

Chapter-I

Introduction

The present study is a quest into Bram Stoker's late victorian novel 'Dracula' published in 1897. Abraham Stoker, the actual name of the author, was born in November, 1847 at Dublin, Ireland, in the house of a middle class civil servant. "Bram" was shortened form of "Abraham", a name Stoker shared with his father. "Abraham" also has biblical resonance echoes the, name of the Patriarch and leader of the ancient Israelites.

As the literary history tended to marginalize the eighteenth century critics also thought it Victorian psychoanalytic novel. Resultantly it was praised, interpreted, appreciated and criticized within the framework of psychoanalytical traits.

Many critics have already presented this novel from the Marxist, Gothist point of view. But the present analysis concentrates on the psychoanalytical element, that is psychoanalytical analysis which is presented in Dracula making it a representative.

Bram Stoker: Life and works

Bram stoker was an Irish novelist and a short story writer. His works basically focused on all classes and different types of people as youth, child and so on. He has written especially it for the children and for cinema goers as well . His interest in art and literature continued after he was made the manager of Irving's Lyceum Theatre', London. He travelled through America and Canada in course of managing Irving's Theatre.

He is remembered as a theatrical personality, barrister and critic who lived at the hub of late Victorian social and artistic life. Mostly, he is remembered as the author of *Dracula*. His friends include prominent writers like Oscar Wilde, Walt Whitman, Mark Twain, Sir Arthur Conan Doyle, Whistler, Glad Stone and Tennyson.

The beautiful but dowry-less Florence Belcombe was his good friend but later on became his wife. Real life characters inspired his major characters in his works so Abraham Van Helsing, repository of worldly wisdom, doctor, barrister and psychic detective were appropriately named after Stoker's father and himself.

Criticism of Stoker's novel

Franco Moretti in his essay "Dracula and Capitalism" focuses on class struggle in which the capitalists get rich by sucking sweat and labour of lower class people. The Capitalists always want to be powerful, rich and respected in the society. This piece of information shows that a capitalist always wants to suck the blood of poor and weak human beings. Lucy, Jonathan Harker and Mina are prey to a capitalist, count Dracula. His preys were hypnotized towards him and the number of victims increased day by day. Lucy was hypnotized and she got attracted to kill the small children.

Characterization

Lucy was the girlfriend of Arthur. She became ghastly pale; the red seemed to have gone even from her lips and gums and the bones of her face stood out prominently; her breathing was painful to see or hear. When she was changing into a Vampire, her teeth became longer and sharper than ever. Her eyes looked terrible. The team opened the coffin and felt surprised to see that it was empty. She wanted to make Arthur a vampire too. Lucy looked so cruel when she was changed into a vampire.

Jonathan Harker was a courageous real state agent and went to Dracula's palace to purchase the buildings of London. The horror scene of the first meeting with Dracula and the scene of Dracula's palace made him terrified but his courage made him able to keep away from the death.

Meena was the dearest wife of Jonathan Harker. She was a lovely county and was full of beauties of all imaginable kinds. She was brave, strong and simple, and seemed full of nice qualities. She was a prey to the blood sucker, count Dracula. After Lucy's death she was prey to Dracula but Dracula could not do any harm to her. She followed all the instructions given by Professor Van Helsing. Then she was an obedient lady and did her duties with full devotion.

Van Helsing, a professor and a skilled person, had the skill to keep away the evil from the human beings. Abraham Van Helsing, who was first introduced in Bram Stoker's immortal Dracula, became the ultimate adversary for the vampire-

"Abraham Van Helsing, the archetypal vampire hunter in Bram Stoker's Dracula, is 'arguably one of the most well-known yet least explored characters in literature,' according to Jeanne Cavelos, editor of this brilliant anthology featuring stories about the iconic vampire slayer. Van Helsing, the legendary slayer of vampires, was first given life in Bram Stoker's Dracula. The past life of this enigmatic and complex man is somewhat mysterious, and readers are never really sure what drives him to rid the world of vampires with such zeal.

Dracula was so terrific that when people hear his name, they become terrified. He had some people buried, naked up to the navel and had them shot at. He also had some roasted and flayed. He had a large pot made and boards with holes fastened over it and had people's heads shoved through there and imprisoned them in this. And he had the pot filled with water and a big fire made under the pot, and thus let the people cry out pitiably until they were boiled quite to death. He devised dreadful, frightful, unspeakable torments, such as impaling together mothers and children nursing at their breasts, so that the children kicked convulsively at their mothers' breasts until death. In like manner he cut open mothers' breasts and stuffed their children's heads through

and thus impaled both. He had all kinds of people impaled sideways: Christians, Jews, heathens, they moved, twitched and whimpered in confusion a long time like frogs. Out of about three hundred gypsies he selected the best three ones and had them roasted; for others to eat. There is no doubt that Vlad meted out his punishment with unusual cruelty. Several of the tales of his atrocities occur in three or more separate and independent accounts, indicating a large measure of veracity. One is this story of how he dispensed with the sick and the poor:

Reinfield was a zoophagous patient of Dr. Seward. He was an insane man who meant to consume insects, spiders, birds, and other creatures - in ascending order of size - in order to absorb their "life force". He acted as a motion sensor, detecting Dracula's proximity and supplying clues accordingly. He was hypnotised by count Dracula. When he was attacked by count, he became so much wild and barbarous. He ate flies and spiders, and used to attack the doctor. He collected the flies and spiders into a box, and as he went to tidy the room, he swallowed all of them. He was the master of unbelievable strength.

Stoker's art in *Dracula*

A century ago one of the master pieces of psychological fiction and of European literature as a whole was published in Britain. The novel *Dracula* is relatively of an unknown ex- civil service Irish man and tour manager of the great Victorian actor Henry Irving. Dracula, a fearsome but fascinating character, was poised to attract the attention of film makers and of common readers. Due to its quality, presentation, plot etc. it has become popular among the elders. Many films have been made with the help of this story, depending particularly on it too.

As time passed, more and more critics paid their attention to the novel approaching it from a variety of critical perspective. Some writers have analyzed the

text from the Marxist perspective. In their view, Dracula is a final aristocrat, the tyrant ruler who seeks to preserve the survival of his house. The vampire hunters embody the bourgeois family with all the solid, reasonable and moral values of middle class of Victorian society. We can see the scene of class struggle. In the essay "Dracula and capitalism" Franco Moretti has observed this novel from the Marxist point of view. He focuses on the class struggle where the capitalist is rich, and always wants to be rich, powerful and respected by sucking their sweat and labour. Similarly Moretti, in his essay, makes an analogy between Dracula and capitalist thus.

