The diurnal order of the image in *Dracula*

O regime diurno da imagem em *Drácula*

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ABSTRACT: the article analyses images from Bram Stoker's novel *Dracula* having as a main theoretical frame the Diurnal regime of the Image, proposed by Gilbert Durand in *The Anthropological Structures of the Imaginary* and presented by Durand himself as the "order of antithesis". By presenting the main kinds of images proposed by Durand in binary pairs (theriomorphic and diæretic, nyctomorphic and spectacular, catamorphic and ascensional), the analysis proposed here aims at staying in tune with both the theoretical approach and the context of production of the novel. Victorian England at the end of the nineteenth century was a time of anxieties, fears and doubts, recurrent in the Victorian cultural production as a whole and well-depicted in *Dracula,* a work where binary oppositions also seem to be recurrent: life and death, good and evil, moral and desire, among others. The focus is on how the main character is perceived by the other characters, which ultimately affects our perception as readers. Images related to animals, colors, weapons and movements are also included in the analysis. The conclusion points out that the Diurnal Order is a prolific and coherent approach towards an understanding of Bram Stoker's vampire novel.

KEYWORDS: *Dracula*. Gilbert Durand. Diurnal Regime of the Image. Dichotomies.

RESUMO: o artigo analisa imagens do romance Drácula, de Bram Stoker, tendo como principal suporte teórico o Regime Diurno da imagem, proposto por Gilbert Durand em As Estruturas Antropológicas do Imaginário, e apresentado pelo próprio Durand como o "regime da antítese". Ao apresentar os principais tipos de imagem em pares binários (teriomórficos e diairéticos, nictomórficos e espetaculares, catamórficos e ascensionais), a análise proposta aqui mantém a coerência entre o arcabouço teórico e o contexto de produção do romance. A Inglaterra vitoriana do final do século XIX foi um tempo de ansiedades, medos e dúvidas, os quais são recorrentes na produção cultural vitoriana, e bem-descritos em Drácula, obra em que os pares binários também são abundantes: vida e morte, bem e mal, moral e desejo, entre outros. O foco do artigo está em como o personagem-título é percebido pelos outros personagens, afetando assim a percepção do leitor. Imagens relacionadas a animais, cores, armas e movimentos também são incluídas. A conclusão aponta que o regime diurno é uma abordagem prolífica e coerente na tentativa de compreensão do romance de vampiros escrito por Stoker.

PALAVRAS-CHAVE: Drácula. Gilbert Durand. Regime Diurno da imagem. Dicotomias.

The appeal vampires have exerted on audiences is undeniable. Be it because virtually every culture has had a sort of vampire-like entity in its folklore, or due to the fascination the vampire inspires for being an in-between creature – not alive, nor dead, stories with blood-sucking (or drinking) creatures abound: from Stephenie Meyer's

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Twilight series to the vampires in *True Blood* and innumerous filmic stories such as *Vamp* (1986) or *Fright Night* (1985, with a 1988 sequel and a 2013 remake), one element is taken for granted: they are all somehow indebted to Bram Stoker's *Dracula,* written in 1897. Stoker's novel has been retold in many different ways, and actors such as Bela Lugosi and Christopher Lee own a great deal to the Count.

Dracula and its eponymous character have become public intellectual properties: people recognize the vampire without having read the novel. A great deal of that popularity comes from movies that contributed towards the spread of Count Dracula's image. "Image" is a key word here, once it is due to Stoker's talent to create a story with such strong images that adapters, parody-makers, movie directors and actors have been able to drink from that fountain for over a century now.

Thus, this article aims at analyzing some of the images present in Bram Stoker's novel under the light of the theory of the diurnal regime of the imaginary, presented by Gilbert Durand in his seminal work *The Anthropological Structures of the Imaginary*, whose first edition was published in 1960. In it, Durand proposes a division of the imaginary into two regimes: Diurnal and Nocturnal. However, this nomenclature needs clarification on a few aspects.

At first, there is the risk of confusing Diurnal and Nocturnal with "day" and "night" – hence a possibly Manichaean association of the Diurnal Order of the symbol with goodness, light and God, whereas the Nocturnal Order could refer to evil, darkness and the devil. However, that is not what Durand actually postulates. He justifies these terms affirming that the Diurnal Order is defined as the "Order of antithesis" (DURAND, 1999, p. 66), which studies the symbol under the perspective of polarized values, ideas and images. The Diurnal Order is marked by the existence of dichotomies such as "being and not-being" or "'pure' and 'shadow'" (ibidem, p. 66).

