



Pedagogická
fakulta
Faculty
of Education

Jihočeská univerzita
v Českých Budějovicích
University of South Bohemia
in České Budějovice

Jihočeská univerzita v Českých Budějovicích
Pedagogická fakulta
Katedra anglistiky

Bakalářská práce

Vyprávěcí postupy v románu Brama Stokera Drákula

Narrative Techniques in Bram Stoker's Dracula

Vypracoval: Martin Navrátil, ČJu-Aju, 3. ročník
Vedoucí práce: PhDr. Alice Sukdolová, Ph.D.

České Budějovice 2017

Prohlášení

Prohlašuji, že svoji bakalářskou práci jsem vypracoval samostatně pouze s použitím pramenů a literatury uvedených v seznamu citované literatury.

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

V Českých Budějovicích dne 27. 4. 2017

.....

Martin Navrátil

Poděkování

Rád bych poděkoval vedoucí práce PhDr. Alici Sukdolové, Ph.D. za profesionální vedení práce, užitečné rady a podporu.

Acknowledgement

I would like to thank the supervisor of my bachelor thesis PhDr. Alice Sukdlová Ph.D. for her professional attitude, valuable advice and support.

Anotace

Práce v úvodní kapitole nastíní charakteristiku pozdně viktoriánské éry v kontextu literární tvorby skotských a irských autorů se změřením na období dekadence (Stevenson, Wilde, Stoker). Jádrem práce je rozbor narativních technik použitých v epistolárním románu Brama Stokera *Dracula*. Teoretickým východiskem práce je definice narativních technik a jejich obecné užití. Hlavním záměrem je rozbor a aplikace zmíněných technik v románu *Dracula* a souvislost užití těchto metod a vyprávěcích postupů s charakteristikou viktoriánské éry v návaznosti na anglickou literární tradici.

Abstract

In the beginning, the bachelor thesis characterizes the late Victorian era in the context of literature related to Scottish and Irish authors who focused on the era of decadence (Stevenson, Wilde, Stoker). The intention of the theoretical part is to analyze narrative techniques used in Bram Stoker's epistolary novel *Dracula*. This part of the thesis defines narrative techniques and their function in general. The main intention is the analysis and the application of techniques used in *Dracula*. The thesis also compares techniques and narrative processes with the characteristics of the Victorian Era and the English literary tradition.

Contents

Introduction	1
1. The Late Victorian Period	2
1.1 The Victorian Supernatural	3
1.2 Criticism of Spiritualism.....	5
2. Narratology	6
3. The Theoretical Part.....	7
3.1 Narrative Techniques	7
3.2 Time of the Narrating	8
3.2.1 Anachronism	8
3.2.2 Prolepsis	8
3.2.3 Analepsis	10
3.2.4 Duration and Pace.....	11
3.2.5 Frequency.....	12
3.3 The Person of Narrating	14
3.3.1 Narrators	14
3.4 The Focalization.....	17
3.4.1 Types of Focalization.....	17
3.4.2 Aspects of Focalization.....	18
3.4.3 Psychological Aspect	19
3.4.4 Language Indicators of Focalization.....	20
3.5 Plot	21
3.5.1 Story Events	21
3.6 Characters	23

3.6.1	Semiotic Theory	23
3.6.2	Mimetic Theory	23
3.6.3	Classification of Characters	24
3.6.4	Characterization of Characters	24
3.7	Language	27
3.7.1	Types of Language.....	27
4.	The Practical Part	29
4.1	Time Analysis.....	29
4.2	Person of Narrating Analysis	33
4.3	Focalization.....	35
4.3.1	Aspects of Space and Time	35
4.4	Plot Analysis	37
4.4.1	Narrative Grammar	37
4.5	Characters Analysis	39
4.5.1	Mimetic and Semiotic Theories; Flat and Round Characters	39
4.5.2	Direct and Indirect Definition	40
4.5.3	Language Analysis	44
	Conclusion.....	45
	Resume.....	46
	Bibliography	47
	Primary Literature	47
	Secondary Literature	47
	Internet Sources	47

Introduction

In this thesis, I would like to analyse the structure and narrating processes in Bram Stoker's *Dracula*. At first the thesis describes historical and social context of 19th century. That clarifies why was *Dracula* written and how it affected the society. The thesis focuses on key elements of society which appeared in books. These elements have mysterious and supernatural content that correlates with the society of late 19th century.

