Dreaming of Dracula: a Jungian analysis of Bram Stoker's novel

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by

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Abstract

Bram Stoker’s 1897 novel *Dracula* remains one of the most enduring horror stories in the English language, and lends itself to a wide variety of analytic lenses. Carl Jung’s analytical psychology provides a method of interpreting literature which gives new insight into the novel. By employing the use of archetypes found in the collective unconscious like the persona, shadow, hero, antihero, God-image, devil, and anima, *Dracula* becomes a study of the mind. Harker, as the persona, endures a test of courage when facing the vampire as his shadow. Dracula’s relocation to London transforms him from the shadow to the antihero and devil, bringing the threat out of the personal realm and placing the entire city in peril. The resulting analysis provides the ability to use *Dracula* as an allegory for personal growth in the battle of good versus evil.
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Introduction

Since its publication, Bram Stoker’s *Dracula* (1897) has become one of literary history’s most enduring horror novels. For nearly as long as it has been in print, *Dracula* has been the subject of various forms of analysis spanning multiple disciplines, and it has spawned numerous interpretations and reinventions. Stoker himself was involved in an abridged version of his story written to be a stage performance in 1897. The first touring license for the play was granted by Stoker’s late wife to Hamilton Deane, which was produced in 1924. The first film adaptation is thought to be the unauthorized *Drakula* (1920) by director Karóly Lajthay, now lost, though more well-known interpretations of the vampire on the silver screen included the silent film *Nosferatu* (1922) and Bela Lugosi’s portrayal of the Count in 1931. Christopher Lee starred as one of the first faithful adaptations of Dracula in 1970, and Francis Ford Coppola’s *Bram Stoker’s Dracula* (1992) starring Gary Oldman was one of the most expensive horror films ever produced. Dracula has been adapted to fit into pre-existing television universes such as *Buffy the Vampire Slayer,* and also in cinematic ventures that stray from Stoker’s original plot. Two examples are *Dracula 2000* (2000), which shows the vampire as the biblical figure Judas Iscariot, and *Blade: Trinity* (2004), which features Dracula as the source of the entire vampire race. Themes of sexuality, religion, and ethnocentrism are repeatedly and rigorously explored in the intricate world of the Transylvanian vampire who threatens the established, conservative culture and society of late-nineteenth century London regardless of medium, and these themes are somehow preserved even when Dracula is brought out of Victorian Transylvania and London to be placed into the modern day. The
vampire story has been told and retold, but Dracula has lasted the test of time. The qualities that make this novel so powerful reside in the symbolism of its characters. The novel is significant beyond its power as a horror story; Dracula is an allegory for the workings of the mind.

Dracula is a novel told through a series of letters and journal entries about an encounter with a vampire. Jonathan Harker is a solicitor who travels to Transylvania to meet with Count Dracula, who wishes to purchase a property called Carfax in London. Harker gradually begins to realize that Dracula is a vampire, and that the Count is holding him prisoner inside the castle. He is confronted by three female vampires who attempt to feed from him, but Dracula warns them off. Eventually, Harker attempts to escape by climbing down the walls of the castle. Meanwhile, Harker’s fiancée Mina keeps up a correspondence with her friend Lucy, who is faced with choosing from among three suitors: Arthur Holmwood, whom she accepts, and Dr. John Seward and Quincy Morris. Mina visits Lucy in Whitby, where a ship with a dead crew has landed, and boxes of earth from Dracula’s castle are unloaded. Apparitions of glowing red eyes and shadowed figures begin to appear, and two red marks appear on Lucy’s throat. She begins to grow ill, and Harker is discovered in Hungary with a brain fever. Mina goes to join her fiancé, and one of Lucy’s rejected suitors, Dr. Seward, attempts to discover the nature of Lucy’s illness. When he is unable to, he contacts his mentor Professor Van Helsing, who concludes that Lucy is the victim of a vampire attack. When the garlic flowers Van Helsing places in her room to protect her are removed, Lucy’s condition worsens, and multiple blood transfusions are performed. Bats are seen outside of her window, and one
night a wolf breaks into her bedroom and kills Lucy’s mother. Lucy dies shortly after. Her fiancé, Dr. Seward, Morris, and Van Helsing go to Lucy’s tomb after attacks on children by “the Bloofer Lady” have left them with the same neck wounds Lucy suffered before her death. Lucy has a stake driven through her heart, and then she is decapitated with a clove of garlic in her mouth. Mina and Harker return to England, now married, and begin gathering all of the letters and journal entries to compile. Information is shared, and the men begin to track down the boxes of Transylvanian soil that have been transported on Dracula’s orders. Renfield, one of the patients of the mental institution near Carfax, has been in contact with Dracula, who promises the man eternal life in exchange for his servitude. Renfield lets Dracula into the asylum so that the vampire can prey on Mina when she is there. Mina begins to transform into a vampire while the men sanctify the boxes of soil, preventing Dracula from resting in them. They discover through Mina’s mental link with the vampire that Dracula is returning to Transylvania, and the party follows him there. The three female vampires are killed, and the castle is sealed with holy objects. On his way to the castle, Dracula is stopped by Morris and Harker. The two men drive a knife through Dracula’s heart and sever his head, turning the vampire into dust.

Beyond the gothic and postcolonial traditions in which the novel is often studied lies a framework established by universal archetypes that permeate literature. These archetypes reach deep enough into the human unconscious to make the novel’s impact a lasting one. The analytical psychology of Carl Jung offers a lens through which Dracula can be studied in terms of these universal archetypes; in the course of such an analysis, it becomes apparent that the novel is an allegory for Jung’s theories on the collective
unconscious and individuation, and this powerful representation of the mind creates a long-standing and poignant arena for interpretation.

The importance of Jungian analysis becomes apparent when used to interpret a text like *Dracula*. The novel is, on the surface, a horror story with sexual overtones, religious themes, and an exploration of the Victorian fear of unknown cultures in places like Transylvania, which were still full of the superstition and mysticism that had mostly dissipated from the public mindset by the late nineteenth century in Western Europe. Freudian psychoanalysis would explore the intertwining sex and death drives, gender studies would take apart the different roles of male and female characters within this restrictive society as it was turned on its head, postcolonial theories would describe the historical background that nurtured the vast differences between Eastern and Western Europe, and religious studies would focus on the greater battle between the forces of heaven and the powers of hell. Jungian analysis takes these things into account, but it also adds something more: a discovery of the mind’s journey toward self-actualization when faced with all of these different obstacles. The power of *Dracula* as a story is that it presents a psychological study of the mind’s progression that should, in the case of a healthy psyche, result in a fully actualized self. This method of analysis appeared not long after Freud introduced psychoanalysis, but analytic psychology is quite different from its predecessor.

Jung broke from the tradition of Sigmund Freud’s psychoanalytical paradigm over personal differences between the two psychologists, and his resulting analytical psychology provides an excellent backdrop for literary study. While Freud focuses on
drive theory, Jung considers the importance of symbolism in the context of something he called the collective unconscious. Invoking the collective unconscious, a Jungian analyst is able to trace the meaning of symbolism through various time periods and cultures that would otherwise have little to no significance for a Freudian. Here, then, the base instincts of sex and death assume a role subservient to the importance of myth, history, and the internal struggle for human completion. Jung’s methods allow an analysis to take aspects of the surrounding cultural knowledge, universal themes, and personal interpretations into account, giving a more well-rounded analysis of the symbolism in question.

The use of symbolism reaches beyond the simple metaphor when using any form of psychology in critical analysis. Jungian analysis extends beyond literary technique or even the individual being analyzed. Symbols are read for their significance beyond the time and culture of the patient and, in revealing their hidden meanings, Jung developed his theories concerning dream analysis and the collective unconscious. He explains this in “Approaching the Unconscious”:

What we call a symbol is a term, a name, or even a picture that may be familiar in daily life, yet that possesses specific connotations in addition to its conventional and obvious meaning…. Because there are innumerable things beyond the range of human understanding, we constantly use symbolic terms to represent concepts that we cannot define or fully comprehend…. Man also produces symbols unconsciously and spontaneously, in the form of dreams. (3-4)
A symbol is thus important for reasons that move beyond what is encountered in the observer’s own time and culture, for humankind is incapable of rationalizing and understanding everything in the universe without the filter of symbolism. Symbols are often found in dreams because they arise from the unconscious and are, therefore, uninhibited by the limitations of the conscious mind. The foundation of Jung’s studies and methodology treats dreams as the window to the unconscious which, if analyzed in an unfiltered form, provide the only legitimate guide toward understanding the unconscious mind and reaching self-actualization. Jung explains that an individual “never perceives anything fully or comprehends anything completely” (4), so the analyst must rely on dream images to interpret the individual’s unconscious perceptions of reality that would otherwise be inaccessible. The unconscious mind has an influence on our conscious thoughts and actions, but it is separate from the conscious mind.