'Capital is dead labour which vampire like, lives only sucking living labour, and lives the more labour it sucks. Marx analogy unravels the metaphors. As everyone knows the vampire is dead and yet not dead, he is an undead, a dead person who it manages to live thanks to the beloved he sucks from the living. Their strength becomes their strength. The stronger vampire becomes, the weaker the living become; the capitalism get rich, not like the miser, in proportion to his personal labour and compels worker to renounce all the enjoyment of life. (45-46)'

Stoker situates Lucy within many unmarried, pregnant women and makes the novel an Anglo American novel of the Century. It also anticipates the 'Androgyne' figure, so prevalent in modernism.

Most critics agree in seeing Dracula as a transgressive force, the psychological or social significance. They attach him to the actual nature of the pleasures and anxieties which he produces very greatly. Dracula is the endless desire of the unconscious for gratification. It is a self-fulfillment in the interest of maintaining social and psychological stability. It is concerned with unconscious desires like gothic fiction. 'Psylist A Roth' in his book presents "suddenly sexual women in Bram

readings of Dracula." The figure, represented by both the women Lucy and Mina, was sexual behaviour. Lucy, more sexual and more threatening must be destroyed. When the story is told again Mina, less sexually threatening but more accepting, is saved. In identifying a horrific hostility towards women. Roth establishes the basis for much further debate about representations of gender and sexuality. He is of the view that.

'Lucy and Mina are essentially the same figure; the mother Dracula is in fact the same story told twice with different outcomes. In the former, the mother is more desirable, more sexual, more threatening and must be destroyed. Not only is Lucy, the more sexualized figure, she is the more rejecting figure, rejecting two of the three sons in the novel. The novel couldn't end here, though; the story had to be told again to assuage the anxiety occasioned by matricide. This time the mother is much less sexually threatening and is ultimately saved. Moreover, Mina is never described physically and is the opposite of rejecting. All men become her sons, symbolized by the naming of her actual son after them all. What remains contrast is the attempt to destroy the mother. (36 - 37)'

Christopher Craft in his influential essay "Kiss me with those red lips" focuses upon the fear, expressed by an aggressive female about sexuality, the threat of the new woman and her rejection of conventional feminine roles. Craft talks about the events that Dracula will seduce, drain another male, penetrate and this desire finds evasive fulfillment in important series of hitherto sexual displacement. He pulls forward his argument that Dracula represents displaced homosexual desire.

This essay, therefore, offers not a reading of monstrosity in general but rather an account of Bram Stoker's particular articulation of vampire metaphor in Dracula, a book whose fundamental anxiety, an equivocation about the relationship between

desire and gender, repeats with a monstrous difference, a pivotal anxiety of late Victorian culture. He further adds:

'The novel nonetheless, doesn't dismiss homoerotic desire and threat, rather it simply continues to diffuse and displace it. Later in the text the count himself announces a deflected homoeroticism when he admonishes the crew of light. Thus everywhere in the text such desire seeks a strongly deflected heterosexual distribution, only through women may touch men (98).'

Judith Haiberstam, in her critical essay "technologies of monstrosity" focuses, Bram stoker's "Dracula" connects much of vampire with late nineteenth century antisemitic discourse to show their corresponding point of inter-connections; an inter-connection which has considered an argument about the very production of monstrosity to condense many monstrous traits into the body, to make an argument about the very production of monstrosity. All the threats and fears about race, class, gender, sexuality and vampire were embodied in the monster Jew produced by nineteenth century anti-semitic discourse. Similarly as she argues Dracula as an Alien, presence becomes responsible of social fear. Dracula, then, resembles the Jew of anti-semitic discourse in several roles. His appearance, his relation to money, gold, parasitism, degeneracy, impermanence or lack of allegiance to fatherland and faminity. Dracula's physical aspects, his physiognomy, is a particularly clear cipher for the specificity of his ethnic monstrosity. (178) Dracula, a 'psychoanalytic novel', has provided much more raw materials for reading. The critics' references concludes how a minor-novel which, in the course of time, comes fourth as an interesting one.

Origin of Count Dracula

Bram stoker's "Dracula", published in 1897, was the first appearance of "Count Dracula" Stoker didn't create the name Dracula himself. According to history,

the fifteenth century ruler, Vlad the empaler, was Dracula. Dracula in wallachian language means devil. "Dracula" came from a Romanian word for "devil". As this fit into Stoker's conception of his vampire as the epitome of evil, he appropriated the name, and Dracula became a vampire.

When stoker decided to write a vampiric novel, he gave it the name 'count vampire' but later on changed it to 'count Dracula'. The real Dracula was neither a count, nor a vampire. Both the Draculas' made the reader confused. It is proved that stoker was not inspired by the accounts of vlad, the impaler, but vampires had existed in folklore and legends for hundred of years, back to ancient times. He got some information about vampire beliefs in Transylvania and used them in the novel. He was a footprint of vampire literature written in English during the nineteenth century.

To find out the real origin of count Dracula, myths and opinions of many critics are valuable. Many people think it as a source of vampire with a species of bat. People became confused with which came first -the bat or the vampire. The vampiric activities of count Dracula is the same as a bat like blood sucking and he always appears at night and sleeps in the day. In the folklore and mythology of Europe and other continents, we get some information about blood- sucking monsters-who appear only at night and sleep in the day. A Spanish explorer explored blood-lapping bats for the first time in central and South America. Their natural habitats and sucking the blood of their prey labelled them as vampire. About the relationship between the vampire and bat, Elizabeth miller further adds.

'As all bat lovers know, there is a species known as the "vampire bat" the most common of which is "Desmodus Rotundus" found only in Mexico and parts of central and South America, they feed primarily on the blood of livestock. A

vampire bat will bite its prey with razor-sharp teeth while the prey is sleeping.

Rather than suck the blood, it laps it off much as a cat laps milk'. (56)

Thus, the history of Dracula's origin is not clear, but the myth and other sources have given us a famous character "Dracula". Dracula was so famous that the film makers were interested in him. In 1922 Murnau made "Nosferatu" and Coppola's made "Dracula" in 1993. The bat-like vampiric film appeared fifty years before and was taken from the novel. 'Varney the vampire' some people were confused with it that Count Dracula was a *sezeki* or *volvode*. Dracula originated in a nightmare which Stoker had after eating too much dressed crab. Count Dracula lived in a castle named Dracula. Vampire legends originated in occurrences of porphyria, a rare skin disorder.

The very first appearance of "Count Dracula" is in Bram Stoker's novel *Dracula* (1897). But Stoker did not make up the name "Dracula". There was a Dracula in the 15th century: Vlad the Impaler. Stoker didn't know much about him (at least I don't think he did) but he came across his name in a book he was researching entitled *An Account of the Principalities of Wallachia and Moldavia* (1820). This book has a very short section on a "Voivode Dracula" who fought against the Turks. What attracted Stoker to the name "Dracula" was a footnote by Wilkinson which stated that "Dracula in the Wallachian language means devil". Not quite accurate, but that is what Stoker saw and copied into his notes. He was originally going to call his vampire "Count Wampyr" but changed it to "Count Dracula." This change is clearly made in Stoker's own notes for *Dracula*, which is located at the Rosenbach Museum in Philadelphia. The real Dracula (about whom we know much more than Stoker ever did) was not a Count, nor he was a vampire (or ever associated with vampires). The two Draculas have greatly confused many people's minds.