The practical part focuses on narrating process and structure of the book. It will closely look at process of the narrating act, the time of narrated story, types of narrators and characters, story events and the language. These key aspects are crucial for creating well-structured epistolary novel as *Dracula*. The big number of narrators and different types of realized speech through diaries or telegrams created very realistic characters. That makes the story believable and truly unique.

In the practical part the thesis focuses on analysis of the narrated story. First it analyses the time of the narrated story. It shows how it affects the story time flow. The second part of the practical part describes persons of narrating and distributes the characters to several narrator's types. Next aspect is focalization, also called the point of view. The reader is perceiving the story through this aspect which affects the mood of the story. At the end the thesis focuses on story events, types of characters and language which is specific and different for each character.

It is no doubt that Bram Stoker created a great story which became a cultural phenomenon. Nowadays we can see the legacy of the story that transformed into famous and popular theme for books and movies. Even though these stories are not as unique as *Dracula*. The astounding narration and mysticism of the story is one of the kind and that is why I chose this story for my bachelor thesis.

1. The Late Victorian Period

Victorian period, also called The Victorian Era, lasted from 1837 to 1901. It followed the Georgian period and preceded the Edwardian period. It was time full of social and technical changes which divided society and people's opinions.

The late Victorian era followed "High Victorian" period (1850-1870) and from 1871 to 1880 lasted a period that people called *fin de siècle* which means "the end of the century".

The "High Victorian" period lasted for 20 years and included many important events that put people in the Late Victorian era in specific social situations. The Great exhibition in 1851 showed people the progress of culture and industry that later pushed Victorians further and caused accelerated development of society and mentality that many of them could not adapt to as fast as they would had wanted.¹ Britain became the richest nation in Europe because of its industry development and manufacturing conurbations. That is why the population in cities outnumbered the rural. The government implemented the Public Health act of 1847. In cities as Liverpool or Manchester were installed street lightning or sanatoriums and the banking insurance was expanded. The outnumbered populations in cities caused massive emigration to Canada, US or Australia and as were people leaving Britain the society started to change faster. As an example, we can observe this process of shifting the culture at novel market. New stories included motives of violence, double identity or bigamy.²

The term *fin de siècle* evoked big fear. People in Britain were insecure and scared of the new century. Even though the prosperity was still increasing, the depopulated countryside was suffering with agricultural depression which was tormenting the society. In this insecure decade on the other hand happened many good things. For instance, women could own their own properties within marriage thanks to The Married Women's Property

¹ JAMES Louise, *The Victorian Novel*, Malden: Blackwell, 2006, p. 18

² JAMES Louise, *The Victorian Novel*, 2006, p. 19

Act.³ In 1871 the Forster's Education Act extended primary education that led to more professional researches in various branches like physics, anthropology, theology, history and even English literature. It was the literature that changed along with society. The social struggle mirrored in new stories which pictured greed, darkness and cultural nihilism. Another progress of women rights was that women could visit colleges. Unfortunately, they could not have got degrees yet.⁴

The situation in Britain during the last decades of the Victorian period was very tense. Despite of good conditions in society like cheaper prices, improved work conditions or rise in living standards for the working and lower middle class, the atmosphere still included depression and fear. These feelings caused riot in London in 1886 created by unemployed workers. Events like this inspired many authors that wrote stories picturing social struggles and injustice. At the instigation, William Morris wrote a utopian novel with socialist vision named *News from Nowhere* (1891). The theme of new woman was portrayed in novel *Story of an African Farm* (1883) by Olive Schreiner. From these facts, it is obvious that increasing growth of population and new technical inventions led to Victorian anxiety. With people moving from countryside to cities, citizens started to fear of foreigners among them during urbanization process. In that kind of society, the need of distraction was more than obvious and Spiritualism was one of the ways how to escape the reality.

1.1 The Victorian Supernatural

The time of industrialization brought new technical inventions and people were forced to keep up with it to stay employed. With more people coming to cities it was hard to accomplish. Citizens feared of incoming people and foreigners. It was time full of prosperity in science, natural laws and celestial mechanics.⁵

³ JAMES Louise, *The Victorian Novel*, 2006, p. 22

⁴ JAMES Louise, *The Victorian Novel*, 2006

⁵ Bown N, Burdett C, Thurschwell P, *The Victorian Supernatural*, New York: Cambridge University Press. 2004