Just as the unconscious is separate from the conscious, so too is the unconscious divided. Jung explains that an individual “must use his old thoughts, his established knowledge, his grounded judgments, for the embodiment of his new inventive constructions” (“Symbols of Transformation” 22). The symbolism that appears in a dream will have dual meanings: the significance to the individual based upon what is considered the personal unconscious, and the more global significance based upon the collective unconscious. The personal unconscious will work based upon the individual’s own personal knowledge to create recognizable symbolism. Things that an individual has learned or encountered will have a more straightforward representation that can be analyzed. The unconscious will then reach into a communal source of knowledge to
generate what Jung defined as archetypes. These are the more universal representations of concepts and ideas that will take forms otherwise unfamiliar to the individual. This communal source is called the collective unconscious, and it is arguably the most important idea in analytical psychology.

The collective unconscious is a system of universal archetypes such as the persona, the shadow, the anima/animus, and sometimes in pairs such as the hero and antihero, or the God-image and devil. All of these archetypes appear in the novel as various characters. These archetypes also appear in dreams, art, and mythology as representations of ubiquitous themes that transcend time and culture. Jung’s dream interpretation focuses on discovering these archetypes within an individual’s dream so that the dreamer, represented by the persona, can incorporate or overcome the challenges associated with these archetypes, which allows the dreamer to achieve individuation. The dreamer only attains his or her true self through contact with and understanding of these symbols.

An individual’s dream may include symbolism from the personal or the collective unconscious, and the significance of these symbols will vary depending upon where they originate. Those symbols from the personal unconscious will be much more easily accessible, both to the dreamer and the analyst, because “they are acquired during the individual’s life” (“Relations Between the Ego and the Unconscious” 138). In addition to these personal symbols, there are impersonal symbols that emerge from something that Jung called the collective unconscious. These are “wholly collective image[s]” known as “reactivated archetype[s] ... [which] are restored to life by the primitive, analogical mode
of thinking particular to dreams” (150). Archetypes that appear in an individual’s dreams have meaning beyond the experiences and memories of the individual’s life. The archetypes of the collective unconscious are common symbols that reach across cultures and time.

Jung’s dream analysis hinged on the belief that the individual encounters various archetypes on the journey toward self-actualization. The archetype “is essentially an unconscious content that is altered by becoming conscious and by being perceived, and it takes its color from the individual consciousness in which it happens to appear” (“Archetypes of the Collective Unconscious” 361). Thus, although the idea the archetype represents is universal, the way in which the dreamer perceives the archetype changes according to the dreamer’s personality and individual subconscious. The main archetypes exist to represent different aspects of the self, and the dream is a world built by the unconscious mind to bring the dreamer toward self-actualization.

In Dracula, each character exists as one of Jung’s archetypes, and their interactions represent what Jung called “tests of courage.” These tests result in the persona, which stands in the place of the individual experiencing the dream, encountering different forces that either represent parts of their own psyche which have either been repressed or remain undiscovered, or external forces with which the individual must interact in order to experience personal growth. The reason that Dracula is still being read, taught in classrooms, and adapted well over a century after its publication is that it is not merely a horror story; it is a model of the universal journey toward integrating all aspects of the self and reaching psychological completion. This connection to the psyche
can only be examined if *Dracula* is first established as a work suitable for Jungian analysis. To do this, the narrative must be compared to a dream.
Narrative of a Dream

Before Dracula can be analyzed as a dream, it must be defined as such; additionally, Jungian analysis requires that the novel be presented in such a way that it functions as an individual’s journey toward self-actualization. Each of the characters are personifications of universal archetypes from the collective unconscious, and the shift in setting from Transylvania to London functions not only as a plot device but also as a transition from the first test of courage – pitting the persona against the shadow – to the more complex challenge of battling the forces of evil as represented by the antihero or devil archetype. An explanation of its narrative style is the first step toward our understanding of Dracula as a dream.

Rather than traditional prose, Dracula is told through a series of journal entries, letters, telegraphs, and, occasionally, a clipping or dictated diary entry. By writing it in this style, Stoker is shifting the focus of the novel from the actual recorded events to the manner in which the characters perceive them. Without an omniscient narrator, the story unfolds only as the characters experience it. For example, Harker’s journey to Castle Dracula requires him to come into contact with superstitious townsfolk who present him with gifts and wards against evil. The historical significance of the symbol against the evil eye is less important for the reader to understand than the general unease that builds in Harker’s mind with each successive viewing of it. In “Burying Eternal Life in Bram Stoker’s Dracula: The Sacred in an Age of Reason,” Nur Elmessiri explains:

... the mechanical production of the novel (through the placing in sequence of reproducible documents) testifies to the destruction of the novel’s
namesake. What stands forth as “simple fact” is the historicization of the vampire: his real presence is invoked by those who bore witness to him if only to justify his erasure. Dracula has no say in the compilation of the documents which form *Dracula*. (104-5)

Dracula exists, and is destroyed by, the ideas and beliefs of others. If the human characters coming into contact with Dracula did not record events as they experience them and share their innermost thoughts and concerns, there would be no novel. Facts are less important than the sentiments and thoughts characters express, and the abrupt shifts in time and narrative voice add to the reader’s sense of being detached from the reality of the situation. Harker’s journal begins the novel, and throughout these entries, there is “a constant backwards pull … an attempt to retard or even suspend the flow of events so that [Harker] can organize them into some sort of explanation” (Seed 64). Harker does not hesitate to turn his journal into a sort of fantasy, for “[a]s his skepticism decreases Harker himself compares his journal to the *Arabian Nights*” (70). This was done deliberately by the author. Stoker “introduces references to the fantastic in order to challenge the reader’s secure distinction between literature and reality” (70), which blurs the reader’s confidence in a line between the logical and the supernatural. The entire story is, at this point, occurring within Harker’s mind, and the transference to other characters’ minds indicates a shift from the analysis of one archetype to the analysis of another. The story begins with Harker as the persona and moves into the discovery of other archetypes through additional journal entries. The story exists entirely within the mind, for
everything that the reader is given comes directly from one of the characters rather than from a narrator who presents a coherent sequence of facts and events.

The very act of characters writing down events as they occur is a form of self-analysis through a therapeutic means, because “the first-person narratives in this novel represent characters’ efforts to preserve their individual identities against the threat posed by Dracula, but without indicating how precarious [their mental states] are” (64-5). The characters, particularly Harker, have extreme difficulty accepting these elements of the supernatural that they are constantly encountering when Dracula is involved, and so must write everything down to make sense of the things they are experiencing and witnessing.

The link between writing and therapy provides yet another connection to psychology, especially dream interpretation, during which the analyst instructs the patient to describe everything exactly as it is recalled so that it can be analyzed later. The events of the dream are not censored or altered in the ideal analysis. The events and symbols in the dream may not make sense to the dreamer, just as the events occurring in the novel do not make immediate sense to the characters. As the dreamer in analysis recounts his or her dreams, so, too, the characters in the novel recount their events and experiences. Since these events deal with the supernatural, analysis becomes tricky. There are no facts to draw from in an analysis of the supernatural, and a study of the historical significance or cultural background can only go so far to reveal the significance of the characters and the things they observe.

Dreams, like the novel, often include symbols that cannot be immediately explained. The events within a dream are not always sequential, and they are significant
more because of the emotions they invoke than the time and place in which they occur. *Dracula*’s narrative style is set up in this way. The feelings and interpretations of the characters are as important as the actual events they record in their letters and journal entries, if not more so. Since the story is pieced together through these written logs, their own reactions and sentiments hold as strong a significance as the events of the novel. Harker’s growing fear and Mina’s devotion to her fiancé/husband are crucial aspects of *Dracula*, and they need to be interpreted as much as the ritual of removing a vampire’s head. The significance of the novel as a whole lies not only in the fact that it is a story about vampires, but in that it follows the journeys of several people who encounter this vampire and ultimately overcome him. The emotional and spiritual aspects of this story can be studied if the novel can be interpreted as a dream. Jung states that, “dreams behave in exactly the same way as an active imagination, only the support of conscious contents is lacking” (“On the Nature of the Psyche” 95). Fiction operates in the same manner, by harnessing the author’s imagination, but *Dracula* is different in that it does not follow the conventional methods of storytelling. Instead of the sequential, conscious narrative that most fiction utilizes, Stoker’s work focuses on the sometimes irrational and flighty thoughts and emotions of his characters. The work itself is dreamlike; facts are presented as memories and emotional responses, and even though the documents that make up the novel are arranged in a mostly chronological order, there are gaps. A more traditional narrative would follow along the lines of the conscious mind that Jung discusses, presenting events as they happen with either an omniscient third-person narrator or remaining with one first-person narrator. The more haphazard collection of entries and
letters from multiple narrators gives the story a dreamlike quality. With the focus so firmly on the emotions and reactions of multiple characters, but the lack of “conscious contents” involved, wherein the conscious contents are the more traditional forms of structured narration, Dracula is open for Jungian dream interpretation.

