nevertheless, Piyel Haldar suggests that what is truly captivating about, “travel narratives”, is its ability to create a, “common law” of the east of being: “this evil, corrupt excess” through the emphasis of detailing and portrayal. In this manner, the purpose of travel journals is simply to describe the orient and form a repulsive image of it. As a consequence, Haldar adds that those journals were in fact, “ways of understanding a potential market place”, and this can be interpreted as seeing the orient as a target, a rich area to be exploited. He also remarks that travel accounts have generated new laws, “based on a need to record, tabulate and colonize the world” (58), making it a clear recognition of the role of travel journals in the western colonization and in creating a pretext for it.

However, travel narratives were not only in the form of accounts, but also through travel novels, which are according to Souad Berbar the result of: “the intersection of travel literature and the novel” (29). Consequently, a clear link can be made between a travel account and an epistolary novel since they both include the usage of accounts, and in some cases many epistolary novels include the description or reciting of a travel within its story, the best example is *Dracula* by Bram Stoker. This idea can be further enforced by Berbar’s argument which advances that: “the ‘English travel novel’ ...is any novel originally composed in English language that involves one or several trips and the plot of which relies essentially on

travelling” (32), and that is the case of *Dracula*, since it contains various accounts of travel by the characters of the story through their journals and exchanged letters.

To acknowledge that novels were also used as travel accounts, also opens the bracket to say that travel narratives were now a more creative form. Because now, those narratives could develop narration. Equally, by the modernist period the novel was also able to include new techniques such as symbolism and intertextuality, which are believed to have existed before, but not yet depicted and named. For that reason, it can be deduced that travel accounts and travel novels, were tools used for the purpose of recreating the orient in the postcolonial theory, empowered by new techniques about to be explored.

1.4.1 Narration

Indeed, narration is recurrent in human lives, because it is not only used to capture a story by writing; it is rather an act which is present everywhere, as Monika Fludernik articulates, “Narrative is all around us, not just in the novel or in historical writing. Narrative is associated above all with the act of narration and is to be found wherever someone tells us about something” (1). However, this does not reject the idea that narration could have various façades, this is why the main concern is to inspect the act of narration within literary forms.

In respect to narration, Percy Lubbock, stresses the importance of: “the question of the point of view” in fiction; that is on which perspective the story is being told. Intelligently through his work *The Craft of Fiction*, he vetted a number of narrative perspectives and has resulted in the idea that:

The novelist...can either describe the characters from outside, as an impartial or partial onlooker; or he can assume omniscience and describe them from within; or he can place himself in the position of one of them and affect to be in the dark as to the motives of the rest; or there are certain intermediate attitudes (Forster 55).

In itself, the narrator could be seen as a personal or a non-personal voice that the author of the story develops to deliver information to the audience. He is of two types; an outsider of the story, either omniscient that is all-knowing of the events and characters, or he is partially knowing. The second type is a character narrator, he is the one who tells the story, and he is a part of it, in this case he cannot be all knowing about the events and characters but he discovers them as the plot unfolds. Furthermore, there are also cases where exists multiple

perspectives of narration, that is either in a sequential manner, when one narration by a specific narrator followed by that of another or, multiple narrations where one is entrenched within the other (O'Neill 64). As an example, William Faulkner's novel *As I Lay Dying* is a story which is told through 15 narrators, whereby; each one of the narrators was reciting a part of the story. Such advanced techniques of narration are said to have emerged during the modernist and post-modernist eras, because authors began to experiment through their literary creations.

Gerard Genette, through his works on narratology had inspected the act of narration through its various facets, and has fathomed that one of the most essential ones is the element of time. He considered that the element of time is of greater importance in comparison to the spatial element which does not play a significant role (217). Accordingly, he classified four temporal types of narration, "subsequent" that is the usual manner of narration whereby the story proceeds narration, then the "prior" which is prognostic, it conveys a prophecy or an apocalypse and it is mostly set in the future tense; "simultaneous" that is the story and narration occur at the same time; and finally "interpolated" or intercalated narration when the story and narration are injected within the substance of writing, while the action either happens before or after it according to the author's requirements. He adds that the fourth type applies to the epistolary novel, which is considered to have the most subtle kind of narration, thus it is the hardest to scrutinize, since the narration goes hand in hand with the use of letters and journals to recite the already occurring events of the story (Ibid).

Narration was and remains to be an intricate, pivotal part of any story, be it in a novel, poem, or a travel journal. The development of narrative modes is a manner in which it becomes the reader's duty to actively participate in the understanding of the narrative text. The mixture of an episodic narration along with multiple narrators creates a rich narrative literary work which does not only seem convincingly realistic through journals and letters, but also with the use of multiple narrators, it gives a sense of seeing the events from different points of view. Despite that, narration is not the only technique that made literary works richer, intertextuality is another major literary method which made literature more affluent.

1.4.2 Intertextuality

This literary concept has been for long a subject of debate, and was defined differently, but what gives a true and simple meaning to it, is the phrase: "no text is an island"; indeed, no text is separate from other realities and thoughts defined by previous writings. Every text is

related by a way or another to another text, even this expression is an intertextual element coming from John Donne's, "no man is an island". However, the origin and utensils of this technique are still to be introduced, since it holds a variable history of influences by different scholars.

As specified by Graham Allen, the origin of intertextuality was not a literary one but rather a linguistic theory termed the: "linguistic turn", this theory was put forward by Ferdinand De Saussure (10). Yet, it is better acknowledged to consider the Russian literary theorist Mikhail Bakhtin, whose work remained unpublished until the 1960's, as the instigator of intertextuality without this specific naming, but rather: "the specific view of language which helped others articulate theories of intertextuality" (Ibid). Allen also states that Bakhtin advanced that no word or utterance is independent, because each and every one of them arises from previously conceived works. All utterances are dialogic, meaning each newly produced term is related with what has been said before. He also sums that the majority would rather consider Julia Kristeva to be the originator of intertextuality since she introduced the term and joined both Saussure and Bakhtin's theories and elucidations to explain the intertextuality, we all know today (11).

It is thought that Julia Kristeva chose to apply Bakhtin's theory of a dialogic relation in terms of human language on textual matters, to advance that every text is influenced by many others. This theory was rejected and criticised, since it was believed to be a misapprehension of Bakhtin's work (Allen 57). Nonetheless, there are various scholars who agreed with Kristeva and acknowledged the influence of different authors on each other's works, according to Barthes: "the very word 'text' is, if we remember its original meaning, is 'a tissue, a woven fabric'" (cited in Allen 6). Michael Worton and Judith Still premised that, any text "cannot exist as a hermetic or self-sufficient whole, and so does not function as a closed system" (1). That is to enforce and follow what has been advanced by Kristeva, they explain that such an idea is based on two factors, the first is that any kind of author has been first a booklover, as such he read various works before manufacturing his, so logically; this new artefact is an assembly of allusions and extracts from the already read works. This is why the second element is concerned with the impact reading has on the writer, which makes it inevitable for him to include what he reads in his own production (Worton and Still 1).

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Regarding Mikhael Riffaterre, the French literary critic and theorist, intertextuality is a process of decoding by the reader, because he is the one who depicts similarities or differences with already created works, he also advances the difference between intertextuality and the intertext, while intertextuality is the act of deciphering, the intertext is that deciphered element brought from a different work (cited in Mouro 28). Along with various scholars, Gérard Genette as one of the pioneering scholars chose to look at Julia Kristeva's conception of intertextuality in a more obstructive manner, in which he considered it as a: "relationship of copresence between two texts or among several texts: that is to say, eidetically and typically as the actual presence of one text within another" (Genette 1-2). He, was also said to have discovered five different kinds of Transtextual relationships, in which intertextuality is the first one (Ibid). By the remaining four, he meant Paratextuality, that is the conjunction between text and its Paratext such as a title, in which these Paratexts might serve for guidance, Architextuality is the link between the text and the genre it belongs to, or other genres, Metatextuality a text criticizing another text either in a covert or an overt way, and at last hypertextuality, which is closer to mean parody since it is the usage of a new text to change the ending of an ancient one (Mouro 30-31) .