Scientists discovered new elements, new theory of evolution and more other discoveries and inventions accrued. People were forced to change their thoughts and minds in effort to adapt in the new era. Robert Louise Stevenson shows scientific thinking in his *The Strange Case of Dr Jekyll and Mr Hyde*. It is the tale of overreaching of an ambitious scientist who seeks to move beyond material to transcendental science. *The Strange Case* also functions as an historically specific moral allegory about Victorian's hypocrisy and repression.⁶

Victorians was tired and confused. They needed to escape the reality. Spiritualism, that was brought from America to England, served that purpose well. The regnant anxiety gave form to Gothic genre and the interest of Spiritualism and supernatural kept growing. People started gathering into small groups and held séances in their houses with like-minded folks. Many authors began creating stories with spiritual, supernatural and ghost motives. The Victorian society witnessed boom of Gothic stories containing supernatural creatures. Among these writers was also a big number of women. In gothic stories started to appear heroic women that were smart and emotionally strong. That led to creating the term of a New Woman. Mina Harker in *Dracula* (1897) is a good example of how prevalent a fictional – and social – type the New Woman had become.⁷ Stevenson's *Dr Jekyll and Mr Hyde* on the other hand pictures duality of a person and reflects inner fight between good and evil of human's mind. Doctor's demonic alter ego matches stereotype of the Irish hooligan.⁸

Amongst another conservative topic during The Victorian Era belongs sexuality, internal struggle, human's desire and struggle restricted to woman. Oscar Wilde's *The Picture of Dorian Gray* was quite controversial piece of work portraying hidden sexual desires, homosexuality in context of cultural stereotype vs free will and desires.

⁶ DAVID, Deirdre, *The Cambridge Companion to The Victorian Novel*, Cambridge: Cambridge University Press, 2001

⁷ DAVID, Deirdre, *The Cambridge Companion to The Victorian Novel*, 2001

⁸ DAVID, Deirdre, *The Cambridge Companion to The Victorian Novel*, 2001

1.2 Criticism of Spiritualism

Opposed to the Christians, who used Spiritualism as a weapon to fight atheists, the Protestants on the other hand were against it. They feared it and growing anger towards the Spiritualists were more present than before. Protestantism pictured Roman Catholicism as a place for superstitious sinners.⁹ Aristocracy lost control of literary production.¹⁰ Protestants were not the only one who strongly criticised new Victorian way of life. Many scientists found Spiritualism as an unnecessary waste of time. Anti-spiritualists, for example A. R. Wallace, rejected miracles and argued that supernatural along with other superstitious nonsense has no place in modern world and science.

Reputable newspapers published many articles about Spiritualism. For example, in The Times was published an open letter by Henry Dicks who wrote that this new phenomenon does not lead to anything and compared it to “childish jugglery”.¹¹ David Schmid believes that for all this writing the novel supports the qualities of ‘blood, violence, and money’.¹²

It is certain that novels as *The Portrait of Dorian Gray* (1891), *The Strange Case of Dr Jekyll and Mr Hyde* (1886) or Henry James’ *The Turn of the Screw* (1898) reflected the tension and moral uncertainty in the Victorian period. This reflection of social struggles helped people to cope with their own personal problems and made them feel that they are not alone and that the depression and fear is a problem they must deal with. This awareness of the problem that was still present helped to shift the mentality but people criticising the new fictional genre weren’t helping to fight against anxiety and depression.

⁹ DAVID, Deirdre, *The Cambridge Companion to The Victorian Novel*, 2001

¹⁰ BACKHOUSE, Sarah. *Narrative and Temporality in ‘Dracula’* [online]. MA TYPO/ GRAPHIC STUDIES, 2003, <<http://the-publishing-lab.com/uploads/bookshelf/pdfs/SarahBackhouse.pdf>>

¹¹ DAVID, Deirdre, *The Cambridge Companion to The Victorian Novel*, 2001

¹² Miller Elizabeth, *Dracula: The Shade and the Shadow*, Desert Island Dracula Library. Desert Island Books, 1997

2. Narratology

Narratology is a study of narrative and the narrative structure that focuses on the narratology in sentences, journalism, art and everyday communication. It describes story as an essential tool of mind and helps to understand the complexity of narrated worlds.

Narratology also focuses on basic poetic concepts of poetry and prose and the narration within. Narratology works with description and reflection in literary text and use these terms for the text analysis.

Another important field are constitutive elements of narrating. This term works with key concepts that are necessary for telling a story. Between these concepts belongs the narrator, the time of a story, the space of a story, characters and focalization.