The Nocturnal Order, on the other hand, "is constantly characterized by conversion and euphemism" (1999, p. 191) – that is, what is presented in the Diurnal Order in a drastic way is reconsidered and re-evaluated in the Nocturnal Order. Durand deals with the idea of continuous processes of euphemization, which begin with a simple inversion of the emotional value attributed to an image or symbol in the Diurnal Order. These processes become more and more pronounced until they turn into antiphrasis – namely, "a radical inversion of the affective meaning of images". In order to help overcome the complexity of his theory, Durand explains that the Diurnal Order is concerned with "the postural dominant, the technology of arms, the sociology of the

magus-warrior-sovereign, and the rituals of elevation and purification" (1999, p. 58), whereas the Nocturnal Order is subdivided into cyclical and digestive dominants, the former subsuming "the techniques of the container and habitat, alimentary and digestive values, matriarchal and nurturing sociology", (1999, p. 58) and the latter "grouping together the techniques of the cycle, the agricultural calendar, the fabrication of textiles, natural or artificial symbols of return and myths and astrobiological dramas" (1999, p. 58)

Therefore, the Diurnal Order is the Order of antithesis and involves dichotomies which are sometimes Manichaean. From the binaries of the Diurnal Order comes the Nocturnal Order, which is the Order of antiphrasis and works with euphemization, relativization and re-evaluation of symbols previously divided within the Diurnal Order. A more comprehensive reading of the novel which encompasses both orders is available elsewhere (ZANINI, 2013).

Durand's ideas are strongly based on the dynamic of images, and one of the postulates upon which this work is based is that Stoker was able to create remarkably strong images in his novel, particularly when it comes to Dracula himself. The description of the Count, brought to us by Jonathan Harker as he recalls laying eyes upon the Count for the first time, is perhaps the best example of Stoker's talent to create images. If one takes Bram Stoker's description of Dracula, one will realize that the most classic and recurrent representations of the vampire nowadays, be it Dracula or not, be it in literature or in the movies, will not differ very much from the image Stoker proposed:

> His face was a strong, a very strong, aquiline, with high bridge of the thin nose and peculiarly arched nostrils, with lofty domed forehead, and hair growing scantly round the temples but profusely elsewhere. His eyebrows very very massive, almost meeting over the nose, and with bushy hair that seemed to curl in its own profusion. The mouth, so far as I could see it under the heavy moustache, was fixed and rather cruel- looking, with peculiarly sharp white teeth. These protruded over the lips, whose remarkable ruddiness showed astonishing vitality in a man of his years. For the rest, his ears were pale, and at the tops extremely pointed. The chin was broad and strong, and the cheeks firm though thin. The general effect was one of extraordinary pallor. (STOKER, 1994, p. 28)

Stoker, however, took great inspiration in his composition of Dracula from John William Polidori's Lord Ruthven, in *The Vampyre*, written in 1816 and published in 1819. That means the image Stoker proposed can also be traced back almost one hundred years before *Dracula* was published – therefore, there already was some kind

of archetypal image, a processed idea of how a vampire should look like. He uses phrases such as "deadly hue of his face" and "the dread of his singular character" to describe his own vampire, proving that Dracula's uncanny appearance was not created from scratch – more than that, it also proves that in spite of Bram Stoker providing the "ultimate" version of the archetypal image of the vampire we have inherited, his was not the first one. But nor was Polidori's. The images regarding vampires can be traced back to thousands of years, for virtually every Ancient civilization had its own version of blood-sucking creatures, in spite of certain variations. J. Gordon Melton, in his *The Vampire Book: The Encyclopedia of the Undead*, mentions vampiric creatures among Babylons, Greeks, Romans, Egyptians, Mayans, Aztecs, and other African, American and Asian civilizations, among others. In all of these civilizations, the vampire was a monster, a bad omen or a blood-sucker, which somehow contributes towards the polarization necessary for the consolidation of the Diurnal order of the Image proposed by Durand: if vampires represent evil, there is good in the world as well, which accounts for one of the basic spiritual dichotomies of the human race.

Three are the dichotomies proposed by Durand in the introduction to his chapter about the Diurnal Order: "being and non-being [...] absence and presence [...] order and disorder". (1999, p. 66). All of these are perceived in the novel, and all of them involve the figure of Count Dracula, whose primary and most famous description was presented in the introduction of this article.