Wassila Mouro, adds that there are certain techniques in which intertextuality functions without disrupting the new created text, enabling that; Christiane Achour and Amina Bekkat advanced three different manners wherein a text could be interlaced with another, that is through "integration", "collage" and "citation" (31). Citation and collage are destined to carry a specific statement as it is from a different work, and insert it within the new one, with having a slight difference between the two. Namely, citation must include the reference of the origin of the intertext. Integration on the other side; is construed of four types, first: "by installation", that is: "the use of quotation marks or italics". "Integration by suggestion", that is by denoting or mentioning a, "name or title". "Integration by allusion...using only signs", "Integration by absorption, i.e. the original text is melted in the new text, this is done implicitly otherwise it can be a case of plagiarism" (Mouro 31-32), such a variety of techniques denote an intricate process, which refutes ideas of lack of originality. Yet, what is more intriguing is the fact that the use of intertextuality or its presence serves in fact a specific goal; it plays a pivotal role in the creation and advancement of the literary work; thus, it is certainly not added only for charm (Lodge 102).

The presence of intertextuality within any literary text became inevitable and inescapable, and this would include even postcolonial writings. It is no longer thought of as a way to uncover plagiarised works, but the exact contrary. It has become the proof and the portrayal of the writer's genius, to be able to create his marvellous work of art and still include his influences, and in many cases use it in order to serve a literary purpose, either to criticise or enrich the literary canon. Roland Barthes was one of the best to describe the outcome of intertextuality with a subtle term, "tissue"; in which he declares: "The text is a tissue of quotations drawn from the innumerable centres of culture" (146).

1.4.3 Symbolism

Symbolism is mostly demarcated as the use of signs in order to refer to a specific truth; considering, that those symbols do not necessarily reflect what they literally mean. As alleged by the critic Northrop Frye, symbolism is in fact the use of symbols, that is any term, utterance, or picture that is used as a reference to something else; as such, these rudiments: "are all symbols when they are distinguishable elements in critical analysis" (71). This explanation insinuates the idea that symbols may be more operative than direct language, which opens the door to enquire on the origin and reasons behind advancing symbolism as a literary technique.

When looking back into the origin of symbolism, Arthur Symons states that it is as ancient as man himself since it started in the form of the first word articulated by man, every word used to refer to each and every creature, or maybe even before, that is by God, when he created and named all of the living organisms. This is why, in literature symbolism was known as: "a form of expression, at the best but approximately, essentially but arbitrary, until it has obtained the force of a convention, for an unseen reality apprehended by the consciousness" (cited in Neginsky 1). For this purpose, symbolism was first a way of referring to things with giving names, but with literature and arts in general, it rather became a means to beautify meanings, to cipher them, and by a symbolic language, give them more depth and strength to affect the readers of any literary work. Even though Symbolism was spread through Europe, its most palpable beginning was in fact in the middle of the nineteenth century in France and England, with the development of an artistic mode based on the use of symbols (Neginsky 2).

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Due to its wide effect, symbolism marked the shift from realism to modernism, during the 20th century. This fact is attributed to the idea that people at the time were fed up by their reality and therefore decided to utilize a more personal, fiction-like manner to express themselves; this is why they focused on the use of metaphors and symbols to reflect their existence distinctively from, “the scope of the five senses”. They simply aimed at using the improbable to reflect their rejection of the current times. They rejected: “the dominance of positivism”, because it advocated for a pragmatic, rational way of thinking, it was all about science. Concerning literature, this technique came as a response to and against all what was realistic and naturalistic, owing to their intention to focus on real aspects of life, with keeping utmost objectivity (Milne 802), and that is all what the symbolists stood against.

This usage of fictional aspects and rejection of society is a clear rebellion against human life. It raised the idea that symbolism was based on imagination, by reason of using nature to epitomise their technologically advanced world, and it is the only manner that enables them to flee from reality which suffocated them, to the world that they have created themselves using their mind's eye. Nigensky gives the example of the female portrayed as a beast, because symbolists saw her as the generator and giver of: “the essence of the physical life; she was a part of matter, of a perishable physical existence” (2). This reflects their rejection of materialism, since it advocated for the physical world, while the symbolists chose the fictional spiritual one. In other words, the symbolists believed that the opportune manner to portray truths is through an indirect crypted way; basically, through metaphors and symbols.

If one would look into the status of the European literature during the late 19th and 20th century, one would recognize that it was an era characterised by the modernist movement, yet in parallel it was also a time of the colonial and postcolonial discourses. It is emphasised that writers and artists during this period tended to use symbolism in order to manufacture the binary opposition of the colonizer and colonized. Ashcroft gave the model of the artist Picasso, who through his works recreated the image of the ‘childish’ and embryonic- like artistic works. Despite the fact that, when such works were created there was no indication to which culture they referred, still such symbols of under-development constantly danced along with European artistic modalities; creating a contradictory image of a developed Europe and a savage other (Ashcroft et al 180). Equally, in literature there are many works, that used this technique, *Heart of Darkness* for instance, is considered as one of these works which applied

symbolism in order to reflect the colonial discourse, and its aims to dehumanize the colonized people.

Symbolism is a remarkable technique, an escape from reality and a refuge to the extraordinary, yet it is not just that, it is also a double-bladed sword. Authors used it, to say something through the use of something extremely different to convey their messages in an indirect manner, and here lied the trickiness of this utensil. For the colonial entities, it was used as a cover for their plans of otherizing and creating the substandard other, in order to create their own identity, and also justify their colonial deeds. Thus, symbolism joins techniques such as narration and intertextuality as tools for disfiguring the so-called other.

1.5 Conclusion

This chapter was meant to encompass the variety of elements which could be included concerning a postcolonial theory dealing with a colonial piece of literature. It highlights various aspects beginning with the postcolonial theory and its concerns, that is, the legacies left by the colonial powers, in which there are many. Some of the most evident ones are hybridity and alienation. It also aimed to look into the ways in which colonial powers would infiltrate into the minds of the colonized people and reshape their identities, an issue which was tackled by Edward Said and his colleagues. They have fathomed representation and othering as key elements engraved within the western literary works; which included, and were mainly in stronger form through travel journals. Furthermore, the colonial discourse served as a tool to otherize, and used its own stylistic weapons in order to create fatal literary artefacts. Hence, it is pivotal to mention some of the renowned techniques such as narration, intertextuality and symbolism.

Chapter Two:
Postcolonial
Reading of
Dracula

Chapter Two: Postcolonial Reading of *Dracula*

2.1 Introduction

2.2 Bram Stoker's *Dracula*

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2.3.1 Oriental Representation and Stereotypes in *Dracula*

2.4 Travel Journals in the Gothic Novel *Dracula*

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2.1 Introduction

Dracula, the gothic horror masterpiece, is professed as the most renowned work of Bram Stoker; yet, under its many folds it carries more messages and themes to be conveyed and gauged. Several works have proved to belong to the postcolonial tradition, even though they seemed confusing to investigate in terms of colonial themes, *Dracula* is such an example since on the surface it simply denotes a portrayal of a horror fiction novel. The objective of this chapter is to probe this revolutionary piece of art under the lens of the postcolonial theory. It questions whether this work showcases a portrayal of colonial powers and its subdued other, or that it is simply a story about vampires. To savvy the latter, several aspects are to be unravelled in terms of the novel's discourse and events. Coordinately, under the umbrella of the postcolonial theory, several elements must be tackled including colonial heritage, as well as aspects of orientalism and its manifestations in the story by means of deconstructing the novel and its many layers.

2.2 Bram Stoker's *Dracula*

Dracula is a grotesque Victorian novel created by the Irish author Bram Stoker. It was first published in 1897, during the late 19th century, a period in which England was an imperial force and at the peak of its engineering growth. Britain at the time was entitled as the nation on which the sun never sets, due to the numerous colonies it conquered and exploited in order to become the strongest economic power. Though, by the end of the century, that is precisely throughout the time of creating this novel, Britain was encountering the beginning of the decay as a result of various outcomes. Such a situation created a fertile ground for Victorian novelists to shed light on: "the sense that the entire nation - as a race of people, as a political and imperial force, as a social and cultural power - was in irretrievable decline" (Arata 622).

Thereupon, *Dracula* as a Victorian novel was put under inspection, either of belonging to the colonial stream of writing, or simply being a story about the improbable gothic. The story turns around the vampire Count Dracula, who aspired to travel from Transylvania to England, in order to settle there and exploit the blood of its people. On the other side, a group of men and women suffered from his endeavours and thus gathered to hunt him down. Punter and Byron supported the idea that the Gothic as a new genre different from the classical ones focused on totally different themes, it broke with traditions and, "represented excess and exaggeration, the product of the wild and the uncivilized, a world that constantly tended to

overflow cultural boundaries” (7), this proposes that gothic works such as *Dracula* sought to reflect and uncover all the ugly truths hidden under Victorian morals. Besides, during this time, after years of imperial hegemony, colonist travel narratives started to question the moral implications of colonization, instigating an internal sensation of guilt. According to Arata, these feelings of guilt, resulted into anxiety of the other to colonize the self (623), that is England.