We can distribute narrative as a story that is also known under the term fabule and the narrating act that is known as discourse. The narrating act is divided into two main concepts. The first one is factual narrating that is conceived from events to narrating. The second concept called fictional narrating is conceived from narrating to the story.

3. The Theoretical Part

3.1 Narrative Techniques

Narratology is one of the branches of literary theories which focuses on schemes and typology of narration. The techniques of narratology specify all aspects and methods that are used in process of telling or writing the story. These methods are intentionally used to create the story or provide an information attractively and effectively.

The techniques contain many aspects in which we can analyse given work. Among these aspects belongs a time of narration in which we can determine when, how long or how often is something appearing or placement of given story/information in time. The time aspect includes frequency and dynamics of the story.

Another aspect that we must consider during analysis is placement of the story. Whether the time or the literal placement.

Very important aspect is category of the point of view and the narrator of the plot. This aspect contains perspective, identity, narrators voice and distance of the narrator. The identity is closely intertwined with characters which may be considered as another aspect.

For the analysis, we also use the aspect of plot structure and style in which is the story written. The book can be written as a novel story, journal or you can create the plot with composing letters chronologically or retrospectively. It depends on what kind of story the author wants to create because not every style is suitable for different narration. This gets us to the aspect of intent-theme which is crucial for writing a book. At first the author needs to know what to write.

Not but last between these methods belongs the atmosphere and the mood. The author must choose the right atmosphere which can be dark, happy, dramatic or scary.

3.2 Time of the Narrating

In Sara Backhouse's *Narrative and Temporality in Dracula* (2003) is analysed the whole book *Dracula* in the aspect of time. Backhouse questions herself with one word and that is when. She describes time in many aspects. One of them is how the story is told. It can be chronological order or "natural chronology" that is very common. The story is told how it happened, event to event. It can be also described as linear order stories. These are simple, with one character and one event. That is very common in stories for children. The opposite time is when the story is told without order and the time is not integrated. This form of narrating is retrospective. Backhouse also compares a text-time with spatial dimension. The text-time is amount of lines given over to the text or an event that leads us to spatial dimension.

3.2.1 Anachronism

The plot is situated in another timeline and not placed where it should be chronologically. That is very common in fictional, historical and supernatural stories. Almost every historical or documentary book is written by anachronism. Backhouse describes it with similar definition. "Anachronies - discrepancy within the text between story-order and text-order."¹³

3.2.2 Prolepsis

Prolepsis, also called procatalepsis or prebuttal is figure of speech in which the narrator asks a question and answers it immediately. It is a kind of a monologue that uses this method to strengthen the argument or a thought. Sarah Backhouse also uses the term anticipation. "Anticipation/foreshadowing telling of the story event before earlier events have been mentioned. What will happen next? Rather than hinting at a future occurrence."¹⁴ The prolepsis is divided into four subcategories.

¹³ BACKHOUSE Sarah, *Narrative and Temporality in 'Dracula'*, 2003, p. 13

¹⁴ BACKHOUSE Sarah, *Narrative and Temporality in 'Dracula'*, 2003, p. 13

3.2.2.1 Internal Prolepsis

“Evoke future which occurred after the starting point of the first narrator.”¹⁵At first the narrator begins with a small part of the story and apprise the reader how the plot could be developing. After that the future events are indicated by the narrator or the narrative voice.

3.2.2.2 External Prolepsis

“Evoke a future which precedes the starting point of the first narrator.”¹⁶The future is evoked on the beginning of the story. After that the narrator starts to continue in atmosphere of unknown and mystery that evokes future.

3.2.2.3 Heterodiegetic Prolepsis

“Future information about another character/event/story.”¹⁷Piece of information about a secondary character that is provided to the reader by the narrator or narrated events.

3.2.2.4 Homodiegetic Prolepsis

“Future information about the character/event/story.”¹⁸ The oncoming key information about main protagonist or event that is important for the plot provided by narrators, narrative voices.

¹⁵ BACKHOUSE Sarah, *Narrative and Temporality in 'Dracula'*, 2003, p. 13

¹⁶ BACKHOUSE Sarah, *Narrative and Temporality in 'Dracula'*, 2003, p. 13

¹⁷ BACKHOUSE Sarah, *Narrative and Temporality in 'Dracula'*, 2003, p. 13

¹⁸ BACKHOUSE Sarah, *Narrative and Temporality in 'Dracula'*, 2003, p. 13

3.2.3 Analepsis

Analepsis can be described as a part of a scene that is interjected in the story where it does not chronologically belong. It can be retrospective story that is not narrated how it happened event to event. Another possibility is a flashback. Flashbacks are memories or part of stories that are told randomly after or before future event and explains previous events which happened in past. The opposite of flashbacks are flash-forwards that picturize future events. “Analepsis – flashback/retrospection telling of a story event after later events have been told.”¹⁹ Analepsis, same as prolepsis, is also divided into four subcategories.

