

Jihočeská univerzita v Českých Budějovicích

Pedagogická fakulta

Katedra anglistiky

DIPLOMOVÁ PRÁCE

Bram Stoker and Sheridan LeFanu:
An Analysis of their Irish Horror Fiction

Bram Stoker a Sheridan LeFanu:
Analýza jejich irských hororových příběhů

Bc. Petra Holíková

2. Ročník nav. mag. studia, AJ-OV

PhDr. Christopher Erwin Koy, M. A., Ph.D.

2016

Prohlašuji, že jsem diplomovou práci vypracovala samostatně s použitím pramenů a literatury uvedených v bibliografii.

Prohlašuji, že v souladu s § 47b zákona č. 111/1998 Sb. v platném znění souhlasím se zveřejněním své diplomové práce, a to v nezkrácené podobě elektronickou cestou ve veřejně přístupné části databáze STAG provozované Jihočeskou univerzitou v Českých Budějovicích na jejích internetových stránkách, a to se zachováním mého autorského práva k odevzdanému textu této kvalifikační práce. Souhlasím dále s tím, aby toutéž elektronickou cestou byly v souladu s uvedeným ustanovením zákona č. 111/1998 Sb. zveřejněny posudky školitele a oponentů práce i záznam o průběhu a výsledku obhajoby kvalifikační práce. Rovněž souhlasím s porovnáním textu mé kvalifikační práce s databází kvalifikačních prací Theses.cz provozovanou Národním registrem vysokoškolských kvalifikačních prací a systémem na odhalování plagiátů.

23. 6. 2016

Podpis studenta

Tímto bych chtěla ze srdce poděkovat panu
PhDr. Christopheru Koyovi, M.A., Ph.D.,
za jeho odbornou pomoc, cenné rady, ochotu a trpělivost.
Dále děkuji celé své rodině za důvěru podporu během studia.

Abstract

The diploma thesis “Bram Stoker and Sheridan LeFanu: An Analysis of their Irish Horror Fiction” deals with the analysis of the varied aspects linked with the themes of horror stories of two Irish writers. Both writers, Joseph Sheridan LeFanu and Bram Stoker, were Protestants from Dublin whose works are renowned worldwide. An emphasis is made on the study of Gothic settings and the aim of the thesis is to specifically find and to analyze characteristic elements of Gothic fiction of these authors. This thesis is concerned with Bram Stoker’s *Dracula* (1897) and also with the story “Dracula’s Guest”. It will analyse short stories such as the novella *Carmilla* and also “The Familiar” by Joseph Sheridan LeFanu.

Anotace

Diplomová práce „Bram Stoker a Sheridan LeFanu: Analýza jejich irských hororových příběhů“ se zabývá analýzou nejrůznějších aspektů spojených s tématy hororových příběhů těchto dvou irských spisovatelů. Oba spisovatelé, Joseph Sheridan LeFanu a Bram Stoker, byli protestanti z Dublinu, jejichž díla jsou známa po celém světě. Důraz je kladen na rozbor gotického prostředí a cílem práce je najít a analyzovat charakteristické prvky gotické fikce u těchto autorů. Tato práce se zabývá knihou *Dracula* (1897) od Brama Stokera a také příběhem „Dracula's Guest“. Dále bude práce analyzovat novelu *Carmilla* a povídku „The Familiar“ od Josepha Sheridan LeFanu.

Content

1. INTRODUCTION.....	1
1. 1. Biography of Bram Stoker.....	3
1. 2. Biography of Sheridan LeFanu.....	4
2. SOCIAL SITUATION AND MORALS OF THE 19th CENTURY	7
2. 1. Women in Victorian Society	8
3. GOTHIC NOVEL.....	9
3. 1. Features of the Gothic novel	10
4. DRACULA	13
4. 1. Introduction.....	13
4. 2. Analysis of Motifs in the Novel.....	14
4. 2. 1. Jonathan Harker’s journey to the castle	14
4. 2. 2. The castle.....	15
4. 2. 3. The Vampires.....	16
4. 2. 4. Other Heroes	21
4. 2. 5. Weather	25
5. DRACULA’ S GUEST.....	28
5. 1. Introduction.....	28
5. 2. Plot Overview	28
5. 3. Analysis of the Motifs in the Novella.....	31
6. CARMILLA	41
6. 1. Introduction.....	41
6. 2. Plot overview	42
6. 3. Analysis of Motifs in the Novella.....	44
7. THE FAMILIAR	53
7. 1. Introduction.....	53
7. 2. Plot Overview	53
7. 3. Analysis of Motifs in the Novella.....	56
8. CONCLUSION	61
9. CZECH SUMMARY	66
10. BIBLIOGRAPHY	70

1. INTRODUCTION

This diploma thesis deals with Irish horror fiction of Bram Stoker and Sheridan LeFanu who are both upper middle class Protestants from Dublin. Various aspects related to the theme of horror stories of these two Irish writers will be discussed in this thesis. The main emphasis will be laid on how Gothic elements are displayed in their fiction.

When I was choosing the theme for my diploma thesis, I knew that it would be from a literary field because I have always been interested in fiction-writing. The question was what I would like to write about. My choice was finally directed to horror stories. Last but not least, I am an avid reader of these authors because they have influenced the literary world around us. Without Joseph Sheridan LeFanu's vampire horror novella which he entitled after the main heroine Carmilla, there would not had come into existence such a series of highly successful such as modern *Twilight*¹, nor Bram Stoker's *Dracula*.

This kind of literature both shocked and entertained the society of the 19th century, which was affected by the effects of advancing industrialization and commercialization in England. Many novelists were dissatisfied and disappointed so they deviated from a realistic description of the life of that time. On the contrary, they externalized feelings, imagination and exoticism. They used metaphors to express fear from the confrontation of the order in the society and reflected it for example in life after death.

¹ *Twilight Saga* (2005), Stephenie Meyer

At the beginning of the thesis there is an introduction to the authors. The aim of this diploma thesis specifically is to analyse the features of a Gothic novel as they appeared in LeFanu's and Stoker's fiction. For this reason I consider the acquaintance of the last society of their time as important for the understanding to the Gothic literature, this thesis dedicates a chapter to the social and moral situation of the 19th century. Since this work deals with horror literature, I will introduce Gothic literature in the theoretical part of the work and then I will analyse the particular writings in the practical part. The main part of this thesis is dedicated to the analyses of each novel or novella. The first novel put to such an exploration is *Dracula* (1897) by Bram Stoker and also his short novella *Dracula's Guest* from the story collection *Best Ghost and Horror Stories* (1997). After that I analyse two novellas written by Sheridan LeFanu - *Carmilla* and *The Familiar* from *In A Glass Darkly* (1871). This thesis briefly introduces each novel or novella and then focus on the plot to show what the work is about, apart from the famous novel *Dracula*, as I consider the plot so well known to everyone. Then it deals with the motifs of the stories and focuses on the common Gothic elements.

The conclusion at the end of this thesis describe some specific elements of the chapters and also summarizes the most common features of all analyzed stories and thus points to their similar aspects. Primary and secondary literature was used to support my findings and can be found in the bibliography at the end of work.

1. 1. Biography of Bram Stoker

Abraham Stoker was born on 8 November 1847 in the historical village Clontarf, which is located near Dublin, Ireland. He was born as a third child of Ch. M. B. Thornley and Abraham Stoker. Although he was a perpetually ill child, barely able to walk, after his recovery he entered Trinity College in Dublin in 1864 and studied mathematics. Moreover, despite being ill before, he started to compete in athletics and won many awards.

The name “Bram” Stoker is an abbreviation of his name Abraham which he had gotten after his father. Bram Stoker was brought up by his parents in the Protestant faith in the Church of Ireland Parish of Clontarf. His faith in God was very important to him. After finishing studies with excellent results he started working for the Civil Service with Dublin Castle.

Subsequently, from his big love of the arts, he started writing reviews for the *Dublin Evening Mail*. One of his works was a review of *Hamlet*, where Sir Henry Irving had performed as king. Since Sir Henry Irving really liked the review, he request Bram Stoker to become a manager of the Lyceum Theatre in London, which Irving owned that time.

In 1878 Bram Stoker got married with Florence Balcombe (1858 – 1937) and they had a son, Irving Noel Thornley Stoker (1879 – 1961). When choosing the name of the son, they got inspired by the name of Stoker’s mother and his great friend Sir Henry Irving. Bram Stoker left his job in Ireland and moved with his family to London where he met many famous actors and many other famous authors of the time such was Sir Arthur Conan Doyle, William Butler Yeats and Oscar Wilde. In this time Bram Stoker wrote his several well-known novels, for instance *Miss Betty* or *The Shoulder of Shasta*.

However, an inspiration for the location, where a part of his legendary work *Dracula* will take place was a holiday in a village Whitby in Yorkshire.

Right here Lucy Westenra gets bitten by the Count in the story. We can find the same elements such as unseen evil, weird creatures or supernaturalism in Stoker's other works, e. g. in *The Mystery of the Sea* (1902) or *The White Worm* (1911).

Bram Stoker died on 20 April 1912 in London, England. His ashes were mixed with his son's, resting in peace these days together in a London cemetery. Stoker's wife lived 25 years longer than her husband and had published *Dracula's Quest* and *Other Weird Stories* after his death. "*Dracula's Quest*" was the original first version of the first chapter of the famed novel *Dracula*.²

1. 2. Biography of Sheridan LeFanu

Joseph Sheridan LeFanu, an Irish journalist and famous writer, known as the father of the Victorian ghost story, was born 28 August, 1814 to Emma Lucretia Dobbin LeFanu and Thomas Philip LeFanu, a clergyman. He is known for his novel *Uncle Silas* (1864), *The House behind the Churchyard* (1863) and last but not least for his vampire novella *Carmilla* (1872) that played a role in defining the horror genre and almost certainly became an inspiration for Bram Stoker in his writing of *Dracula*.

In 1839 Stoker graduated from Trinity College in Dublin, where he studied law. However, it was not the career he wanted to embark up on. Instead he rushed into journalism. Joseph Sheridan LeFanu worked for *Dublin University Magazine*, when his first short story was published. He became the owner

² MERRIMAN, C. D. "Bram Stoker" [online]. The Literature Network. Web. [cit. 2016-02-04]. Accessible: <<http://www.online-literature.com/stoker/>>.

and the editor of that magazine in 1861. Some of his short stories had become the frameworks for his latter novels.

In 1844 he married Susanna Bennet and they had four children. In 1851, after publishing his first and second novel (*C'ock and Anchor*, 1845 and *The Fortunes of Colonel Torlogh O'Brien*, 1847) they moved to a house on Merrion Square in Dublin, where he stayed to his death. In the year of moving in, *The Short Stories and Tales of Mystery* was published.

After his wife's death in 1858 he became a loner and recluse, no longer socially active. However, it was his most productive period as a writer thanks to which he is considered the leading figure of supernaturalism³ in the 19th century. J. S. LeFanu's gothic stories have horror and psychological mood.

These books were published in close sequence: *Wylder's Hand* (1864), *Guy Deverell* (1865), *The Tenants of Malory* (1867), *Green Tea* (1869), *The Haunted Baronet* (1870), *Mr. Justice Harbottle* (1872), *The Room in the Dragon Volant* (1872) and *In a Glass Darkly* (1872).

J. S. LeFanu died on 7 February 1873 and he was buried in Dublin's cemetery.⁴

Both Stoker and LeFanu wrote primarily for the English – reading public rather than for the Irish, and consequently their novels are most often set in England or with mostly English protagonists. Ireland was much poorer

³ Supernaturalism = from Latin "supra" which means "over", "above" and nature, which means "nature". It is an attitude which assumes the existence of supernatural forces that are in conflict with the laws of nature.

⁴ MERRIMAN, C. D. "Joseph Sheridan LeFanu" [online]. The Literature Network. Web. [cit. 2016-02-04]. Accessible: <<http://www.online-literature.com/lefanu/>>.

and many inhabitants could not read English. This situation was very common among Irish writers, as for example George Bernard Shaw, Oscar Wilde, Oliver Goldsmith and others also wrote in the same manner.

2. SOCIAL SITUATION AND MORALS OF THE 19th CENTURY

When eighteen year old Victoria ascended to the throne in 1837, people found in her a monarchy strongest in morality and duty. The new queen personified kindness, a certain modesty and dignity. Victorian society consequently began within the moral redress that focused on drunks, prostitutes, homosexuals or troublemakers to promote the cult of family and non-working housewives. Longing for lofty speech led most inhabitants of middle and upper classes to favour a kind of studied behaviour of the unaffected. That is why in society at that time so much emphasis was placed on the public regarding morality.⁵ Social class divisions spread strongly along with the industrial revolution and the related urbanization of Britain. „At no time in human history scientific discoveries changed morals, ideas, and even landscape as much as in the early nineteenth century.“⁶ This period is therefore characterized by industrial and technological development. This development had an impact on the culture as well as the fate of people and changed the established order of life and its pace. The period was at times characterized by revolutionary moods and chaos in social life. The industrial revolution replaced manpower with machines. The introduction of machines and the dismissal of workers, who had lost their jobs because of redundancy, also meant that the people rebelled and signified their disagreement by words as well as actions.

⁵ BRIGGS, A.: *The Making of Modern England 1784-1867*. The Age of improvement, New York 1959. p. 468.

⁶ MAUROIS, André. *Dějiny Anglie*. Praha: Nakladatelství Lidové noviny, 1993. p. 412.

2. 1. Women in Victorian Society

In Victorian times, women were expected to express utter devotion and care for their families and households. Victorian woman was completely isolated from public life, which was her husband's reign only. Approximately in the middle of the nineteenth century, Victorian society began to promote the idea of a moral renewal of the new industrial society, since the moral disintegration of the traditionally understood family, as it was known before the turn of the 18th to 19th century, was probably caused by a large part of the factory system, the living conditions in big cities and religious indifference. The initiative in this process should have taken the very woman, who should have returned society back to the integrity and purity of the mankind.⁷ Woman's refuge became her home, which was her main venue. Her main role in her life was as a wife, mother and housekeeper. Victorian morality was very strict with regard to sexual behaviour. Novels and comedies were written for the young Queen, the mother of the family and the virtuous wife. Nothing was allowed to "cause young women to blush".⁸ *Carmilla*, a Gothic novella, from the book *In a Glass Darkly* (1872), depicts the story of a young girl who succumbed to the influence of extremely beautiful vampire Carmilla. She could change her shape to be able to slip through tight space between walls. A second animal part of her was a monstrous black cat. Although, LeFanu portrays sexuality of the young vampire with caution, one may be sure that the lesbian attraction is the main driving force between Carmilla and the narrator. Carmilla has become the model for the large number of female lesbian vampires.

⁷ BUŠKOVÁ, Šárka. *Postavení ženy ve viktoriánské Británii*. (I. část). *Historický obzor*, 2008. p. 208.