Chapter-II

Theoretical Modality

Traits of Psychoanalysis

According to Cambridge International Dictionary the word 'psychoanalysis' is any of a number of the theories of the human personality, which attempts to examine a person's unconscious mind and to discover the hidden causes of his mental problem.. According to Oxford Advanced learner's Dictionary 'It is a method of treating somebody's mental problems or disorders by making them aware of experiences in their early life and tracing the connection between these and their present behavior and feelings'.

Freud, an Austrian neurologist and psychotherapist, is the father of psychoanalysis. He may justly be called the most influential and intellectual legislature of his age. His creation of psychoanalysis was at once a theory of the human psyche, a therapy for the relief of its ills, and an optic for the interpretation of culture and society. Despite repeated criticisms, attempted refutations and qualifications of Freud's work, spell remained powerful well after his death and in fields far removed from psychology as it was narrowly defined. He was the first to draw attention to the significance of unconscious processes in normal and neurotic behaviour, and his psychoanalysis dealt with both a theory of personality and a therapeutic practice. He proposed the existence of an unconscious element in the mind which influences consciousness, and of conflicts in it between various sets of forces. Freud also emphasized the importance of a child's semi consciousness of sex as a factor in mental development, while his theory of the sexual origin of neuroses aroused great controversy. His works include 'The Interpretation Of Dreams' (1899), "Totem and Taboo" (1913) and "'the Ego and the Id" (1923). Psychoanalysis is the

analysis of the unconscious forces believed to affect the mind. It is specifically a therapeutic method which treats mental illness by bringing into consciousness a patient's unconscious fears, conflicts, and fantasies through free association of Ideas ' interpretation of dreams etc. and dealing with them through transference. It can also be conceived as a theory of personality, motivation, and neurosis derived from Freudian analysis, based on the interaction of conscious, preconscious and unconscious levels of the mind (classified as ego, id, and superego respectively) and the repression of the sexual instinct.

Carl Gustav Jung, a Swiss psychologist and psychiatrist, founded analytic psychology, in some aspects a response to Sigmund Freud's psychoanalysis. Jung proposed and developed the concept of the extrovert and introvert personality, archetypes, and the collective unconscious. His works have been influential in psychiatry in the study of religion, literature, and related fields. These researches, established him as a psychiatrist of international reputation and led him understand Freud's investigations. He held important positions in the psychoanalytic movement and was widely thought as the most likely successor to the inventor of psychoanalysis .But this was not the outcome of their relationship. Partly for temperamental reasons and partly because of different viewpoints, the collaboration between Freud and Jung ended. At this stage Jung differed with Freud largely over the latter's insistence on the sexual bases of neurosis. A serious disagreement came in 1912, with the publication of Jung's "wandlungen and symbol der Libido" (psychology of the unconscious 1912), which gave counter to many of Freud's ideas. His first achievement was to differentiate two classes of people according to attitude the types of extroverted (outward looking) and introverted (inward looking). Later, he differentiated four

functions of the mind -thinking, feeling, sensation, and intuition-one or more of which predominate in any given person.

He discusses psychology and art in general. He says that analytical psychology must get rid of medical prejudices and biases. He says that Freud's dream censor is hypothetical: a work of art cannot be judged by the person. Extrovert in Schiller's theory sentimental and naive drives respectively. The first is characterized by the subjects assertion to his conscious intention and aims against the demand of the object, whereas the next is characterized by the subject subordination to the demands, which the object makes upon him. Jung gives the example from Goethe's 'Faust' and Nietzsche's 'Thus spake's" Zarathustra", only analytical psychology, studies all these.

Jacques Lacan (1901-1981) was a French psychoanalyst who gained an international reputation as an original interpreter of Sigmund Freud's work. He earned a medical degree in 1932 and practiced as a psychiatrist and psychoanalyst in Paris. He helped introduce Freudian theory in France in 1930s, and acquired celebrity after the publication of his essays and lectures in *Ecrits* (1966; Eng. Trans). He founded and headed an organization called the Freudian school of Paris from 1964 until he disbanded it in 1980. He emphasized the primacy of language as the mirror of the unconscious mind and tried to introduce the study of language (as practiced in modern linguistics, philosophy, and poetics) into psychoanalytic theory. His major achievement was his reinterpretation of Freud's work in terms of the structural linguistics developed by French writers in the second half of the 20th century. The psychoanalysis made him one of the dominant figures in French culture during the 1970s. In his own psychoanalytic practice, he was known for his unorthodox, and even eccentric, therapeutic methods.

French psychoanalyst and the doctor of medicine, Lacan reinterprets Freud in the light of structural linguistics of Saussure. His ideas of unconscious and the transferred 'ego' dominate structural and post-structural psychology. He regards Freud by symbolically reading him i.e. his concept of 'penis envy' should be read metaphorically.

In mirror stage, the first stage in human development, there is no split in personality. Here the word mirror is used as a metaphor. The baby treats mother as a mirror, and is identified with mother. But the mother's image in reality is another. As a result, when the language intervenes, the child knows that the identification (with mother) was false. But the attempt to reconstruct the ego with mother continues thereafter. So, we have a false concept of wholeness of ego. As the baby develops, the love to the mother increases and the father is seen as threatening to his desire. The subject has the split into two: conscious and unconscious, where our ego is decentered. It is also called imaginary stage because there is an imaginary identification with mother (i.e. mirror stage is also called imaginary stage).

The "other" is other to the subject (ego). This other exists prior to subject entry into language. After the access of language there is the split. This is the symbolic stage and the *aphoria* is created. This *aphoria* is a condition of being at loss which is an insolvable difficulty. Man remains, at loss and tries to get the "wholeness" but never succeeds. In symbolic stage, man now linguistically moves to the chain of signifier and this is never ending process (Lacan later termed this condition to be the *red stage*).

Gilles Deleuze was born in 1925 in the 17th arrondissement of Paris where he continued to live his entire life except for short periods of his youth. Deleuze went to public school before the first world war, and when the German invaded, he was on

vacation in Normandy. He stayed in Normandy for a year and continued his schooling. He read 'Gide and Baudelaire' which he cites as his first positive experience in Academia. In 1953 he published his first book, "Empiricism and subjectivity", on David Hume. Deleuze argues that capitalist society trains us to believe that desires equally lack and the only way to meet our desire is to consume. He argues that desire is a productive force. It is not a theatre but factory. The opposition to the notion of lack is one of the main criticisms Deleuze and Guattari make on Freud. Desire is a productive, a real force quite contrary to the psychoanalytic assumption which limits desire to mere imaginary fantasies. They launch an attack upon the Freudian claim of totality.