3.2.3.1 Internal Analepsis

“Evoke a past which ‘occurred’ after the starting point of the first narrator.”²⁰ A regressive event or memory that appears after the narrator provides some key information that is important to know before the flashback.

3.2.3.2 External Analepsis

“Evoke a past which precedes the starting point of the first narrator.”²¹ Memory or flashback provided by the narrator or narrative voice that allows us to see the past before knowing all circumstances we need to know to understand the plot. The main purpose of this method is aimed to readers and make them ask questions.

¹⁹ BACKHOUSE Sarah, *Narrative and Temporality in ‘Dracula’*, 2003, pg. 13

²⁰ BACKHOUSE Sarah, *Narrative and Temporality in ‘Dracula’*, 2003, pg. 13

²¹ BACKHOUSE Sarah, *Narrative and Temporality in ‘Dracula’*, 2003, pg. 13

3.2.3.3 Heterodiegetic Analepsis

“Past information about another character/event/storyline.”²² An event, memory or flashback that is about secondary character or not that important part of the story which is developing the story as the primary ones.

3.2.3.4 Homodiegetic Analepsis

“Past information about the character/event/storyline.”²³ A past minor event, story or even character that are developing the plot primarily. This past key information transforms the story and connect all the pieces together. This kind of method is often used in detective stories to solve a murder or find the killer.

3.2.4 Duration and Pace

3.2.4.1 Acceleration

This method is used to tell a long period of the story in a small amount of time. “Often seen by readers as less important because of the compression of information. This is not always the case of fiction.”²⁴

3.2.4.2 Deceleration

Opposite of acceleration is deceleration. The long amount of time is used for telling a short period of the story. “Often seen by readers as more important because of the detail it contains. This is not always the case in fiction.”²⁵

²² BACKHOUSE Sarah, *Narrative and Temporality in ‘Dracula’*, 2003, pg. 13

²³ BACKHOUSE Sarah, *Narrative and Temporality in ‘Dracula’*, 2003, pg. 13

²⁴ BACKHOUSE Sarah, *Narrative and Temporality in ‘Dracula’*, 2003, pg. 14

²⁵ BACKHOUSE Sarah, *Narrative and Temporality in ‘Dracula’*, 2003, pg. 14

3.2.4.3 Infinity of Paces

We can divide paces of the story in two main methods that are often used. The first one is maximum speed. The high speed of the pace of the story brings omission that could lead to misunderstandings or mistakes in the plot. The next effect of high speed are ellipses. “Conventionally reduced to summary. The pace is accelerated through ‘compression’ of the story segment.”²⁶

The opposite method of pace is minimum speed, also called descriptive pause which leads to the zero-story duration, what is a problem for many readers. Authors use this method when something needs to be described in detail. The disadvantage is that there is slow progress in a scene or in the story and if it is not used correctly, it can lead to boredom. “Scene: a dialogue, the ‘purest’ form and a detailed narration of an event.”²⁷

3.2.5 Frequency

The term frequency focuses on the time of narration and how often or how many times the event happened and how many times was that exact event retold. This repetition of the event within the story is divided into three terms.

3.2.5.1 Singulative

Singulative frequency is when is the event or the story told only once. Singulative frequency is a technique which focuses on describing the event several times which happened more than once.

²⁶ BACKHOUSE Sarah, *Narrative and Temporality in ‘Dracula’*, 2003, p. 14

²⁷ BACKHOUSE Sarah, *Narrative and Temporality in ‘Dracula’*, 2003, p. 14

3.2.5.2 Repetitive

Repetitive frequency is referring to the event that happened only once but was told many times by the narrator.

3.2.5.3 Iterative

Iterative frequency is an opposite of the repetitive frequency. Iterative refers to the event that happened several times and was told only once.