This novel did not only reflect the Victorian period’s openness to encounter and mingle with other cultures, echoed in this novel by the portrayal of Eastern European nations, but; it also signalled the encounter and fear of the other. It projects the Western European characters’ collision with the easterners, their perception of them and also their fears, embodied in the character of the vampire Dracula. But, does it really reflect postcolonial themes? to answer this query various aspects must be put under scrutiny concerning the postcolonial theory.

2.2.1 Postcolonial Theory Applied

When reading *Dracula*, one instantly notices the dual relation between England and Transylvania. While, both belong to Europe still, they are set on the two furthest points of a continuum. Transylvania is located so far in eastern Europe, that it actually represents the East, it is laid in the story as early as the first page by Harker as he wrote: “The impression I had was that we were leaving the West and entering the East”. In addition, Harker’s precise destination exemplifies a view which the westerners would use to describe the east, since he pointed out that it was, “one of the wildest and least known portions of Europe” (Stoker 1). Thus, unsurprisingly England was portrayed as the new world of industry, rational thinking and revolutionising, while Transylvania epitomised the old world of mystery, horror and superstitions, as Dracula announced: “Transylvania is not England. Our ways are not your ways, and there shall be to you many strange things.” (Stoker 17). Such an opposition represents the first crux of a postcolonial reading.

This being said, the postcolonial theory requires more than that, it dictates a correlation of a colonized and a colonizer. Various scholars have sought to examine the story of *Dracula* in which, they have discovered quite similar results, Carol Senf approved Brantlinger’s thought, that this story demonstrates: “the threat of the primitive trying to colonize the civilized world”(cited in Arata 626), otherwise stated, within the story there exists a twofold opposition between a conquered and a conqueror. So far; it is not a conventional one, that is, a culturally advanced nation aiming to civilize the primitive, in this situation it is the exact contrary. Arata

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also discloses that Burton Hatlen went through the same path explaining that Dracula, “represents a dark, primitive strata of civilization” (626).

The very proof of Dracula’s intentions to colonize England aside from buying a set of real estates, with the help of the solicitor Harker, is the set of English books and documents he kept and read:

...a vast number of English books, whole shelves full of them, and bound volumes of magazines and newspapers. A table in the centre was littered with English magazines and newspapers... The books were of the most varied kind—history, geography, politics, political, economy, botany, geology, law—all relating to England and English life and customs and manners. There were even such books of reference as the London Directory, the 'Red' and 'Blue' books, Whitaker's Almanack, the Army and Navy Lists, and—it somehow gladdened my heart to see it—the Law List. (Stoker 16)

Scilicet, Dracula used those books in order to create his own Thomas Shaw’s guide into England, as an attempt to mingle and mash well within the people of England at all levels. This fact is understood as being part of: “the Count's Occidentalism”, which is a counter-attack against the western imperial agenda of orientalising the orient (Arata 634). Even so, what is rather alarming is that Dracula, aims when in England, to remain superior to others, in other words to dominate them as he says: “I have been so long master that I would be master still” (Stoker 17).

Dracula’s authority over England is reverberated through several characters including two females, that is Lucy Westenra, and Mina Harker, both whom, he fed on their blood, controlled, and also cursed of vampirism. His dominance over Mina was constantly declared as Dracula threatened: “...now you shall come to my call. When my brain says "Come!" to you, you shall cross land or sea to do my bidding; and to that end this” (Stoker 247). Subsequently, Mina epitomizes the subdued after drinking Dracula’s blood, and she admitted that she is under his full control, as she said: “when the Count wills me I must go. I know that if he tells me to come in secret, I must come by wile; by any device to hoodwink—even Jonathan.” (Stoker 280). The psychologically deranged character Renfield was also a subject of his dominion, this is why throughout the story, he often referred to Dracula either as Lord or Master (Stoker 213), and he also self-confessed his loyalty to Dracula in various occasions, itemising: “I am here to do Your bidding, Master. I am Your slave, and You will reward me, for I shall be faithful” (Stoker 88).

In spite of that, Dracula did not only impact the people physically but also mentally, in various incidents the superstitious and primitive aspects of Transylvania were transmitted along with him to England, the characters of the story were forced to accept, and wield their minds to the supernatural, accept it and fight it with its own beliefs. When Lucy Westenra was first contaminated with Dracula's curse, Professor Van Helsing used some traditional tools in order to keep her safe, similar to Garlic flowers, as he assured her: "I only do for your good; but there is much virtue to you in those so common flower" (Stoker 112). Even Lucy seemed to underestimate them, because such a plant would never have been used before by Victorian industrials, but now they were compelled to. Also, the time when Lucy supposedly passed away, they continued using such means in her tomb, Helsing, "...crumbled the wafer up fine and worked it into the mass between his hands. This he then took, and rolling it into thin strips, began to lay them into the crevices between the door and its setting in the tomb" (Stoker 179), to ensure that her tomb will be kept sealed from what he referred to as: "the Undead", since it was now inevitable that, "the methods of the Enlightenment alone can not overcome the unaccountable anomaly that is Dracula" (Bekhouse 9).

By the end of the story and after being chased back to his own land, the characters have admitted that Dracula, "...came to London to invade a new land" (Stoker 294). Hereafter, the way in which he controlled those characters either through blood or supernatural manipulation, both displayed and reflected an association with the urge to colonize. Scholars such as Arata, also attributed the "lust for blood" not only to the need to feed for vampires, but as well to a replication of the Count's conqueror's appetite to conquer (630). However, Dracula's presence and attempts to adapt himself in England, as well as his act of sucking one's blood is but a meek reflection of his urge to colonize, and that is not quite enough to see it as part of a colonial discourse.

2.2.2 Hybridity and Blood

Colonization has often proved to result into various fallouts, some accepted by the natives and adopted, while others rejected and fought. Hybridity is one of the provocative ones since in many instances it is thought to be inevitable and impossible to avoid. It is for the subdued's culture to become similar to the colonizer's, that is losing their identity to that of another. John Allen Stevenson adheres that: "blood is the essence that somehow determines all those other features-physical and cultural-that distinguish one race from another" (144), and as hitherto mentioned, blood in *Dracula* is a recurrent element with its own powers and effects, and according to Stevenson's explanation it is for certain a representation of one's identity.

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What the characters in *Dracula* truly feared, is not death or Dracula himself, but to become like him, by losing their identities to his. They have declared that they: “shall follow him; and [they] shall not flinch; even if [they] peril [themselves] that [they] become like him” (Stoker 295), because Dracula does not only destroy bodies, but he also arrogates and transmutes them to become Vampires, so what they truly feared is to become hybrids. Indeed, When Lucy died under his spell, she became a vampire. Helsing ascertained that after her supposed death, she as well fed on the blood of children and left the same marks as those left by Dracula on her neck, as he informed Dr Seward that: “they were made by Miss Lucy” (Stoker 165). She, thus became an Undead, just like Dracula, “She was bitten by the Vampire...in trance could he best come to take more blood. In trance she died, and in trance she is Un-Dead, too” (Stoker 172). Consequently, Lucy was no longer the gentle pure girl, as constantly referred to by her surroundings, instead she acquired a new self, akin to that of the monster.

Unlike Lucy’s situation, in which the reader never witnesses Dracula in action of sucking her blood, for Mina, it was more conspicuous. Dracula was caught red handed, “With his left hand he held both Mrs Harker’s hands, keeping them away with her arms at full tension; his right hand gripped her by the back of the neck, forcing her face down on his bosom” (Stoker 242). Undeniably, dissimilar to Lucy, Mina drank blood straight from Dracula himself, while he drank hers as well. Hence, her bond and resemblance to Dracula was stronger, he even referred to her as: “flesh of my flesh; blood of my blood; kin of my kin” (Stoker 247). On that account, even Mina’s child could be seen as a result of the hybrid mixture between Mina, and Dracula’s blood. There are also instances displaying Mina’s transformation when Helsing started to notice, “...the characteristics of the vampire coming in her face” (Stoker 277), comparable to what happened to Lucy in her trance. Astoundingly, there was also a sign that even Dracula began to acquire a new self, by carrying human treats precisely Mina’s smell, since when he entered Renfield’s room, he, “...thought that, somehow, Mrs Harker had come into the room” (Stoker 240), and this is a clear evidence of the hybrid blend between Mina and Dracula. All in all; Mina and Lucy’s human bodies have become vessels for Dracula’s vampirism, just as subjugated individuals would have carried an imposed culture of a colonizer.