⁸ MAUROIS, André. *Dějiny Anglie*. Praha: Nakladatelství Lidové noviny, 1993. p. 414.

3. GOTHIC NOVEL

Tradition holds that the vampire is an undead creature, but very vivid looking, nourished by human blood. However, today's vampire image is very different from the usual way of conception of a vampire that our distant ancestors had. In mythology and folk tale, vampires are terrifying and stinking creatures, not exactly tempting in appearance. They are rather bloodthirsty monsters than genteel undead. Indeed, Stoker depicts his Count Dracula as a smelly, nasty creature, which definitely does not attract people to his appearance.

His face was a strong - a very strong - aquiline, with high bridge of the thin nose and peculiarly arched nostrils, with lofty domed forehead, and hair growing scantily round the temples, but profusely elsewhere. His eyebrows 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, these protruded over the lips, whose remarkable ruddiness showed astonishing vitality in a man of his years. For the rest his ears were pale and at the tops extremely pointed, the chin was broad and strong, and the cheeks firm though thin. The general effect was one of extraordinary pallor...his hands...were rather coarse – broad, with squat fingers. ...there were hairs in the centre of the palm. The nails were long and fine, and cut to a sharp point.⁹

The predecessor of the modern horror was a Gothic novel, which began to develop in the second half of the 18th century as a mixed genre, which includes all literary genres (lyric, tale and drama). In French literature

⁹ STOKER, Bram. *Dracula*. 1993. Hertfordshire: Wordsworth classics, 1993. pp. 16-17.

the Gothic novel exists as a black novel – roman noir, in the German literature the Schauerroman – horror novel.¹⁰

That Gothicism is closely related to Romanticism is perfectly clear, but it is easier to state the fact than to prove it tidily and convincingly. There is a persistent suspicion that Gothicism is a poor and probably illegitimate relation of Romanticism, and a consequent tendency to treat it that way. There are those, indeed, who would like to deny the relationship altogether.¹¹

3. 1. Features of the Gothic novel

One of the main features of the Gothic novel is an exciting plot with numerous dramatic scenes. There is usually a vengeful hero in the plot and also fault, which may or may not be forgiven. In the context of one of the characters, salvation is possible but also there is also a possibility of eternal damnation. In this way there is often manifested the Protestant evaluation of Catholicism, the Protestant resistance to Catholic institutionalism or the negative relationship with the aristocracy in the time of revolutionary upheaval of the late 18th century. The writers make the Gothic story with emotional enthusiasm and escalating hyperbole.¹² The authors of the Gothic novel lay emphasis on imagination and the imagination of the reader. The social development in the second half of the 18th century, which brought many negative phenomena as a result of the advancing industrialization and commercialization in England, caused

¹⁰ MOCNÁ, D., PETERKA, J. Encyklopedie literárních žánrů. Praha – Litomyšl: Paseka, 2004. p. 219.

¹¹ HOGLE, J. E., The Cambridge Companion to Gothic Fiction. Cambridge University Press, 2002. p. 85.

¹² MOCNÁ, D., PETERKA, J. Encyklopedie literárních žánrů. Praha – Litomyšl: Paseka, 2004. p. 220

that many novelists were full of dissatisfaction and disappointment. Therefore, they diverge from the realistic version of the surrounding life of that time. They consequently refuse the rationalism and they externalize feelings, imagination and exoticism. They use metaphors, fear of death, and fear from the fading the order in the society and those aspects are reflected for example by life after death. We may regard vampirism as a projection of the oppression, imprisonment, deprivation of liberty, or the loss of security. "Transgression literature" is a literary subgenre in which the figures exceed certain boundaries and social norms. The boundaries exceed a nightmare and awaking, dead among the living, madness and sanity, etc. Since the characters rebel against social norms, protagonists of the transgressive literature may appear mentally ill, anti-social or nihilistic, often as a means of Protestant authors to demean Catholics. This genre extensively plays with themes including narcotics, sexuality or violence. At this time the Gothic or fearsome novel arises, where, for example, just sexuality, as we will see in the novella *Carmilla* (J. S. LeFanu, 1871), was totally loose. The pioneer of the Gothic genre is *The Castle of Otranto* by Horace Walpole published in 1764. All the Gothic elements can be found in this novel: beautiful nature, mystery, ladies in distress, an aristocratic avenger, complicated relationships, elements of medieval ballads, a ruined castle, mysterious or funerary and sacred buildings with an effort to induce fear in the reader. Thanks to the Gothic scenery this genre got its name. Horace Walpole initiated the rich tradition of the Gothic novel, which was followed by, for example, Ann Radcliff, Matthew Gregory Lewis and Ch. R. Maturin with his *Melmoth the Wanderer*, where the Faustian motif is present – the desire for immortality.¹³ The writers of the Gothic novel are fascinated by the ruins,

¹³ MOCNÁ, D., PETERKA, J. Encyklopedie literárních žánrů. Praha – Litomyšl: Paseka,

old castles, crypts, cemeteries, sexuality, but also by the wildness of nature. All of these concepts should induce in the reader great emotion, in which, of course, all the characters of the novel are floundering. Protestant England was more relaxed with the issues of Gothic novels, than Catholic Ireland. In Bram Stoker's *Dracula* we can see the author's kind of projection of rural Ireland into the Transylvanian form. No projection was needed for the more industrial, urbanized England represented by place of business in London. Equally the storyline played out in foreign lands such as Transylvania can be regarded as satisfaction of the needs of a modern society regarding travelling as a new hobby. Demonic powers are raising a horror as well as the old curses, impersonation of the devil, who seduces one of the characters astray.¹⁴ Some scary events finally show up as rationally explicable, which is probably a reflection of the age of enlightenment, global movement in the 17th century. -19th the century. The suspiciousness of "modern society" confronts superstition in those novels and also with society's horror, when these superstitions turn out to have their own validity. The emphasis is laid on the plot, which contains rational and also fantastic themes, attracting the attention of readers by action and adventure, increasing the emotional feelings.¹⁵ Both heroes and plots of romantic works became the inspiration for a specific genre of Gothic novel, which was very popular in its time and today is considered a precursor to the genre of the modern horror fiction.

2004. p. 220.

¹⁴ Faust is a legendary figure of the scholar who made a covenant with the devil. The legend is of German origin, but spread to other European countries.

¹⁵ PAVERA, L., VŠETIČKA, F. Lexikon literárních pojmů. Olomouc: Nakladatelství Olomouc, 2002. p. 163.

4. DRACULA

4. 1. Introduction

Dracula is an epistolary novel written by the Irish author Bram Stoker and is the first vampire legend covered in novel form. It was first published in the 1897. It is structured as a series of entries in a diary and some letters. As Belford points out, "Stoker loved codes and puzzles. Even the characters in *Dracula* conceal their thoughts by keeping journals in shorthand."¹⁶

Literary critics have examined many themes in this novel, such as the role of women in Victorian society, sexuality and migration of folklore. *Dracula* combines all items such as religion, supernatural phenomena, science, medicine or romance so that the novel was sold well. Moreover, that time people were bound by former morals and because there were no other media than books and newspapers. Bram Stoker used this desire for romance and sexuality and incorporated them into *Dracula*. Although vampires are not Stoker's own creation, the book raised tremendous interest in this topic. On account of this novel, countless theatrical and film adaptations related to this subject were created in the 20th century. Direct inspiration for this novel was *Carmilla* by an Irish writer Joseph Sheridan LeFanu.

¹⁶ BARBARA BELFORD. *Bram Stoker: a biography of the author of Dracula*. 1. Da Capo Press ed., Reprint. by arrangement with the author. New York u.a.: Da Capo Press, 2002. p. 11.

4. 2. Analysis of Motifs in the Novel

It is not uncommon in a Gothic novel that the action takes place at a mysterious, old and gloomy place. There are horror elements associated with the tension and elements of mystery that accompanies the main characters throughout the story. Already at the beginning, a cryptic warning is uttered that one of the main characters Jonathan Harker should not visit Count Dracula in his castle. However, at the beginning of the story Jonathan Harker goes to visit his mysterious client Count Dracula.

Having some time at my disposal when in London, I had visited the British Museum, and made search among the books and maps in the library regarding Transylvania; it had struck me that some foreknowledge of the country could hardly fail to have some importance in dealing with a noble of that country. I find that the district he named is in the extreme east of the country, just on the borders of three states, Transylvania, Moldavia, and Bukovina, in the midst of the Carpathian mountains; one of the wildest and least known portions of Europe. I 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 our own Ordnance Survey maps.¹⁷

4. 2. 1. Jonathan Harker's journey to the castle

Horror features associated with the tension appear, for example at the beginning of the story, when Jonathan is warned on his way to the castle to not to visit by an older couple.

When I asked him if he knew Count Dracula, and could tell me anything of his castle, both he and his wife crossed themselves, and, saying that they knew nothing at all, simply refused to speak further. It was so near the time of starting that I had no time to ask any one else, for it was all very mysterious and not by any means comforting. Just before I was leaving, the old lady came up

¹⁷ STOKER, Bram. *Dracula*. 1993. Hertfordshire: Wordsworth classics, 1993. p.3.

to my room and said in a very hysterical way: 'Must you go? Oh! Young Herr, must you go?' She was in such an excited state that she seemed to have lost her grip of what German she knew, and mixed it all up with some other language which I did not know at all.¹⁸

Then Jonathan keeps asking the old lady many questions and he tells her that he really must go there. Harker considers it all very mysterious. The tension escalates during the way, when dogs are barking and wolves howling. Stoker brilliantly portrays the atmosphere of a mysterious feeling.

Then a dog began to howl somewhere in a farmhouse far down the road – a long, agonised wailing, as if from fear. The sound was taken up by another dog, and then another and another, till, borne on the wind which now sighed softly through the Pass, a wild howling began, which seemed to come from all over the country, as far as the imagination could grasp through the gloom of the night... Then, far off in the distance, from the mountains on each side of us began a louder and sharper howling – that of wolves – which affected both the horses and myself in the same way – for I was minded to jump from the calèche and run...¹⁹

4. 2. 2. The castle

After a perilous journey the lawyer Harker arrives at Dracula's castle, which manifests classic Gothic elements including its mysterious nature. „In the gloom the courtyard looked of considerable size, and as several dark ways led from it under great round arches it perhaps seemed bigger than it really is.”²⁰

¹⁸ STOKER, Bram. *Dracula*. 1993. Hertfordshire: Wordsworth classics, 1993. pp. 5-6.

¹⁹ STOKER, Bram. *Dracula*. 1993. Hertfordshire: Wordsworth classics, 1993. pp. 11-12.

²⁰ STOKER, Bram. *Dracula*. 1993. Hertfordshire: Wordsworth classics, 1993. p. 14.

The castle is on the very edge of a terrible precipice. A stone falling from the window would fall a thousand feet without touching anything!²¹

Rooms are also kept locked in the castle in which Dracula hides something that he does not want anyone to see. Harker's fear emerges when he cannot find a single open door leading out of the castle. He begins to think that he has become a prisoner of Count Dracula.

...when I had seen the view I explored further; doors, doors, doors everywhere, and all locked and bolted. In no place save from the windows in the castle walls is there an available exit. The castle is a veritable prison, and I am a prisoner!²²

The longer Jonathan stays at the castle, the greater feeling of fear he has. He does not get a good feeling inside this castle.

I am beginning to feel this nocturnal existence tell on me. It is destroying my nerve. I start at my own shadow, and am full of all sorts of horrible imaginings. God knows that there is ground for any terrible fear in this accursed place!²³

4. 2. 3. The Vampires

Jonathan begins to have a greater fear of the count, after the night when they saw him climbing out of the window and crawling over the castle walls. Harker, who until then had not seen anything like that, is utterly horrified.

But my very feelings changed to repulsion and terror when I saw the whole man slowly emerge from the window and begin

²¹ STOKER, Bram. *Dracula*. 1993. Hertfordshire: Wordsworth classics, 1993. p. 24.

²² STOKER, Bram. *Dracula*. 1993. Hertfordshire: Wordsworth classics, 1993. p. 24.

²³ STOKER, Bram. *Dracula*. 1993. Hertfordshire: Wordsworth classics, 1993. p. 30.

to crawl down the castle wall over that dreadful abyss, face down, with his cloak spreading out around him like great wings. At first I could not believe my eyes. I thought it was some trick of the moonlight, some weird effect of shadow; but I kept looking, and it could be no delusion. I saw the fingers and toes grasp the corners of the stones, worn clear of the mortar by the stress of years, and by thus using every projection and inequality move downwards with considerable speed, just as a lizard moves along a wall. What manner of man is this, or what manner of creature is it in the semblance of man? I feel the dread of this horrible place overpowering me; I am in fear – in awful fear – and there is no escape for me; I am encompassed about with terrors that I dare not think of...²⁴

Jonathan manages to get into the locked part of the castle. He does not want to go back to his room and finally he falls asleep. At night he meets three very beautiful young women. They have white pointy teeth and red lips just like Dracula, while some decadent elements appear, for example contrasting white and red colours. Dracula and women have red eyes and red lips, which symbolize eroticism, violence and aggression. The colour red also symbolizes blood. Harker is simultaneously sexually attracted by them and scared of them.

Two were dark, piercing eyes, that seemed to be almost red when contrasted with the pale yellow moon. The other was fair, as fair as can be, with great, wavy masses of golden hair and eyes like pale sapphires. 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. 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. I felt in my heart a wicked, burning desire that they would kiss me with those red lips.²⁵

²⁴ STOKER, Bram. *Dracula*. 1993. Hertfordshire: Wordsworth classics, 1993. p. 30.

²⁵ STOKER, Bram. *Dracula*. 1993. Hertfordshire: Wordsworth classics, 1993. p. 33.

When Jonathan manages to get into Dracula's room he thinks he may find the key that opens the door so that he might escape. However, he instead finds the mausoleum. There are boxes with clay and one of them with the Count. This scene is very morbid. The coffin in which, according to tradition, a man after death should find peace, here serves the function of a bed for the undead. This place is hidden in the crypt to which a wet and dark hallway leads. These macabre motifs are signs of decadence and their role is to shock readers. Jonathan does not know if the Count is dead or just sleeping. He looks like he is dead.

There, in one of the great boxes, of which there were fifty in all, on a pile of newly dug earth, lay the Count! He was either dead or asleep, I could not say which – for the eyes were open and stony, but without the glassiness of death – and the cheeks had the warmth of life through all their pallor, and the lips were as red as ever. But there was no sign of movement, no pulse, no breath, no beating of the heart. I bent over him, and tried to find any sign of life, but in vain.²⁶

Dracula is certainly not an ordinary man. From the beginning Jonathan is wondering about the oddness of the Count. Vampires have superhuman strength.