3.3 The Person of Narrating

The narrating person that we can also refer to as a narrative voice, narrative act or simply also as the narrator is an identifiable person which contributed to the past action. Sarah Backhouse divides narrators in following categories and subcategories - micro narrative, macro narrative and first narrative. Categorization by Gerard Genette is more structuralized. He claims that voice category, also called "mode of action" depends on a verb with relation to the subject. The term subject is divided into person who creates the action or a person who reports it. These both variants are simply called narrating activity. The act of narrating can be also simplified as a point of view of the character and can identify narrating as narrating act of the author. In many stories, we can usually identify if that the narrator is in a first or a third person narrative but it is not always that simple. Many authors use modification that multiply the number of narrators or the person of the narrator is switched. Gerard Genette divided narrators in following terms.

3.3.1 Narrators

3.3.1.1 Diegetic Narrator

The narrator that is not necessarily participating on the plot but mainly summarizes events in the story which are expanded by comments, thoughts or another form of records by the diegetic narrator.

3.3.1.2 Extradiegetic Narrator

The narrative person who is extradiegetic has nothing in common with the story. The narrator is only retelling the story in the exact moment. "Narrator from outside the fictional universe of a particular text."²⁸

²⁸ GENETTE, Gérard. Narrative discourse. An Essay in Method [online].
https://archive.org/stream/NarrativeDiscourseAnEssayInMethod/NarrativeDiscourse-AnEssayInMethod_djvu.txt, p. 230

3.3.1.3 Intradiegetic Narrator

Intradiegetic person of narration is an opposite of the extradiegetic narrator. It means that he or she is a part of the story but is not participating on its creation. "Narrator who belongs in the story world, observe but is not involved. Narrator does not necessarily produce an oral narrative."²⁹

3.3.1.4 Metadiegetic Narrator

Metadiegetic narrator is the narrator who tells a story within the story or is described by another character. It is the narrator who exists in the narrated universe and is described by one of the primary characters.

3.3.1.5 Second Narrator

The type of the narrator that can be oral or written and can present itself with comments, thoughts or memories of a true primary character. Second narrator has relationship between the first and metadiegetic narrator.

3.3.1.6 Relationship of Narrators

There are three types of relationships between narrators. The first one is purely thematic which comprises spatio-temporal continuity between metadiegetic and diegetic type of narration. The second relationship is in manner of contrast.

The third type has not relationship between the story levels. It is an act of the narrator itself. It has an independent diegetic function of the metadiegetic type of narration. The division of the first and the third person of narration is described by Gerald Genette as inadequate. He agrees that it exists a presence of explicit or implicit narrator within the story but claims that the presence is various because the narrative person can be only in first person except for an allege convention. Per Genette the narrator and the author has a

²⁹ GENETTE Gerard, *Narrative discourse. An Essay in Method* [online], p. 230

choice how to create the story. Meanwhile the narrator's choice is only grammatical or rhetorical, the author's or also novelist's is a choice of narrative postures.

The novelist chooses the quantity of narrators and decides if the narrative person will be inside or outside of the story. That brings us to the extension of the previous terminology of narrators which Genette expanded.

3.3.1.7 Auto-diegetic Narrator

Auto diegetic narrator is the first-person narrative that is protagonist of the story and is actively participating on it.

3.3.1.8 Heterodiegetic Narrator

It is the narrative person that is not from the story but is narrating the plot. "It is called "humanness" of the narrative agent."³⁰

3.3.1.9 Homodiegetic Narrator

Homodiegetic is the narrative person that has secondary role in the story but also can be the character in it. The narrator is just an observer or a witness.

3.3.1.10 Other

The number of narrative persons and variation can be confusing. Genette refers to another kind of narrators f.e. narrative with a collective witness as narrator. An autobiographical person who is mainly in the first person.

What we should focus on is a narrative shift which can occur in many epistolary novels. This shift means that the narrator changes its persona. "In grammatical person changes from "I" to "she" or "he"." That means the narrator is abandoning the role of a character or the character is obtaining the role of the narrator.

³⁰ GENETTE Gerard, *Narrative discourse. An Essay in Method* [online], p. 235

3.4 The Focalization

Focalization is a component of narratology that can be described as a point of view through which is the story represented. The point of view can belong to the narrator or omniscient narrator. Rimmon-Kenan claims that focalization has optical-photographical connotations and visual meaning only. Per Genette focalization contains elements of abstraction and can be considered in two issues. He asks who sees and who is telling the story. The person creating the narrative act is possible to do both things but it is impossible to tell the story without subjective point of view.