With Dracula established as a dream, each character becomes a Jungian archetype. Jung states that an archetype “is pure, unvitiated nature, and it is nature that causes man to utter words and perform actions whose meaning is unconscious to him” (101). The ideal goal of anyone undergoing Jungian dream analysis is to understand and actualize all of the archetypes with which they come into contact and thereby become more true to the “self.” To do this, the persona archetype journeys through the dream to encounter and eventually integrate or defeat other archetypes. Jung explains this in terms of confrontation:

Confrontation with an archetype or instinct is an ethical problem of the first magnitude, the urgency of which is felt only by people who find themselves faced with the need to assimilate the unconscious and integrate their personalities…. Once he [the individual] is on the way to assimilating the unconscious he can be certain that he will escape no difficulty that is an integral part of his nature. (99-100)

This confrontation with the archetype leads the individual to an actualization of the self. While not removing internal conflict from the personality, facing the archetypes and taking them into the self allows the individual to cope with and properly handle future conflicts in their lives. This is because throughout the conflicts they will face, they will
be able to remain true to their individual natures; that is, the archetypes that they face
down are representations of things within their personalities, and so when they have
integrated these archetypes, any future challenges they face will be with the knowledge of
these aspects of their personalities. This integration and acceptance of the archetypes
does not mean that they individual succumbs to or is consumed by the archetypes; rather,
the individual will come closer to the true self by acknowledging even the darker aspects
of the personality. When not in opposition to the true self through either ignorance or
denial of aspects of the personality, the individual can contend with difficulties in life in a
psychologically healthy manner. In the case of *Dracula*, Harker is the persona archetype
which journeys through the dream on behalf of the individual, and which encounters the
other archetypes.

Jung defines the persona as the “arbitrary segment of the collective psyche …
only a mask for the collective psyche” (“The Relations Between Ego and the
Unconscious” 174-5). This is how the individual is identified within the dream, or the
archetype that best represents the individual on their journey toward self-actualization.
The persona archetype differentiates from the total self in that the persona is only a mask
for the collected parts of the psyche. It is the archetype that must travel through the realm
of the dream to meet with the other archetypes like the shadow and the anima. Some of
the other archetypes that the persona will come across are the hero, the antihero, the
devil, and the God-image. These will be represented symbolically, and must be
discovered in the confines of the dream before they can be analyzed. Once they are
identified, the symbols must be understood in the context of their surroundings so that
they can be analyzed in terms of the archetypes they represent. With this in mind, a basic understanding of the vampire mythos that Stoker incorporated into his novel is crucial, for this vampiric encounter is the environment of the dream. Once the dream’s environment is explored, the symbolism within that environment will be in context.
Romanian Vampire Legends

Analytical psychology emphasizes that nothing can be taken at face value. All symbols dwell in the collective unconscious and, as such, have meaning beyond that which may be immediately apparent to an outside analyst:

When we attempt to understand symbols, we are not only confronted with the symbol itself, but we are brought up against the wholeness of the symbol-producing individual. This includes a study of his cultural background, and in the process one fills in many gaps in one’s own education. (“Approaching the Unconscious” 81-82)

Cultural context is crucial to this method of analysis, for it has a direct impact on the ways that the archetypes will present themselves in the subconscious. The persona is the most easily identifiable archetype since it is the mask for the self, but the shadow may be more difficult to discover within the dream environment. There may be multiple feminine forces coming into contact with the persona, for example, but only one of them would represent the anima. Another instance where understanding the cultural context comes into play when considering the physical appearance of archetypes. A certain physical characteristic such as the shape of the eyebrows may not seem to have significance if taken at face value; if the individual comes from a culture in which eyebrows that meet over the nose are attached to demonic possession or infernal influence, however, the seemingly unimportant detail develops greater significance. The character with specific physical characteristics that represent demonic influence in the given environment is more likely to represent an archetype like the shadow or the devil, and these cues can aid
in the discovery of said archetypes. In this vein, it is important to understand aspects of
the vampire that Stoker wrote about. When we understand where the Transylvanian
vampire comes from, we can analyze Dracula and comprehend the responses elicited
from other characters.

One of the major resources that Stoker consulted for his novel was *The Land
Beyond the Forest: Facts, Figures and Fancies from Transylvania* by Emily Gerard.
Published in 1888, only nine years before the first edition of *Dracula* appeared in print,
*The Land Beyond the Forest* contains Gerard’s observations during her stay in
Transylvania after her husband was appointed to the command of the cavalry bridge in
1883. Romanian vampire folklore provides a cultural background in which to place
*Dracula*, and this is part of the personal unconscious from which Stoker drew when
writing the novel. Understanding Gerard’s collection of tales and superstitions provides
the specific framework in which the archetypes exist; in other words, the dream itself is
constructed from the mythos.

According to Gerard, the two types of vampires or “nosferatu”—living and dead--
are accepted in Romanian culture, with the living vampire being the illegitimate child of
two illegitimate persons. She states: “every person killed by a nosferatu becomes likewise
a vampire after death” and that the spirit can only be exorcised by “either driving a stake
through the corpse, or else firing a pistol-shot into the coffin” (Gerard 185). Additionally,
one may “cut off the head, and replace it in the coffin with the mouth filled with garlic, or
… extract the heart and burn it, strewing its ashes over the grave” (185) to kill it. Gerard
further explains that driving nails through the corpse’s forehead or using the fat of a pig
killed on a specific feast day to rub down the body can help to prevent the deceased from rising again as a vampire. It is important to note not only the methods in which a vampire must be killed, but the fact that this folklore was accepted as an absolute truth by the people of Transylvania. Located in central Romania and surrounded by the Carpathian Mountains to the East and South, Transylvania was well within the boundaries of what Victorian Europeans considered the East. One of the principle differences between East and West, at least to the Victorian European mind, was the Eastern belief in the supernatural versus the Western adherence to scientific fact.

Although the idea of the nosferatu was widely accepted in Transylvania but utterly dismissed in Europe, Transylvanian folklore concerning the vampire was almost scientifically precise. For example, only certain ritualistic measures could be taken to insure one’s safety around a vampire, to destroy a vampire, or to treat one who has been bitten by a vampire. In Dracula, the methods used on Lucy after she is bitten draw from Stoker’s research into Gerard’s account. Garlic flowers are used to repel a vampire as well as a crucifix, and once an individual is transformed into a nosferatu, a very specific set of actions must be performed against them. These rituals are essential to follow and allow the soul to be freed so that it can ascend to heaven. After completion of these rituals, demonic forces lose control of the individual that was once undead and free it to receive redemption and salvation in death. A look of peace passes over the vampire’s features once it is killed, indicating that it has been saved.

The conflict between natural versus unnatural is inherent in the folklore of the nosferatu; vampires are the walking dead turned into demonic predators, but natural
methods must be used against them, such as introducing an element found in the natural world like a wooden stake. The two areas of the vampire’s body that must be mutilated or destroyed are the head and the heart. The head is the center of knowledge, while the heart is traditionally regarded as the seat of emotion. In essence, the centers of humanity must be separated from the body or impaled in order to kill the monster and liberate the soul of the victim. Only once the demonic force inhabiting the human body is expelled can the soul find peace.

Humanity and inhumanity are so deeply intertwined in the figure of the vampire that it perfectly represents the relationship between Jung’s archetypes, most obviously between the hero and the antihero, or God and the devil, but primarily between the persona and the shadow. As with most Jungian literary analysis, the analysis of *Dracula* begins with the persona, which is in this case represented in the novel by Harker. When Harker encounters the demonic forces commanded by the vampire, it represents the conflict of the persona and the shadow. Only through an acceptance of the shadow is the persona able to triumph; likewise, only Harker’s eventual acceptance of Dracula allows him to emerge victorious. Before the conflict can be explored, however, Harker’s identity as the persona must be explored.
Jonathan Harker as Persona

The novel begins with Harker’s reflections and musings as he travels from London to Transylvania. We learn that he is a young solicitor about to be married, and his thoughts are divided among his curiosity about his surroundings, the nature of the work he will be doing for Count Dracula, and his fiancée Mina. Harker is constantly thrown into situations that he has trouble accepting as a rational man because of their uncanny nature. As he is traveling to Dracula’s castle, for example, he sees “a faint flickering blue flame” while inside the carriage, but rather than believing that it actually exists, he claims that he “must have fallen asleep and kept dreaming of the incident, for it seemed to be repeating endlessly” (Stoker 19). His mind is unable to accept the reality of an apparition like this, and so rather than admitting the existence of something so uncanny, he rationalizes it as a dream-image. Through his interactions with the other characters, however, he is able to give credence to the supernatural forces he has encountered so that he can ultimately confront, survive and overcome them.