For Deleuze and Guattari, psychoanalytic model of Freud is monolithic, outdated, reductionist and mythic. Freud relates everything to a child with sex. He relates it with appeasement of sexual desire if a woman breastfeeds her child. But for Deleuze and Guattari it is the means of child sustenance. They say psychoanalysis is a tyrant; it makes us all Oedipus. Psychoanalysis forcefully imposes the oedipal model and makes us weak and disabled. It turns us against our own blood, flesh and also makes us guilty of the incestuous relationship. It makes everyone Hamlet like figure who only thinks. It kills heroism and greatness. So it is outdated in this age of late capitalism that demands action.

They claim that in ancient times, society was considered to be a whole. But, with the beginning of capitalism, fragmentation entered and began to rule over society and the humanity. So, the whole cannot be imagined. Capitalism has caused schizophrenia. In this capitalistic society, where the person does not care about or comes to terms with others, only the fragments of those individual can be found. The society is equal to those fragments which include the desiring individuals having

productive and unproductive desires because psychoanalysis cannot study such a society.

Psychoanalytical elements

Dracula attacks on Luck and she gets changed into vampire. Her body changes in to ghastly pale, her teeth become longer and sharper. She looks much terrible. Her bone looks to be out of the body. She is changed into a Bloofer lady. She steals children and punctures their neck to suck the blood. From child lover, she becomes a child killer. Lucy is attracted towards the bats. It enchants her and she tries to break the garland that is made up of garlic, she cries like a child and her voluptuous smile terrifies every one. Her lips look crimson with fresh blood. Her unspiritual appearance looks like a devilish mockery of sweet mockery.

When Dracula learns about the plot, of his murder, he takes revenge by visiting and biting Mina at least three times. He flows his Vampirical blood in Mina's veins to create a spiritual bond of control. She is vamptized and her nature is totally changed. She becomes terrified when she listens the flapping of bats on the window.

Rein field is Dr. Seward's patient. The doctor finds that his condition is better but after some days he grows weaker and weaker. He starts behaving like a mad person. Dr. Seward examines his whole body and gets surprised to see two holes in his neck. His body becomes pale. He collects flies and eats them. He becomes too much terrified as he sees flapping of bats on the windows. His nature changes, when he listens the sounds of howling wolves.

Chapter-III

Textual Analysis

Transgression in Dracula

'*Dracula*' is not only a well written novel but also one of the most important inventive sensational novels of the nineteenth century. It is interpreted from various angles. Its elements, characters, situations, can be studied from the psychoanalytic perspective.

It is mainly associated with transgression. The main character, Count Dracula, breaks down the natural barriers. He is not seen in the mirror. 'But there was not reflection of him in the mirror' (37). Other characters have also some characteristics of transgression. So, it can clearly be said that Dracula belongs to psychic in its association with the disruption transgression of both social and psychic limits and boundaries. The Count himself, confounding all categories, can be seen as the ultimate embodiment of transgression as a shape shifter. He has no stable or fixed identity; He straddles between the boundaries of life and death. He is both absent and present as undead,

Count Dracula breaks down the basic social and natural boundaries. He crawls down the castle wall as lizard. His behaviour emerges horror and terror in the mind of Jonathan Harker and the readers. In different situations, he changes his shape to make easy for himself. In some places he seems as a human being and deals with others as a normal being 'I am Dracula and I bid you welcome, Mr. Harker, to my house' (26). He behaves with Jonathan as a normal and polite man. He politely helps his guest "You are my guest. Let me see to your comfort myself (26). On the contrary, he acts as a super human being. 'He can transform himself to wolf' (286) and he casts no shadow. Professor Van Helsing tells his friend that 'he throws no shadows, he makes in the

mirror no reflect' (286). Dracula has some other characteristics which are against the natural laws. 'He comes on moonlight rays and elemental dust' (286). Here we see the psychoanalytic power of Dracula. He crosses the boundaries of natural limitations. These activities of Dracula make the novel grand and strong.

He changes himself as wolf, bat, storm, dust etc. Count Dracula is more powerful than the normal human being. He can do hard tasks which an ordinary man cannot. He breaks down the natural limits by changing his age or size as his wish, he can be a grown up man. He not only changes his shapes but also sometimes disappears. Jonathan says 'I believe it is the count but he has grown young' (208). Jonathan had seen him as an adult in his castle but after a long period he sees count Dracula as a grown up man. This activity of Dracula creates a great confusion in Harker whether he is natural being or psychoanalytic figure.

It proves that count Dracula is a power can easily transgress the natural boundaries. It is a notable scene where Dracula's reflection is noticeably absent in a mirror as he dances at a ball and it makes a scene of horror. It is also a noticeable bout scene where Van Helsing asks Harker to pound a stake into a Lucy's chest with a seemingly impossible amount of blood spraying back on him he just asks where does whole the blood go? These elements and actions of count Dracula strengthen the novel and established it a popular psychoanalytic novel in the field of English Literature.

Count Dracula is, as surprisingly found sometimes appearing and some times disappearing .This power of appearing and disappearing creates confusion among readers and characters. Actually, he has the quality of vampire so he changes his place and behavior. 'The count sleeps in a day time into a coffin box, on a pile of newly dug earth, lay the count' (63). Count Dracula is found changing his places. He sometimes

appears in the library. 'The door opened, and the count entered' (31). His behavior is also different in different contexts that sometimes he behaves politely with the characters and sometimes very badly as a vampire. 'He saluted me in a hearty way' (31). Jonathan believes him as a friend, as a master and guardian. But in the next place, he finds him as a ghost. 'He tries to vamp her, he seems so cruel.' Jonathan sees him and explains that 'the mouth was redder-than ever' (67). He changes himself as a vampire.

He appears as a human being and talks about England, English language, respects Jonathan and serves him in his castle. But sometimes he shows his doubtful activities to Jonathan, that he never dines with Jonathan. 'The count again excused himself' (36). He sleeps in the day time into the coffin box on his native land, Transylvanian earth. He seems either dead or alive. All these qualities of Dracula help us know that he has lot of power that can make him cross the natural boundaries or limitations.

Lucy also shows her suspicious nature. All her suitors are afraid and Seward calls his old teacher, Professor Abraham to control her nature Van Helsing from Amsterdam. Van Helsing immediately determines the cause of Lucy's character condition but refuses to disclose it. Lucy and her mother are attacked by a wolf. Mrs. Westenra, who has a problem in her heart, dies of fright, and Lucy apparently dies soon after her.