The idea of being and non-being can be interpreted in two ways. The puzzle becomes clear as we question Dracula's status as a human being – which he obviously is not. At the same time, he is not dead, for he walks, eats, socializes and thinks. The word used to describe him – UnDead – addresses that problem and, in a way, solves it as well. What is the definition of "undead"[1]? It is not a living being, nor a dead one. It is not a "living dead", like many brain-eating zombies depicted in horror movies. Therefore, the undead is and is not at the same time: it is and is not dead, it is and is not alive.

[1] The word "undead" has been erroneously translated into Portuguese as "morto-vivo" in some editions of *Dracula* in Brazil, in countless vampire movies and on the titles of excellent materials about vampires, such as J. Gordon Melton's *The Vampire Book: The Encyclopedia of the Undead*, which has become *A Enciclopédia dos Mortos-Vivos*. There are no official justifications for such a translation, but given the accuracy in the contents of the book, the reason that seems more probable is the enhanced commercial appeal that the phrase "morto-vivo" seems to have in contrast with than "não-morto".

The opposition of absence and presence suits *Dracula* very well due to the structure of the novel. The Count is presented in the first chapters, a moment during which he dazzles the reader. It becomes clear that all the action in the plot will involve Dracula, and after the end of chapter 4 he all but disappears. We do not have his concrete presence, his human figure, but we know he is responsible for Lucy's and Mina's loss of blood (and ultimately, for Lucy's death), Renfield's madness, Jonathan's near-death experience, the slaughter in the ship and for the death of Mr. Swales, just to mention some examples. His voice is not heard, and his human figure is not seen, but we all know he is there – and perhaps more importantly, we all wait for his return.

And the dichotomy order and disorder is perceived in the supernatural feature of the novel. The Victorians were scientific people, who worked towards progress and who were very focused on what could be proven, on what the eye could see. The idea of a blood-sucking creature walking the streets of London in the twilight of the nineteen century jeopardizes an entire notion of beliefs and scientific facts – prerogatives that are not only Victorian, but human, above all. At the same time, the vampire twists a biological order, which claims that we must be born, grow up and die. The vampire lives and dies as a regular human being, starts existing as an undead (which is the first stage of the disorder), feeds on animal blood (and when it is human blood the orthodox order of the white man is once more distorted, since it becomes cannibalism), and he even grows younger, which is, needless to say, completely against human nature.

If the Diurnal Order presents a dichotomist condition in its discourse, the division proposed by Durand within the order also follows that pattern. The chapter about the Diurnal Order is divided in two parts (*The Faces of Time* and *The Sceptre and the Sword*), each with three categories of symbols. For each category in *The Faces of Time* there is one in an opposite position in *The Sceptre and the Sword*. Each of these categories shall be explored and presented in the three opposite pairs they form, according to Durand's definition.

In *The Faces of Time*, the first category is the one of the theriomorphic symbols, in which Durand explores the symbology, the universality and ubiquity of animal archetypology (or Bestiary). It is an interesting point for the start of an analysis of *Dracula*, given the fact that the Count has multiple animal forms, and the novel is pervaded with the presence and action of animals.

Durand explores the interpretations of the Rorschach test, in which most of the patients identified "aggressive animals reflecting powerful feelings of bestiality and

aggression" (DURAND, p. 69). In our imaginary, some symbolic associations between animals and values can be traced, such as: dove/purity, cat/power of omen and turtle/patience. These associations, for example, are reinforced in dictionaries of symbols such as Jean Chevalier's (1997) and Jack Tresidder's (2003). In *Dracula*, on the other hand, there is the strong presence of some animals: the bat and the dog are animal shapes Dracula assumes in certain passages of the novel; the very beginning of the novel brings scenes of the Count commanding horses (chapter 1) and wolves (chapter 3).

Durand associates the animal with movement and agitation, which can be seen in *Dracula* considering that the Count transforms himself ultimately for the sake of mere locomotion: he becomes a dog so that he can escape from the Demeter without raising suspicions regarding the strange occurrences in the ship; and he becomes a bat so that he can have access to the rooms where Lucy and Mina are, each in their due time.