The peculiarity of hybridity is mostly manifested in Jonathan Harker. In several instances he seems to represent Dracula or seems to be his alter ego. By the early pages of the story, Harker sees only his reflection in the mirror, whereas both he and Dracula were standing in

front of it, leaving Harker in utmost shock:" ...the man was close to me, and I could see him over my shoulder. But there was no reflection of him in the mirror! The whole room behind me was displayed; but there was no sign of a man in it, except myself" (Stoker 21). Maybe it is part of the allure of fiction for vampires not to have a reflection, but if one might be critical it is also a sign that they are alike, as Butler presumed: "the monster without a reflection in the mirror in fact represents a horrific side of Western modernity"(14), whereby the west is epitomised within Harker. Such an idea could be plausible since Harker comes from the long-lasting empire of colonization, and Dracula is the figure of the conqueror in the story. There is also the fact that Dracula was often mistaken to be Harker and vice versa, for when Dracula wore Harker's clothes, people could not differentiate between the two, as Harker so frustratingly stated: "he had on the suit of clothes which I had worn whilst travelling here, ...he will allow others to see me, as they think"(Stoker 37). As a consequence, when the woman who lost her child saw Harker in the window, she still addressed him as if he was Dracula, she: "...shouted in a voice laden with menace: — 'Monster, give me my child!'" (Stoker 38). These signs are not to be ignored, as they all pour into the same cup, that Dracula and Harker were to a certain extent as if two sides of the same coin, having a similar hybrid nature.

In a nutshell, those characters were absorbing new characteristics, new identities, which are quite distinct from their original ones. What is in common between all of the three, is the element of savagery and monstrosity just like that of Dracula's nature. Blood for Mina and Lucy was the tool, in response to Arata's claim, that it is the blood transaction of the gentleman of the story, beginning By Mr. Holmwood who represented the cure, "that it can restore Lucy's compromised racial identity" (632), while for Harker, it seems to be inevitable from the beginning of his journey to his imprisonment, to be the echo of Dracula.

2.2.3 Isolation and Alienation

Alienation is believed to be a result of the new imposed identity attributed to the subdued, since it sets them to be distinct from their surroundings. Or, it is an outcome of one's displacement and diaspora. Several characters in the story have been proved to be dominated by the entity of Dracula, including Mina and Harker who travelled to a different land and remained forcibly imprisoned for a while. Nevertheless, along with the subdued Mina and Harker, even Dracula himself had his own issues of isolation and loneliness.

The moment Mina started to be secluded, she became Dracula's subject. She was isolated from her husband, friends, and surroundings, she, who was their advisor and help. She constantly complained about being left alone as she recorded in her diary that: "[Her husband] and the others were out until dinner-time...After dinner they sent [her] to bed, and all went off to smoke together" (Stoker 223). Even though their purpose was to keep her safe, still they have generated in her a sense of alienation and loneliness. On equal terms, when Lucy was victimised by Dracula, she as well was confined to her room under Dr. Seward's supervision, and even after her first death, she became the prisoner of her tomb. Tragically, Mina as well as Lucy ended up being further alienated during their illness, because Dracula wished them to remain silenced and for their thoughts and emotions to be confined within them, as Dr. Seward dreaded: "... that in some mysterious way poor Mrs Harker's tongue is tied" (Stoker 276). Helsing also agreed and added: "But these are not all; there is to her the silence now often, as so it was with Miss Lucy" (Stoker 277), this displays Dracula's effect and aim to keep the two girls alienated from their surroundings as part of his colonial ploy, as Stevenson postulates, Dracula aimed to transform: "good Englishwomen [...] away from their own kind and customs" (140). His ploy proved to be a success for a while, since Helsing decided that: "she must not more be of [their] council" (Stoker 277), referring to Mina.

From the onset of the story, we notice that Harker had a sense of being estranged from the people's culture, especially with regard to the food they served him, and the different languages they used as well as the manner of how they treated him, like the old lady he called "hysterical". He also admits that he was in a dire time of alienation when he was offered a crucifix by the old lady: "It is odd that a thing which I have been taught to regard with disfavour and as idolatrous should in a time of *loneliness* and trouble be of help" (Stoker 4 emphasis mine), simply because everything seemed alien to him. Yet the peak of his isolation was when he reached Castle Dracula, as he wrote: "I have not yet seen a servant anywhere, or heard a sound near the castle except for the howling of wolves" (Stoker 16). This displays his sheer seclusion from the rest of the world. He also acknowledged that he feared to be, "the only living soul within the place" (Stoker 21), his fears were certified to be true for he constantly ate alone, and stayed alone in the castle, in which he felt that there was: "...a dread loneliness in the place which chilled [his] heart and made [his] nerves tremble" (Stoker 30), besides the fact that he only saw his reflection in the mirror even with Dracula present. In the end, he resulted to the conclusion that he was "a prisoner" (Stoker 23), not only of Dracula but also by his alienation.

For Dracula anyhow, it seems that he had been alienated for his entire life, different and isolated. It began long ago in history, when his own brother betrayed him, and was recited in his story to Harker: “Who was it that his own unworthy brother, when he had fallen, sold his people to the Turk and brought the shame of slavery on them” (Stoker 25). Being an immortal, also made him feel distinct from people who were very different from him, and even those similar to him, since when Harker was imprisoned, he was attacked by three female vampires, yet Dracula never seemed to have any kind of feelings or association with them. In contrast, he adamantly yearned for having a human bond, as he declared: “I long to go through the crowded streets of your mighty London, to be in the midst of the whirl and rush of humanity, to share its life, its change, its death, and all that makes it what it is” (Stoker 17), by-and-by; representing his total alienation from his own people. He also feared to be alienated among the English and insisted on perfecting his language, he said: “I am content if I am like the rest, so that no man stops if he sees me, or pause in his speaking if he hear my words, to say, "Ha, ha! a stranger!" (Stoker 17). His wish to be close to humans, was also manifested in contaminating Mina, given that he tried to make her his match, when he so evilly addressed her saying: “my bountiful wine-press for a while; and shall be later on my companion and my helper” (Stoker 247). This being the case, Dracula’s sufferance did not only lie in his surroundings but also in his own nature, since; “He is confined within the limitations of his earthly envelope” (Stoker 250), he was unable to move or live freely, he was simply bounded to his nocturnal curse, and as such remains alienated from, not only humans, but from having a proper life as well.

Dracula wished to keep his subjects secluded in order to fulfil his goals, but he could not overcome his own sense of alienation. Such a situation, if one might contrast it to the time in which *Dracula* was written, would reflect Britain’s state as a colonizer, that caused the conquered people to be alienated from their own selves as well as Britain during the modernist era, when people started to have a crisis of values and thus of identity, they no longer recognized who they were and thus fell into the trap of alienation. As Fred Botting advanced, the gothic genre represented Britain: “...In a century that has become increasingly sceptical about the values and practices associated with modernity and perceives these values as powerful fictions or grand narratives, new and yet familiar terrors and horrors emerge to present the dissolution of all order, meaning and identity in a play of signs, images and texts” (9), denoting that Britain was simply needing an ‘other’ to define itself.

2.3. Orientalism

The concept of Orientalism was established on the ground of a dichotomic opposition between the west as being civilized, and the east of being primitive. Various scholars have agreed that such a contrast was created by the western colonial nations not only in order to colonize the supposed inferior, but also to define themselves. During a time of social upheaval and crisis of values, Britain was in a dire need of restoring its lost identity, numerous literary figures and genres served to tackle this issue. Count Dracula and Transylvania as his land, seem to typify the missing link in the equation of re-establishing the British identity in the novel. In essence, one notices, from the early pages of the story, that Transylvania was a replica of the east or the orient under the flag of orientalism, and Dracula as a ‘savage foreigner’ is the other. Yet, this story, so far, has proved to be different from the conventional stream, in which one questions Dracula’s role of being simply an ‘other’.

2.3.1 Count Dracula as the Other and the Self

What Gayatri Spivak has termed as otherizing (146), is the act of diminishing the value of the individual. It is an act, perceived as a part of the colonial discourse, in order to establish an image of inferiority and savageness, which can only be cured by civilization through an enlightened sphere. The other was considered as an inhabitant of the Orient with certain stereotypical features, including primitiveness, eroticism, exoticism, mystery, superstitions and many other negative connotations. In *Dracula*, the count seems to hold many of these features, apart from carrying others which signifies a superior breed, and an authoritative existence such as that of a westerner.