...he moved impulsively forward, and holding out his hand grasped mine with a strength which made me wince, an effect which was not lessened by the fact that it seemed as cold as ice – more like the hand of a dead than a living man.²⁷

Described as a distasteful, stinking creature, Count Dracula definitely does not attract people by his appearance. He is depicted as an elderly man

²⁶ STOKER, Bram. *Dracula*. 1993. Hertfordshire: Wordsworth classics, 1993. p. 42.

²⁷ STOKER, Bram. *Dracula*. 1993. Hertfordshire: Wordsworth classics, 1993. p. 15.

standing on the side of evil. Dracula's face is conspicuous by its whiteness, sharp protruding teeth, very red lips and red eyes.

His face was a strong - a very strong - aquiline, with high bridge of the thin nose and peculiarly arched nostrils, with lofty domed forehead, and hair growing scantily round the temples, but profusely elsewhere. His eyebrows 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, these protruded over the lips, whose remarkable ruddiness showed astonishing vitality in a man of his years. For the rest his ears were pale and at the tops extremely pointed, the chin was broad and strong, and the cheeks firm though thin. The general effect was one of extraordinary pallor. ...his hands...were rather coarse – broad, with squat fingers. ...there were hairs in the centre of the palm. The nails were long and fine, and cut to a sharp point.²⁸

The older Dracula is physically more powerful than young Jonathan Harker, because of sucking blood his entire undead life, from which he drew all the energy. However, Dracula may be understood as an anticolonial symbol for England, which takes advantages of its colonies – just like when Dracula sucks blood from his victims. Dracula may be seen as England which sucks - colonizes exotic lands and people far away which hold strange customs. That is why we can understand it as an image of white people for example in Africa.²⁹

Bram Stoker in his novel summed up the typical characteristics that are attributed to vampires. Vampires cannot die merely by the ordinary passage of time. They feed on the blood of the living. When Jonathan Harker cuts

²⁸ STOKER, Bram. *Dracula*. 1993. Hertfordshire: Wordsworth classics, 1993. pp. 16-17.

²⁹ Formerly white people were called blood people in Africa who were sunburnt so they were so red that they seemed like they did not have skin.

himself with a razor accidentally at the Count's castle, he notices that Dracula behaves strangely.

... I saw that the cut had bled a little, and the blood was trickling over my chin. I laid down the razor, turning as I did so half-round to look for some sticking-plaster. When the Count saw my face, his eyes blazed with a sort of demoniac fury, and he suddenly made a grab at my throat.³⁰

Moreover, vampires, as he later comes to recognize, throw no shadow and make no reflection in the mirror. The attraction to his blood resulted in an uncontrollable urge in Dracula. It can be understood as a motif of Satan, the evil being.

Vampires can come in a moonlight mist and they can see in the dark. They can transform themselves into an animal. Dracula transforms himself for example into a dog when arriving to England. However, vampires have also some disadvantages that can result in their vulnerability. For example, they cannot enter any house without the permission of the owner. They can change themselves only in a given time.

The sun that rose on our sorrow this morning guards us in its course. Until it sets tonight, that monster must retain whatever form he now has. He is confined within the limitations of his earthly envelope. He cannot melt into thin air nor disappear through cracks or chinks or crannies. If he go through a doorway, he must open the door like a mortal.³¹

Additionally, there are items that weaken him, such as the garlic worn on one's body or the possession of a crucifix.

³⁰ STOKER, Bram. *Dracula*. 1993. Hertfordshire: Wordsworth classics, 1993. p. 23.

³¹ STOKER, Bram. *Dracula*. 1993. Hertfordshire: Wordsworth classics, 1993. p. 243.

I drew away, and his hand touched the string of beads which held the crucifix. It made an instant change in him, for the fury passed so quickly that I could hardly believe that it was ever there.³²

That is why Lucy Westenra has to wear a wreath of garlic around her neck during her illness. "We then waited whilst Lucy made her toilet for the night, and when she was in bed he came and himself fixed the wreath of garlic round her neck."³³

At last but not least, vampires can be killed only by thrusting a wooden stake into a hearth and cutting off the head. As we can see in the scene where Lucy Westenra, contaminated by shared blood and therefore is killed. "Take this stake in your left hand, ready to place the point over the heart, and the hammer in your right. ...Then he struck with all his might."³⁴

4. 2. 4. Other Heroes

Male heroes prevail rather than female heroines in the novel *Dracula*, to add empathy and substantiate the element of evil as well as add sexual tension common in the novels addressing the Victorian temper. The number of male characters is in fact greater than the number of female characters, but both include victims of the vampire. Male characters include: Count Dracula, Arthur Holmwood, Jonathan Harker, Quincey Morris, Dr. Jack Seward, Dr. Abraham Van Helsing and Dr. Seward, and for example the patient Reinfield. The female characters are just Lucy Westenra and Mina Harker and three female vampires, which, however, appear only twice, very briefly and foreshadow the sexual tension between the vampire Lucy and her fiancé. Male dominance is not given by only those numbers. Both women

³² STOKER, Bram. *Dracula*. 1993. Hertfordshire: Wordsworth classics, 1993. P. 23.

³³ STOKER, Bram. *Dracula*. 1993. Hertfordshire: Wordsworth classics, 1993. p. 110.

³⁴ STOKER, Bram. *Dracula*. 1993. Hertfordshire: Wordsworth classics, 1993. p. 179.

and men are threatened by the arrival of the Count. However, I think this threat can be seen as not only danger for their own survival, but also as a threat to the world. Dracula's world consists of two parts: the world of vampires and the world of living people. An example of a certain hierarchy among vampires appears when Dracula stops the women vampires from attacking Jonathan in the castle.

...I saw his strong hand grasp the slender neck of the fair woman and with giant's power draw it back, the blue eyes transformed with fury, the white teeth champing with rage, and the fair cheeks blazing red with passion. ... In a voice which, though low and almost a whisper, seemed to cut through the air and then ring round the room, he exclaimed: "How dare you touch him, any of you? How dare you cast eyes on him when I had forbidden it? Back, I tell you all! This man belongs to me! Beware how you meddle with him, or you'll have to deal with me."³⁵

A social distinction is evident because Count Dracula obviously comes from an old aristocratic family. Dracula may therefore represent the model for the English instability as well as an Irish distain for aristocracy generally, as aristocrats dominated in England's colonial projects.

At the beginning, Lucy Westenra is described as an innocent young woman, who then gradually changes into the very opposite. This development is a classical situation for Gothic novels because it leads to decay and eventually to the demise of the character. Lucy's transformation from good into evil is caused by Count Dracula, but in fact was introduced by Jonathan Harker's real estate venture which brought Dracula not only to England but into Harker's circle of family, friends and acquaintances.

³⁵ STOKER, Bram. *Dracula*. 1993. Hertfordshire: Wordsworth classics, 1993. p. 34.

Two key female characters appear in the novel. First one is Lucy and the second one is Mina. Lucy is best friend of Mina Murray. From the letters between them we can see they are talking about men and marriage. Mina is engaged to Jonathan while Lucy is still single. „He is an excellent parti, being handsome, well off, and of good birth. He is a doctor and really clever. Just fancy! He is only nine-and-twenty, and he has an immense lunatic asylum all under his own care.”³⁶

We can see the characteristic for Victorian society, where the woman should get married as conveniently as possible. These two women differ. Mina does not care only about herself. On the other hand, Lucy is interested only in love affairs and a proposal.

...By the way, I forgot to tell you that Arthur is here. We have such walks and drives, and rides, and rowing, and tennis, and fishing together; and I love him more than ever. He tells me that he loves me more, but I doubt that, for at first he told me that he couldn't love me more than he did then. But this is nonsense. There he is, calling to me.³⁷

Mina's thoughts are about what she could share with others, what she could give. Conversely, Lucy is writing only about what she's has gained (several marriage proposals). Nevertheless, there is a female vampire akin to Lucy in Dracula's castle. She has eyes like sapphires³⁸ and fair hair which are conventionally supposed to be a symbol of purity and virtue. On the contrary, she becomes a vampire. There is a possibility, that she predicts Lucy's future destiny. Thus, I can see two types of character. One can represent New Woman, as Mina writes about this topic in one of her letters

³⁶ STOKER, Bram. *Dracula*. 1993. Hertfordshire: Wordsworth classics, 1993. p. 47.

³⁷ STOKER, Bram. *Dracula*. 1993. Hertfordshire: Wordsworth classics, 1993. p. 89.

³⁸ STOKER, Bram. *Dracula*. 1993. Hertfordshire: Wordsworth classics, 1993. p. 33.

to Lucy, and the other represents the traditional inferior type of women. However, we can argue about what type is Lucy and what type is Mina. As she writes about the group of New Woman, we could say that her opinion towards women who differentiate themselves as such is maybe rather unenthusiastic:

I believe we should have shocked the 'New Woman' with our appetites. Men are more tolerant, bless them!"... "Some of the 'New Women' writers will some day start an idea that men and women should be allowed to see each other asleep before proposing or accepting. But I suppose they won't condescend in future to accept. She will do the proposing herself. And a nice job she will make of it too!³⁹

Mina prefers to live in a society with the traditional hierarchy whereby man stands superior to woman rather than the woman being individualistic. Individualism was a feature for the New Woman movement.⁴⁰ However, Dracula had acquainted her with the fact that their minds will be connected, so she allows Van Helsing to hypnotise her so that she can help others to trace Dracula's escape back to Transylvania. Moreover, according to Carol Senf, Stoker shows that Mina's intelligence is superior to those of her male companions despite having no higher education. She evaluates Dracula's previous actions, studies the maps of the region, and also analyzes the facts she revealed while under hypnosis.⁴¹ Although Mina criticizes the group New Women, we may consider her to be one of them. On the other hand, the second female character, Lucy, seems to be a traditional kind of woman

³⁹ STOKER, Bram. *Dracula*. 1993. Hertfordshire: Wordsworth classics, 1993. p. 75.

⁴⁰ SENF, A. Carol. "Dracula" – Stoker's Response to the New Woman," [online]. *Victorian Studies* 26, no. 1 (1982): 48. [cit. 2016-02-06] Accessible: <https://www.jstor.org/stable/3827492?seq=17#page_scan_tab_contents>.

⁴¹ SENF, A. Carol. "Dracula" – Stoker's Response to the New Woman," [online]. *Victorian Studies* 26, no. 1 (1982): 48. [cit. 2016-02-06] Accessible: <https://www.jstor.org/stable/3827492?seq=17#page_scan_tab_contents>.

(e. g. thanks to her primary interest in marriage). Stephanie Demetrakopoulos also talks about what makes Lucy from the New Woman point of view mediocre to Mina. She “never attempts herself to resist Dracula. She must be rescued, transfused by the men.”⁴² However, Lucy can be also considered as a one of New Women too, because while she does not resist Dracula and one-sex model world he represents, this act can be seen as her own choice revealing her high independence. Conversely, Mina likes to keep to her own confines and she does not enjoy the freedom like men. She is controlled by men. Both main female characters, Lucy and Mina, symbolize a New Women but under dissimilar features and that the characteristics of the group New Women are observable individually in both of them.

4. 2. 5. Weather

Classic motif for the Gothic novel is a natural premonition that makes the story even more mysterious. For example, simply the mere description of windy weather can create a big tension.

One of the greatest and suddenness storms on record has just been experienced here, with results both strange and unique. The weather had been somewhat sultry, but not to any degree uncommon in the month of August.⁴³

It resembles a horror scene in which something dangerous, mysterious and supernatural is coming. This scary weather is depicted when protagonists experience the arrival of Count Dracula to Whitby. The weather is different, unusual and mysterious at the same time.

⁴² DEMETRAKOPOULOS, Stephanie. “Feminism, Sex Role Exchanges, and other subliminal Fantasies in Bram Stoker's “Dracula,” [online]. *A Journal of Women Studies* 2, no.3 (1977): 104. [cit. 2016-02-06] Accessible:

<http://www.jstor.org/stable/3346355?seq=1#page_scan_tab_contents>.

⁴³ STOKER, Bram. *Dracula*. 1993. Hertfordshire: Wordsworth classics, 1993. p. 64.

The wind fell away entirely during the evening, and at midnight there was a dead calm, a sultry heat, and that prevailing intensity which, on the approach of thunder, affects persons of a sensitive nature. There were but few lights in sight at sea, for even the coasting steamers, which usually 'hug' the shore so closely, kept well to seaward, and but few fishing-boats were in sight.⁴⁴

Mina goes to the small town of Whitby to visit her friend Lucy who lives there. She meets old Mr. Swales, who tells her some rumours; although he adds that it is just imagination of local people. After some time they meet again and he tells her about his foreboding: „There's something in that wind and in the hoast beyont that sounds, and looks, and tastes, and smells like death. It's in the air; I feel it comin'.”⁴⁵

Another mysterious aspect is the dead captain on a ship that sails in a storm to the coast. The ship transported Dracula with his boxes of soil, but nobody knew about it. People only saw the arrival of a ship and a mysterious dog leaving the ship. Afterwards, the captain's diary was found, describing the strange events that took place on the ship during their horrible journey. The sailors were afraid from the beginning and almost every day someone else inexplicably disappears. “Thorough search, but no one found. Are now without second mate, and crew in a panic. Mate and I agreed to go armed henceforth and wait for any sign of cause.”⁴⁶

Finally, the captain becomes aware of what the creature appearing on his boat actually is.

He came close to me and whispered hoarsely, with his mouth to my ear, as though fearing the very air might hear: 'It is here;

⁴⁴ STOKER, Bram. *Dracula*. 1993. Hertfordshire: Wordsworth classics, 1993. p. 65.

⁴⁵ STOKER, Bram. *Dracula*. 1993. Hertfordshire: Wordsworth classics, 1993. p. 63.

⁴⁶ STOKER, Bram. *Dracula*. 1993. Hertfordshire: Wordsworth classics, 1993. p. 71.

I know it, now. On the watch last night I saw It, like a man, tall and thin, and ghastly pale. It was in the bows, and looking out. I crept behind It, and gave It my knife; but the knife went through It, empty as the air'. And as he spoke he took his knife and drove it savagely into space. Then he went on: 'But It is here, and I'll find it. It is in the hold, perhaps, in one of those boxes. I'll unscrew them one by one and see.'⁴⁷

The whole scene resonates with Gothic elements such as mystique, desperation and fear. When a terrified crew member quietly describes what he saw, the captain realizes that a monster is probably on board.

⁴⁷ STOKER, Bram. *Dracula*. 1993. Hertfordshire: Wordsworth classics, 1993. p. 71.