Jung’s persona is the archetype that must travel through the dream sequence to confront and assimilate the other archetypes. Jung chose the name “persona” because it was a word that originally meant the mask that an actor wore on stage, and Jung defined the persona in terms of the archetypes as “a mask for the collective psyche, a mask that feigns individuality … [which is] simply playing a part in which the collective psyche speaks” (“Relations Between the Ego and the Unconscious” 175). The persona is generally the archetype that most closely resembles the individual having the dream; this archetype moves through the dream sequence, learning lessons from the other archetypes.
Jung describes the persona in terms that we can use to define Harker’s personality and purpose in the story:

When we analyze the persona we strip off the mask, and discover that what seemed to be individual is at bottom collective; in other words, that the persona was only a mask for the collective psyche. Fundamentally the persona is nothing real: it is a compromise between individual and society as to what a man should appear to be. (175)

The persona thus encompasses the individual mind and societal influences surrounding it in order to represent the perceived ideal. In Victorian society, reason, as opposed to superstition and fantasy, was considered an ideal personality characteristic. Harker’s personal journey is one from a strict adherence to logic and scientific fact to a belief in the supernatural.

As Harker travels through Transylvania toward Castle Dracula he is faced with a number of cultural elements and superstitions that he is unable to believe. He observes and documents these occurrences – such as the townsfolk continually presenting him with small tokens like crucifixes and making gestures to ward off the evil eye – but he is unable to have faith in them beyond their curiosity. This inability to move beyond an adherence to the rational world forces Harker to turn to writing in his journal, which is the only way that he is able to process these events. His journal becomes a form of therapy and self-discovery for him, as he addresses many of his thoughts to Mina, particularly when he fears he will not be able to see her again. Later, he and the other characters use journals to piece the story together and perform their own analysis of it.
The fact that Harker’s is the first writing to be compiled and presented lends credence to the idea that he is the persona. Although other characters become more dominant, the story begins with Harker, as the dream analysis begins with the identification of the individual in the persona. Thus, Harker is the persona.

One thing Harker does note, though, is “that goitre was painfully prevalent” (Stoker 15), which is of particular importance, for the swelling of the neck due to an enlarged thyroid gland is a condition that can cause brain damage. The significance of this observation is the seed it plants in Harker’s mind: if there is the possibility that there is something medically wrong with the populace in Transylvania, then everything can be rationalized without having to accept the supernatural. In other words, Harker has the ability to attribute his unease to the environment around him rather than to any inhuman presence, and he can support this hypothesis with evidence of possible brain damage among the people around him.

Harker’s need to explain events away as somehow normal when they are actually supernatural is ingrained in him. He embodies the ideal Victorian man. His position as a solicitor marks him as a rational and educated individual; his fiancée indicates that he is or will be a family-oriented man; and his friends point to his good standing in society. Although it followed the Gothic and Romantic periods, the Victorian era prized reason and the exploration of the scientific method. Freud and Jung were active in the psychological community at this time, as were other members of the scientific community, including Charles Darwin. Logic was prevalent in Victorian society, and the supernatural did not hold the sway in European thought it once had. Harker’s inability to
reconcile the nosferatu of Transylvania matches perfectly with the society and culture from which he comes.

Given Jung’s description of the persona, Harker fits into this archetype in that he represents the societal ideal but also behaves according to his own individual personality. He is afraid when faced with the three “brides” in Castle Dracula, and when he sees the Count scaling the wall outside. He fails to protect Mina when they are in the same bed and she is forced to drink Dracula’s blood. Still, he persists, and he is crucial both in obtaining information and helping, ultimately, to defeat Dracula. He does not become an epic hero, or even the most powerful or prominent character in the story, but he remains true to his character and learns to defeat or integrate the other archetypes in his own way. His most challenging confrontation is with Dracula as the shadow because Dracula presents him with an opponent that embodies those aspects of the self that Victorian society – and the Victorian gentleman that Harker represents – represses: violence, sexuality, and an interest in self-preservation over the good of society as a whole. By bringing these suppressed elements of human nature into the open, Dracula’s personification of the shadow makes his challenge to Harker’s persona the most difficult challenge to overcome.

Renfield, the mentally ill patient living in Dr. Seward’s asylum, personifies what would happen to Harker were he unable to integrate the shadow without maintaining a sense of his true self. In addition to the mental illness that separates him from Harker, or perhaps because of it, Renfield does not have a sense of self strong enough to overcome the power of the shadow that Dracula represents. When the vampire promises Renfield
eternal life in exchange for his servitude, the patient leaps at the opportunity. While Harker experiences the desires awakened in him by the trio of vampires that arouse him in the castle, and he begins to understand the workings of Dracula’s mind while he is held prisoner, he never succumbs to them. Even his awakened sexual desire during his encounter with the three vampire women remains unfulfilled even though it is acknowledged. Harker yearns for the bite, but some portion of his mind still recognizes that these desires are wrong and that the beings molesting him are evil. The appearance of Dracula in this scene helps to snap Harker back to reality; when faced with the unaltered, raw power of the shadow, he recoils. Renfield, on the other hand, embraces the power of the shadow and allows himself to be consumed by it. His ability to think rationally – the trait that defines Harker as the persona – is warped. When Dracula communicates with him, Renfield is unable to sort through the truth and lies in the way that Harker does, and cannot maintain his humanity. Though he is never changed into a vampire, he displays distinctly inhuman qualities that illustrate how he has been completely overcome by Dracula’s power.

The extent of Dracula’s power over Renfield may be due to the mental illness Renfield suffers, which Dr. Seward describes in his first journal entry as “morbidly excitable… a possibly dangerous man, probably dangerous if unselfish” (62). As Dracula’s influence over Renfield increases, the patient begins to capture flies to eat them. He progresses to larger creatures like spiders in the belief that consuming other lives will grant him eternal life. This behavior is not typical of an individual with a healthy psyche, and since Renfield was mentally ill prior to meeting Dracula, it could be
argued that he would not have succumbed to Dracula’s power if he were mentally sound.

The purpose of analyzing Renfield, however, is to contrast the persona’s struggle with the shadow to an unsuccessful encounter with the shadow where the shadow triumphs.

Renfield’s mental state is less important than the resulting situation in which Dracula has conquered. This can then be compared to Harker’s damaged mental state when he is found in Hungary with brain fever. Though Harker is ill, he recovers, and he does not lose sight of his true self. The shadow’s power is incredible, and a study of it can shed light on the triumph of the persona.
Dracula as the Shadow

Jung explains that the shadow’s integration is the first and most difficult challenge faced by the persona because the shadow encompasses the negative aspects of the self. The shadow is not an external monster that does battle with the outside world, but, rather, the monster that embodies the evil within. Jung explains that the shadow is

… the dark half of the psyche which we invariably get rid of by means of projection: either by burdening our neighbors--in a wider or narrower sense--with all the faults which we obviously have ourselves, or by casting our sins upon a divine mediator with the aid of contrite [repentance of sins opposing the highest good] or the milder attrition [repentance based on rejection of sin based on its evil nature and also fear of punishment]. (“The Religious and Psychological Problems of Alchemy” 571)

Harker gradually discovers that Dracula is a force he must face and defeat, both because Dracula is evil and demonic – which represents the contrite – and because Harker fears for his personal safety, which represents attrition.

When Dracula and Harker first meet in Dracula’s castle, Harker is isolated from the rest of the world. There are several warnings that he should heed for the sake of his own safety – the howling of dogs and the apparition of blue flame on the way to the castle, for example – but he rationalizes them into harmless coincidences. The shadow cannot be explained away, nor, in this case, can Dracula, though the solicitor tries. Harker projects his feelings of unease onto the influence of the superstitious townsfolk rather than looking inward to determine whether or not he should be truly afraid of an actual
present danger. His adherence to rationale and insistence upon seeking a logical explanation prevents Harker from avoiding the oncoming threat and drives him straight into Dracula’s power. Harker displays every characteristic of the persona seeking to circumvent an encounter with the shadow, insisting that the shadow cannot possibly exist. Jung explains this conflict in terms of the shadow’s nature:

This confrontation is the first test of courage on the inner way, a test sufficient to frighten off most people, for the meeting with ourselves belongs to the more unpleasant things that can be avoided so long as we can project everything negative into the environment…. The shadow is a living part of the personality and therefore wants to live with it in some form. It cannot be argued out of existence or rationalized into harmlessness. (“Archetypes of the Collective Unconscious” 381)

Dracula seeks the counsel of Harker’s firm in the first place because he wishes to move to a home in London which will place him in proximity to Harker and his way of life, rather than remaining hidden in Transylvania. When still within the confines of his ancestral home and surrounded by the superstitious believers, Dracula remains a threat but is a relatively unknown one. Moving to London will expand his hunting grounds and force the rational world to take notice of him. Put in Jungian terms, the shadow is attempting to push itself out of the hidden supernatural world into the realm of the persona, thereby forcing this first test of courage upon the persona.