Dracula’s otherness was echoed through Harker’s journal. He describes their first encounter and it is in his journal that we first meet Dracula. The first impression he had of him, is that of a: “tall man...with very red lips and sharp-looking teeth, as white as ivory” (Stoker 8), an attractive look, interpreted as part of the allure of the erotic other. When he further describes him after getting to his castle, he remarked that:

His eyebrows were very massive, almost meeting over the nose, and with bushy hair that seemed to curl in its own profusion. The mouth, so far as I could see it under the heavy moustache, was fixed and rather cruel-looking, with peculiarly sharp white teeth... Hitherto I had noticed the backs of his hands as they lay on his knees in the firelight, and they had seemed rather white and fine; but seeing them now close to me, I could not but notice that they were rather coarse—broad, with squat fingers. Strange to say, there were hairs in the centre of the palm (Stoker 15).

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That is to a very large extent the description of a primitive human, an animal-like creature, thus joining the image of the primitive savage.

Dracula's inferiority is further displayed in the way he treated Harker when he first arrived. He served him as if Harker was superior, when Harker reported that: "The Count himself left [his] luggage inside and withdrew", and even during dinner "The Count himself came forward and took off the cover of a dish" (Stoker 14). In the same way, Dracula perceived himself as substandard, since he so eagerly imitated the English, not only through the vast number of English books he read, as he stated that: "Through them I have come to know your great England; and to know her is to love her", but also when he aimed to have a perfect English since according to Harker he possessed, "a strange intonation", something which was unsatisfying to Dracula, when he complained: "...did I move and speak in your London, none there are who would not know me for a stranger. That is not enough for me" (Stoker 17). Still, the true sign of being an 'other' was manifested in Helsing's description of Dracula, wherein he claimed that, "In some faculties of mind he has been, and is, only a child", additionally; that "...he be not of man-stature as to brain" (Stoker 259), an attribution similar to the orientalist view of the Orientals as they so very frequently were described as "...inferior, childish, at a lower stage of development" (Lary 4).

Surprisingly, Dracula does not only represent a lower entity, due to the fact that on many occasions his superiority was exhibited when he made a clear allusion of his dominance, affirming: "I have been so long master that I would be master still—or at least that none other should be master of me" (Stoker 17). His courtesy as well, was presented through the way he treated Harker, noticeably: "He bowed in a courtly way" and also sought to keep his "comfort", for he was his guest, which are clear indications of his civility (Stoker 13). What is more is that, Dracula, repetitively spoke of his lineage and his high status, evidently stating that he belonged to: "Transylvanian nobles" (Stoker 20), this is why he always, "spoke almost in the plural, like a king speaking" (Stoker 24). Viciously, his dominance was reflected in imprisoning Harker and treating him as a property, proudly saying: "This man belongs to me" (Stoker 3).

An irrefutable fact, is Dracula's heritage, he was a Transylvanian king, yet it is in England that his dominance is of most importance. In England, Dracula proved to belong to a: "conquering race" (Stoker 24), as he so proudly referred to himself, especially that, upon his arrival he victimised Lucy and fed on her blood, and also controlled her mind, like he did of

Mina. Likewise, on many occasions he put use of Renfield, who often saw him as a “master”. He was also characterised by extraordinary powers, “...he can, within his range, direct the elements: the storm, the fog, the thunder; he can command all the meaner things: the rat, and the owl, and the bat—the moth, and the fox, and the wolf; he can grow and become small; and he can at times vanish and come unknown” (Stoker 203). With such marvellous powers, it is no wonder that: “He went on as though He owned the whole place” (Stoker 240), but the epitomizing proof that he is indeed the self rather than the other, is put within one sentence, “...he came to London to invade a new land” (Stoker 294).

It seems as if the British were so afraid of Dracula that they saw their own reflection in him, a conqueror and an exploiter of others, and this is why they feared him so much, that it seemed that, “In the marauding, invasive Other, British culture sees its own imperial practices mirrored back in monstrous forms” (Arata 623). However, they also dreaded to become like him, since at heart, he remains an easterner; and that would mean primitiveness and savagery in the face of the industrializing rational westerner. Instead, they used him and his land as a tool to preserve their identity.

2.3.2 Oriental Representation and Stereotypes in *Dracula*

To create a full image of the other not only a character is enough, a place, like England needs a parallel world to be contrasted with as well. Transylvania in *Dracula*, serves as the puzzle piece which creates the whole image of the self and other. Through Bram Stoker, Transylvania was re-introduced and re-created for the world to know, just like the Orient. On many levels, Transylvania was given various traits which must be studied including its culture, people, and geographical settings, all in contrast with England’s graciousness.

The novel opens up with a straight reference to the absence of civilization, precisely of unpunctual trains, when Harker frustratingly stated that: “the train was an hour late” (Stoker 1), and such an incident was constantly repeated: “...the further East you go the more unpunctual are the trains” (Stoker 2). Harker seems to attribute such happenings to his impression of, “leaving the West and entering the East” (Stoker 1), even though he was still in Europe, but Transylvania seems to be a substitute for the Orient. These civil deficiencies continue to appear, as he surmised that he: “was not able to light on any map or work giving the exact locality of the Castle Dracula, as there are no maps of this country as yet to compare with [their] own Ordnance Survey maps” (Stoker 1). This is quite puzzling, how does any 19th century country not possess a map of its own lands? There is also the emphasis on

superstitions, reporting that: “every known superstition in the world is gathered into the horseshoe of the Carpathians” (Stoker 2). In which he was eager to know about and wrote a memorandum noting: “I must ask the Count about these superstitions” (Stoker 5), superstitions like: “the sign of the cross and the guard against the evil eye” (Stoker 7), whereby it was repeated many times by the natives, and is also a recurrent image associated with the orient.

Correspondingly, the superstitious idea which says, “The Draculas were, says Arminius, a great and noble race, though now and again were scions who were held by their coevals to have had dealings with the Evil One” (Stoker 206), seems to be an oddly parallel attribution to what could be found in an orientalist work similar to William Beckford’s *Vathek*, and even more as Harker himself admits “this diary seems horribly like the beginning of the 'Arabian Nights,' for everything has to break off at cockcrow—or like the ghost of Hamlet's father” (Stoker 25). Along with the uncivilized and superstitious, there is also the magical and mysterious, “for it was all very mysterious and not by any means comforting” (Stoker 3), when Harker spoke of his visit. He resorted in the end to say that it is a: “...cursed land, where the Devil and his children still walk with earthly feet!” (Stoker 45), definitely a product of the universe of the *Arabian Nights*, holding all the clichés within. Expectedly, it is also mentioned that it is: “the country where bribery can do anything” (Stoker 287), reminding us of another label connected with the east, that is greed, a notion associated to easterners parallel to Aaron and Shylock the famous Jew characters in Shakespeare’s plays. Thus, it was not a surprise to find a Hebrew character in the story, stereotypically depicted, “...a Hebrew of rather the Adelphi type, with a nose like a sheep, and a fez” (Stoker 300).

The description of the natives was not much of a difference, they are most generally all labelled of being superstitious, as Harker testified: “I shall never forget the last glimpse which I had of the inn-yard and its crowd of picturesque figures, all crossing themselves, he explained that it was a charm or guard against the evil eye” (Stoker 5). Even when describing their physical appearance, they seem to be inferior and more festive than the civilized nations:

The women looked pretty, except when you got near them, but they were all very clumsy about the waist. They had all full white sleeves of some kind or other, and most of them had big belts with a lot of strips of something fluttering from them like the dresses in a ballet, but of course petticoats under them (Stoker 2).

Aside from their weird attire, Harker keeps making an association with Orientals when he spoke of the Slovaks, whom in his view, “are more barbarian than the rest” (Stoker 2), and he

also adds, that: “On the stage they would be set down at once as some old Oriental band of brigands” (Stoker 3). More than that, Stocker seems to ascend to touch one of the key cords of the oriental representation and that is eroticism. It began subtly with, “a cheery-looking elderly woman in the usual peasant dress...of coloured stuff fitting almost too tight for modesty” (Stoker 3), till it reached the full look of the ‘Femme Fatale’ identical to Antony’s Cleopatra, the quintessence of the seductive woman, through the female vampires. They are firstly introduced, when they held Harker under their charm, in agreement with his statement: “I felt in my heart a wicked, burning desire that they would kiss me with those red lips” (Stoker 32). The same reaction was performed by Helsing, the moment he was about to end their lives, he described one of them detailing: “She lay in her Vampire sleep, so full of life and voluptuous beauty that I shudder as though I have come to do murder” (Stoker 318), sensations which are only to be found in the east and towards eastern women, whereas Lucy and Mina are always seen as the innocent gracious ladies, unlike the outrageous manners of the Transylvanian vampire, reported by Helsing: “Then the beautiful eyes of the fair woman open and look love, and the voluptuous mouth present to a kiss—and man is weak” (Stoker 318).