5. DRACULA' S GUEST

5. 1. Introduction

While the best known and most famous vampire novel is *Dracula*, Bram Stoker also wrote short stories. *Dracula's Guest* is a short story published in *Dracula's Guest and Other Weird Stories*, a collection of short stories by Bram Stoker, first published in 1914. *Dracula's Guest* by Bram Stoker is a short story which was originally the first part of *Dracula*, but was removed for publishing reasons. The influence of LeFanu's *Carmilla* is more evident in this short story, *Dracula's Guest*, where a female vampire countess resembles Carmilla or her mother.⁴⁸ Narrated by an Englishman, his name is never mentioned but resembles Jonathan Harker. He visits Munich on Walpurgis Night. Although an hotelier warns him that he should come back early, the Englishman decides to set off alone to a nearby uninhabited village where he encounters with supernatural powers.

5. 2. Plot Overview

Dracula's Guest treats an Englishman, whose name is unknown but visits Munich before his departure to Transylvania. A hotelier warns him to come back early and not to wander outside around at night. The Englishman asks why and the hotelier responds that it is "Walpurgisnacht"⁴⁹ this night. However, the young man insists on going out so they set off in a carriage

⁴⁸MELTON, J. Gordon. *The Vampire Book: The Encyclopedia of the Undead*, [online]. 3rd ed. Canton, MI: Visible Ink Press, 2011, p. 105. [cit.2016-06-10]. Accessible: <http://www.worldcat.org/title/vampire-book-the-encyclopedia-of-the-undead/oclc/769789680/viewport>

⁴⁹ STOKER, Bram, Richard. DALBY, Stefan R. DZIEMIANOWICZ a S. T. JOSHI. *Best ghost and horror stories*. Mineola, N.Y.: Dover Publications, 1997. p. 209.

on the road together. During their way, he can hear something between a howl and bark in the distance, which makes the horse a little restless. Johann, the hotelier, thinks it sounds like wolves, but then adds that wolves do not live there these days. There are more and more clouds in the sky and it is about to break out a snowstorm. The Englishman then asks where the path leads. The hotelier crosses himself again and mumbles a prayer and replies that it leads to the village where nobody has lived for hundreds of years. The Englishman wonders why, but Johann speaks German with a mix of English and is not easy to understand. The hotelier spurs the Englishman to once again get into the carriage because it is Walpurgisnacht. However, the Englishman foolishly leaves the carriage and continues alone toward the deserted village.

The carriage departs back home with the frightened and superstitious driver, while the Englishman spots a tall and thin figure on the top of the hill which scares speeding horses and then just disappears from sight. The Englishman then goes several hours onward to the village. When he sits down to rest, he realizes that it is getting cold and how desolate the entire place is. Then he continues in his way again to the village and thinks about how to find a way back home. On his way he can hear howling wolves again. When he comes to the valley, it begins to snow heavily. The Englishman hides in the grove of cypresses and yews. This place is illuminated by moonlight, and it becomes clear that it is a cemetery and he stands in front of the marble tombstone with the inscription: "Countess Dolingen of Gratz in Styria sought and found death. 1801." and on the back side "The dead travel fast."⁵⁰

⁵⁰ STOKER, Bram, Richard. DALBY, Stefan R. DZIEMIANOWICZ a S. T. JOSHI. *Best ghost and horror stories*. Mineola, N.Y.: Dover Publications, 1997. p. 214.

Once again the storm breaks out, so the Englishman is forced to hide under the canopy above the door of the tomb. However, under the weight of his body, the door opens and a flash of lightning illuminates the entire interior of the tomb so he can see a beautiful, seemingly sleeping woman inside. The strength of the following thunder throws the Englishman from the door out and another flash destroys the grave along with the woman screaming inside. When the Englishman painfully awakens, he senses a warm feeling in his chest and something licking his neck. He opens his eyes and sees a huge wolf with flaming eyes. He can hear some voices in the distance that seem to frighten the wolf so he runs away. It turns out that those voices are the soldiers on horseback with guns and torches. Part of them continues to chase the wolf and the second part rescues the Englishman. A soldier returns after chasing the wolf to the commander and reports that they did not find "him" and that the animal was "a wolf – and yet not a wolf!"⁵¹ They also notice that there is blood everywhere in the ruined tomb so they browse the Englishman's neck, but there is not any sign of puncture. The animal apparently lay on the Englishman to keep his body along with the blood warm. Then they realize that they would not find the Englishman without the wolf's howling. They speculate about the animal when the Englishman's neck hurts. When these men take him back to the hotel, he asks, how it is possible that they were looking for him. He is informed that his host Dracula instructed everyone to ensure his immediate safety.

⁵¹ STOKER, Bram, Richard. DALBY, Stefan R. DZIEMIANOWICZ a S. T. JOSHI. *Best ghost and horror stories*. Mineola, N.Y.: Dover Publications, 1997. p. 217.

5. 3. Analysis of the Motifs in the Novella

This story strongly emphasizes that not believing in folk superstitions really does not pay off. Bram Stoker plays with the reader as he does in *Dracula*. Reader can decide whether to believe the whole story, or prefer to think that some part of the story takes place only in the hero's head, similarly to the story *The Familiar* by Sheridan LeFanu. There are classic horror story elements, such as old houses and cemeteries and odd weather variations according to the situation. In *Dracula* as well, the villagers are really anxious, frightened, and know about supernatural powers a lot.

At the beginning of the story the tension and mystery is slowly built up thanks to the circumstances in which the story takes place. Horror characteristics connected with the tension emerge already at the beginning of the story, when the Englishman, is warned by the hotelier not to stay out after the sunset. "Remember you are back by nightfall."⁵² Then the hotelier smiles and tells him: "for you know what night it is."⁵³ Here a reader is curious and fearful that something bad is going to happen. The hotelier crosses himself and answers: "Walpurgisnacht."⁵⁴ After that, they both get in the carriage and set off. The hotelier tries to explain what the Walpurgisnacht⁵⁵ is, but he speaks with mixed German and English, so it is hard to understand.

⁵² STOKER, Bram, Richard. DALBY, Stefan R. DZIEMIANOWICZ a S. T. JOSHI. *Best ghost and horror stories*. Mineola, N.Y.: Dover Publications, 1997. p. 208.

⁵³ STOKER, Bram, Richard. DALBY, Stefan R. DZIEMIANOWICZ a S. T. JOSHI. *Best ghost and horror stories*. Mineola, N.Y.: Dover Publications, 1997. p. 208.

⁵⁴ STOKER, Bram, Richard. DALBY, Stefan R. DZIEMIANOWICZ a S. T. JOSHI. *Best ghost and horror stories*. Mineola, N.Y.: Dover Publications, 1997. p. 208.

⁵⁵ Walpurgisnacht is the German translation of English Walpurgis Night. Walpurgis Night is the night from 30 April to 1 May. According to the German folklore, witches meet on the Brocken Mountain and hold revels with the Devil.

Then the horses became restless and sniffed the air. At this he grew very pale, and, looking around in a frightened way, he suddenly jumped forward, took them by the bridles and led them on some twenty feet.⁵⁶

The author uses the reader's unconsciousness about what is happening for building up the tension and mystery. Then, the Englishman follows the hotelier and asks why he had done that.

For answer he crossed himself, pointed to the spot we had left and drew his carriage in the direction of the other road, indicating a cross, and said, first in German, then in English: "Buried him – him what killed themselves."⁵⁷

The Englishman then remembers the old custom of burying suicides at crossroads but he wonders about the anxious horses. At the same time the hotelier gets pale in the face and says: "It sounds like a wolf – but yet there are no wolves here now."⁵⁸ This presence of some wolves which do not live there makes the situation more blood-curdling.

An archetypal motif for the Gothic novella is a natural forewarning that constructs a mysterious mood. Besides the abovementioned windy weather in *Dracula* Bram Stoker describes the weather in *Dracula's Guest*.

Whilst he was petting the horses and trying to quiet them, dark clouds drifted rapidly across the sky. The sunshine passed away, and a breath of cold wind seemed to drift past us.⁵⁹

⁵⁶ STOKER, Bram, Richard. DALBY, Stefan R. DZIEMIANOWICZ a S. T. JOSHI. *Best ghost and horror stories*. Mineola, N.Y.: Dover Publications, 1997. p. 209.

⁵⁷ STOKER, Bram, Richard. DALBY, Stefan R. DZIEMIANOWICZ a S. T. JOSHI. *Best ghost and horror stories*. Mineola, N.Y.: Dover Publications, 1997. p. 209.

⁵⁸ STOKER, Bram, Richard. DALBY, Stefan R. DZIEMIANOWICZ a S. T. JOSHI. *Best ghost and horror stories*. Mineola, N.Y.: Dover Publications, 1997. p. 209.

⁵⁹ STOKER, Bram, Richard. DALBY, Stefan R. DZIEMIANOWICZ a S. T. JOSHI. *Best ghost and horror stories*. Mineola, N.Y.: Dover Publications, 1997. p. 210.

Another description of adverse weather can be found further along in the story's plot.

Then the wind grew stronger and blew with ever increasing force, till I was fain to run before it. The air became icy-cold, and in spite of my exercise I began to suffer. The snow was now falling so thickly and whirling around me in such rapid eddies that I could hardly keep my eyes open. Every now and then the heavens were torn asunder by vivid lightning, and in the flashes I could see ahead of me a great mass of trees, chiefly yew and cypress all heavily coated with snow.⁶⁰

Just like there is a suicide grave nowhere near the cemetery as a Christian or more specifically a Catholic motif there is another repeated element, for example when Jonathan asks about the place where the road leads. "Again he crossed himself and mumbled a prayer, before he answered: "It is unholy.""⁶¹ The hotelier crossed himself very often. The description of the whole situation is very unclear, because the hotelier speaks English badly. However, Jonathan understands, that there is a village and that it is unholy and that no one has lived there for hundreds of years and that some mysterious circumstances might explain why all those people fled the place.

...I gathered that long ago, hundreds of years, men had died there and been buried in their graves; and sounds were heard under the clay, and when the graves were opened, men and women were found rosy with life, and their mouths red with blood. And so, in haste to save their lives (aye, and their souls! – and here he crossed himself) those who were left fled away to other places, where the living lived, and the dead were dead and not – not something.⁶²

⁶⁰ STOKER, Bram, Richard. DALBY, Stefan R. DZIEMIANOWICZ a S. T. JOSHI. *Best ghost and horror stories*. Mineola, N.Y.: Dover Publications, 1997. p. 213.

⁶¹ STOKER, Bram, Richard. DALBY, Stefan R. DZIEMIANOWICZ a S. T. JOSHI. *Best ghost and horror stories*. Mineola, N.Y.: Dover Publications, 1997. p. 210.

⁶² STOKER, Bram, Richard. DALBY, Stefan R. DZIEMIANOWICZ a S. T. JOSHI. *Best ghost and horror stories*. Mineola, N.Y.: Dover Publications, 1997. p. 210.

In this moment, reader starts to have a suspicion that those people had to settle up with vampirism. The issue of blood attraction in vampirism is also related to the Christian motif of good and evil.

When Johann, the hotelier, decides to come back to Munich, Jonathan, the Englishman, decides to continue alone and turns to go down the cross-road into the valley. There is another inexplicable situation which supports the atmosphere of dread.

He went slowly along the road for a while: then there came over the crest of the hill a man tall and thin. I could see so much in the distance. When he drew near the horses, they began to jump and kick about, then to scream with terror. Johann could not hold them in; they bolted down the road, running away madly. I watched them out of sight, then looked for the stranger, but I found that he, too, was gone.⁶³

This tall and thin man may be Count Dracula and it gives very enigmatic impression, or the pre-cursor to Stoker's novel to be developed in the next years after this story's completion.

Another chilling impression typical for Gothic literature weather is a description of the surroundings. The issue of day and night is also connected with the Christian motif of good/evil and knowledge/ignorance:

I took little heed of time and it was only when the deepening twilight forced itself upon me that I began to think of how I should find my way home. The brightness of the day had gone. The air was cold, and the drifting of clouds high overhead was more marked. They were accompanied by a sort of far-away rushing

⁶³ STOKER, Bram, Richard. DALBY, Stefan R. DZIEMIANOWICZ a S. T. JOSHI. *Best ghost and horror stories*. Mineola, N.Y.: Dover Publications, 1997. p. 211.

sound, through which seemed to come at intervals that mysterious cry which the driver had said came from a wolf.⁶⁴

The description of bad weather conditions occurs very often. "As I looked there came a cold shiver in the air, and the snow began to fall."⁶⁵

The Englishman thinks about the all his journey through the adverse country and starts to look for some shelter because he becomes aware of the unpleasant situation. "I thought of the miles and miles of bleak country I had passed and then hurried on to seek the shelter of the wood in front."⁶⁶ The tension is increasing with an additional description of horrible weather. "Darker and darker grew the sky, and faster and heavier fell the snow, till the earth before and around me was a glistening white carpet the further edge of which was lost in misty vagueness."⁶⁷

The Gothic elements still emerges throughout the text by description of the awful weather, dark night, appalling sounds and typical Gothic surroundings. "Presently the blackness of the storm had become merged in the darkness of the night."⁶⁸ When the storm seems to be passing away, the weird sound of the wolf appeared to be echoed by many similar sounds behind him. He hopes that he will find a house in which, though in ruins, he could find some sort of shelter for a while. However, he then finds out what the scary place really is. Moreover, he can hear the wolves howling again.

⁶⁴ STOKER, Bram, Richard. DALBY, Stefan R. DZIEMIANOWICZ a S. T. JOSHI. *Best ghost and horror stories*. Mineola, N.Y.: Dover Publications, 1997. p. 212.

⁶⁵ STOKER, Bram, Richard. DALBY, Stefan R. DZIEMIANOWICZ a S. T. JOSHI. *Best ghost and horror stories*. Mineola, N.Y.: Dover Publications, 1997. p. 212.

⁶⁶ STOKER, Bram, Richard. DALBY, Stefan R. DZIEMIANOWICZ a S. T. JOSHI. *Best ghost and horror stories*. Mineola, N.Y.: Dover Publications, 1997. p. 212.

⁶⁷ STOKER, Bram, Richard. DALBY, Stefan R. DZIEMIANOWICZ a S. T. JOSHI. *Best ghost and horror stories*. Mineola, N.Y.: Dover Publications, 1997. p. 212.

⁶⁸ STOKER, Bram, Richard. DALBY, Stefan R. DZIEMIANOWICZ a S. T. JOSHI. *Best ghost and horror stories*. Mineola, N.Y.: Dover Publications, 1997. p. 213.

For suddenly the moonlight broke through the clouds, showing me that I was in a graveyard, and that the square object before me was a great massive tomb of marble, as white as the snow that lay on and all around it. With the moonlight there came a fierce sigh of the storm, which appeared to resume its course with a long, low howl, as of many dogs or wolves. Then while the flood of moonlight still fell on the marble tomb, the storm gave further evidence of renewing, as though it was returning on its track.⁶⁹

The Englishman first time regrets that he did not come back with the hotelier and thinks about what the hotelier told him about Walpurgis Night. The Christian motif appears with the description of evil on the earth.