Narrator can produce the story of another person or character and as an agent can narrate with two possible options. It is narration/focalization and narrator/focalizer. Both aspects can have only one agent. If we talk about narrator and focalizer we can say they are separated in retrospective narrator in the first or third person narrative. There is no difference between narrator and narrative because in both cases they can be the narrator. The difference between them is the identity of the narrator.

Narratives are focalized by someone, on someone or something. Focalization has object which is focalized. It is something that the focalizer can recognize and perceive. The subject of focalization is the focalizer.³¹

3.4.1 Types of Focalization

Different types of focalization have the position that considers the story and a duration. Focalization can be external and internal.

3.4.1.1 External Focalization

External focalization is very close to the narrator which makes her/him the focalizer. The narrator can perceive an object within and outside the story (persons, things). To the

³¹ RIMMON-KENAN Shlomith, *Narrative fiction: contemporary poetics*, New York: Methuen, 1983, p. 78

external focalization leads to a narrative in first person that can be divided in two distributions.³²

- Past tense and psychological distance between the narrator and the character.
- Perceiving facts through the story which is narrated with narrating “I” and not with “I” within a story that is participating on it.

3.4.1.2 Internal Focalization

Internal focalization is placed within the represented events. The focalizer is one of the characters. It can be described as a text position in which is the narrator placed. Focalization is constant or it can change between two or more dominant focalizers.

3.4.2 Aspects of Focalization

3.4.2.1 Aspect of Perception

The point of view that can be perceived differently than visually. This aspect focuses on space, time, perception and duration of the story.

- The space
 - We can see the space of narration in bird perspective or as limited observer.
 - The point of view from the bird perspective is narrated by narrator-focalizer. The perspective of an image of the story can be switched to a panoramic point of view. This change evokes simultaneous focalization of an action in several places of the story. Panoramic view is usually on the beginning or the end of narrative.³³

³² RIMMON-KENAN Shlomith, *Narrative fiction: contemporary poetics*, 1983, p. 81

³³ RIMMON-KENAN Shlomith, *Narrative fiction: contemporary poetics*, 1983, p. 84

- Panoramic or simultaneous focalization is impossible if it relates to a character or non-personified inner position in the story. For example, if a character-focalizer is in a room, other things except the room cannot be described. The character can describe only what can see and provides the point of view to a reader.
- The Time
 - Aspect of time can be distributed by external and internal focalization. The internal focalization is synchronic and contains information regulated by focalizer. Another sign describes that it is limited on presence of characters. The external focalization is panchronic. It means that the non-personified focalizer and retrospection focalizes the past of characters. This kind of focalization has available all the time dimensions of a story (past, present and future).³⁴

3.4.3 Psychological Aspect

Psychological aspect of focalization focuses on consciousness and emotions. It also deals with cognitive and emotional orientations of focalizer with connection of focalized matter of fact.

3.4.3.1 Cognitive, Emotional and Ideological Aspects

External cognitive focalizer knows everything about the story world and limits its own knowledge only if it wants to. This limitation is optional and has a rhetorical function. Internal cognitive focalizer has limited knowledge because is a part of the story world. That means it does not know everything and evokes impression that a character is a real person.

³⁴ RIMMON-KENAN Shlomith, *Narrative fiction: contemporary poetics*, 1983, p. 85

Emotional aspect transforms external and internal into objective and subjective. Subjective point of view is more emotional and deals with feelings. It is mostly used for character-focalizator. Objective contains omniscient elements and focuses more on sociable standards with emotional aspects and expressive elements used in language.³⁵

Ideological aspect is a text standard mediated through narrator-focalizator. It is general system through which we can see the concept of the story world. If there are more ideologies present in the story they have secondary importance but it has subordinate relation to the main ideology. The representation of given ideology and the point of view is expressed by the narrator or the character.

3.4.4 Language Indicators of Focalization

Focalization is non-verbal but is expressed through language. The language of narrator-focalizator is expressive. For example, using repetition, names, aposiopesis or expressive verbs. Expression can be present with the distorted seeing of character's or narrator's inner self.³⁶

³⁵ RIMMON-KENAN Shlomith, *Narrative fiction: contemporary poetics*, 1983, p. 86

³⁶ RIMMON-KENAN Shlomith, *Narrative fiction: contemporary poetics*, 1983, p. 89

3.5 Plot

3.5.1 Story Events

The story is defined as an abstraction of narrated events with their characters. It is a part of bigger structure also called “reconstructed” world or fictional reality. The story is created from separable components (events) and relationships of characters within the story.