Be that as it may, when it came to the scenery, Transylvania like the east definitely impresses the viewers, “...a country which was full of beauty of every kind” (Stoker 2). Even with the gothic gloom it remains to have the relieving effect, which was experienced by Harker upon his journey, consequently he uttered: “I soon lost sight and recollection of ghostly fears in the beauty of the scene as we drove along” (Stoker 5). Yet even the exotic and stunning scenery holds aspects of primitiveness such as the: “...roads in the Carpathians, for it is an old tradition that they are not to be kept in too good order” (Stoker 6), displaying once more the lack of industry. There is also the association with the imaginative mystery, a mountain top which was labelled as, “God’s seat!” (Stoker 6), a part of the Oriental appeal, and even the mountains appeared to join the enigmatic vicious theme, since Harker attested: “mountains seemed to come nearer to us on each side and to frown down upon us” (Stoker 7). In a compass, the images seem to be out of an imaginative world, far from reality, and to a very large extent extracted out of the Oriental cliché.

In contrast, stood the west represented by England and the English characters. Mina and Lucy were of course the epitome of courtesy, while the men according to Renfield were all chivalrous and exemplary:

You gentlemen, who by nationality, by heredity, or by the possession of natural gifts, are fitted to hold your respective places in the moving world, I take to witness that I am as sane as at least the majority of men who are in full possession of their liberties. And I am sure that you, Dr Seward, humanitarian and medico-jurist as well as scientist, will deem it a moral duty to deal with me as one to be considered as under exceptional circumstances (Stoker 209).

Hence, they are not only fit, but also symbols of the industrializing world, men of science and high status. Another formula of the orient was associated with this group of men, revealed by Helsing: "...we go out as the old knights of the Cross to redeem more" (Stoker 274), wherein he was referring to the crusades, a war for Christianity fought against Orientals, just as they would fight Dracula.

In his comprehensive book, Edward Said begins by Karl Marx's maxim: "'they cannot represent themselves, they must be represented'", in this case it gives the impression that it is inevitable to use an exotic erotic land full of mystery in order to contrast it with the west and give all the improper attributions to it. Thus, Transylvania seems to be a successful surrogate of the orient. Its depiction and new identity were created in this story through a meticulous hard task, by using a different and a creative type of narrative mode.

2.4. Travel Journals in the Gothic Novel *Dracula*

Bram Stoker's *Dracula* is one of the few, most successful epistolary novels ever written. Each chapter of the story is a portion of one of the characters' journal, diary or letter; and there are various view points to the events and the turbulences happening within. Nonetheless, one suspects the purpose of inculcating such a mode of narration, especially under the postcolonial lens. During the Victorian era in general and the late nineteenth century in particular, not solely the gothic novel was well known and celebrated, but there were also other genres comparable to travel narratives which as well were quite esteemed by the readers. They both sought to reflect the imperial philosophies, their effects on the barriers between cultures, and preserving them (Arata 626).

In *Dracula's* situation, it seems to be a collision between the two genres, the horrific gothic as well as the travel accounts. Harker represents the travelling westerner to the eastern lands, upon his visit to Transylvania he kept records of the people's nature, the place and even the cultural differences, and as inspected earlier his accounts seemed to carry various clichés associated to the Orient. On the other hand, Harker's journal was followed by Mina's in which it reflected the

everyday life in England. Stoker, then created a juxtaposition between the two worlds. Later on, Dr. Seward's diary joins the narrative circle in which we witness the 19th century scientific and psychological advancement and experimentation in contrast to Helsing's traditional and eastern remedies. Furthermore, as Sarah Backhouse assumed "The content explores the eternal battle between good and evil; the man and the monster, family values in contrast to the wanton self-indulgence that *Dracula* represents." (9), so, the novel portrays the created rivalry between the other and the self.

It is evident that this contrast is delivered through various techniques, among which, it is certainly established that narration is a key aspect. However, when further investigating the story, previous literary and cultural influences are observed, which under scrutiny might reflect postcolonial endeavours. In addition, the modernist works which are known for their symbolic tools, might prove to be present in *Dracula* as well. Thus, it is of utmost vitality to look into the narrative, intertextual and symbolic elements within *Dracula*, in order to fathom how an epistolary travel novel was or was not able to showcase a postcolonial theory in practice.

2.4.1. Narrative Techniques

Narration is a crucial portion within the literary stream, and it continued to flourish and develop carrying novel experiences. Within the bulk of the narrative mode of *Dracula* one observes such a genius, since the narrative scene inculcates a set of storytellers each manifesting his voice through a different tool. This use of multiple narrators creates a rich atmosphere for the readers to immerse themselves within. Regardless of that, the usage of various views along with journals and letters as part of an episodic narration, makes the story seem far too real to be gothic fiction, giving way to doubt the true purpose behind this mechanism.

Stoker employed multiple storytellers in a 'sequential manner', voicing themselves through journals written by Harker, Mina, Lucy, and Dr. Seward along with various newspaper clips and other pieces of documents, accompanied with letters exchanged with other characters comprising: Van Helsing, Arthur Holmwood, and Quincy Morris, forming an interpolated, or intercalated narration. Thus, this narrative approach enabled the readers to see the events through various eyes. There is no usage of an omniscient narrator, in order to prevent any intervention of an outside force, instead making it the task of the reader to participate within the story. As conjectured by Franco Moretti, it is also the job of the

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characters, to reserve their status and individuality of identity, against Dracula's menace to transform them into monsters (cited in Seed 64-65), Hereafter, once again shedding light on the idea of the bilateral opposition between the other and the self.

The fact that all of the narrators are on the same side makes the readers experience similar events from the stand point of several characters, which gives it further credibility and authenticity. For example, when Harker first described Dracula, he elaborated: "I could only see the gleam of a pair of very bright eyes, which seemed red" (Stoker 8), equally as Mina encountered the count, when she looked for Lucy in her sleep walking, she: "...could see a white face and red, gleaming eyes" (Stoker 79). Similarly, all the characters bore witness to Dracula's transformations, making it a more authentic fact as specified:

He can transform himself to wolf, as we gather from the ship arrival in Whitby, when he tear open the dog; he can be as bat, as Madam Mina saw him on the window at Whitby, and as friend John saw him fly from this so near house, and as my friend Quincey saw him at the window of Miss Lucy (Stoker 205)

There is also Helsing and Harker's reaction to the female vampires, filled with eroticism and fervour. As a result, the readers become more convinced of the events as they are transmitted through various characters, plus the fact that each letter, journal, and document is written with utmost detailing and even specific dates and timings of night and day, since the very first instance of the beginning of the story, as illustrated by Harker, "3 May. Bistritz.—Left Munich at 8.35 p.m. on 1st May, arriving at Vienna early next morning; should have arrived at 6.46" (Stoker 1). Journals and letters also give a touch of intimacy to the events told, making it part of the narrators' inner thoughts, which are all intertwined with one another since no eruption is noticed when different narrators intervene to continue the process. Hence, they all gather to produce one voice, and that is according to the previous analysis, a voice of the western entity. Correspondingly, David Seed advances that the stylistic gap between these letters and Harker's journal implies a moral gap between two worlds that cannot have contact (67), once more proving a clear juxtaposition between two ambivalent spheres.

Moreover, what is more intriguing about the epistolary method within *Dracula*, is Bram Stoker's Epigraph written before the beginning of the story which states:

How these papers have been placed in sequence will be made manifest in the reading of them. All needless matters have been eliminated, so that a history almost at variance with the possibilities of later-day belief may stand forth as simple fact. There is throughout no statement of past things wherein memory may err, for all the records

chosen are exactly contemporary, given from the standpoints and within the range of knowledge of those who made them.

This clearly makes the reader wonder if such journals, letters and documents are authentic, certainly a vampire story is pure fiction, but does it symbolise true facts? The early chapters written by Harker unquestionably resemble those of a travel writer. He records events and gives detailed description of places and people he encountered. He also used certain clichés out of the *Arabian Nights*, evidenced to be part of the travel narratives' tradition, and he even referred to orientalist works and writers such as Disraeli, Shakespeare's works and Lord Byron's the "Giaour".