Dracula can be recognized as the shadow not only through his interactions, but also through his appearance and powers and the disconcerting effect he has on others.
Jung explains that the shadow “may exert an uncanny influence on the unconscious mind; for activated archetypes have a disagreeable effect even – or I should perhaps say, particularly – on the most cold-blooded rationalist” (“The Religious and Psychological Problems of Alchemy” 575). Although Harker is a rational man and is initially unable to accept any sort of supernatural explanation for the happenings around him, everything concerning Dracula takes a toll on his mind. The Count’s physical features are strange enough for Harker to remark upon, from the aquiline face with the thin nose and arched nostrils to the thick eyebrows that nearly met in the middle. Certain aspects of his face seem more foreboding than others:

    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. (Stoker 23-4)

Harker also describes the Count’s pointed ears, nails filed to sharp edges, hair at the center of his palms, and rank breath. When Dracula touches him, Harker becomes physically nauseous, but impressed with the Count’s manners, he excuses his own wariness.

    The horror of this first challenge in which the persona faces the shadow is that the persona must incorporate the shadow. In doing so, it must get to know the shadow and recognize its true identity. Harker gradually realizes that Dracula is inhuman and that his life is in peril. By forcing Harker to write letters dated a month in advance, preventing him from sending his own letters to Mina, and holding him prisoner in the castle, Dracula
forces Harker to face him alone, and to face the vampire on his terms rather than on
Harker’s. In the interim, the two ask each other questions about their respective cultures,
learning bits of the language that they had not previously known and discovering more
about Transylvania and England. They begin to incorporate each other through these
conversations, and while Dracula is preparing to assimilate into British culture, Harker is
incorporating more of the Transylvanian folklore that is Dracula’s heritage into his line of
thinking. He begins to believe the villagers’ warnings.

Dracula attacks Harker’s mind, but he is also responsible for attacks on his body
in the form of the three vampire women in the castle. Extensions of Dracula himself, they
are assumed to be former lovers and of his vampiric making, because he mentions that he
knew love with each of them. The women are highly sexual creatures with Dracula’s
coloring and sharp teeth, and the most sensual of the trio comes very close to biting
Harker. This is a seductive encounter, and Harker finds himself responding to the sensual
advances of the three, even going so far as to anticipate eagerly the bite when he, at last,
realizes that they will bite him. Dracula is the one who steps in and prevents the trio from
killing Harker. In Jungian terms, the shadow prevents the destruction of the persona. This
is an interesting development because of the nature of the shadow as a part of the
persona, or as an extension of the negative aspects of the persona. Dracula represents the
animalistic and sexual power that a man such as Harker instinctively denies belongs to a
proper Victorian gentleman, but that denial does not negate the existence of these
qualities. They are displayed in the sexual response Harker has to the trio of vampire
women, and by the violence he agrees to when it comes time to destroy Dracula at the novel’s end.

The only way that Harker is able to escape the castle is to understand Dracula, just as the only way for the persona to pass through the first challenge is to understand the shadow. Harker at last accepts that the Count is a vampire, and he comprehends that the things the Count does in secret reveal his true nature. He sees the Count scaling the castle wall in one of his own missing suits; he understands that the bundles he sees with the Count are children who have been stolen away; he recognizes that Dracula’s motions toward the vampire trio and the wolves are his way of exerting control over them; and he pieces together the evidence that reveals him a prisoner, unable to contact the outside world save through the false letters Dracula instructs him to write. Only when he bids goodbye to Mina at the end of his journal entry in the fourth chapter does Harker truly accept his circumstances without filtering them through what he considers to be a rational explanation.

Whether Harker successfully completes this first test of courage – the persona confronting the shadow – is debatable. One might argue that he fails because he is found much later in a hospital in Hungary with repressed memories, and Dracula is still alive. Conversely, one might argue that in escaping Castle Dracula alive with his journal intact was a triumph, and that since Dracula is defeated in the end, Harker succeeded. To determine which is the case, Jung comes into play again. The purpose of the first test of courage is not to annihilate the shadow; rather, the persona must integrate the shadow into itself. This means that the persona must recognize the shadow as the embodiment of
qualities that the persona possesses but represses and denies; it also means that the persona must accept these qualities and learn to live with an awareness of them.

Dracula is a demonic entity that forces Harker to confront sexual desire, violence, and manipulation in a world of superstition and fear that is entirely alien to the Victorian Englishman. By doing so, Dracula presents Harker with the ultimatum of either accepting and understanding these qualities or being destroyed by them. Harker studies Dracula while imprisoned in the castle, and eventually he is able to escape. Although he is initially without memory of his recent experiences, and he asks Mina to never open the journal, Harker possesses knowledge of Dracula that is later used to defeat him. He accepts the truth of the shadow’s identity, and he brings that understanding home to his own world in London. The persona has overcome the shadow without destroying it, and has integrated the shadow without being consumed by it. Here, again, a study of Renfield illustrates the incredible power that the shadow possesses and the magnitude of Harker’s triumph in contrast. While sexual desire does not play a significant part in Renfield’s character as far as the text portrays him, the desire for power and life are at Renfield’s core, just as repressed sexual desire and fear of the unknown are at Harker’s core. Dracula manipulates the already mentally compromised Renfield into doing his bidding by presenting him with temptation that speaks to the desires Renfield houses, just as he tempted Harker. The difference is that Renfield is either unable to or incapable of refusing Dracula, and instead of learning about these desires and fears so that he can overcome them, Renfield allows Dracula to consume him. Renfield ultimately betrays
Mina to Dracula, though unwittingly, thereby allowing an attack on the anima, which will
be explored when Mina’s archetypal association is explained.

Dracula is not defeated at this juncture of the story, though unable to break or kill
Harker, but his role as the shadow is complete. He is no longer an antagonist to one
cracter; instead, he journeys to London and becomes a threat to Harker’s family,
friends, and, ultimately, his entire way of life. Dracula’s presence in London heralds an
attack on all Victorian society, not to mention the countless human lives that are put into
immediate danger the moment Dracula leaves the relative isolation of Transylvania. At
this point in the story, Dracula’s role changes. He is no longer the shadow, but the
antihero, and the focus shifts from Harker as the persona to Van Helsing as the hero. The
tests of courage turn to revolve around others outside of the persona, and the conflicts
become those of the public, rather than merely those of the individual. As such, the
antagonist becomes both more powerful and less difficult to defeat, and the opposition to
this darkness moves beyond the realm of the individual and into the greater world.
The Hero and the Antihero, or the God-Image and the Devil

In a Jungian reading of literature, one character will generally represent a single archetype. In Dracula’s case, however, a transformation occurs that mirrors the typical journey of the persona through the dream; just as the persona must first face the shadow before facing other archetypes with a more universal reach, so does Dracula move from a personal threat against Harker’s life to a menace against all of London. His first role is as the shadow to Harker’s persona, which is at once a more contained peril and one that is much more difficult to overcome. Now that the shadow has been integrated and overcome, the threat is no longer internal, and it is no longer within the shadow’s realm. His second role is as the antihero in opposition to Van Helsing’s hero.

The hero myth comes into focus now as the primary conflict, though the novel does have religious undertones that allow a comparison to the God-image and devil archetypes as well. Jung describes the hero myth as one which “always refers to a powerful man or god-man who vanquishes evil in the form of dragons, serpents, monsters, demons, and so on, and who liberates his people from destruction and death” (“Approaching the Unconscious” 68). Van Helsing is the authority figure now that the other characters reach to for salvation, and he is the primary opposition to Dracula. The battle is now one of good versus evil, which Jung explains is common in life:

The sad truth is that man’s real life consists of a complex of inexorable opposites—day and night, birth and death, happiness and misery, good and evil. We are not even sure that one will prevail against the other, that good will overcome evil, or joy defeat pain. (76)
Since this dichotomy is a natural and expected part of life, it is a conflict that will be exposed in any dream analysis. In Dracula, there is an actual confrontation between good and evil in the form of humans going to war against a vampire. As Dracula’s role shifts from that of the shadow to that of the antihero and devil, so too does the need for an opposition to him. Harker is no longer enough, and he must join forces with Van Helsing and his “team.” As their leader, Van Helsing fits into the hero archetype.