Walpurgis Night, when according to the belief of millions of people, the devil was abroad – when the graves were opened and the dead came forth and walked. When all evil things of earth and air and water held revel. This very place the driver had specially shunned.⁷⁰

The author continues with picturing the ghostly place and the atrocious weather and strengthens himself with self-determined courage.

On a sepulchre he finds an inscription:

COUNTESS DOLINGEN OF GRATZ

IN STYRIA

SOUGHT AND FOUND DEATH.

1801.

On the other side there was another inscription: "The dead travel fast."⁷¹

⁶⁹ STOKER, Bram, Richard. DALBY, Stefan R. DZIEMIANOWICZ a S. T. JOSHI. *Best ghost and horror stories*. Mineola, N.Y.: Dover Publications, 1997. pp. 213-214.

⁷⁰ STOKER, Bram, Richard. DALBY, Stefan R. DZIEMIANOWICZ a S. T. JOSHI. *Best ghost and horror stories*. Mineola, N.Y.: Dover Publications, 1997. p. 214.

⁷¹ STOKER, Bram, Richard. DALBY, Stefan R. DZIEMIANOWICZ a S. T. JOSHI. *Best ghost and horror stories*. Mineola, N.Y.: Dover Publications, 1997. p. 214.

Bram Stoker was influenced by *Carmilla* by Sheridan LeFanu, because there is also an old aristocratic countess Carmilla or her mother who are undead – vampires, very close by, just over the border in Austria. When he leans against the door and it opens he can see inwards “a beautiful woman, with rounded cheeks and red lips, seemingly sleeping on a bier.”⁷² Actually, she does not play a big part in this novella, because she just rises for a moment of agony with screaming and immediately dies during the fire in the tomb. However, Dracula is the one who kills the beautiful vampire woman. She does not want to be revealed so she calls Dracula to come and kill the Englishman in order to vampirism is not disclosed. Conversely, Dracula wants to protect the Englishman, and thus through his supernatural powers kills the vampire woman.

There is also similarity with *The Familiar* by Sheridan LeFanu. A reader does not know what the reality is and whether it is happening only in the main character’s head. The Englishman is standing in front of the tomb and suddenly he is thrown away.

I was grasped as by the hand of a giant and hurled out into the storm. The whole thing was so sudden that, before I could realize the shock, moral as well as physical, I found the hailstones beating me down.⁷³

“At the same time I had a strange, dominating feeling that I was not alone.”⁷⁴ This element intensifies the mystery and reader’s feeling of tension. As it is classic for Gothic literature, Bram Stoker depicts the whole situation

⁷² STOKER, Bram, Richard. DALBY, Stefan R. DZIEMIANOWICZ a S. T. JOSHI. *Best ghost and horror stories*. Mineola, N.Y.: Dover Publications, 1997. p. 215.

⁷³ STOKER, Bram, Richard. DALBY, Stefan R. DZIEMIANOWICZ a S. T. JOSHI. *Best ghost and horror stories*. Mineola, N.Y.: Dover Publications, 1997. p. 215.

⁷⁴ STOKER, Bram, Richard. DALBY, Stefan R. DZIEMIANOWICZ a S. T. JOSHI. *Best ghost and horror stories*. Mineola, N.Y.: Dover Publications, 1997. p. 215.

so that a reader is horrified. The Englishman realises to his dismay that the last sight he remembers is vague, white, moving mass, as if all the graves around him had sent out the phantoms of their sheeted-dead, and that they were closing in on him through the white cloudiness of the driving hail.⁷⁵

After that, it is unclear again, what is true and what is Jonathan just dreaming about, because he says: “Gradually there came a sort of vague beginning of consciousness.”⁷⁶ A reader may only imagine what is happening. The Englishman describes that he is very cold but he feels a sense of warmth in his breast. After a while he can see a great animal lying on him licking his throat. He is very scared, and afraid to stir.

Through my eyelashes I saw above me the two great flaming eyes of a gigantic wolf. Its sharp white teeth gleamed in the gaping red mouth, and I could feel its hot breath fierce and acrid upon me.⁷⁷

According to the description of enormous wolf with flaming eyes and red lips a reader can finally consider this animal as to be the Count. The Englishman can hear a low growl, followed by a yelp and then a “Holloa!holloa!” as of a troop of horsemen calling in unison and looking for him, wearing guns and torches with themselves.⁷⁸ When the horsemen save the Englishman, the second group of the horsemen is looking for the wolf. However, they do not catch him and the Englishman knows that it was not just an ordinary wolf:

⁷⁵ STOKER, Bram, Richard. DALBY, Stefan R. DZIEMIANOWICZ a S. T. JOSHI. *Best ghost and horror stories*. Mineola, N.Y.: Dover Publications, 1997. p. 215.

⁷⁶ STOKER, Bram, Richard. DALBY, Stefan R. DZIEMIANOWICZ a S. T. JOSHI. *Best ghost and horror stories*. Mineola, N.Y.: Dover Publications, 1997. p. 216.

⁷⁷ STOKER, Bram, Richard. DALBY, Stefan R. DZIEMIANOWICZ a S. T. JOSHI. *Best ghost and horror stories*. Mineola, N.Y.: Dover Publications, 1997. p. 216.

⁷⁸ STOKER, Bram, Richard. DALBY, Stefan R. DZIEMIANOWICZ a S. T. JOSHI. *Best ghost and horror stories*. Mineola, N.Y.: Dover Publications, 1997. p. 216.

“What was it?” “It – it – indeed!” gibbered one, whose wits had plainly given out for the moment. “A wolf – and yet not a wolf!” another put in shudderingly. “No use trying for him without the sacred bullet”, a third remarked in a more ordinary manner.

The mention of need of a sacred bullet is also a clear indication that it regards to something supernatural and functions as a Christian motif. The horsemen find out that there is blood everywhere on the broken marble, so they look at the Englishman’s throat and discover that his skin is not pierced. “See, comrades, the wolf has been lying on him and keeping his blood warm.”⁷⁹ Another horseman says: “We should never have found him but for the yelping of the wolf”⁸⁰. Consequently, the Englishman maybe survives thanks to the wolf. After a while one of them says that it went to its home. “There are graves enough there in which it may lie.”⁸¹

It is somewhat more confusing regarding what has happened. Bram Stoker depicts a brilliant gloomy and mysterious atmosphere familiar to the Gothic literature, with classic descriptions of the weather, wolves and depopulated village with un-dead beings enacted through the mystical night. On the other hand, there is an idea that the dreaded gigantic wolf, probably the Count, with his flaming eyes, sharp white teeth and red lips saves the Englishman at the end. He finally asks the hotelier, why he sent a search-party of soldiers for him and he answers him, that he had a telegram from the Boyar whose guest the Englishman is and where it was written:

⁷⁹ STOKER, Bram, Richard. DALBY, Stefan R. DZIEMIANOWICZ a S. T. JOSHI. *Best ghost and horror stories*. Mineola, N.Y.: Dover Publications, 1997. p. 218.

⁸⁰ STOKER, Bram, Richard. DALBY, Stefan R. DZIEMIANOWICZ a S. T. JOSHI. *Best ghost and horror stories*. Mineola, N.Y.: Dover Publications, 1997. p. 218.

⁸¹ STOKER, Bram, Richard. DALBY, Stefan R. DZIEMIANOWICZ a S. T. JOSHI. *Best ghost and horror stories*. Mineola, N.Y.: Dover Publications, 1997. p. 218.

Be careful of my guest – his safety is most precious to me. Should aught happen to him, or if he be missed, spare nothing to find him and ensure his safety. He is English and therefore adventurous. There are often dangers from snow and wolves and night. Lose not a moment if you suspect harm to him. I answer your zeal with my fortune. – Dracula.⁸²

⁸² STOKER, Bram, Richard. DALBY, Stefan R. DZIEMIANOWICZ a S. T. JOSHI. *Best ghost and horror stories*. Mineola, N.Y.: Dover Publications, 1997. pp. 219-220.

6. CARMILLA

6. 1. Introduction

The Gothic novella *Carmilla* by Joseph Sheridan LeFanu is one of the earliest works of vampire fiction and it became the inspiration for Bram Stoker's more famous *Dracula* (1897). The story was first published in the journal *Dark Blue* journal between 1871 and 1872. Subsequently, the novella appeared again in the story selection *In a Glass Darkly* (1872) as the last of five stories. The story is narrated by a young woman being hunted by a vampire named Carmilla. Later we get to know that it is only the anagram of Mircalla, the Countess of Karnstein who posed as a Millarca too. In the prologue to *Carmilla*, the fictional editor claims that Doctor Hesselius, who had sent him information, had begun a correspondence with Laura, the narrator of *Carmilla*. She is young victim of the eponymous vampire and barely survived the tribulation. The fictional editor describes Laura as an intelligent lady and Hesselius as clever and careful informant. The editor also points out that when he wanted to follow up on the correspondence by himself, Laura had already died.⁸³ After the editor's description of Laura in the prologue as Hesselius's informant, Laura tells her story in the subsequent main text.

⁸³ LEFANU, Joseph Sheridan. *Zelený děs*. 2., (V Albatrosu 1.) Translated by: Josef Volák. Praha: Albatros, 1991. *Knihy odvahy a dobrodružství* (Albatros). p. 155.

6. 2. Plot overview

At the beginning of the story, the protagonist Laura, tells about her residence in a picturesque castle surrounded by woods in Styria, where she lives with her father, an English widower, who retired from the service in the Austrian Empire. Laura describes her childhood dream, when she saw in her room a beautiful woman. Later she describes a sharp sting in her chest. However, they did not find any injuries afterwards.

Several years later, Laura and her father go for their usual stroll along the forest around our castle. Laura's father talks about a letter from his friend, General Zielsdorf. The general was about to visit them with his niece, Bertha Reinfeldt. Unfortunately, the niece suddenly died and nobody knows why. However, there were mysterious circumstances. General writes unclearly that he will discuss the situation with them in detail when they meet later. Laura, who is sad because of the loss of a budding friendship, craves for somebody to share a girl's secret.

There is a transport accident in front of the castle where they live. This coincidence, which we later get to know that it is not just coincidence, helps Laura to gain the kind of friendship she craved. It is a girl of the same age as Laura. However, she is injured and her mother needs to continue in their journey. Consequently, the older lady asks Laura's father if they could take care of her daughter until she comes back. At the same time Laura beseeches to do so. The name of that injured girl is Carmilla. Both girls immediately identify the other as the girl from the childish dream and both of them had such a dream when they were young. Thus, the lady decides to leave Carmilla with Laura and her father, saying she is returning in three months. When she is almost leaving, she notes that Carmilla is not about to say anything about their family history or anything about herself and that Carmilla sometimes behaves weirdly, but she is healthy anyway. Laura and her father find this

information unnecessary to say so they laughing together. Although Laura and Carmilla seem to be good friends, sometimes Carmilla's mood and behaviour suddenly change. Her behaviour is little bit lesbian towards Laura. Even though Laura keeps asking Carmilla questions, she refuses to tell anything about herself.

There are other mysterious things that Laura mentions about Carmilla, for example that she never prays, she never goes out from her room until lunch time and she is probably sleepwalking during the night. Additionally, many young women and girls from the surrounding area begin dying of an unknown disease. Laura and Carmilla are rambling, when the funeral procession of one such an ill girl passes by the two girls. Laura starts to sing the funeral hymn. On the other hand, Carmilla bursts out in fury and complains that the hymn is terrible for her ears.

One day, Laura finds a portrait of her ancestor. In the picture is Mircalla, Countess Karnstein, dated 1698. The portrait is very similar Carmilla. Carmilla tells Laura that she could also be related to the Karnsteins. Laura is attended at nights by an animal that has also a form of the female figure, disappearing behind the door without opening it and biting her on the chest. After finding the trace of a stabbing of her chest, her father begins to deal with her disease and infection and commands nannies that Laura may never be alone in her bedroom.

Laura along with her father set off to see the destroyed village Karnstein. On their way they meet the General Zielsdorf. He tells them his horrifying story. Zielsdorf and his niece Bertha went to a masquerade ball, where they met a young woman named Millarca and her mysterious mother. Mother asked the general if Millarca could remain for some time with them while she must leave to settle very important thing. Before Bertha died, she had the same symptoms as Laura. Then he realized that Bertha was a victim

of a vampire. While the General and Laura are alone in the ruined chapel, Carmilla appears. General attacks her with an axe. Carmilla, however, manages to disappear. The General explains to others that Carmilla is also Millarca, as it is just an anagram of the original name Mircalla, Countess Karnstein. Then, Baron Vorderburg appears, a descendant of a hero who protected the area from vampires for many years before. Vordenberg is an expert on vampires, who found that his ancestor was in a relationship with Countess Karnstein before she died and became one of the undead. Thanks to the records of his ancestor he is able to find Mircalla's hidden tomb. Carmilla is covered by blood, breathing faintly, her eyes open. The vampire can be killed by piercing her heart by a stake and separating the head from the body. Finally, the body burns to ashes.

In the end, Laura goes with his father on holiday to recover from their trauma, and Laura from nearly dying.

6. 3. Analysis of Motifs in the Novella

"Twelve years ago, I saw your face in a dream, and it has haunted me ever since."

"Wonderful indeed!" I repeated, overcoming with an effort the horror that had for a time suspended my utterances. "Twelve years ago, in vision or reality, I certainly saw you. I could not forget your face. It has remained before my eyes ever since."⁸⁴

⁸⁴ LEFANU, Joseph Sheridan. *Carmilla* (Project Gutenberg, 2003) [online]. [cit. 2016-04-18]. Accessible: <http://www.gutenberg.org/files/10007/10007-h/10007-h.htm>.

Dreams can be considered as a motif. "Dreams are often enigmatic and enigma, as we know, also lies at the heart of the Gothic. Like the dream, the Gothic presents us with an 'awful obscurity', defying 'single meaning'."⁸⁵

Gothic elements appear which also in *Dracula* are evident when Laura describes their mansion located in a very remote place surrounded by deep forests.

The forest opens in an irregular and very picturesque glade before its gate, and at the right a steep Gothic bridge carries the road over a stream that winds in deep shadow through the wood.⁸⁶

Afterwards she portrays the neighbourhood. Three miles westwards lays little church with a decayed roof. There are gravestones of an extinct clan of Karnsteins, who inhabited the castle above the village years ago. This is also a frequent gothic motif.