Harker's journal was not just part of an epistolary narrative, it also serves as part of the imperialist discourse as Joanne. P. Sharp proclaimed: "Despite their best intentions, travel writers write through a web of discursive constraints, in the case of Western travellers, formed around various discourses of Otherness, most clearly exemplified in what Said (1978) has called Orientalism" (155), and Harker certainly fitted the mould of an orientalist. Thus, there must be a link between the narrative mode and the imperialistic thought, the fact that the story is not told by one narrator, and the use of a nonlinear narration might showcase a lack of stability within the empire, as in many instances the reader is uncertain when the event recited precisely happened, because some journals written by certain characters like Dr. Seward were read by Helsing (Stoker 270). It is surely a plausible thought, since during that period, Britain was in the beginning of its decline, with a society suffering from a loss of identity and values, reflected through multiplicity of narrative views and disruptive linearity of narration.

In a nutshell, *Dracula* is definitely richer in depth than it seems on the surface, its creative narrative modes reveal more of the postcolonial themes within its pleats. An epistolary novel, travel narrative, multiple voices and a nonlinear narration, all seem to conjure a new twist to a colonial discourse. Yet there is more to discover concerning the intertextual and symbolic levels of the story. Certain literary figures and productions were constantly alluded to, making it of utmost necessity to dig into them, and fathom their association to the colonial domains.

2.4.2. Intertextuality and Orientalism

No writer is free of the influences of another, and Bram Stoker is known for his fascination of William Shakespeare, then it is no wonder that his works would find way into that of Stoker.

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But, within the story of *Dracula* there were many other allusions to other literary works, and that is what is known as intertextuality. What is mutual between those works solves the puzzle of their usage, and the most important element is their association with the postcolonial theory.

In the first chapter, Stoker makes a reference, not just to the *Arabian Nights*, in a clear indication of the orientalist representation, but also to Shakespeare's *Hamlet*. In doing so, Stoker implies one of the apparatuses of intertextuality, that is integration by suggestion and installation for the *Arabian Nights*, while only suggestion for *Hamlet*, as Harker noted: "(Mem., this diary seems horribly like the beginning of the 'Arabian Nights,' for everything has to break off at cockcrow—or like the ghost of Hamlet's father" (Stoker 25). It appears that the ghost in this phrase refers to Dracula as an undead and a constantly disappearing figure which reveals itself only at night, but what resemblance is there between the *Arabian Nights* and Shakespeare's work that Stoker used them interchangeably? Shakespeare is known to have spoken of the Orient frequently through a number of works including: *Antony and Cleopatra*, *The Merchant of Venice*, *Titus Andronicus*, *The Tempest*, and *Othello*, then; according to Said's idea that any westerner speaking of the east is an orientalist (2), Shakespeare is undoubtedly one.

The fact that Shakespeare was an orientalist is apparent, since his works carried many eastern platitudes; the rich, greedy Jew, and the seductive woman which were also found to be part of the story of *Dracula*, as already fathomed in previous sections of this chapter, making it an intertextuality by allusion. Again, he makes reference to a Shakespearian work, that is *Othello*, when Lucy was being proposed to by Quincy, she said: "I sympathize with poor Desdemona when she had such a dangerous stream poured in her ear, even by a black man" (Stoker 49). This intertextual material was integrated through suggestion, whereby another extremely orientalist work is at hand. The black man Lucy speaks of is an Oriental who killed his lover Desdemona out of jealousy, joining the image of savagery. These works parade Stoker's knowledge of both Shakespeare and his works, thus a definite influence of his ideas, seemingly here; in relation to orientalising the Orient.

Positively, there is reference to Samuel Coleridge's poem "The Rime of the Ancient Mariner", first through integration by allusion through the old man Mr. Swales who was telling mysterious stories to Mina and Lucy at Whitby, and more explicitly when the *Daily Telegraph* quoted him, speaking about the foreign ship's arrival, Dracula's ship; using an

intertextual element through integration by installation and suggestion, clearly visible in this passage:

The day was unusually fine till the afternoon, when some of the gossips who frequent the East Cliff churchyard, and from that commanding eminence watch the wide sweep of sea visible to the north and east, called attention to a sudden show of 'mares'-tails' high in the sky to the north-west (Stoker 65).

Akin to many English writers of the 19th century, Coleridge was as well quite influenced by the *Arabian Nights*, his poem "The Rime of the Ancient Mariner" is believed to be impacted by it, and he attempted to apply the same moral approach used in the *Nights* to his own production (cited in Al-Olaqi 388). Hereafter, it was obvious that Coleridge was indeed an Orientalist, especially through his other famous poem, "Kubla Khan". Accordingly, Stoker's inculcation of such a work within his suspected orientalist creation, seems to be part of his mission of representation.

To accentuate the idea, Lord Byron's "the Giaour" was also referenced, describing Lucy in her death, who flourished rather than let, "'decay's effacing fingers,' ruin her beauty" (Stoker 141), intertextuality, in this manner was applied through collage. Also, Byron was mentioned through integration by suggestion, when Helsing tried to calm Dr. Seward saying: "A man does not like to prove such a truth; Byron excepted from the category, jealousy" (Stoker 166). The fact that Lord Byron is known for his orientalist views, and that "the Giaour" is well to be known as an oriental romance, makes the idea that Stoker seems to use orientalist references more conceivable.

Furthermore, it is assumed that Stoker even alluded to his friend Arminius Vambéry, a Hungarian Orientalist, and that he had named a character after him in the story. Van Helsing referred to him as "my friend Arminius" (Stoker 206), joining the train of orientalist influences on Stoker and his work by using integration by suggestion. The train is not yet full, for Stoker also quoted another renowned orientalist figure: "The unexpected always happens.' How well Disraeli knew life" (Stoker 94), in which Stoker used citation as his tool to infuse this intertext within his own. For that reason, Benjamin Disraeli, who is known for his Orientalist works such as *Tancred or the New Crusade*, joins the list of Orientalist authors who had great influence on Bram Stoker, and might have helped him shape *Dracula*.

After examining the intertextual elements inculcated within *Dracula*, it has become more apparent that this work is not purely gothic fiction. All of the deciphered intertexts share a common ground of orientalism, adding to the belief that this work represents the dichotomy of the East and West, and the character Dracula is a mere reflection of the conflicting status between the two.

2.4.3. Symbolism through Characters

Symbolism is one of the most convenient techniques to be used in a fictitious work. It signifies an escape from what is real to that which is remarkable and improbable, as improbable as the story of *Dracula*. Stoker have used various of his characters in order to send specific hidden messages by using symbolism, because such a tool concocts a strong impact on the reader leaving an everlasting impression. Still, what hidden truths does the story wants to convey under the symbolic features? The goal is to apprehend their existence and relevance in relation to the postcolonial themes.

During the Victorian age, Britain was a notable force of industry and technology, but it was also witnessing a transactional period from the belief in mysteries and legends to the absolute rational thought. In Stoker's novel, while Count Dracula seemed to symbolize all what is superstitious and backward, Dr. Seward epitomized the new world of science and technology. He is featured as an ardent scientist; he administrates an insane asylum, and even preserves his diary, unlike the other characters, on a phonograph. He constantly made his devotion for science visible, as he eagerly pointed out: "Why not advance science in its most difficult and vital aspect, the knowledge of the brain? Had I even the secret of one such mind, did I hold the key to the fancy of even one lunatic, I might advance my own branch of science" (Stoker 61). He also shows utmost rationality and logical thinking, as in many instances he doubted Helsing's remedies and tricks with Lucy, when he states: "The Professor's actions were certainly odd and not to be found in any pharmacopeia that I ever heard of" (Stoker 113). Indeed, an ostensible evidence of his suspicion of all that is metaphysical, thus; remaining ignorant and vexed by all that is enigmatic, with his bewilderment visible when professing: "Well, Professor, I know you always have a reason for what you do, but this certainly puzzles me. It is well we have no sceptic here, or he would say that you were working some spell to keep out an evil spirit" (Stoker 113). Hence, Dr. Seward is the personification of the new England, the industrial calculative society, rather than the spiritual one, which is the contradictory image of the east, the utmost 'self'.

On the other side of the coin stood Van Helsing. Whereas Seward is the new world, Helsing who was a foreigner, is the representation of the balance between modernity and the spiritual superstitions. Despite the fact that he is an avid scientist, decorated by various designations, mentioned in his letters: “ABRAHAM VAN HELSING, MD, DPh, D. Lit, ETC, ETC” (Stoker 97), he is also a knowledgeable and seasoned man when it comes to the superstitious. His abilities to equilibrate between his intellect and his spiritual knowledge enabled him to solve many mysteries, including what he did in Lucy’s condition. He could free her soul even through the most outrageous manner, shocking Dr. Seward with his decision: “I shall cut off her head and fill her mouth with garlic, and I shall drive a stake through her body” (Stoker 172). Repetitively, Helsing seemed to be the one who unfolds any supernatural conundrum, and he often hinted to the weaknesses of science to account for such facts: “There are mysteries which men can only guess at, which age by age they may solve only in part. Believe me, we are now on the verge of one” (Stoker 176). He also addressed the characters’ lack of open-mindedness to the metaphysical and spiritual side, which was evident when he addressed Dr. Seward:

You reason well, and your wit is bold, but you are too prejudiced. You do not let your eyes see nor your ears hear, and that which is outside your daily life is not of account to you. Do you not think that there are things which you cannot understand, and yet which are, that some people see things that others cannot? But there are things old and new which must not be contemplated by men's eyes, because they know, or think they know, some things which other men have told them. Ah, it is the fault of our science that it wants to explain all, and if it explain not, then it says there is nothing to explain. But yet we see around us every day the growth of new beliefs, which think themselves new, and which are yet but the old, which pretend to be young, like the fine ladies at the opera (Stoker 163).