When Van Helsing meets with Dr. Seward in chapter eight, he immediately comprehends the situation and assumes the role of teacher. “Van Helsing arrives with his broken English and with his talent for accepting what would be dismissed as mere superstition by his English friends” (Elmessir 103), and the others defer to him. Part of the ease with which he assumes responsibility may be that he is not English and, therefore, might seem closer to the world in which Dracula resides, but he is also an educated man. Van Helsing bridges the gap between the realm of the persona and the realm of the shadow, and thus he allows for the creation of a battleground against an enemy that has now taken on greater significance. In addition, his methods of fighting the vampire mirror those aspects described by Jung as typical of the hero myth:

The narration or ritual repetition of sacred texts and ceremonies, and the worship of such a figure with dances, music, hymns, prayers, and sacrifices, grip the audience with numinous emotions (as if with magic spells) and exalt the individual to an identification with the hero.

(“Approaching the Unconscious” 68)
Van Helsing teaches the others how to ward off Dracula with garlic flowers, crucifixes, and the Eucharist wafers. When entering the Count’s home at Carfax, he exhibits this behavior as well. “In manus tuas, Domine!” he said, crossing himself as he passed over the threshold” (Stoker 220). In addition, when Lucy’s body is freed of vampirism by having a stake driven through her heart, he reads a specific section of a missal and then Lucy’s head is removed and garlic placed in the mouth. These ritualistic practices, when combined with the extensive knowledge of the supernatural that he imparts, allow Van Helsing to step seamlessly from the role of Dr. Seward’s mentor and into the role of hero. The religious nature of the actions he takes also give him connection to the God-image archetype. In fact, Van Helsing is so knowledgeable about vampires and the means to counteract them, he seems almost all-knowing when compared to the other characters. They are near-ignorant of how Dracula must be stopped, but Van Helsing always has an answer to their questions and instinctively knows when something occurring around them has a supernatural cause. He is the one to surmise that Lucy is attacking the children and known as the “Bloofer Lady.”

The mantle of God-image and hero fits Van Helsing for reasons other than his knowledge of vampires; he extends genuine concern and compassion toward those by whom he is surrounded. His care for Lucy, both in life and after death, displays that he is emotionally invested in her well-being for reasons other than the immediate danger to their lives. Van Helsing wishes for her to be saved. He initiates blood transfusions for her, even donating his own blood, to attempt to stave off the vampirism after she is bitten. As Lucy is dying, Van Helsing instructs Holmwood, her fiancé, to give her as much comfort
as possible by holding her hand, only cautioning him to refrain from kissing her mouth. He continues to protect them all after Lucy passes, even at the detriment to his own health and comfort. Dr. Seward records in his journal that “Van Helsing did not go to bed at all. He went to and fro, as if patrolling the house, and was never out of sight of the room where Lucy lay in her coffin” (155).

Lucy’s death grieves the professor, and he finds it difficult to ask her suitors to do what amounts to desecration of her corpse in order to save her soul. In part, his words of comfort are meant to steel the men into doing what needs to be done to prevent her from rising again as a vampire, but in part he wishes to comfort the men and Mina in their loss. His behavior is that of a friend as well as a leader, and this is what allows him to fit into the hero and God archetypes. He does not merely attempt to defeat evil: he does everything in his power to save the others, both from their pain and from the very real danger that Dracula represents.

Dracula has now become the archetypal equivalent of Satan; the vampire is no longer a representation of repressed desires and urges, but an adversary in every sense. According to Jung, Western culture split the nature of divinity into two halves rather than the vast pantheon of gods worshipped by ancient cultures. He states, “the morally ambiguous Yahweh became an exclusively good God, while everything evil was united in the devil” (“Psychological Aspects of the Mother Arcetype” 440). With Van Helsing and the others aligned with goodness and godliness, Dracula is firmly on the side of the antihero or the devil. He is the opposite of Van Helsing in every aspect of his personality. Where Van Helsing is nurturing and kind to those whose lives are entrusted to him,
Dracula is callous and cruel, as evidenced by his treatment of his three “brides.” Harker describes his rage toward the vampire women as both startling and terrifying:

Never did I imagine such wrath and fury, even to the demons of the pit.

His eyes were positively blazing. The red light in them was lurid, as if the flames of hell-fire blazed behind them. His face was deathly pale, and the lines of it were hard like drawn wires; the thick eyebrows that met over the nose now seemed like a heaving bar of white-hot metal. With a fierce sweep of his arm, he hurled the woman from him, and then motioned to the others, as though he were beating them back; it was the same imperious gesture I had seen used to the wolves. (Stoker 43)

There are no qualities of a parent or husband in Dracula’s treatment of the three vampire women, although textual evidence suggests that he played both roles to them by becoming lover and vampiric maker of each. He is violent toward them in his rage; unconcerned with their animalistic desires, he demands that his word be followed without question. When he comes to London, he does not bring the three vampires with him, presumably leaving them in Transylvania to fend for themselves.

The interactions between Dracula and Renfield add to Dracula’s role as the antihero and devil. While Van Helsing is aided by a team of allies, Dracula is more or less alone, and so he seeks an underling as well as a possible new companion in Lucy. Renfield’s proximity to Dracula’s new home in Carfax makes him an easy target, and his mental illness weakens any natural defense against the supernatural that he may have had. While Harker used his reason and intelligence to escape Dracula eventually, Renfield has
neither the capacity nor the desire to do so. He succumbs to Dracula’s promise of eternal life and pledges himself to the vampire. Like the devil in Christian scripture, Dracula tempts the weak man, promising vast earthly rewards in exchange for Renfield’s soul. Dracula convinces Renfield that the soul is less important than life, and a conversation between Renfield and Dr. Seward confirms the patient is an agent of the devil who has fallen into the temptation for earthly reward in exchange for moral corruption. Renfield believes that he is more than human because he has struck a bargain with the devil. Dr. Seward inquires after Renfield’s flies, which the patient has been collecting, and Renfield compares their wings to those of butterflies, which the ancients compared to souls.

“Oh, it is a soul you are after now, is it?” His madness foiled his reason, and a puzzled look spread over his face as, shaking his head with a decision which I had but seldom seen in him, he said:—

“Oh no, oh no! I want no souls. Life is all I want.” (Stoker 235-6)

Renfield goes on to express extreme discomfort and irritability when souls are mentioned in relation to his consumption of flies and increasingly larger creatures. The idea of consuming life does not bother him at all, even to the point of eventually attacking a human being, but souls upset him. There is the possibility that Dracula has made the idea of souls abhorrent to him, or that fear for the state of his own soul does not sit well with him even though it is overruled by his desire for life. Dracula often appears as a bat, and Renfield’s fits are calmed when the bat is seen flying overhead. This serves to remove Renfield even further from the realm of humanity and into the infernal and supernatural.
Corrupting Renfield is not the only way Dracula attempts to increase his number, however, and his attacks against Lucy are as horrendous in nature, if not more so, because in taking Lucy, he is threatening and actually harming the group of people around her. Whereas Renfield is close no one but the doctors, as the narrative suggests, Lucy has two suitors, a fiancé, and two dear friends in Harker and Mina. Dracula attacks this group of his major enemies by seducing and biting Lucy, who is helpless against him. As he did with Renfield, Dracula appears to Lucy in non-human form, even transforming himself into a wolf when he attacks her for the final time and kills her mother. The bat is also often seen fluttering at the window. These animal forms are representative of the inhuman nature of the devil using hellish powers to terrify and overpower humanity.

When Lucy becomes a vampire, Dracula successfully unleashes a demon into the midst of his enemies so that he may continue with his plans uninhibited by Harker and his friends. By creating a distraction in Lucy, he insures that he will not be bothered by Van Helsing’s group, for they will be too busy attempting to save Lucy’s soul to hunt down Dracula. He is not seeking her for companionship, for he does not take her away with him but leaves her in her tomb, where she can be destroyed by her friends. This attack on Lucy allows Dracula to gain power over his enemies through fear and despair, the polar opposites to the confidence and companionship Van Helsing inspires.

A distinct difference between these forces of good and evil, heroism and villainy, is the nature of their description in the novel’s assembled writings. Dracula is made to seem extraordinary through his physical appearance alone, and only after this sense of unease is communicated to Harker and the others do they realize that Dracula actually is
a force of evil. In an article entitled “A Vampire in the Mirror: The Sexuality of Dracula,”
the concept of Dracula’s appearance is discussed in depth.