... a ruined village, with its quaint little church, now roofless, in the aisle of which are the moldering tombs of the proud family of Karnstein, now extinct, who once owned the equally desolate chateau which, in the thick of the forest, overlooks the silent ruins of the town.⁸⁷

Carmilla is a member of an old aristocratic family and after her death she becomes an aristocratic vampire. Carmilla travels around the country with another female vampire and together look for victims, collaborating

⁸⁵ DAVIS, Michael. Gothic's enigmatic signifier: the case of J. Sheridan LeFanu's Carmilla [online]. Manchester, 2004,(6) [online]. [cit. 2016-04-11]. Accessible: http://0-literature.proquest.com.fama.us.es/searchFulltext.do?id=R03554255&divLevel=0&queryId=2920777102582&trailId=1536B79E8E0&area=criticism&forward=critref_ft

⁸⁶ LEFANU, Joseph Sheridan. Carmilla (Project Gutenberg, 2003) [online]. [cit. 2016-04-18]. Accessible: <http://www.gutenberg.org/files/10007/10007-h/10007-h.htm>.

⁸⁷ LEFANU, Joseph Sheridan. Carmilla (Project Gutenberg, 2003) [online]. [cit. 2016-04-18]. Accessible: <http://www.gutenberg.org/files/10007/10007-h/10007-h.htm>.

as an organized manner. Their victims are young girls who want a company. Vampires are strong, independent and manipulative women. The vampire gang is similar to some early feminist groups that arose at the same time as the story was composed. Carmilla is attractive but there is a certain peculiarity in her behaviour. This is reflected, when she promises her mother not to talk about herself or something of the family history. Carmilla was reluctant to answer anything personal.

I cannot say we quarreled upon this point, for she would not quarrel upon any. It was, of course, very unfair of me to press her, very ill-bred, but I really could not help it; and I might just as well have let it alone. What she did tell me amounted, in my unconscionable estimation--to nothing. It was all summed up in three very vague disclosures: First--Her name was Carmilla. Second--Her family was very ancient and noble. Third--Her home lay in the direction of the west. She would not tell me the name of her family, nor their armorial bearings, nor the name of their estate, nor even that of the country they lived in.⁸⁸

There is a sense of loneliness and separation from the outside world, which is supported by the environment inside and outside the castle and also separation from other dwellings. Already from the beginning of the story, there are some signs of Laura is discontent, for example, when she gets to know that the General's niece will not come.

He was to have brought with him a young lady, his niece and ward, Mademoiselle Rheinfeldt, whom I had never seen, but whom I had heard described as a very charming girl, and in whose society I had promised myself many happy days. I was more disappointed than a young lady living in a town, or a bustling neighborhood can

⁸⁸ LEFANU, Joseph Sheridan. Carmilla (Project Gutenberg, 2003) [online]. [cit. 2016-04-18]. Accessible: <http://www.gutenberg.org/files/10007/10007-h/10007-h.htm>.

possibly imagine. This visit, and the new acquaintance it promised, had furnished my day dream for many weeks.⁸⁹

Laura's lonesomeness is ideal for a vampire. When the carriage with Carmilla and her mother crashes and they asks Laura's father for favour, Laura whispers to her father's ear: I plucked my father by the coat, and whispered earnestly in his ear: "Oh! papa, pray ask her to let her stay with us--it would be so delightful. Do, pray."⁹⁰

Carmilla was invited to Laura's home before she was invited by Laura's father. It is essential that the vampire is invited to the home; otherwise she cannot do anything like in *Dracula*. However, the arrival of vampire Carmilla brought into Laura's otherwise lonely life many new sensations and experiences. Laura is already at the age when a girl becomes a woman. She does not feel satisfied anymore in her father - daughter relationship. She is at the age when she could leave her father and get married. Vampire Carmilla is a tentative alternative to this independent life, although without being subjected to the superior men and with the same amount of pleasure. At the beginning of the story both the general and Laura's father has assured masculinity by acting as family members and heads of families. The arrival of the vampire brings instability in the course of their status. Carmilla thus, indirectly threatens their manhood. This is the general's confession after losing his niece: "I curse my conceited incredulity, my despicable affectation of superiority, my blindness, my obstinacy--all--too late."⁹¹

⁸⁹ LEFANU, Joseph Sheridan. *Carmilla* (Project Gutenberg, 2003) [online]. [cit. 2016-04-18]. Accessible: <http://www.gutenberg.org/files/10007/10007-h/10007-h.htm>.

⁹⁰ LEFANU, Joseph Sheridan. *Carmilla* (Project Gutenberg, 2003) [online]. [cit. 2016-04-18]. Accessible: <http://www.gutenberg.org/files/10007/10007-h/10007-h.htm>.

⁹¹ LEFANU, Joseph Sheridan. *Carmilla* (Project Gutenberg, 2003) [online]. [cit. 2016-04-18]. Accessible: <http://www.gutenberg.org/files/10007/10007-h/10007-h.htm>.

Anyway, Laura's father does not behave any better when, for example, he ignores the fact that the painting of Mircalla completely matches the image of Carmilla. He laughs and leaves it.

The artist now produced it, with evident pride. It was quite beautiful; it was startling; it seemed to live. It was the effigy of Carmilla! "Carmilla, dear, here is an absolute miracle. Here you are, living, smiling, ready to speak, in this picture. Isn't it beautiful, Papa? And see, even the little mole on her throat." My father laughed, and said "Certainly it is a wonderful likeness," but he looked away, and to my surprise seemed but little struck by it, and went on talking to the picture cleaner, who was also something of an artist, and discoursed with intelligence about the portraits or other works, which his art had just brought into light and color, while I was more and more lost in wonder the more I looked at the picture.⁹²

The reader can sometimes feel that Laura does not hold a very high opinion of men. She describes the situation when a doctor comes to visit her:

That night passed quietly; and next morning early, the doctor, whom my father had sent for without telling me a word about it, arrived to see me. Madame accompanied me to the library; and there the grave little doctor, with white hair and spectacles, whom I mentioned before, was waiting to receive me.⁹³

This brings Laura closer to the world of female vampires and their lifestyle similar to the New Women movement. However, Laura often does not understand Carmilla; she cannot understand why she acts so strangely. Laura describes examples of weird Carmilla's habits:

In some respects her habits were odd. Perhaps not so singular in the opinion of a town lady like you, as they appeared to us

⁹² LEFANU, Joseph Sheridan. Carmilla (Project Gutenberg, 2003) [online]. [cit. 2016-04-18]. Accessible: <http://www.gutenberg.org/files/10007/10007-h/10007-h.htm>.

⁹³ LEFANU, Joseph Sheridan. Carmilla (Project Gutenberg, 2003) [online]. [cit. 2016-04-18]. Accessible: <http://www.gutenberg.org/files/10007/10007-h/10007-h.htm>.

rustic people. She used to come down very late, generally not till one o'clock, she would then take a cup of chocolate, but eat nothing; we then went out for a walk, which was a mere saunter, and she seemed, almost immediately, exhausted, and either returned to the schloss or sat on one of the benches that were placed, here and there, among the trees.⁹⁴

When they sat on a bench beside the road, passing a funeral procession, Carmilla chaffed over the falsehood of their singing.

My companion shook me a little roughly, and I turned surprised. She said brusquely, "Don't you perceive how discordant that is?" "I think it very sweet, on the contrary," I answered, vexed at the interruption, and very uncomfortable, lest the people who composed the little procession should observe and resent what was passing. I resumed, therefore, instantly, and was again interrupted. "You pierce my ears," said Carmilla, almost angrily, and stopping her ears with her tiny fingers. "Besides, how can you tell that your religion and mine are the same; your forms wound me, and I hate funerals. What a fuss! Why you must die--everyone must die; and all are happier when they do. Come home."⁹⁵

Although Laura often does not understand Carmilla's behaviour, she likes her very much. Even though Laura still loves Carmilla, her love grows in astonishment and on occasional dislike. She wants to be with her all the time and she also wants to know everything about her. Laura remembers Carmilla even after she is killed.

The following Spring my father took me a tour through Italy. We remained away for more than a year. It was long before the terror of recent events subsided; and to this hour the image of Carmilla returns to memory with ambiguous alternations--sometimes the playful, languid, beautiful girl; sometimes the writhing fiend

⁹⁴ LEFANU, Joseph Sheridan. Carmilla (Project Gutenberg, 2003) [online]. [cit. 2016-04-18]. Accessible: <http://www.gutenberg.org/files/10007/10007-h/10007-h.htm>.

⁹⁵ LEFANU, Joseph Sheridan. Carmilla (Project Gutenberg, 2003) [online]. [cit. 2016-04-18]. Accessible: <http://www.gutenberg.org/files/10007/10007-h/10007-h.htm>.

I saw in the ruined church; and often from a reverie I have started, fancying I heard the light step of Carmilla at the drawing room door.⁹⁶

Laura's feelings about Carmilla were therefore always ambiguous. Yet, Laura feels affection for Carmilla from the very beginning.

Now the truth is, I felt rather unaccountably towards the beautiful stranger. I did feel, as she said, "drawn towards her," but there was also something of repulsion. In this ambiguous feeling, however, the sense of attraction immensely prevailed. She interested and won me; she was so beautiful and so indescribably engaging.⁹⁷

As the story progresses, we can see that Carmilla often does not act just like an ordinary friend. She touches Laura quite intimately and tells her things that lovers usually say.

Sometimes after an hour of apathy, my strange and beautiful companion would take my hand and hold it with a fond pressure, renewed again and again; blushing softly, gazing in my face with languid and burning eyes, and breathing so fast that her dress rose and fell with the tumultuous respiration. It was like the ardor of a lover; it embarrassed me; it was hateful and yet overpowering; and with gloating eyes she drew me to her, and her hot lips travelled along my cheek in kisses; and she would whisper, almost in sobs, "You are mine, you shall be mine, you and I are one for ever." Then she had thrown herself back in her chair, with her small hands over her eyes, leaving me trembling.⁹⁸

⁹⁶ LEFANU, Joseph Sheridan. *Carmilla* (Project Gutenberg, 2003) [online]. [cit. 2016-04-18]. Accessible: <http://www.gutenberg.org/files/10007/10007-h/10007-h.htm>.

⁹⁷ LEFANU, Joseph Sheridan. *Carmilla* (Project Gutenberg, 2003) [online]. [cit. 2016-04-18]. Accessible: <http://www.gutenberg.org/files/10007/10007-h/10007-h.htm>.

⁹⁸ LEFANU, Joseph Sheridan. *Carmilla* (Project Gutenberg, 2003) [online]. [cit. 2016-04-18]. Accessible: <http://www.gutenberg.org/files/10007/10007-h/10007-h.htm>.

One evening the girls are walking around the castle and the moon is shining brightly. Holding hands Carmilla kisses Laura and Laura later describes how beautiful Carmilla is. Carmilla again professes her love for Laura.

She kissed me silently. "I am sure, Carmilla, you have been in love; that there is, at this moment, an affair of the heart going on." "I have been in love with no one, and never shall," she whispered, "unless it should be with you." How beautiful she looked in the moonlight! Shy and strange was the look with which she quickly hid her face in my neck and hair, with tumultuous sighs, that seemed almost to sob, and pressed in mine a hand that trembled. Her soft cheek was glowing against mine. "Darling, darling," she murmured, "I live in you; and you would die for me, I love you so."⁹⁹

If readers were not sure about considering this relationship as lesbian, now it is sure. Carmilla, the title character is thus a lesbian vampire. For the time in which the story was written, the sexuality of the vampire LeFanu portrayed is made with caution. It remains clear, however, that the main character and narrator are in a lesbian relationship. Yet, Carmilla is a product of the 19th century, of the culture with strict sexual mores and tangibly religious fear.

Carmilla's is a private, apparently spontaneous outburst, ensuring her continuing life. Nonetheless, in a genre that simultaneously expressed and inhibited its century's dream of homoerotic friendship, Carmilla speaks for the vampires who came before her. Her vampirism, like theirs, is an interchange, a sharing,

⁹⁹ LEFANU, Joseph Sheridan. *Carmilla* (Project Gutenberg, 2003) [online]. [cit. 2016-04-18]. Accessible: <http://www.gutenberg.org/files/10007/10007-h/10007-h.htm>.

an identification that breaks down the boundaries of familial roles and the sanctioned hierarchy of marriage.¹⁰⁰

¹⁰⁰ AUERBACH, Nina. *Our Vampires, Ourselves* [online]. 1. Chicago: The University of Chicago Press, 1995, p. 47. [cit. 2016-04-11]. Accessible: <https://books.google.cz/books?id=yHZE9XN9z0gC&dq=isbn:0226032027&hl=cs>

7. THE FAMILIAR

7. 1. Introduction

The Familiar is a slightly reworked version of *The Watcher*, published in *Ghost Stories and Tales of Mystery* in 1851. A naval captain from Dublin is haunted by a strange goblin, who reminds him of a person of the past. This novella leaves the reader without knowledge of what is true and what is not, so that one has to figure the answer out. This ambiguity is not unusual for Joseph Sheridan LeFanu. This story is remarkable primarily for its insight into the nature of the psyche: LeFanu's typical plot is one in which the main character, whether intentionally or not, opens his mind in such a way as to become the subject of haunting by a figure which is obviously part of his own self. These figures are truly imaginative.¹⁰¹

7. 2. Plot Overview

The story takes place around 1794 in Dublin and the main hero is Sir James Barton, a successful captain who returned home from the war. Captain Barton was intelligent and an aloof gentleman. Although he was wealthy and he belonged to the best society in Dublin, he lived frugally and employed only one servant. One day he met a pretty, bright but poor lady and proposed to her. She accepted the offer on condition that the marriage will be agreed by her father, who was about to come back from India. Miss Montague lived with her aunt, Lady L., in a nice house in the north of Dublin, while Captain

¹⁰¹ PUNTER, David. *The literature of terror: The Gothic tradition* [online]. 2. New York: Routledge, 2013, p. 202 [cit. 2016-04-18]. ISBN 13: 978-0-582-23714-8. Accessible: <https://books.google.cz/books?id=TGhAwAAQBAJ&pg=PT191&lpg=PT191&dq=the+familiar+le+fanu+gothic+motifs&source>

Barton lived in the south of the city. He spent evenings with the old lady and her lovely niece, and although his flat was far away, he returned home alone and by foot. The shortest way was a long street where the houses were just beginning to be built. When he was walking home one evening, he heard in the silence certain steps that haunted him. Captain Barton never suffered from any hallucinations, so the unpleasant feeling that somebody was watching him increased. Although that he did not see anybody, the clatter of steps was evident. The next morning the captain's servant brought a letter, in which was a strange message with a warning to Mr. Barton of danger. He should not return home by the same street as he went last night and that he should take this warning seriously, because he surely knows the reason why he should be afraid of this pursuer.

At first, he thought it was just a joke and so he decided to keep quiet about it. He tried to forget the whole thing, yet he was scared and thought of the pursuer haunted him and depressed him. He avoided the street, but once time when he was coming home from the theatre, he heard the steps again. Although he could not see anyone in the street, he hurried home with horror. Because of the fear, he fell asleep in the morning and woke up when his servant brought him the morning mail. There was one from the pursuer among the letters. There was written that the captain will never be free and that the pursuer will no longer intend to conceal himself.