Lucy is buried, and the newspapers report that children are being stalked in the night by a "bloofer lady", i.e. "beautiful lady".[2] The suitors and Van Helsing track her down, and after a disturbing confrontation they stake her heart, behead her, and fill her mouth with garlic. After Dracula learns about Van Helsing and the others' plotting against him, he takes revenge by visiting-and biting- Mina at least three

times. Dracula also feeds Mina his blood to control her. The only way to forestall this is to kill Dracula first.

Dracula flees back to his castle in Transylvania, followed by Van Helsing's group, which manages to track him down just before sundown and destroy him by shearing "through the throat" with a knife and stabbing him in the heart also with a knife. Dracula crumbles to dust, his spell is lifted and Mina is freed from the marks.

The novel with a note about Mina's and Jonathan's married life and the birth of their first-born son, whom they name after all four members of the party, but refer to only as Quincey in remembrance of their American friend. Dracula met his end at the hands of Jonathan Harker and Quincey Morris. Though they were victorious in their quest, the band of heroes has now become a broken shadow of its former self.

The characteristics of transgression as a vampire are seen in one of the female characters, Lucy. She also straddles between life and death. She is a victim of Count Dracula. As a shape shifter, Dracula comes to Lucy in the form of wolf, 'there was the head of a great gaunt grey wolf' (174) and vamps her. When Dracula sucks blood, she becomes ill, pale and dies and buried. But she is like undead. To make it clear the story further states.

When Lucy was fully changed into vampire angelic beauty of her eyes could be seen. Suddenly her voice and mouth were changed. Her voice was very voluptuous and she wanted to enchant Arthur who was very close to her. She wanted to kiss him and increase the number of vampire.

Count Dracula creates a kind of confusion, horror and terror to the readers, and Jonathan himself by performing mysterious activities. He is alone in the castle without friends there, but regularly visits Jonathan as the master of the castle. He serves his guest very well. The food is ready, never takes his meal in the castle with

his guest and always talks more with Jonathan at night and in the morning he goes out, Jonathan says 'When I went to the dining room, breakfast was prepared; but could not find the count anywhere, so I breakfasted alone. It is strange that as yet I have not seen the Count eat or drink' (38). Count Dracula shows confused activities but Jonathan cannot know Dracula's existence.

Count Dracula, in the novel, has also been the embodiment of transgression as a vampire. Generally, speaking the vampire is evil creature which keeps roaming on the earth during certain nights feeding on the blood of the living, and quite often to the extent of killing them. In the form of a vampire, he straddles the boundaries between life and death. He sucks blood of the female characters.

The passage gives the full effect of blood sucking. The female character Lucy is victimized by the vampire Count Dracula. Dracula actually seems as an ordinary man but his shape shifting power changes him in the form of vampire which is unseen and comes with Lucy to suck her blood in different forms as a bat, wolf or storm. Mina, Lucy's mother and Lucy herself are unknown about his presence and blood sucking but gradually, Lucy seems sick, weak and Dr. Seward says "her breathing was softer; her open mouth showed the pale gums". She is 'wounded'. And 'not healed' for a long time (185). Similarly, Dracula sucks blood of other male characters too. He doesn't suck their blood directly. Arthur Holmwood is the fiancé of Lucy. He loves her very much and wants to save her life. Lucy needs blood because she is a victim of Dracula. So Arthur Holmwood says What can I do? asked Arthur hoarsely. "Tell me, and I shall do it. My life is hers, and I would give the last drop of blood in my body for her (148). Count Dracula sucks blood of other male characters too because he is not satisfied with the blood of female. Although he is a male, he sucks blood of male.

Similarly, Count Dracula, changes another female character, Mina Harker into vampire as his first victim, Lucy. He annoys her by giving different tortures. Count Dracula appears in front of Mina "By her side stood a tall, thin man, clad in black' (336) and sucks her. Then she also becomes vampire. Dracula and his team of vampire's attitude is to suck the blood by making the holes in the neck. They kidnap the little children and sent them back with the symbol of holes in their neck.

Dracula's style of penetrating the neck and sucking the blood is very sensitive. He punctures the neck of the victim and sucks the blood. As a result the condition of the patient becomes very serious and the color gets pale due to the lack of blood.

'We went into the room, taking the flowers with us. The professor's actions were certainly odd, and not to be found in any pharmacopoeia that I ever heard of. First he fastened up the windows and latched them securely; next, taking a handful of the flowers, he rubbed them all over the shases, as though to ensure that every whiff of air that might get in would be laden with the garlic smell. Then with the wisp he rubbed all over the jamb of the door, above, below, and at each side, and round the fireplace in the same way. It all seemed grotesque to me, and presently I said: (109)

Lucy wants to increase the number of vampires, so she calls Arthur and kisses her so that he would be her companion. Dracula was the master of rats, wolves as well as bats. Dracula escaped from a hole and enters in the hole which is unexpected by the team. He could change himself in to different shapes and sizes.

Dracula used to suck the blood of the victim. Before sucking the blood he made them a vampire. For this he attached the victim's mouth to the open wound in his breast and pressed it tightly so that he or she would lick the blood to be a perfect vampire. When Dracula was changing Lucy into vampire he opened the shirt and opened a vein in his breast with long sharp nails. Dracula moved from one place to

another with the help of others at day time. Dracula was killed when the stake was pierced through his heart. Since everybody wanted to revenge Dracula they used different weapons to kill and make him inactive. Some religious weapons were also used to make him motionless.

When Jonathan Harker met him for the first time, he didn't recognize him. His appearance and behavior were same like the human being but Jonathan did see him eat or drink. Even horses trembled in fear.

Horror and Terror

Horror and terror are the basic elements of psychoanalytical novel. The very novel Dracula also contains these elements. Dracula has even been adapted for children's literature and entertainment. To evoke terror, the situation of obscurity is important. Similarly terror creates an intangible atmosphere of psychic dread. The atmosphere which is difficult to understand evokes a kind of terror in the mind of the characters and readers:

The novel is full of horror and terror. When he starts his journey, he finds that nobody is willing to tell him the way to the castle. Harker feels every thing very mysterious and suspense and he gets warned for some misfortune that may come in the journey.

The atmosphere is beyond the natural limits. Jonathan Harker is alone in the huge empty castle. Count Dracula only appears, and his activities are also unknown to him. In the moonlight, castle, three females suddenly appear, but he can't differentiate whether he is in dream or in real life. The presence of the women creates an obscure situation. He is afraid and is mentally shocked because they do not throw any shadow.

In the novel, the obscure and strange activities create terrible atmosphere.

'What I saw was the count's head coming out from the window. I did not see the face'

(47). When Count Dracula tries to come into the room through the window, Jonathan feels surprised.