The agitation referred to in the previous paragraph is also connected to harsh, sudden changes. Durand comments that the animal moves so quickly because it frequently has to run away from a predator, or simply because it is part of the animal's nature – and once again, *Dracula* provides us with correspondence towards the Diurnal Order: Dracula's massive absence is an example of an animal preparing itself for the attack (which is exactly what he does, for after having killed Lucy away from the reader's sight he reappears in his human form to take Mina as well); the final section of the novel goes around the chase after him – and in that moment Dracula's situation is clearly animal-like: after having preyed on others, he fears being preyed on. Durand also emphasizes the relationship of movement and anguish, but he expands it to mankind as he analyzes the symbology underneath:

> The schema of accelerated animation, […] swarming, wriggling, or chaotic movement, appears to be an assimilatory projection of human anguish in the face of change, whereas animals, by means of flight, simply compensate for one sudden change by another. (Durand, p. 72)

Another important feature in the theriomorphic symbols is the negative valorization of sudden movement. Durand justifies this connection through the idea of the "schema of the flight from Fate" (idem, p. 72). Therefore, the movement is negative because it makes the individual go further from his destiny – of course, that is not Durand's most original claim, since Homer already points that out in the Iliad through the moira, which was a law for men and gods that not even Zeus was allowed to modify – in one word,

destiny. Thus, we could consider Dracula's constant running away a form of representing that idea. It is established that the vampire is not human, but it does have a human form, and what is more, it does evil – therefore, it must perish by the end of the story. It makes even more sense when we add to this scenario the notorious morality in which the Victorian society was embedded. Dracula has no moral possibility of being physically saved – that is, escaping from annihilation – and his efforts towards an escape fit well Durand's idea of the flight from Fate.

It is also interesting to point out that one of the weakest leaks in the chain that ties the plot of *Dracula* together is Jonathan's escape from the castle – the reader is left with nothing but a brief comment in a letter from Mina to Lucy: "He [Jonathan] is only a wreck of himself, and he does not remember anything that has happened to him for a long time past. At least, he wants me to believe so, and I shall never ask." (STOKER, pp. 127-128). Plotwise, Stoker's single excuse not to reveal the truth is Mina's Victorian humbleness of a bride-to-be. In a broader sense, Jonathan's escape is not explained simply because there is no feasible explanation for it – even though Dracula does not bite males, Jonathan could not possibly have escaped the three female vampires in the castle. However, Stoker needed a link between Transylvania and England, hence the need for Jonathan's survival.

Durand also comments briefly on the canine symbology, as he says that some features may be the same even if the animal shape changes from place to place: "... these symbols are easily interchangeable and can always, in the Bestiary, be given cultural or geographical substitutes" (1999, p. 81). The ideas previously mentioned can be applied to the appearance of the dog figure in the novel as well: Dracula assumes the shape of a dog in a crucial moment of the story – when he escapes from the ship – and once more, the idea of running away dominates the scene. It is also suggestive that of all animals, Dracula transforms himself into a canine. According to Durand, "for the Western imagination, the wolf is the savage animal par excellence" (1999, p. 83). His becoming a dog can be considered a kind of euphemization, since he does not show his bestiality through the figure of a ferocious wolf – on the contrary, according to the reporter who describes the ship episode: "No trace has ever been found of the great dog, at which there is much mourning, for, with public opinion in its present state, he would, I believe, be adopted by the town." (STOKER, 1994, p.108)

Connected to the canine image rises the concept of dental sadism, which is dealt with in depth by both Stoker and Durand. Excluding the idea of psychic vampirism

(otherwise known as "evil eye"), and focusing on the vampire as a literary or cinematic character, the only feature that is not eliminated is the protruding canines. In *The Anthropological Structures of the Imaginary*, Durand uses the term "archetype of the sharp-toothed jaw" (1999, p. 77) and comprises a great deal of our vampire imaginary. The jaws symbolize all the animalism, and "one essential characteristic of this symbolism is that the mouth is equipped with sharp teeth, ready to crush and bite" (1999, p. 82). All the hideous fantasies are thus concentrated in the animal jaw: "agitation, aggressive mastication, sinister grunting and roaring" (1999, p. 83).

There are two major intricacies in the analysis of Durand's concept of dental sadism within *Dracula*. The first one involves the fact that this aggressive mastication and its consequent horrors are represented in the figure of the bat, which is all but neglected in Durand's study. When he discusses the ascensional symbols, he excludes the bat (and other nocturnal birds as well) for being "simple products of darkness" (DURAND, 1999, p. 127) Obviously one cannot afford to give up the figure of the bat in an analysis of the animal symbology in Bram Stoker's novel – thus, the best form to decode the archetype of the sharp-toothed jaw in *Dracula* is to apply what Durand says about it in relation to the wolf, but adapting to the bat.