From this point onward the harassment gained an entirely new character. Captain Barton began to meet his pursuer personally and become completely deranged because of that. He began to hide at home - only there he was safe. One day, a doctor visited him to ask him about his health. Captain Barton wanted to ascertain, whether it was possible for a doctor to wrongly diagnose death or whether there was a disease, which could cause a noticeable reduction of a figure. The doctor was not able to help him, so he went

to a priest for help. He confessed that even though he was an unbeliever, the events of the last times forced him to rethink some of his attitudes. The priest advised Barton that he would benefit from a change and that his problem is probably just a depression. When General Montague saw the small man, he thought, that he is just an ordinary villain who should be punished. Eventually, Miss Montague persuaded Barton to go with her father on a journey through Europe. She hoped this journey would help him from depression. However, Barton once again saw the phantom. After that, he began to fear that he will never escape from the pursuer and that he was bound to it by some kind of terrible bond.

Gradually he became despondent and began to think that he would soon die. Captain Barton moved to the countryside to his friends with the hope that there he would be safe. The local doctor ordered him to stay in the house. The doctor hoped that such isolation would disperse Barton's hallucinations and return his lost composure. When Lady L.'s maid gathered some medicinal herbs in the garden, she saw a small and extremely ugly man staring at her. He was talking to her, but the frightened girl could remember only the content of his speech. He said that the captain should come out of his hiding place; otherwise he would come for him. Nobody told Barton about this accident. He came out sometimes to breathe some fresh air. One day he saw his pursuer behind the gate and passed out. Others found him after several minutes and transported him to his bedroom. Since this accident Barton's behaviour changed considerably; he was not so angry, there was a peace in his mind – forgiving deathbed peace. He told the general, that he received a sign from the another world, from which his ordeal came from, that there will be an end soon. Because Barton was horribly afraid of solitude, his servant, the general and his daughter were still with him at his bedroom. Miss Montague often read aloud for Barton. Like many young girls, Miss

Montague had a pet, an old owl. Barton did not like that animal. He began to hate it and to be frightened of it.

One day, Barton got the feeling that the owl had flown away and hidden in his bedroom. The servant heard a strange sound that owls make and went to look out into the corridor before Barton's bedroom. Then he heard the door closed behind him, thinking it was just a draft. After that he heard the captain calling him to go back to the bedroom, and to bring him a candle. With amazement he heard someone else inside the bedroom, and through the window above the door he saw a candle, as it moved through the room. Then he heard Barton's calling "God's sake, for God's sake!"¹⁰² Then there was silence. There were just strange noises and a deafening cry of anguish, so menacing that the servant began to shake the door that was locked from the inside. Menacing cries grew louder in the room and the servant ran to General Montague. After that, the threatening screams stopped. When they went into the Barton's room, the owl flew over their heads. Then they found the captain dead in his bed.

7. 3. Analysis of Motifs in the Novella

Reader can guess firstly, what the title actually means. How could the title help to read or interpret the story? What is ultimately so "familiar" about Barton's condition. Barton is an unbeliever. When he is already in a desperate situation, he comes to visit a clergyman, begging for help and confesses to being an unbeliever. One question may be what role Barton's original

¹⁰² LEFANU, Joseph Sheridan. The Familiar [online]. [2016-04-18]. Accessible: <http://gaslight.mtroyal.ca/familiar.htm>

scepticism plays in the story and if he ultimately undergoes a religious transformation.

"I know what you would say," resumed Barton, quickly; "I am an unbeliever, and, therefore, incapable of deriving help from religion; but don't take that for granted. At least you must not assume that, however unsettled my convictions may be, I do not feel a deep — a very deep — interest in the subject. Circumstances have lately forced it upon my attention in such a way as to compel me to review the whole question in a more candid and teachable spirit, I believe, than I ever studied it in before."¹⁰³

The clergyman prompts him to continue with his story. Barton is admitting that he never believed in God, but from a certain time he gained confidence that there actually were powers, a kind of darkness whose power we usually do not feel.

The fact is," said Barton, "whatever may be my uncertainty as to the authenticity of what we are taught to call revelation, of one fact I am deeply and horribly convinced, that there does exist beyond this a spiritual world — a system whose workings are generally in mercy hidden from us — a system which may be, and which is sometimes, partially and terribly revealed. I am sure — I know," continued Barton, with increasing excitement, "that there is a God — a dreadful God — and that retribution follows guilt, in ways the most mysterious and stupendous — by agencies the most inexplicable and terrific; — there is a spiritual system — great God, how I have been convinced! — a system malignant, and implacable, and omnipotent, under whose persecutions I am, and have been, suffering the torments of the damned! — yes, sir — yes — the fires and frenzy of hell!"¹⁰⁴

¹⁰³LEFANU, Joseph Sheridan. The Familiar [online]. [2016-04-18]. Accessible: <http://gaslight.mtroyal.ca/familiar.htm>

¹⁰⁴LEFANU, Joseph Sheridan. The Familiar [online]. [2016-04-18]. Accessible: <http://gaslight.mtroyal.ca/familiar.htm>

He believes that there is a terrible god, a deity of revenge and nemesis, that there is a punishment for committing crime.

The hero of the story, Captain Barton is proud of his rational view of the world. He declares that he as an utter unbeliever, he does not believe in God or supernatural phenomena. On the other hand, he knows that he is being persecuted because of some kind of sound of footsteps indicating that someone is stalking him. Then it emerges that the pursuer is a small, ugly and odd character. Barton fears this pursuer, but he attributes his fear to overworking. But as time goes on, Barton's dread still grows. After that he starts to believe that there is a kind of scary higher power. The pursuer becomes an apparition.

The Gothic and psychoanalytic relationship is remarkable. According to Deirdre David, although Gothic roots are to be found in the medievalism of the eighteenth century, its later mutations have become one of the characteristic forms of literary modernity, the bearer of fragmented modern subjectivity and inert, often politically or psychologically estranged individuals. Generally speaking, Gothic is a hybrid, a kind of Frankenstein form composed from fragments of other forms.¹⁰⁵

Reading about the opposite sides of the human psyche and its corollaries, which acquires the label indecent or scandalous among contemporary critics, is appealing for a Victorian reader, because it reveals the desires and feelings which are suppressed in order to function in society. Nonetheless, those desires and feelings have a pretty large degree of control. Consequently,

¹⁰⁵ DAVID, Deirdre. *The Cambridge Companion to the Victorian Novel*. Cambridge: Cambridge University Press, 2001, pp. 195–196.

psychoanalytic interpretation of Gothic fiction highlights the subversive nature of Gothic as such.

Already deeply devastated, Barton consults his case with both a spiritual expert and the father of his fiancée. While the priest tells him that it is his inner torturer, General believes that it is just a stupid prank, and offers him some help.

It turns out that Barton can escape from the misery only by death. Barton loses all hope and becomes at the same time mysteriously quiet. He seeks a last meeting with his demon, he is screaming in agony, and is later found dead. No rationalization, doctors, preachers, nobody seem to have the power to stop this inner demon and Barton becomes the victim of his own past.

“The Familiar” plays a big role in interpreting this story. This word can be associated with a person Barton may have known before and possibly caused her or him a misery or death. It may be the reason why Barton is persecuted by a so-called demon. Barton wants to explain everything rationally, so he asks the doctor many questions related to diseases such as what can alter a human form, whether a doctor can make a mistake in diagnosing death. Barton initial scepticism plays a role in the story, because when he is unable to rationally explain the phenomena, he appears scared and starts looking for other explanations. The issue of hurting or killing somebody in the past must be considered as the explanation of what is happening to him. It is true that the priest feels remorse, but he does not offer anything other than a recommendation to pray. Barton undergoes some kind of transformation at the end of the story when he sees his case as a punishment from heaven, carried out by demons from hell. Although he feels he probably is not about to end up in heaven, he believes that his death would be a relief.

But heaven has dealt mercifully with me — hope has opened to me at last; and if death could come without the dreadful sight I am doomed to see, I would gladly close my eyes this moment upon the world. But though death is welcome, I shrink with an agony you cannot understand — an actual frenzy of terror — from the last encounter with that — that DEMON, who has drawn me thus to the verge of the chasm, and who is himself to plunge me down. I am to see him again — once more — but under circumstances unutterably more terrific than ever."¹⁰⁶

¹⁰⁶ LEFANU, Joseph Sheridan. The Familiar [online]. [2016-04-18]. Accessible: <http://gaslight.mtroyal.ca/familiar.htm>

8. CONCLUSION

This thesis analyzes the Gothic aspects related to the themes of horror stories of two well-known Irish writers, Bram Stoker and Sheridan LeFanu. Both writers are Protestants from Dublin, whose works are known and have been translated worldwide. Focused on the analysis of the Gothic settings in their selected works, the aim of this thesis was to find and analyze the characteristic elements of Gothic fiction by these authors. This work dealt with the novel *Dracula* (1897) by Bram Stoker and the story "Dracula's Guest" from the book *Best Ghost and Horror Stories* (1997). The thesis also analyzed selected fiction by Joseph Sheridan LeFanu the novella *Carmilla* and "The Familiar" from the collection of *In A Glass Darkly* (1871).

This thesis is divided into the seven chapters. The first chapter deals with the life and work of Bram Stoker and the life and work of Sheridan LeFanu, because awareness about their life journeys can help to reveal some aspects of their literary work. The next chapter describes the period when analyzed stories were formed and events that were important for a given period of that time and thus could affect the literature, such as the industrial revolution and change in the structure of society. Another chapter finally describes the literature of the gothic novel. The following chapter describes the literature of the Gothic novel. This chapter describes the emergence of this genre, what was the inspiration for the authors of the Gothic literature and it also describes the typical features of the Gothic novel. This chapter also deals with typical motifs of Gothic fiction such as a lady in distress, the aristocratic hero, a ruined castle, mysterious or funerary and sacred buildings with an effort to instil fear in the reader. Thanks to the Gothic scenery, this genre got its name. The authors of the Gothic novel are fascinated by those ruins, old castles, crypts, cemeteries and also by the wildness of nature. They lay emphasis on imagination of the reader

and often subtly use theme such as sexuality. For example, homosexual orientation was considered as a taboo that time. It was not possible to speak or write openly about lesbianism, for example, so the vampire literature largely used the symbolism: the vampire flaming eyes, red lips, blood. Sexual themes can be found through close readings in *Dracula* and *Carmilla*. All these facts have been used to promote understanding of the selected analyzed works.

Chapters are ordered by means of the work of fiction under scrutiny. Firstly, there is a novel or a short story briefly introduced and the plot is summarized. The plot is followed by an analysis of individual elements. However, the plot is not described in the chapter "Dracula", because this novel is universally known. The subsections are named according to the various analyzed elements. For example, in the subsection "The Vampires" the specific motives are analyzed such as the classic pale vampire appearance with vivid red lips and cheeks, parallel to the Gothic novel, which were also found in the story "Dracula's Guest". Elements of Gothic novels, such as the emphasis on windy and stormy weather in a dark atmosphere, or the occurrence of supernatural beings are analyzed in the novel and also in the remaining three shorter works.

There is a certain resemblance between the story "The Familiar" by Sheridan LeFanu and "Dracula's Guest" by Bram Stoker. A reader can decide whether to believe the whole story, or prefer to think that some part of the story takes place only in the hero's head. There is also an influence of LeFanu's *Carmilla* in "Dracula's Guest", where the female vampire countess resembles Carmilla or her mother. The setting is enacted in the familiar countries such as Austria and Germany.

However, there are several issues that differ in "Dracula's Guest" and *Dracula*. Firstly, Bram Stoker realised that the British tourists knew

Central Europe quite very well, so he set the story from Germany to a much lesser known Eastern Europe location – Transylvania. Thus, the setting is more exotic and mysterious. Secondly, there is a Catholic issue of a suicide's grave away from the Catholic cemetery in "Dracula's Guest". Nevertheless, Bram Stoker omitted the issue of religion in his novel *Dracula* to make the story appropriate for Roman Catholics as well as for Protestants. Consequently, characters in *Dracula* are depicted so that nobody knows whether they are Protestants, Catholics or Orthodox Christians. Another difference in *Dracula* is connected with women vampires. In "Dracula's Guest", Dracula kills the woman vampire in the tomb by fire to protect the Englishman. On the contrary, in the novel *Dracula*, Dracula does not kill any women vampire in his castle to protect Jonathan, but merely is threatens them. In *Dracula's Guest*, Dracula firstly wants to protect the Englishman. Dracula, as a giant wolf, lies on his chest, does not bite and only licks his neck, while in the novel *Dracula* controls himself not to suck the blood of Jonathan when Jonathan is shaving and cuts himself accidentally. Because Dracula wants Jonathan to be his personal lawyer, to enable him to obtain legal residency in England so that England would be at Dracula's disposal.

The aim of this thesis was achieved because an insightful to the Bram Stoker's and Sheridan LeFanu's lives, to the historical development of 19th century and to the elements of the Gothic literature common in their works is offered. However, the plot in any story plays a role of acquainting the reader with a set of problems; the story usually does not offer any clear answer. Catharsis operates in this kind of fiction – the reader meets with a crises, he or she can experience catharsis through a crisis and realize, for example, that in his or her reality, his or her life is much easier and realizes that in real life he or she may encounter something wrong and can prepare for it. Literature about danger is likened to the experience of risk. The key is the sense of non-destructive threat, which is not taking place in reality.

The reader is safe, but thanks to this sense of threat he or she realizes how much life counts and realizes that maybe he or she is not able to physically face these supernatural powers, but he or she may face it at least spiritually, as we could see Mina, Jonathan's fiancée, who fought hard against becoming a vampire.

She was a vampire physically, but not entirely mentally. "...and she grew whiter and ever whiter till the snow was not more pale... .. and I could know that the poor soul shook her from head to feet with a tremor that was pain to feel. I said to her presently, when she had grown more quiet: "Will you not come over to the fire?" for I wished to make a test of what she could. She rose obedient, but when she have made a step she stopped, and stood as one stricken. "Why not go on?" I asked. She shook her head and coming back, sat down in her place. Then, looking at me with open eyes, as of one waked from sleep, she said simply: "I cannot!" and remained silent. I rejoiced, for I knew that what she could not, none of those that we dreaded could. Though there might be danger to her body, yet her soul was safe!¹⁰⁷

Later scientists use their scientific skills to defeat Dracula and his vampires on a collective effort in the novel *Dracula*. Van Helsing and his crew use technology, science and medicine which are in contrast with the superstition ruling the world of Dracula. Technologies such as trains, the telegrams, Seward's phonograph, the blood transfusions or Mina's typewriter are hi-tech. However, they have to concede that vampires exist and study traditions and superstitions to be able to kill a vampire.