The atmosphere has been so obscure and intangible that Jonathan cannot find out the reality. He puzzles and feels terrified when Dracula comes through window and crawls down the wall. He is so afraid that he tries to escape from the castle but in vain. He says '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 ...' (48). The sound of wolf, dog and other creatures in the night time and very doubtful activities of the driver make Jonathan and the animals afraid. 'This started', (23) says Jonathan when he listens the sound of wolves. They have a psychic dread that they are unknown to their destination but the howling sound gradually 'comes to nearer' (22) and the driver looks left and right as if he can see through the darkness. Count Dracula is a terrible fellow whose appearance makes people terrified.

It is dark when Jonathan is going toward the castle, there are no houses and people on the way. Only the 'howling sounds of the wolves' (23) disturb them and Jonathan afraid but the driver time and again down the chariot and wolves are disappeared. Very doubtful activities he shows, Jonathan further says, 'when I could see again, the driver was climbing into the Caleche, and the wolves disappeared. This was all so strange and uncanny that a dreadful fear came upon me, and I was afraid to speak or move (24)'

Psychoanalytic architecture, itself is an image of power, darkness and isolation which evokes terror in the novel. The castles with dungeons, secret passages, torture- chambers, etc. make the atmosphere very obscure. Jonathan describes:

'Here, the old building which is huge and empty has is no sign of people or other living creatures. 'Great door' is closed and the massive carved stone which is

worn seems very terrific and creates a terror and horror in the mind of the readers. It has made the castle so intangible and horrific. Jonathan is outside, stands silently. He tries to call someone inside but due to the huge building he doesn't call 'It was not likely that my voice could penetrate' (25). He waits endlessly but no one comes and he feels doubts and fears. Thus, this passage shows the psychic dread and a shudder.

With the association of terror, the novel furnishes the chamber of horror.

Many situations and events annoy the characters physically:

The physical description of the wolves which have surrounded Jonathan is very terrific. Their muscles, shaggy hair, lolling red tongues make Jonathan think seriously but how can he escape or save himself. When he sees them, it is more, 'dreadful than listening to the sound' (25). At night, in the shadow of moonlight, they seem much terrific. The place is unknown to him. So the encounter with the wild wolves shocks him physically and he feels paralyzed. Thus, all the physical manifestations of horror are displayed.

The physical manifestations of horror are further depicted very clearly in the given extract. While Jonathan is living alone in the massive and old castle, the scene of the palace is so terrific in itself and he has been facing more events which psychologically torture him. But suddenly, 'three females having red lips' (53) appear in the castle. They lick their lips like animals, 'there was a deliberate voluptuousness which was both thrilling and repulsive' (52). They come and attack to kiss Jonathan. He is afraid, his throat skin tingles, shivers and physically he is out of control. Being afraid, he closes his eyes for the relief. Here, his horrible females in abnormal physical structure shock to Jonathan'.

Not only the human beings, but also the animals feel shivered and afraid with the intangible and obscure situation. Jonathan and other people are going to castle,

when they hear the 'howling sound of wolves, the horses also get afraid' (21).

Jonathan is also afraid because the driver speaks with the wolves and dogs. He shows the strange behavior of controlling the wild animals. The horses also tremble with fear but the driver shows a very doubtful situation in the novel.

This passage gives the full effect of horror which Jonathan has not seen in Count Dracula as 'Un-dead either dead or asleep' (63). He is searching a key and suddenly opens the lid of a box. When he sees the dead body of Dracula with fresh blood in his mouth, he is shocked physically seeing this awful creature into the box. When he bends over to touch Dracula, he feels shudder and his body trembles with horror. The semi-demon creature, Dracula becomes so mysterious to Jonathan and he tries to kill Dracula but he feels much afraid to see the open and deadly eyes of Dracula. 'But as I did so the head turned, and eyes fell upon me, with all their blaze of basilisk horror. The sight seemed to paralyze me' (68). This incident and activities shown by Dracula create physical feeling of horror in Jonathan and the readers too.

Thus, it is said that the novel is full of the elements which evoke horror and terror in the characters and readers. Undoubtedly it is a psychoanalytic novel.

Hypnotism

Hypnotism is one of the elements of psychoanalytic novel. The chief of the group Van Helsing is presented as a psychiatric doctor. He cures the sick using his skill of hypnotism. When Mina is victimized she is interested to be the influence of hypnotism so that it will be easy to find out what Count Dracula is doing. Mina says:

'I want you to hypnotise me!' she said.' Do it before the dawn, for I feel that then I can speak, and speak freely. Be quick, for the time is short!' Without a word he motioned her to sit in bed. Looking fixedly at her, he commenced to make passes in front of her, from over the top of her head downward, with each hand in turn. Mina

gazed at him fixedly for a few minutes during which my own heart beat like a trip hammer.... 'Where are you now?' The answer came dreamily, but with intention; it was as though she were interpreting something. I have heard her use the same tone when reading her notes. 'I do not know. It is all strange to me!' 'What do you see?' I can see nothing it's all dark.' 'What do you hear?' I could detect the strain in the professor's patient's voice. 'What are you doing?' I am still -oh, so still. It is like death! The voice faded away into a deep breath as of one sleeping, and the open eyes closed again... and then with a long sigh, awoke and stared in wonder to see us all around her. (261)

Double and Grotesque

Doppelgänger is often a ghostly counterpart of a living person who can also mean the double, alter ego, or even another person with the same name. It can be seen in different forms like a reflection in the mirror, shadows, guardian spirits, immortal soul or the same name. The main purpose of the double is to create an uncanny effect which evokes horror and terror at the same time.

In the novel the main character is seen in his double form to create an uncanny situation. In the beginning Dracula is presented as a human being and behaves as a human with Jonathan Harker. 'Welcome to my house. Come freely. Go safely. And leave something of the happiness you bring' (26). He helps Jonathan at his home, serves food, talks very politely. 'Nay, sir, you are my guest. It is late, and my people are not available. Let me see to your comfort myself' (26). But in contrast Jonathan gets the qualities of Dracula in him. He is bewildered to see him sucking activity; this situation creates horror in the mind of Jonathan.

Dracula appears in the form of a vampire. He bewilders Jonathan and evokes creeping horror as well as an uncanny situation. Count Dracula appears as a grown-up

young man. His doubleness makes Jonathan so puzzled and creates uncanny. As he says I believe it is the count, but he has grown young. My god, if this is so! Oh, my god! If I only knew!' (208). This strange event makes Jonathan unconscious.

When Lucy is victimized by the vampire Dracula, she is also changed into vampire. As she dies, her metamorphosis also suggests a doubleness in Lucy. After her death she is buried but starts to suck children. The children disappear and come back to their home taking a mark on their throat. 'Some of the children, indeed all who have been missed at night, have been slightly torn or wounded in the throat' (213). They have been victims of vampire Lucy. This gruesome situation creates a hesitation, horror and terror.

Here, count Dracula is seen sleeping on a pile of newly dug earth and seems undead. He physically is alive but he has no heart beat, no pulse, no movement in his body. It suggests that he is an immortal soul which can appear in double forms. He creates ambiguity, uncanny and horror to Jonathan. Next day, he appears as a human being as usual.