Consequently, if Dracula is the savage backward, and Seward is the rational science mind, Helsing is the connecting link between science and superstition, representing a healthy middle ground. It is inevitable for Stoker that modernity and tradition should be intertwined as he conscripted: “...unless my senses deceive me, the old centuries had, and have powers of their own which mere “modernity” cannot kill” (Stoker 30). By doing so, Stoker expected to underline the importance of spirituality to stand hand in hand with science, in which in this story they joined forces to kill the monster.

It is not haphazardly done that Helsing epitomizes a positive entity. Dracula’s settlement in England sheds light on the issue of immigrants which was recurrent during late-Victorian

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period. Fears of unrestrained immigration was believed to be due to the increased levels of crime with the arrival of immigrants, leading to the introduction of the Aliens Act of 1905, an act was put in place largely to stem immigration from Eastern Europe, resembling Dracula. Even though, Helsing was also a foreigner, his existence in England happened in different conditions from that of Dracula. One believes that such a distinction is done on purpose. Dracula, undeniably, represents the improper immigrant. As proved earlier, he is a savage, came to exploit and colonize the land, and transformed many characters to be similar to him. Thus, he is an immigrant who is manifesting his cultural beliefs in England, he is a threat and a danger to society, described by Mina, “The Count is a criminal and of criminal type” (Stoker 293).

Contrariwise, there is Van Helsing, the symbol of the accepted well-behaved immigrant. Actually, he is not an immigrant but rather a visitor, who is to get back to his country as soon as his amenities are not needed anymore. He is an intellectual man, who was called upon to arrive in Britain and offer his services for the wellbeing of English citizens, demonstrated through Seward’s letter: “I have written to my old friend and master, Professor Van Helsing, of Amsterdam, who knows as much about obscure diseases as anyone in the world. I have asked him to come over” (Stoker 97). Moreover, he is a man of many virtues and gifts, “He is a philosopher and a metaphysician, and one of the most advanced scientists of his day; and he has...an absolutely open mind” (Stoker 97). In many incidents he proved to be reliable and trustworthy by other characters, confirmed in this conversation between him and Mr. Holmwood:

But the time will come when your trust shall be whole and complete in me, and when you shall understand as though the sunlight himself shone through. Then you shall bless me from first to last for your own sake, and for the sake of others, and for her dear sake to whom I swore to protect.'

'And, indeed, indeed, sir,' said Arthur warmly, 'I shall in all ways trust you. I know and believe you have a very noble heart (Stoker 146).

So, he is the perfect specimen of a foreigner which Britain would gladly welcome, especially since he played the biggest role in terminating Dracula and the female vampires who represent the primitive east, followed by his departure to his homeland.

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In regard to the female vampires, their attributes look awfully attractive. They are angelically and demonically beautiful, erotic and seductive women, unlike Lucy and Mina who were delicate refined ladies, according to Harker's description:

All three had brilliant white teeth, that shone like pearls against the ruby of their voluptuous lips. There was something about them that made me uneasy, some longing and at the same time some deadly fear. [He] felt in [his] heart a wicked, burning desire that they would kiss [him] with those red lips (Stoker 31)

Thenceforth, they represent all what is rejected according to Victorian conduct, but also all that is desired by Victorian men. One believes that those women symbolize the erotic thirst created by the restraints of society, which can only be quenched through the exotic and erotic Orient. In fact, when Harker first saw the women, they were familiar, when he thought, "I seemed somehow to know her face, and to know it in connection with some dreamy fear, but I could not recollect at the moment how or where" (Stoker 31), obviously she was part of his own dreams, or she resembled the type of women he unconsciously desired. The fact that the likes of these women were strongly wanted was clearly manifested through Helsing's feelings when he came to kill one of them. Although they are monsters, Helsing still felt restrained, as he recited: "She lay in her Vampire sleep, so full of life and voluptuous beauty that I shudder as though I have come to do murder... I was moved to a yearning for delay which seemed to paralyse my faculties and to clog my very soul" (Stoker 318). They are so awfully attractive that it did not only seem a crime to kill them, but even the idea of it, would paralyze a man.

Bram Stoker frequently displayed his marvellous abilities to use exceptional tools. Similar to narration and intertextuality, the symbols used by Stoker are quite illuminating. However, he remains on the same track of creating the inferior, exotic other through the vampire characters, while the west is always and forever civilized, mannered and an intellectual parallel to Dr. Seward. Yet, he decided to introduce a mild version, a foreigner who is wielded to the desires of the west through Van Helsing.

2.5 Conclusion

After having used the postcolonial theory in order to thoroughly examine the major elements of the novel, one cannot neglect the colonial platitudes and oriental stereotypes found. The emphasis on the differences between Transylvania and England along with the symbolic

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attitude and features of the characters, have uncovered various postcolonial legacies showcased in the story. Apart from this, the narrative mode and the intertextual additions also lead to similar conclusions about an apparent existence of the dichotomy of west and east.

General Conclusion

A fascinating work like *Dracula* provides a rich set of layers to be dissected. Yet, the focus of this study is to apply the postcolonial theory on *Dracula*, in order to fathom its relevance to a colonial discourse. Bram Stoker is indeed a creative writer since he was able to hide his own aims beneath a work of gothic fiction. Beyond that, this research paper uncovered various elements in order to examine the question of colonialism.

In the first chapter, one intended to conjure all the rudiments surrounding the postcolonial theory, that are believed to be adequate enough to decipher this novel. As stated early on, the postcolonial theory stood on the ground of reflecting the bequests and heritage left by the colonial entities. Such legacies would certainly include hybridity and alienation, two inevitable outcomes of colonialism. However, it is of utmost necessity that one would not neglect the colonial discourse itself, since it was the tool and weapon which paved the way for colonialism, a weapon referred to by Edward Said as orientalism. The crux of orientalism is representation and othering; that is, creating a new identity for the eastern people on the basis of primitiveness and weakness, as a ploy to advance “the white man burden” making it the western power’s duty to civilize the Orientals. Many clichés and stereotypes stem out of the orientalist discourse, all in relation to the world of the *Arabian Nights*. Henceforth, along with examining the story, it is also essential to inspect the tools used by the author himself in order to convey his ideas, whereby, he has deployed a prolific narrative mode, which was best to reflect the modernist era, along with intertextuality to meet his orientalist inspirations, and symbolism to imprint his ideas through a subtle crafty style.

As such, in the second chapter, the above-mentioned elements were projected on Bram Stoker’s *Dracula*. It has been found that Count Dracula represents the colonial entity feared by the western nations, hence he typified both the other and the self, the self as a colonial power and the other as the primitive savage. Subsequently, the western characters suffered the results of this act of colonialism which occurred through blood sucking, including the hybrid mixture between their human traits and those of the monster. These characters also suffered of being isolated and alienated as a result of their contact with Dracula. Furthermore Transylvania, its culture and people are quite clearly reshaped through a new representation similar to the orient, in order to fill the role of the primitive other. In addition, the narrative

General Conclusion

approach used by Bram Stoker also proved to signify a colonial message. It reflected the unstable empire while the travel journals implied the symbols of representation. In the same vein, intertextuality served as a proof of Stoker's influence by the orientalist representation, orientalism and its famous figures. Then, even in employing symbolism, it reflected the platitudes of savagery and eroticism against modernity and chastity.

To encapsulate, *Dracula*, the gothic Victorian novel, has been recognised to be part of the colonial discourse, it is full of inanities and clichés, following the footsteps of famous orientalists. It most evidently portrays the dichotomy of the colonized and colonizer, however in a reverse manner that is the other became the conqueror, while the self is the subdued. Thereby, I believe that this novel portrays the western fear of the east, similar to the waves of immigrants which many westerners see as a threat to their welfare, and this is precisely why this work is certainly part of the colonial theme.

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