Also, the biting process in *Dracula* has a sexual connotation that Durand does not explore concomitantly to the imagery of the sharp-toothed mouth. "The animal symbol is the figure of sexual libido" (JUNG, 1967, p. 173), and that statement in association to the bat can be seen in *Dracula* through the Count's "courting" next to Lucy's window, when he flies and bumps onto the window pane as he tries to enter the girl's bedroom.

The contrastive category to the theriomorphic symbols is the one Durand calls diæretic. In opposition to the animalization and savage nature of the theriomorphic symbols, Durand places the device and weapons of the hero. The first practical evidence appears here, for the analysis of the teriomorphic symbols focused mainly on Count Dracula, whereas a search on the diæretic symbols will lead to his prosecutors.

As Durand specifies, the fighting hero is the figure mostly symbolized through the Prince Charming archetype in fairy tales, since he is the one who "provides protection against evil spells and renders them harmless, who discovers, delivers and awakes" (DURAND, 1999, p. 157). Such figure does not exist in *Dracula*, only if all the prosecutors are considered together. The group of heroes is essentially masculine, which comes full cycle with the diæretic symbolism, whose nature is predominantly masculine.

The five men – Jonathan Harker, John Seward, Abraham Van Helsing, Quincey Morris and Arthur Holmwood (also Lord Godalming) – gather their weapons and chase Dracula until the fulfillment of their mission.

A study of their weapons shows that Durand is correct when he states that "sharp-edged or pointed weapons" (1999, p. 155) are core imagery in the diæretic symbolism. The archetypal image of the vampire hunter requires the presence of his stake, which is an important element in the elimination of the vampire and further purification of the body.

Being the diæretic symbolism one that reinforces the male sexual allusion, it is important to highlight that only men get their weapons to physically combat the vampire (Mina participates of the chase only through her mental powers), and some readings of Dracula accordingly see the stake as a phallic symbol, an instrument that demonstrates supremacy and potency. [2] Apart from that, Dracula's death also includes Harker's and Quincey's knives, which account for the "sharp-edged" weapons Durand mentions. The power of the masculine diæretic symbolism turns itself against the "furrow of the feminized wound" (1999, p. 155), which is proven by analyzing the ones who physically felt the impact of the men's weapons: Lucy and the three nameless female vampires on the one hand, and Dracula on the other. Even though the latter embodies a masculine image, he is the source of the "feminine evil" that is eliminated by the male group. Due to their collective fight against the evil Dracula represents and the fact that each of these characters seems to add different values to the group (as if forming a whole), Christopher Craft calls them the Crew of Light in (CRAFT, p. 96).

Plainly speaking, both Dracula and the Crew of Light commit murder – the vampire kills mortals and the mortals kill vampires, always according to the perspective of the one that is killed. What differs is their motivation: whereas Dracula's is hardly acceptable from an anthropological, religious and human point of view, "the weapon with which the hero is equipped is a symbol of both power and purity" (DURAND, 1999, p. 156). The perforation caused by the stake, in any other context, would be considered foul murder – in the novel it is purification, freedom from damnation; and towards that, the

[2] As in Phyllis A. Roth's Suddenly Sexual Women in Bram Stoker's Dracula and Christopher Craft's 'Kiss Me With Those Red Lips': Gender and Inversion in Bram Stoker's Dracula.

use of the crucifix as an instrument to repel the vampire is symptomatic of the pure intentions of the Crew.

But even if the crucifix did not appear as a tool against the vampire, the diæretic symbolism justifies the action of killing when it comes from a real hero. Due to the dual and polemic nature of the Diurnal Order, the hero only relies on the "ruses of time and the snares of Evil" (DURAND, 1999, 162) due to the contamination of other intentions, leading to a shift in their symbolic intentions. Or simply – the mortal hero can kill because it is a vampire that is going to be killed, and the vampire's evil was the factor that stimulated such a reaction – therefore, the violence implicit in the action is not the hero's fault.

The diæretic perspective also focuses on the defense, through the ideas of fortification. The fortifications represent a mixture of intimacy and protection through the archetype of the fortified wall, symbolized in the novel by Castle Dracula and by the boxes of Transylvanian sand Dracula takes to London. Both elements have the function of protecting the Count and giving him a sense of separation from the external world whenever it becomes necessary.