The doubleness of Dracula is seen in different forms. Sometimes he appears as a human being and sometimes as a vampire. And due to his shape shifting power, he changes himself as a bat or wolf. No one can recognize him. It creates an awful situation but he sucks blood in the dream. His immortal soul changes frequently in different forms. Lucy says 'There was a sort of scratching or flapping at the window, but I did not mind it, and as I remember no more' (134). He sometimes changes himself into a wolf. But no one knows the fact. Lucy says 'There was the low howl again out in the shrubbery, and shortly after there was a crash window, a lot of broken glass was hurled on the floor... there was the head of a great gauntly wolf'. (174)

In this passage, use of grotesque is seen that count Dracula's deformed physique. He seems to be a man and behaves like a human being. But, his hands are broad and fingers are extra ordinary. Generally the palms of a human are empty, clean and without hair but, there are hairs in the centre of his palms. Nails are so long and he smells bad. These strange characteristics evoke horror in the mind of all. It also creates a doubtful situation about Dracula.

The grotesque is the literary means of portraying the human condition in such an unused universe. It has some special characteristics that is used in psychoanalytic fiction. It is used to create dark and gloomy atmosphere, horror and comic situations too. Thus, in short the deformity of physical appearance is called grotesque. In the novel the use of grotesque basically creates the strange and horrific situations among readers and the characters. Count Dracula seems to be an ordinary man but gradually his doubleness is seen though his actions. Similarly, there appears some physical deformity in some characters like Lucy and Mina.

Lucy is so beautiful but when she is vamped her physical appearance is also deformed. Her teeth are long, sharp, which are the symbols of a monster. Lucy's changed appearance creates horror to all the characters. They make her look strange which creates an uncanny situation.

Uncanny and Fantasy

The novel is loaded with the elements of psycho- analysis. Uncanny and fantasy are also the dominant elements in it. Uncanny belongs to terrible and creeping horror, and it arouses dread in the mind of the characters and the readers. In the novel the readers are left in uncertain situations which create hesitation in them. The elements like uncanny and fantasy go with each other but they are not independent.

The un-dead body of Dracula and Lucy creates uncanny situation in the novel. These situations play a great role to create uncertainty. 'The vampire, an undead body, disseminates an uncanny state of living death with each bite' (11). The characters can't recognize Lucy's dead body. This situation makes them confused whether Lucy is demon in her shape or really dead. 'Is this really Lucy's body, or only a demon in her shape? It is her body, and not it. But wait a while, and you shall see her as she was, and is' (256). The characters here are unable to find out the reality about Lucy. The readers are uncertain whether she is a real demon or not.

Lucy is vamped by the unseen vampire. She suffers from sleepwalking at night dream and sickness. The readers and the characters can't be able to know the facts whether she is in real life or imaginary when they get Lucy Un-dead in the coffin box. She is dead, but when Van-Helsing opens the coffin box, there was no change in her body and he gets 'surprised and dismayed'. The dead body looks more radiantly beautiful than ever. The atmosphere of the tomb also brings them in confusion. They can't differentiate that Lucy is dead or undead and this fact is hidden to all. This type of sudden change in Lucy puzzles them. The unfamiliar situation which never occurs in the natural life evokes terror and horror at the same time to the readers and the character themselves. These situations create uncanny state in this novel.

In this passage, the uncanniness is further seen in Lucy's body her dead body into the coffin box is so strange that the physical change in her body makes her look like a demon. She seems un-dead because of the changes in her body, appearance and beauty. Her body, pointed teeth, blood stained mouth raise the uncanny effect with dread. Then the hesitation occurs.

Moreover, when Jonathan goes to search count Dracula in the castle, he doesn't find anything but he finds him in the hall. He finds nothing except fragments of old coffins and piles of dust, in the third, however, I made a discovery (63). 'He sees count Dracula lying down in one of the coffin boxes. Seeing the un-dead Dracula into the coffin box, he shudders. This atmospheric scene creates uncanny feeling in him'.

Count Dracula is Jonathan's friend or master in the castle, 'I am Dracula, and I bid you welcome, Mr. Harker, to my house. Come in, the night air is chill, and you must need to eat and rest' (26). Mr. Harker is in normal situation. But count Dracula's all behaviors are not doubtful. He serves his guests politely and says 'Nay, sir, you are my guest' (26). These behaviors of Dracula prove that the count Dracula is a gentle and helpful human being. But the situation gradually changes and Harker knows the facts about him. When he encounters with Dracula in the coffin box, the scene creates uncanny situation which is unhomely, unfamiliar to the common people and to Jonathan Harker himself. All readers and Jonathan himself are drawn to the state of hesitation.

The character and the readers hesitate and the uncanny situation appears. Physically, Dracula seems to be alive, but when Jonathan examines him, he gets no sign of life in him. Then, Count Dracula creates a great question whether he is alive or dead. On the one hand, it creates confusion between human being and vampire or demon, and on the other hand, it evokes horror. Here all the realities about Dracula have been erased, and it is difficult to distinct whether it is reality or imaginary.

Dracula crosses the social and natural limits and his activities create, unhomely, unfamiliar and uncanny situation which evoke horror and terror in the mind of the readers and the characters as well. He changes himself into vampire. 'He

was laughing with his red mouth, the sharp white teeth' (332) that he not only sucks the blood of Lucy but also of Mina. This situation is very dreadful, and makes people puzzled. He loses his identity as a human being and identifies himself as a vampire. When he forces Mina to suck him, his double character is revealed. A question rises among them whether Dracula, is a human being or an automaton or a vampire:

When Jonathan travels to Count Dracula's castle, he on the way, gets surprised to see the unknown situation of the night as well as the activities of the driver. The howling wolves also are controlled by him and this shows his power. 'When I could see again the driver was climbing into the caliche and the wolves had disappeared' (24). This doubtful activity creates a kind of hesitation about the existence of the driver. Jonathan Harker suspects him but when he reaches to the castle of count Dracula, he as a human being welcomes him. He says 'welcome to my house.... I am Dracula. And I bid you welcome... you are my guest' (26). Harker gets confused about the existence of Dracula and sees his strange physical appearance.

In this passage, Jonathan Harker faces a new scene, a strange physical appearance of Dracula. His palm is full of hair and his breath so smells that he can't bear it. But there in spite of all these Dracula behaves as a general human being. His activities, language and behaviors are normal but this strange physical structure makes Jonathan confused. 'Because, dear sir, my coachman and horses are away on a mission' (64). When count Dracula gets ready to take him, Jonathan suspects as before that a coachman brings him to the castle. The physical structure of Dracula is similar to the coachman. Jonathan guesses that Dracula and coachman are the same person. The reply of count Dracula 'coachman is far away' (64) creates a hesitation or ambiguous situation in the mind of Jonathan and the readers:

Moreover, the scenes in the novel create a fantastic world. Fantasy creates imaginative scenes which don't have any factual or rational evidence. Since, it creates hesitation in the mind the readers always try to be far away from the imaginary situation.