In the chapter about dreams in *Carmilla*, Sigmund Freud's attitude to dreams is recalled. Freud considered dreams as an allegory of desire, that dreams have a hidden meaning and that we may uncover the true meaning.

¹⁰⁷ STOKER, Bram. *Dracula*. 1993. Hertfordshire: Wordsworth classics, 1993. pp.304-305.

This hidden meaning can be repressed wishes and desires. When someone accesses dreams and gives them, a different meaning revealing the unconscious, we may access the Gothic literature using a similar approach. "As a conundrum, Gothic encodes its meanings; its signifiers form a puzzle that needs to be translated."¹⁰⁸

¹⁰⁸ DAVIS, Michael. Gothic's enigmatic signifier: the case of J. Sheridan LeFanu's *Carmilla* [online]. Manchester, 2004,(6) [cit. 2016-04-11]. Accessible: http://0-literature.proquest.com.fama.us.es/searchFulltext.do?id=R03554255&divLevel=0&queryId=2920777102582&trailId=1536B79E8E0&area=criticism&forward=critref_ft

9. CZECH SUMMARY

Tato diplomová práce se zabývá analýzou gotických aspektů spojených s tématy hororových příběhů dvou irských spisovatelů - Brama Stokera a Sheridana LeFanu. Oba spisovatelé byli protestanti z Dublinu, jejichž díla jsou známá a překládaná po celém světě. Práce se zaměřila na rozbor gotického prostředí v jejich vybraných dílech a cílem práce bylo najít a analyzovat charakteristické prvky gotické fikce u těchto autorů. Konkrétně se zabývala knihou *Dracula* (1897) od Brama Stokera a také příběhem „Dracula's Guest“ z knihy *Best Ghost and Horror Stories* (1997). Dále analyzovala povídky Josepha Sheridana LeFanu jako například *Carmilla* či „The Familiar“ ze sbírky povídek *In A Glass Darkly* (1871).

Práce je členěna do sedmi kapitol. V první kapitole se zabývám životem a dílem Brama Stokera a Sheridana LeFanu. Povědomí o jejich životních cestách pomůže pochopit jejich literární tvorbu. Následující kapitola popisuje období, kdy byla tvořena analyzovaná díla a události, které byly pro danou dobu důležité a mohly tak ovlivnit autorskou tvorbu, jako například průmyslová revoluce a změna struktury společnosti. Další kapitola popisuje literaturu gotického románu. V této kapitole je popsán vznik tohoto žánru, co bylo inspirací pro autory gotické literatury a také popisuje typické rysy gotického románu. Tato kapitola se zároveň zabývá typickými příklady gotické literatury, jakými jsou například dívka v nesnázích, aristokratický hrdina, zříceniny, tajemné, pohřební či sakrální stavby se snahou vyvolat strach. Díky gotické scénérii dostal tento žánr své jméno. Autoři gotického románu jsou fascinováni těmito zříceninami, starými hrady, kryptami, hřbitovy a také divokostí přírody. Kladou důraz na fantazii čtenáře a často používají téma, jako je sexualita. Například homosexuální orientace byla tehdy považována za tabu. Jelikož o těchto záležitostech nebylo možné hovořit či psát otevřeně, využívala upírská literatura ve značné míře symboliku: upírské spalující oči,

rudé rty, krev. Sexuální tematiku najdeme v dílech *Carmilla* či *Dracula*. Všechna tato fakta byla použita pro podporu pochopení následných vybraných rozebíraných děl.

Další kapitoly jsou tvořeny rozbořením děl a analýzou gotických prvků románů. V první řadě je román či povídka stručně uvedena. Poté je převyprávěna zápleтка povídky a následuje analýza jednotlivých prvků. U románu *Dracula* není zápleтка popsána, protože je všeobecně známá. Podle jednotlivých analyzovaných prvků jsou pojmenovány podkapitoly. Například v podkapitole „The Vampires“ jsou analyzovány konkrétní motivy, jako je typický upírský bledý vzhled s rudými rty a jasnými tvářemi odpovídající žánru gotický román, který byl nalezen i v povídce „*Dracula's guest*“. Prvky gotických románů, jako je důraz na větrné a deštivé počasí v temném prostředí, výskyt nadpřirozených bytostí apod., jsou nalezeny a analyzovány jak v románu, tak i ve třech zbylých povídkách.

Mezi příběhy „*The Familiar*“ od Sheridan LeFanu a „*Dracula's Guest*“ od Brama Stokera je určitá podobnost. Sám čtenář se může rozhodnout, zda uvěří celému příběhu, či zda si chce myslet, že se část děje odehrává jen v hrdinově mysli. V díle Brama Stokera „*Dracula's Guest*“ je patrný vliv Sheridan LeFanu a jeho díla *Carmilla*. Upíří hraběnka nalezená Angličanem v hrobce náramně připomíná upíří hraběnku Carmillu nebo její matku. Děj celého příběhu se odehrává ve známých zemích - Německu a Rakousku.

Navzdory tomu je několik věcí, které se liší v díle „*Dracula's Guest*“ a v díle *Dracula*. Zaprvé - když si Bram Stoker uvědomil, že Britové znají střední Evropu velmi dobře, posunul děj z Německa do méně známé východní Evropy - Transylvánie. Takto učinil příběh mnohem exotičtější a mysterióznější. Zadruhé - v díle „*Dracula's Guest*“ se pojednává o hrobu sebevraha, který je umístěn mimo hřbitov. Nicméně v díle *Dracula* Bram Stoker vynechal vše, co by mohlo specifikovat určité náboženství, jelikož chtěl příběh takový, který

bude vhodný pro všechny čtenáře, bez ohledu na katolickou či protestantskou víru. V díle *Dracula* jsou tedy postavy vykresleny tak, že nikdo nedokáže určit, zda jsou víry protestantské, katolické či ortodoxní. Další skutečnost, která je odlišná v díle *Dracula*, je spojená se ženami – upírkami. V díle „*Dracula's Guest*“ Angličan odhaluje upírku v hrobce a Drákula, aby Angličana ochránil, upírku zabíjí. Naproti tomu v románu *Dracula*, Drákula na svém hradu v rámci ochrany Jonathana žádnou z upírek nezabíjí - toliko jim vyhrožuje. V neposlední řadě je zde skutečnost, kterou mají oba dva příběhy společnou. V díle „*Dracula's Guest*“, Drákula ochraňuje Angličana. Drákula, jakožto gigantický vlk leží na jeho hrudi, ovšem místo zakousnutí do hrdla mu pouze olizuje krk. Stejně tak v díle *Dracula* se Drákula ovládá, aby nevysál z Jonathana všechnu krev, když se Jonathan holí a nešťastnou náhodou se řízne do krku. Drákula totiž chce Jonathana za svého osobního právníka, který mu umožní legální pobyt v Anglii, která mu pak bude zcela k dispozici.

Cíl této práce byl naplněn. Práce nabídla vhled do životů Brama Stokera a Sheridana LeFanu, do historického vývoje 19. století a do společných prvků gotické literatury v dílech zmíněných autorů. Zápletka v jakémkoliv příběhu hraje roli jakožto seznámení čtenáře s problémem a sám příběh nenabízí žádnou jasnou odpověď. V literatuře fikce se čtenář setkává s krizí, skrze niž zažívá katarzi. Uvědomuje si, že realita jeho života je ve skutečnosti mnohem snazší a že by se mohl v životě setkat s něčím mnohem závažnějším. Čtenář je v bezpečí, ale díky pocitu hrozby si uvědomuje, jak moc je jeho život cenný. Uvědomuje si, že možná není fyzicky zcela schopen čelit nadpřirozeným silám, ale že jim může čelit alespoň duševně tak, jak to dělala Mina, Jonathanova snoubenka, která bojovala proti tomu, aby se stala upírem.

Byla upírem fyzicky, ale ne zcela psychicky.... ..Byla bělejší a bělejší, až byla bělejší než sníh... .. a já věděl, že se její ubohá duše třásla bolestí. Zanedlouho, když se utišila, jsem jí řekl: „Překročíš ten oheň?“ Protože jsem chtěl vyzkoušet, čeho je schopná. Poslušně vstala, ale když chtěla udělat krok, zastavila se

a stála jako zasažená. „Proč nepokračuješ?“ Zeptal jsem se. Zavrtěla hlavou, šla zpět a sedla si na své místo. Poté na mě hleděla s otevřenýma očima, jakoby ji probudili ze spánku a jen řekla: „Nemohu!“ a zůstala potichu. Radoval jsem se, protože jsem věděl, že co nemohla ona, ostatní, kterých jsme se obávali, by mohli. Ačkoliv hrozí nebezpečí jejímu tělu, její duše je stále v bezpečí!¹⁰⁹

Později hlavní hrdinové v románu *Dracula* využívají vědeckých schopností a kolektivního úsilí k tomu, aby Dracula a ostatní upíři byli poraženi. Van Helsing a ostatní hrdinové využívají technologií, vědy a medicíny, které jsou v kontrastu s pověrami vládnoucími v upířském světě. Technologie, jako vlaky, telegramy, Sewardovo fonograf, krevní transfuze nebo Miny psací stroj jsou vysoce moderní. Hlavní hrdinové si však musí nejdříve připustit, že upíři existují a nastudovat všechny tradice a pověry, aby je byli schopni porazit.

Kapitola o snech v díle *Carmilla* připomněla postoj ke snům Sigmunda Freuda. Ten považoval sny za alegorie na touhy a přání, které mají skrytý význam a že lze tento pravý význam odhalit. Pokud někdo přistupuje ke snům tak, že jim dává jiný význam odhalující nevědomí, můžeme stejně tak my přistupovat ke gotické literatuře za použití podobného přístupu. „Stejně tak jako hlavolam, gotická literatura kóduje své významy; její prvky tvoří puzzle, které je třeba přeložit.“¹¹⁰

¹⁰⁹ STOKER, Bram. *Dracula*. 1993. Hertfordshire: Wordsworth classics, 1993. pp.304-305.

¹¹⁰ DAVIS, Michael. Gothic's enigmatic signifier: the case of J. Sheridan LeFanu's *Carmilla* [online]. Manchester, 2004,(6) [cit. 2016-04-11]. Accessible: http://0-literature.proquest.com.fama.us.es/searchFulltext.do?id=R03554255&divLevel=0&queryId=2920777102582&trailId=1536B79E8E0&area=criticism&forward=critref_ft

10. BIBLIOGRAPHY

Primary literature

LEFANU, Joseph Sheridan. *Zelený děs. 2.*, (V Albatrosu 1.) Translated by: Josef Volák. Praha: Albatros, 1991. *Knihy odvahy a dobrodružství* (Albatros).

LEFANU, Joseph Sheridan. "*Carmilla*", (Project Gutenberg, 2003) [online]. [cit. 2016-04-18]. Accessible: <http://www.gutenberg.org/files/10007/10007-h/10007-h.htm>.

LEFANU, Joseph Sheridan. "*The Familiar*", [online]. [2016-04-18]. Accessible: <http://gaslight.mtroyal.ca/familiar.htm>

STOKER, Bram. *Dracula*. 1993. Hertfordshire: Wordsworth classics, 1993.

STOKER, Bram, Richard. DALBY, Stefan R. DZIEMIANOWICZ a S. T. JOSHI. *Best ghost and horror stories*. Mineola, N.Y.: Dover Publications, 1997.

Secondary literature

1. AUERBACH, Nina. "*Our Vampires, Ourselves* ", [online]. 1. Chicago: The University of Chicago Press, 1995, [cit. 2016-04-11]. Accessible: <https://books.google.cz/books?id=yHZE9XN9z0gC&dq=isbn:0226032027&hl=cs>
2. BELFORD, Barbara. *Bram Stoker: a biography of the author of Dracula*. 1. Da Capo Press ed., New York u.a.: Da Capo Press, 2002.
3. BRIGGS, A.: *The Making of Modern England 1784-1867*. The Age of improvement, New York 1959.
4. BUŠKOVÁ, Šárka. *Postavení ženy ve viktoriánské Británii*. (I. část). Historický obzor, 2008.
5. DAVID, Deirdre. *The Cambridge Companion to the Victorian Novel*. Cambridge: Cambridge University Press, 2001.

6. DAVIS, Michael. *"Gothic's enigmatic signifier: the case of J. Sheridan LeFanu's Carmilla"*, [online]. Manchester, 2004,(6) [online]. [cit. 2016-04-11]. Accessible: http://0-literature.proquest.com.fama.us.es/searchFulltext.do?id=R03554255&divLevel=0&queryId=2920777102582&trailId=1536B79E8E0&area=criticism&forward=critref_ft
7. DEMETRAKOPOULOS, Stephanie. *"Feminism, Sex Role Exchanges, and other subliminal Fantasies in Bram Stoker's "Dracula"*, [online]. *A Journal of Women Studies* 2, no.3 (1977): 104. [cit. 2016-02-06] Accessible: http://www.jstor.org/stable/3346355?seq=1#page_scan_tab_contents.
8. HOGLE, J. E., *The Cambridge Companion to Gothic Fiction*. Cambridge University Press, 2002.
9. MAUROIS, André. *Dějiny Anglie*. Praha: Nakladatelství Lidové noviny, 1993. ISBN: 80-7106-058-5.
10. MERRIMAN, C. D. *"Bram Stoker"* [online]. The Literature Network. Web. [cit. 2016-02-04]. Accessible: <http://www.online-literature.com/stoker/>
11. MELTON, J. Gordon. *"The Vampire Book: The Encyclopedia of the Undead"*, [online]. 3rd ed. Canton, MI: Visible Ink Press, 2011, [cit.2016-06-10]. Accessible: <http://www.worldcat.org/title/vampire-book-the-encyclopedia-of-the-undead/oclc/769789680/viewport>
12. MOCNÁ, D., PETERKA, J. *Encyklopedie literárních žánrů*. Praha – Litomyšl: Paseka, 2004.
13. PAVERA, L., VŠETIČKA, F. *Lexikon literárních pojmů*. Olomouc: Nakladatelství Olomouc, 2002.
14. PUNTER, David. *"The literature of terror: The Gothic tradition"* [online]. 2. New York: Routledge, 2013, p. 202 [cit. 2016-04-18]. Accessible:

<https://books.google.cz/books?id=TGhAwAAQBAJ&pg=PT191&lpg=PT191&dq=the+familiar+le+fanu+gothic+motifs&source>

15. SENF, A. Carol. "*Dracula*" – *Stoker's Response to the New Woman*," [online]. *Victorian Studies* 26, no. 1 (1982): 48. [cit. 2016-02-06] Accessible: <https://www.jstor.org/stable/3827492?seq=17#page_scan_tab_contents>.