Dracula is described repeatedly, always in the same way, with the same
peculiar features emphasized…. Dracula is remarkable looking for his
nose, for the color of his lips and eyes and skin, for the shape of his teeth,
for the mark on is forehead; elsewhere, we learn that he has a strange
smell…. More significant, Lucy and Mina take on this coloration as
Dracula works his will on them. (Stevenson 141)

The strangeness of the vampire is apparent, in part, due to the way that he looks. The
appearance of the women he bites and the trio of vampires at Castle Dracula resemble
that unearthly strangeness once the vampirism has taken hold of them. In Biblical
literature, Satan is described as having physical differences that set him apart from
humanity or heavenly creatures. Either he has cloven hooves, discolored skin, or some
other bodily feature that distinguishes him as an alien in non-infernal surroundings. The
mark on Dracula’s forehead, later replicated on Mina’s forehead, echoes the mark of Cain
in the Bible. These scars are not only physical deformities placed upon them by others
which show their aversion to holy objects or the touch of goodness, but which show them
“as simultaneously untouchable, defiled, and damned” (141). It is a visible reminder that
these vampires are not agents of good. These are doubly significant when contrasted with
the fact that the heroes are rarely given physical descriptions when compared to the rich
language used to explain what the vampires look like.
The allies against the count are not described in comparable detail, and their descriptions tend to be moral rather than physical. Three of their qualities recur almost formulaically—good, brave, and strong. Good is also often attached to the women in their unvamped condition. The distinction between the moral excellence of the insiders and the physical peculiarity of the foreigner [Dracula and the vampires] underlies the outsider’s inherent danger. (142)

The line between good and evil is definitive, even in the method used to describe the players on each side, and further positions characters into their archetypal roles.

As Jung states, neither good nor evil can ever triumph completely, and such is the case in Dracula, since the vampire is ultimately defeated but his death is uncertain. Although the end of the novel features a battle in which Dracula is overcome, it cannot be definitively known whether the vampire is killed. The methods employed are not those that Van Helsing deemed absolutely necessary earlier on when discussing Lucy’s vampirism, and Dracula is not definitively dead. Quincey Morris plunges a knife into Dracula’s heart as Harker slices through his throat, and all the while Dracula’s body is exposed to sunlight. Mina writes that, “before our very eyes, and almost in the drawing of a breath, the whole body crumbled and passed from our sight” (Stoker 325). The difficulty comes when returning to the steps taken with Lucy’s body. Her fiancé was told to hammer a wooden stake through her heart while Van Helsing read from a missal, and then “the Professor and I [Harker] sawed the top off the stake, leaving the point of it in the body. Then we cut off the head and filled the mouth with garlic” (193). Such precise
steps have to be taken with Lucy to ensure that she does not rise again, but her body does not crumble to dust. Dracula, on the other hand, disintegrates when less ritualistic steps are taken, and with much less care than they had been with Lucy.

Lucy is, however, much younger than Dracula in terms of vampiric years, so it may at first seem as though her death was not the same as her maker’s because Dracula is older and more powerful. If this were the case, however, the deaths of all vampires would be different. Van Helsing’s method of dispatching the three female vampires living in Dracula’s castle indicates that even older vampires must be killed in the same ritualistic and gruesome manner. Van Helsing describes that the vampire women scream as he hammers the stakes into their hearts, “bloody foam” appears on their lips, and “hardly had my knife severed the head of each, before the whole body began to melt away and crumble into its native dust, as though the deat that should have come centuries ago had at last assert himself and say at once and loud ‘I am here!’” (320-1). This evidence proves that the body will, after the proper rituals are performed, decay depending upon how long it has been since the body’s initial death prior to becoming a vampire. While this may lend evidence to Dracula’s actual death, the lack of ritual still remains. Van Helsing states that the three vampire women “had been strengthened by the passing of the years; … would, if they could, have fought for their foul lives” (320). Since Dracula is their maker, his power and strength would naturally exceed that of his creations due to his age. The rituals of the stake and decapitation are necessary for even the elder vampires he made, not only for Lucy, so the ritual is not dependent upon vampiric age. The differences in these deaths indicate that Dracula may not have been put to rest as Lucy and the trio at
the castle were. Dracula’s face may have shown the same peace that the women’s did, and he may have disintegrated as a body centuries old would have if left to natural devices, but Dracula is the only vampire who is not dispatched in the very specific manner Van Helsing insists upon for the others. Dracula may not actually be gone at the novel’s end, thus leaving the battle between good and evil unfinished.
Mina as Anima

Even with this greater battle between the forces of good and evil occurring that involves external forces, there is still an inner test of courage for the persona to face: the integration of the anima. This challenge is completed successfully, and relatively early in the story, when Mina’s relationships with the other archetypes are explored.

Jung’s writing portrays the anima as one of the most powerful archetypes. The anima is paired with the animus, depending upon the gender identity of the persona. The animus is the masculine quality in a woman, and the anima is the feminine quality in a man. Jung states that the “relation with the anima is again a test of courage, an ordeal by fire for the spiritual and moral forces of man” (“Archetypes of the Collective Unconscious” 392). This is due to the fact that, as with the shadow, the persona must meet these aspects of the self that are generally repressed and integrate them. Harker, as the persona, finds his anima in Mina, his fiancée and then wife. Mina possesses the traditional feminine qualities of a Victorian woman, focusing her attention on the care of those around her and maintaining her softness and purity, but she is also counted as important as the men surrounding her when they fight Dracula. Her presence provides a different outlook, and she gives strength to those around her when she falls victim to Dracula’s influence. The anima is the feminine aspect of the male persona; therefore, if Mina is the anima, she is Harker’s feminine aspect. They operate as the masculine and feminine portions of the same personality. Her struggles can then be compared to his.

Jung describes the anima functioning as both the traditional feminine personality – including characteristics such as maternal kindness, love, and delicacy – and a deeper
intuitive sense. He writes that though the anima “may be the chaotic urge to life, something strangely meaningful clings to her, a secret knowledge or hidden wisdom, which contrasts most curiously with her irrational elfin nature” (“Archetypes of the Collective Unconscious” 394). Mina is described in much this same manner throughout the novel. One specific instance occurs when Dr. Seward goes to meet Van Helsing and tells him of Mina’s contribution to the compilation of documents:

As I drove to the house I told him of what had passed, and of how my own diary had come to be of some use through Mrs. Harker’s suggestion; at which point the Professor interrupted me—

“Ah, that wonderful Madam Mina! She has a man’s brain—a brain that a man should have were me much gifted—and a woman’s heart. The good God fashioned her for a purpose, believe me, when He made that so good combination.” (Stoker 207)

When placed in historical context, this comment indicates that Mina is somehow greater than the average woman. Comparing her brain to a man’s brain is Van Helsing’s way of pulling Mina out of the culturally inferior social status a Victorian woman held and bringing her to a position equal to that of her male counterparts. In addition to her intelligence, Mina displays an abundance of bravery after Dracula bites her and the transformation into a nosferatu begins. She consistently displays courage in the face of the growing monstrosity within her, and through her strength, the men opposing Dracula find both the purpose and the determination to succeed.
That Mina is the one to open Harker’s journals from Transylvania is also telling. This is the moment in which the persona trusts the anima with the innermost thoughts and fears buried within, and the anima comes to understand the persona’s conflict with the shadow. The first test of courage between the persona and the shadow is revealed in order to allow the persona to face the second test of courage, which is where the persona accepts and integrates the anima. Though facing the feminine aspects of a masculine persona are less dangerous than facing the temptations and dangers associated with the shadow, it is still a difficult challenge. The masculine identity, particularly in a Victorian setting, is a crucial portion of the self, and is often how the persona identifies itself. Harker is the persona because he embodies the ideal Victorian man, as described in the Jungian definition of the persona as it relates to the societal ideal. Allowing the femininen aspects of the personality to not only be recognized but assimilated into the self may make the self more complete, but could also threaten the persona’s masculine identity. The persona must allow itself to acknowledge and assimilate these feminine qualities without being consumed by them, just as it must do with the shadow. This is, in some ways, more difficult than assimilating the shadow, because the dark portions of the personality represented by the shadow are less foreign than the feminine identity of the anima; in essence, the shadow houses repressed desires and fears, but the anima is the embodiment of the opposite gender role in a traditional gender binary.