When dealing with the nyctomorphic symbols, Durand points out the possibility of the "black shock" – namely, the impact of a darker image, or "a character wearing black" (DURAND, 1999, p. 88), which can provoke an emotional shock and afterwards become a nervous crisis. For the purposes of the novel, the darkness in Dracula's garments helps to remove the reader from his/her comfort zone, as it brings forth a state of closer and constant attention. The blackness in Dracula's suit alone does not cause such a state, since it is part of the exoticism that characterizes the Count. That very exoticism is what attracts the reader, since Dracula is so different from the other characters in the novel, as Arata points out (1999, pp. 24-25).

Durand postulates that we "have all been sensitive to the nocturnal, blind, disturbing aspect of the unconscious side of the soul. The dark confidant and gloomy counselor, Mephistopheles, is the prototype of the many Doppelgänger 'clad in black' who resemble us 'like a brother'" (DURAND, 1999, p. 92). The original meaning of the word in German ("double goer", or "double walker") opens the possibility of thinking about Dracula as a projected image of our unconscious, indeed a double to mankind, which is represented in the novel by the humans who are not vampirized – not coincidentally, they are all male. In the Count's case, another feature that enhances his exoticism is the fact he is not only a foreigner, but also oriental and mediaeval at the same

time. The idea of resembling a brother probably refers to the capacity this character clad in black has of dazzling and seducing – which, once more, can be perceived in Dracula, through the relation of the Count with the female characters: they all "fall" for the Count due to his charm, and they all pay for having fallen in a way or another.

One of the strongest ideas within the nyctomorphic symbols is blindness, which is entailed by darkness. Here, a metaphorical interpretation is feasible: Dracula disappears as a physical presence in chapter 5, is seen quickly by Mina and Jonathan during a walk in the park (chapter 13), and only returns in chapter 21. Most of the time, he is not seen – nor by the other characters or by the reader. This makes us, as the audience, blind as far as Dracula is concerned. We know what he does, the newspapers tell of strange cases, Lucy becomes a vampire because of Dracula, and his presence is insinuated through the shapes of a bat, a dog, fog, mist and dusk – but he is never there concretely.

As rational, pragmatic and objective human beings, we rely on our sight to determine whether something is right or possible. If on the one hand not seeing Dracula's human form implies some kind of blindness, his actions and his existence cause what Durand calls "a weakness of intellect" (1999, p. 92), a condition that he levels with senility and blindness itself. The reality is that the book toys with what is real and feasible in the Victorian world – a hermetic micro-universe that stands for the humanity as a whole. Some of the actions and facts in the story force the European intellectuals and men of science (represented especially by doctor John Seward) to question their sanity and beliefs. People returning from their graves to feed on the blood of the living, sudden changes of the weather or wild animals that obey to one single command are facts that force those rational men (and ourselves, since they represent us in the novel) into a world of darkness, and consequent blindness.

Another important aspect of the nyctomorphic symbols is the symbology of water, the mineral element that constitutes the universal archetype of the dragon. The link between the dragon and Dracula is first established through the etymology of the word "dracula", which is related to a religious order called Order of the Dragon – "Dracula" literally means "son of the son of the dragon". Another possible reading relies on the hypothesis of Dracula being a metaphor for a dragon, since "the imagination seems to construct the archetype of the Dragon (...) on the basis of fragmentary terrors, disgusts, fears, instinctive as well as experienced repulsions, and ultimately to set up the archetype as an awe-inspiring entity" (DURAND, 1999, p. 96)

Considering the original meaning of the word as 'dragon' also allows a connection of the novel to Durand's statement that, in the Apocalypse, the Dragon is linked to the archetype of the Sinful Woman, or the Great Prostitute of the Apocalypse. (1999, p. 95) In *Dracula*, the projection of this archetype is found in Lucy Westenra, the "vamp" woman of the story. The physical changes she undergoes after her vampirization process) warrant the visual impact and the negative valorization of the female vampire, "the woman of darkness, the evil water- spirit who, in the guise of a Lorelei, uses her bewitching femininity to assume the power hitherto attributed to predatory animals" (DURAND, 1999, p. 99)

It would be impossible to talk about the woman of darkness possessed of "bewitching femininity" without mentioning the word "vamp", and when Durand actually uses the word he sounds like John Seward, in his description of Lucy as a vampire. The Diurnal Order sees that female archetype as the "Romantic prototype of the "vamp" fatale, joining cruelty and depravity to a delightful appearance" (1999, p. 102). She is also "fate, the ghoul, the black soul of the world and of death" (1999, p. 102), in association with the archetype of the Terrible Mother – which is also projected in Dracula through Lucy, and, to a lesser extent, through the three female vampires in Castle Dracula.