The behaviors of Lucy are so doubtful, interesting and fantastic that she leaves her house at night alone and then disappears. Her mother and friend, Mina, can't know the reality. The room was dark, so I couldn't see Lucy's bed 'I stole across and fell for her. The bed was empty. I lit a match, and found that she was not in the room' (111). Now, where does she go? What does she do? Whom does she meet? And how can she be wounded in her throat? These questions may arise in the mind of Mina, Lucy's mother and the readers, too. Lucy's activities create hesitation and when they try to find out the truth, they are in vain. The very atmosphere creates terror also.

Marvellous

The very novel includes many psychoanalytic elements. Different elements suggest different things. The elements like transgression, terror, horror, uncanny, fantasy, double, grotesque all have their own great role to give a sense. They create horror, terror and hesitation, and raise questions about the existence of count Dracula and other ambiguous situations. Marvellous, another psychoanalytical element is also fore grounded but it is different from uncanny. It is well known that uncanny from the theory of psychoanalytic genre, creates hesitation at first, and then the unseen or unknown things are described, explained and rationalized:

Van-Helsing, who is skeptic before, explains the power of count Dracula. All his powers strengthen him more among the human beings. But these facts are found out by van Helsing and other members of the group. They accept count Dracula as a

vampire, but the ambiguity to the readers and the characters are not completely solved.

They make a plan to kill him. Professor van Helsing again makes his friends aware of other limitations of Dracula, which can be very fruitful to them for their task.

Professor Van-Helsing, the head of the group, reveals the truth, and after a long research, he knows that count Dracula is a vampire who has vamped other characters. He makes it clear to all his friends and characters that count Dracula is a supernatural phenomena. He has psychoanalytic power that can change his shape. Van Helsing says 'he can, within limitations, appear at will when and where and in any of the forms that are to him' (283). All these transgressive powers create horror in the characters and the readers. But now it is accepted as the characteristics or the supernatural power of count Dracula. Van- Helsing presents 'he can grow and become small; and he can at time vanish and come unknown' (283). All these activities of Dracula create unhomely situation and fantastic qualities. All people hesitate but, gradually, the characters come to know the fact that they believe in psychoanalytic quality, and they become far from the scientific world. He says 'All we have to go upon are traditions and superstitions'. (285)

Although Dracula is accepted as a supernatural being, he can't break down certain limitations of power. He can't go everywhere according to his desire, he should obey the natural laws too. The supernatural power and the certain limitations of Dracula are so tactfully created that the novel has become artistic, interesting as well as mysterious.

Stoker takes help from superstitious and religious belief to solve the problem. As Van Helsing instructs 'All we have to go upon traditions and superstitions' (285). Van Helsing gives information to his friends about how they can destroy count

Dracula. Dracula loses his power if the wild rose is kept on his coffin and 'a sacred bullet only can kill him' (287). When he is killed, he doesn't remain as an undead phenomenon. Here, Stoker has used religious, traditional, psychological and superstitious methods. The use of wild rose, sacred bullet are the clue points which help make the story marvellous.

By using holy water, the undead body is changed into a true death. Here, the writer uses holy water to solve the problem and proves the supernatural existence. This method proves that it is a fantastic-marvellous story.

Similarly, as in Gautier's *Lamorte Amoureuse*, Stoker also uses religious and psychoanalytical means and methods to destroy the vampire count Dracula. He has uses crucifix, holy flowers, garlic as well as hypnotism to get to his aim. He not only uses these psychological things but also some scientific equipment like revolver and knife. Here, the writer makes a great fusion of science and psychology.

After Count Dracula is captured he is powerless, exhausted like a dead, pale, weak and a waxen image. He cannot attack others. At last, Mr. Morris' knife plunges in his heart but he doesn't protest, he changes into dust, and disappears. This metamorphosis of Dracula into dust cannot be explained by the laws of nature. So, Stoker, neither rationalizes the thing nor explains count Dracula as a natural phenomenon. Although he uses some rational techniques, he tries to make the characters and the readers accept Dracula as a psychoanalytical phenomenon.

Different elements are presented very well, but uncanny and fantasy cannot be long-lasting. Only these elements help create hesitation, confusion in the mind of the readers and the characters. All elements can stand independently but Uncanny at last needs an explanation. So, fantastic and marvellous elements come jointly.

Finally, Stoker has tried to fuse science and psychology to kill Dracula.

Chapter-IV

Conclusion

Psycho analysis deals with both a theory of personality and therapeutic practice. It is a therapy for the relief of mental ills. It treats mental illnesses by bringing a patient's unconscious fears, conflicts and fantasies into conscious through free associations of ideas. It is conceived as a theory of personality, motivation and neurosis based on the interaction of conscious, preconscious and unconscious levels of mind. Helsing used psychoanalytical means for the relief of mental ills. Lucy's Mina's and Reinfield's fears, conflicts and fantasies are being treated through psychoanalytic method.

Since it is impossible to arrive at a conclusion in any literary work, the present study draws a distinct conclusion through an application of psychoanalytical technique. The power of Stoker's novel lies in the fact that it has stirred the minds of a large number of readers and critics since its first publication, and has never failed to encourage the critics from making multiple reading of it.

It is obvious that Bram Stoker makes use of many of the basic attributes of the psychoanalytical fiction. He has made a fusion of conventional and modern elements. The novel handles a lot of psychoanalytical elements and make it different from other novels. And as a result, it has become a famous novel among the different classes of people in the world.

The present study establishes that Dracula stands independently as a text of psychoanalysis. It is also found as a fantastic and marvellous novel.

The writer has not only used elements like old castles, charnel house, vampires blood sucking, etc. but also uncanny, fantasy and marvelous situations. Other elements, the double Grotesque also play vital role to make the novel very

curious, strange and suspense. The strange behaviours of the characters create fantastic situation which lead to hesitation in the mind of the readers and the characters. But the fantastic situation cannot remain independent. The activities of Count Dracula create uncanny situation. He appears as a human being, behaves like humans, but at the same time seems to be a dead one, appears and disappears, shows unhomely activities but the uncanny situation also can not remain long last. Count Dracula is not rationalized as a psychological natural phenomenon.

The novel gives the idea that the victims' mental problem or disorders are being treated fusing psychoanalytical and scientific methods. Professor Van Helsing is trying to examine characters' unconscious mind and discovers hidden causes of their mental problem. Psychoanalytical methods are being applied to destroy the creator of the problem.

If the novel ends up with only one element, it would not get the height; it would only be a fairy tale or a ghost story. By making of fusion of different elements, the writer has been successful in making it a psychoanalytic novel.

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