In addition, Mina integrates parts of Dracula when he begins the process of her transformation. As previously explained, she begins to show Dracula’s coloring as the vampirism grows within her and her mind becomes connected to his. She is able to see
where Dracula is. She has a connection to the vampire that becomes even more profound than Harker’s connection to it as the persona. This parallel in connecting with the representation of the shadow re-enforces the idea of Harker’s persona integrating Mina’s anima. The two operate in nearly the same manner by facing the threat of the darkness Dracula represents, but while Harker had to internalize and integrate those aspects of Dracula’s shadow, Mina is literally internalizing Dracula by becoming a vampire. The darkness of the shadow is actually growing and spreading inside her, assimilating the evil into the anima in a much more profound way than the persona did with the shadow. When the anima is threatened, having already been accepted as the persona’s other half, the threat becomes greater. Though it is an echo of the conflict between the shadow and the persona, the conflict between this antihero and the anima jeopardizes all of the archetypes. If the anima becomes an agent of the antihero, then half of the persona is aligned with the enemy. An integrated part of the self would turn against the persona, and the damage would be devastating. If this happened, it would result in the eventual destruction of the self, for the different aspects of the self would crumble. Lucy and the three vampire women Dracula made would be examples of the feminine power being overcome by the devil, just as Renfield was an example of a masculine force being overcome by the shadow. They are unable or unwilling to combat encroaching vampirism as Mina is, and once it overtakes them, they become highly sexual predators. This contrasts with Mina’s behavior, for although she begins to possess the unearthly beauty and sensuality that vampirism grants to its victims, she does not attempt to seduce any of the human men fighting Dracula, nor does she attack children and feed upon them as her
friend did. She never fully becomes nosferatu just as Harker never fully succumbs to Dracula’s power. Both are able to acknowledge the urges that Dracula has brought to their attention without being overtaken by them. Through this strength, they are able to take the shadow and the devil into themselves without becoming the shadow or the devil.

Lucy fails in her struggle against the devil, as does Renfield, though both fight Dracula’s power in the end. Lucy comes to believe that she has been attacked by a vampire, and Renfield attempts to seize Dracula once he realizes that the vampire has been feeding from Mina. Both Renfield and Lucy die, unable to exist after their confrontations with Dracula. In addition, both are killed, Lucy by Van Helsing and his friends, and Renfield by Dracula himself. When they are unable to maintain command over themselves and fall to Dracula’s power, their lives are taken from them by external forces that center around the damage Dracula has done.

Mina survives and helps bring about the defeat of the antihero. She is not the hero or the God-image, but she is an integral part of the final battle because she represents an integrated aspect of the persona. Without her innate knowledge of Dracula, the vampire would never be found and overcome. This, too, is a representation of the Jungian ideas surrounding the archetypes. The darkness is overcome because the self, now a joined persona and anima, have a deeper understanding of the shadow, which in this instance becomes the devil. The self is nearing completion as a whole individual, and is able to use its knowledge of the darkness within to defeat an external enemy. Whether the devil is ultimately defeated is irrelevant; the self remains at the end of the journey, now joined with its feminine aspect and in possession of the lessons learned from its encounters with
its own primal urges and the evil forces acting in the outside world. *Dracula* may or may not end with a dead Count, but it concludes a journey of the self through several tests of courage that finish with a personality that is able to overcome the darkness and evil that it faces.
Jungian Analytical Psychology and Dracula

Though it is never clear whether Dracula is actually dead, the end of Stoker’s novel is a triumph for reasons that become clear once a Jungian analysis is complete. Harker, as the persona, has not only survived encounters with the shadow and the devil, but has integrated both the shadow and the anima. The story ends with a happily married couple who are both now able to accept the existence of the supernatural regardless of what their scientifically-minded society would teach them. The persona is joined with the anima, and the two can function as a working unit. The lessons taught by the shadow have shaped both the persona and the anima without destroying them. The endurance of Dracula can be attributed, at least in part, to these universal archetypes that match with the major characters in the story. Jungian analysis explains common themes we see recurring in literature, and the strength of these symbols within the collective unconscious accounts for the novel’s continuing popularity over a century after its publication. Dracula is a much more powerful novel because, whether or not it is immediately recognized as such, it is a map of the mind’s journey toward self-awareness and the eventual triumph over darkness, both internal and external. Topics addressed in Dracula are themes that occur both in the collective unconscious that spans across cultures and eras and within the personal unconscious mind. The conclusion of the novel coincides with the individual journey toward self-awareness and completion.

Jung’s analytic psychology forces the analyst to explore every possible avenue when critiquing a piece of literature. Initially, the goal is to see the novel as something
that can be compared with the workings of the mind. As with any form of psychological study, this allows the analyst to consider human responses and emotions as the primary connections between characters and their environments. Jungian analysis moves beyond this, however, and into the realm of the collective unconscious. Every symbol has a distinct meaning within the confines of the novel, but it also has significance in the context of the shared global experience. Archetypes such as God and the devil permeate history regardless of culture, and the persona, anima/animus, and shadow exist in all individuals.

Harker’s journey as the persona is one of intense personal growth. As a rational man living in a society that praises the scientific method above spiritual belief, he is cut off from the world of superstition. Transylvania is completely foreign to him not only because of its cultural difference but also because of the belief system held by the people. The distinctions between his world and the world he is thrown into are astounding, and only when he is able to integrate the darkness he faces within his own personality do the lines blur and the danger enter the realm of his own home and culture. Harker is the catalyst for the vampire’s entry into London, but he is also the means by which Dracula is defeated. His journal provides the necessary evidence to prove that Dracula is a vampire, and this, coupled with the attacks on Lucy and Mina, give Van Helsing a reason to remain in London and assist them. The hero, also the God-image, appears to fight off the demonic antihero because the persona has accepted this knowledge that he had previously cast aside as foolish fancy. Dracula functions as both the shadow – forcing the persona to grow and understand aspects of itself that had been suppressed – and a combination of
the antihero and devil. The first is the evil of the unknown that threatens the individual self, and the second is the evil that threatens the world in which the persona lives. After the individual changes and experiences this personal triumph, the battleground becomes a more public one that the persona is now equipped to fight within. Renfield and Lucy display the consequences of failing the tests of courage that the persona must endure and succumbing to the darkness, and they stand in contrast with the victorious persona and anima.

The implications of an analysis using Jungian concepts are extraordinary. Every aspect of the novel becomes a symbol for some aspect of the mind and its journey toward self-actualization. The most universal themes, such as the battle between good and evil, are discovered to be methods through which individuals endure personal growth and acceptance in order to become their true selves. A monster like Dracula is no longer a mere demonic personification of sexuality and the Eastern European “other” as seen by Stoker’s Victorian audience; he is the representation of repressed belief in a world that Victorian science cannot reach, urges that Harker’s society shun and fear, and the embodiment of pure evil. The vampires that Dracula creates are a graphic demonstration of what happens to an individual who is unable to defeat these forces of darkness, either through lack of will or belief. Renfield displays the weakened mind’s vulnerability to the darkness of the shadow, and his attempts to stop Dracula are too little, too late. His death at Dracula’s hands after attempting to save Mina indicate that individuals cannot be taken over by the darkness and still preserve themselves or others. Van Helsing is both the hero and the God-image, bringing his almost omniscient knowledge of vampirism and will to
defeat evil to the battle. In the center of it all stand Harker, with whom all of the dangers originated, and Mina as his feminine counterpart. Harker is the agent by which Dracula’s powers are first introduced, both to the reader and to London, and his integration of knowledge couple with Mina’s to provide a means of survival in the face of this threat.

Freudian psychoanalysis, feminism, postcolonial and gender studies, and other critical lenses offer a myriad of ways to study Dracula, but only Jungian analytical psychology provides a platform with which to understand the importance of the novel as an understanding of the human mind. A horror story is revealed to be a message about personal exploration and acceptance, with the characters that have been reinterpreted for over a century actually representing steps along the way toward self-actualization. These journeys in literature are riddled with meanings that can be examined through other critical lenses, but which come together through the collective unconscious to become stepping stones toward personal growth. As Jung claimed, all dream-images exist both within and without the dreamer’s mind, both in the personal and the collective unconscious. So, too, do the themes and characters in a work of fiction.

It is all too easy to assume that a horror novel is simply a story designed to scare the reader and nothing more, or to accept this as fact without discovering what makes it so terrifying. While Dracula is but one of many contributions to the ever-growing collection of vampire stories, it has stood apart. Dracula is a more recognizable name than his vampiric counterparts in Carmilla and Varney the Vampire, and he has been the subject of reinterpretation and reinvention in both written and cinematic fiction. Something about the universe that Stoker created with this novel has remained in the
public consciousness and had enough of an impact to make it last where other novels have not. This is due to Stoker’s ability to touch the individual as well as the public imagination. Turning universal themes into characters that tell a frantic and dreamlike tale has cemented *Dracula* in the literary canon, and analyzing it through Jungian means has revealed why this is so.
Works Cited