Also under the umbrella of the negative valorization of the woman, Durand connects femininity and blood through menstruation. It is important to point out that in this section he presents one of the main supports behind Dracula's appeal: vampire stories are closely connected to blood, and for most peoples, blood is taboo (1999, 106)

In opposition to the nyctomorphic symbols (visual darkness leading afterwards to metaphorical darkness) are the spectacular symbols, related to visual light that subsequently leads to metaphorical light. The strongest archetypal image of this category is the sun, which renders a difficulty in analyzing *Dracula*, for most of the action in the novel takes place at night.

Durand traces a parallel between the sun and Jesus Christ, by pointing out that in medieval times Christ was compared to the sun, and called *sol salutis* or *sol invictus*. Accordingly, this relationship is clear: the vampire is seen as an Anti-Christ in terms of values and morals, and at the same time it weakens when the sun is high.[3]

[3] In opposition to commonsensical interpretations reinforced by the movies, the vampire does not die with the sunshine. As Van Helsing points out, "his power ceases, as does that of all evil things, at the coming of the day" (STOKER, 1994, p. 287).

However, concerning the spectacular symbols (and the ascensional ones as well, as it will be seen further ahead), it seems that an analysis of the imagery in *Dracula* becomes more prolific by focusing on both the proof and subversion of Durand's ideas provided by the novel. The universal archetype of the light is isomorphically connected to the physical ascension, and "it is luminous ascent that gives a positive value to the sun" (DURAND, 1999, p. 145). In *Dracula* it is the opposite: the Count rises both concretely (in its flying shape of a bat) and metaphorically (he succeeds in his endeavors throughout twenty-six chapters, to be killed only in the twenty-seventh and final chapter). However, the ascension imagery presented throughout the novel is associated to the night, and consequently to darkness. The fact that Dracula's ascension is not permanent indicates that the ending of the novel corroborates Durand's ideas, though.

When Durand uses the expression "black sun" (p. 145), he refers to the evil and devouring aspect of it. This idea works in Dracula according to the perspective, and in order to make it work one must consider the vampire's point of view: the sun only brings weakness (the devouring of strength) and causes harm to the vampire. To humans, the sun assumes its regular feature of relief and goodness.

Finally, from the association of the sun with the East comes the idea that only good can come from the Orient, for "it is in the East that the Earthly Paradise is situated and it is there that the Psalmist situates the Ascension of Christ, and St Matthew the return of Christ" (idem). From the Victorian perspective, Dracula is the oriental one, and he brings damnation and sin with him from the East.

The last binary pair proposed by Durand starts with the catamorphic symbols, which refer to the third main expression of the human imagination reacting in anguish to time, provided by dynamic images of the fall. "The fall appears as the existential quintessence of the dynamics of darkness" (1999, 109), and the movement downwards is frequently associated to the symbols of fornication, jealousy, anger, idolatry and murder – all elements appearing in *Dracula*.

In the Old Testament, death is the direct result of the fall – and the best-known example is probably the passage when the serpent convinces Eve to eat the apple from the tree of knowledge (the episode became widely known as "The Fall of Man"): "Now the serpent was more crafty than any of the wild animals the Lord God had made. He said to the woman, ' Did God really say, 'You must not eat from any tree in the garden'?' The woman said to the serpent, "We may eat fruit from the trees in the garden, but God

did say, 'You must not eat fruit from the tree that is in the middle of the garden, and you must not touch it, or you will die.' (Genesis: 3, 1-3)

In *Dracula* that becomes evident through Lucy and Renfield, for they get involved with the vampire/dragon/serpent, and that is their fall. Lucy's sinful aspect is related to fornication, whereas Renfield represents mainly idolatry (with Dracula as his god) and jealousy (with Dracula's promises of powers towards him, Renfield turns his back to God).

Durand resumes his analysis of the negative valorization of the feminine by saying that "as the Christian tradition suggests, if evil came into world through the female sex, it is because woman has power over evil and can crush the serpent" (1999, p. 114) – and here is once again the notion of fall. The strictly Diurnal Order of the imagination distrusts feminine seductions for they are negatively valorized.

One of the explanations for the downward movement is human anguish in the face of time, pervaded with an "ogre-like aggressiveness", whose main characteristic is the traumatism of teething, well-represented in *Dracula*. As a matter of fact, it is possible to see the vampire in Bram Stoker's novel as a metaphor of time, which "appears as a disturbing animate being and a terrifying devourer, (...) referring either to the irrevocably fleeting aspect, or to the insatiable negativity of destiny and death." (p. 118). Dracula fits Durand's explanation in the sense that he comprises two eras (Medieval Transylvania and Victorian England), it is, like time, felt but not seen, it assumes theriomorphic faces (in the shapes of a bat and a dog), and consequent animation (flying/walking) and devouring (the bat sucking Lucy's blood and the dog dilacerating a mastiff's throat and belly). Eventually, whoever crosses Dracula's way is led to die, leading to the "negativity of destiny and death". Furthermore, death and time are fought due to a "polemical desire for eternal life" (p. 118), which is exactly what Dracula claims to have and promises to his chosen ones, such as Renfield and Mina.

Conversely, the ascensional symbols refer to the movement upwards, to the act of flying and to high places. The cross, which is used in Dracula as a repression means against the vampire, is had by Christian tradition as "the ladder of sinners" or the "divine ladder" (1999, p. 123). The positive valorization of the ascent is reinforced, as the cross is considered a way up to reach God and escape a terrible physical death.

The dualisms inherent to the Diurnal Order are perceived in the ascensional symbols, due to the contrast of "spiritual verticality to carnal flatness or to the fall" (1999, p. 123). In the attempt of reaching God the ones who manage to escape the vampire's

dazzle avoid the fall, which is represented in the novel by vampirization and the pollution of the flesh.

The ascensional movement is intrinsically linked to the wing, the exemplary means of ascension: "dreams of flying, while technically absurd, are accepted and given a privileged status in angelistic inspirations." (DURAND, 1999, p. 126). Like the spectacular symbols, the ascensional ones do not fit completely Durand's idea of the Orders. The only flying image of the novel is Dracula converted into a bat, whereas the ascensional movement focuses on God's angels, birds and butterflies. Bats and nocturnal birds are considered "simple products of darkness, and form a group quite distinct from other theriomorphic symbols." (DURAND, 1999, p. 127)

Another aspect of subversion in the ascensional symbols of *Dracula* lies in the idea of spiritual verticality, which is a privilege supposedly granted by God and the processes to reach Him (faith, fighting the vampire, resisting temptation) – in the novel, Dracula is the one who makes this promise.

The next stage after ascending is remaining on the top, since "the frequentation of high places and the process of gigantization and divinization inspired by altitude and ascent account for what Bachelard calls an attitude of 'monarchic contemplation' (...) linked to the psycho-sociological archetype of sovereign domination." (1999, p. 132).

All categories of the Diurnal Order of the imaginary have been presented. Durand defines it as the order of antithesis, characterized by the philosophy of dichotomy, and the transcendence that pervade the occidental thought. One of the main basis of the order is the Manichaeism in man's views on day and night, as inborn as his collective unconscious and clearly represented in Dracula: the vampire's action takes place during the night, and the only period during which humans are safer from the vampire's attack is during daylight, establishing the "dialectics embodied in the central archetype of the 'barrier' separating darkness and light" (DURAND, 1999, p. 175).

A reading of Bram Stoker's vampire novel from the perspective of the Diurnal order of the Image seems fitting in the sense that, like Durand's regime, the social, political and psychological contexts that framed the creation of *Dracula* are also characterized by dichotomies and ambiguities: the Victorian Age was a time in which England saw many advancements in technology, transport and communication – many of which depicted in *Dracula*, by the presence of the telegraph, a fairly efficient postal system and the phonograph, a machine that catches Mina Harker's attention immensely. It was also the time in which Darwin affirmed we descended from monkeys, in sheer

contradiction with the religious beliefs that characterized those days. To add to the confusion between the technological and the biological, the end of the nineteenth century is Europe is also the context of the birth of psychoanalysis. Stoker did not seem to be indifferent to that, as Mina claims to have been "hysterical" after learning her husband Jonathan has a "brain fever" (STOKER, 1994, p. 222). The first occurrence on the word *hysteria* in one of Freud's texts dates from 1896, one year prior to the publication of *Dracula.* Such binary oppositions culminated in different sorts of anxieties and fears, which are well-depicted in *Dracula* and better understood when analyzed under the light of Gilbert Durand's Diurnal Order of the Image.

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