We can separate the story into three main constructs that are important for creating one.

- specific style of a text (dialect, slang)
- language (English, French, Czech)
- media or sign system (words, gestures)

Receivers (readers) cannot produce or understand a plot without implicit competence of narrative structure. This competence can be received only by experienced reader. The conclusion of this theory is that the structure of the story or narrativity is isolated. The story is transmissible and is not anchored within the text. Stories are very often structured but cannot be isolated simultaneously with narrativity. It must be one way or another. The priority for authors is the story and after that they focus on the text.

3.5.1.1 Narrative Grammar

Even if the story is transverbial it is considered as homological - parallel in its structure. That is why it is good for linguistic analysis. Structures are distributed in two main departments.

- Surface structure
 - An abstract formulation is expressing the order of perceptible utterance and is syntagmatic. That means we can observe relations of valence within the story.

- The basic element of the surface structure is an event that is divided into three forms.³⁷
 - Events that push the action of the story forward.
 - Events that opens possible alternatives for the story.
 - The alternatives which are decelerating possible future events.
- Deep structure
 - Is a simpler and more abstract form of the structure. It is not proceeding the narrative act itself and is paradigmatic. It is under the surface structure and we can recognize it with reverse projection of transformation process.³⁸

³⁷ RIMMON-KENAN Shlomith, *Narrative fiction: contemporary poetics*, 1983, p. 16

³⁸ RIMMON-KENAN Shlomith, *Narrative fiction: contemporary poetics*, 1983, p. 19

3.6 Characters

Literary critics have opinions on how receivers should perceive characters in the story. Characters in the story are items without consciousness that are participating and creating event and are “dead” or can be perceived as realistic imitation of people with constructed life and structured psychoanalysis. But this analysis cannot reveal differential specification of characters in the fictional story. Characters can be divided into “agents” that are actively participating on the story or into “acting individuals” that are part of a story and their purpose is already given to them from the beginning and only acts as author wants to.³⁹

3.6.1 Semiotic Theory

If the specification of characters is only verbal and has semiotic character it means it is non-representative. This formulation assimilates characters with other language phenomenon in text so much that it abolishes their existence and impression of a real person. It does not mean that characters are changed into inanimate things or reduced as agents but that they are textualized.

3.6.2 Mimetic Theory

Mimetic theory considers literature as an imitation of reality. Characters are represented as real persons. They are abstracted into word structure of a book. We can say they have subconscious motivation. Their past and future are constructed. This method simplifies construction of the character and creates their own psychology. Mimetic theory in the story has indirect function of character psychoanalysis.⁴⁰

³⁹ RIMMON-KENAN Shlomith, *Narrative fiction: contemporary poetics*, 1983, p. 37

⁴⁰ RIMMON-KENAN Shlomith, *Narrative fiction: contemporary poetics*, 1983, p. 40

3.6.3 Classification of Characters

Abstracted characters in a text are not always the same. E. M. Foster distinguished characters into flat and round ones.

3.6.3.1 Flat Characters

Flat characters can be important for the plot but are not mentioned often. They are constructed very simple and their existence depends on one thought, meaning or person's quality. They can be described with one sentence and during the whole plot are not characterised in detail. With this specification are these characters easily memorable. The term "flat character" indicates lack of participation on the story and minimal personal attribute.

3.6.3.2 Round Characters

Round characters are characterised with contrast implication. Very often are main characters or these with structured personality, attributes and history. These characters are described as real persons with meaning, thoughts and wishes. They actively participate on the story.⁴¹

3.6.4 Characterization of Characters

The character as abstracted construct within the story can be described thanks to its personal attributes. This whole personality is often described in the text. We can recognize this description of a person by fragments of person, decisions or opinions in the story. With these indicators, we can achieve to recognize the personality of the character. Indicators are distributed in two main terms. Direct definition describes attributes with an adjective, abstract noun, another type of noun or part of speech. Indirect presentation does not name

⁴¹ RIMMON-KENAN Shlomith, *Narrative fiction: contemporary poetics*, 1983, p. 48

attributes but represents or exemplifies it with various forms. That makes the reader search for attributes in the text and think about them.⁴²

3.6.4.1 Direct Definition

Direct definition is also called direct naming. Its function is direct characterization of characters but only when it is described by main voice character. Description by side characters and characters with low intellect or worthless opinions is not that important and valuable as descriptions by main characters with honourable opinions. Authoritative narrators have more valuable influence on readers and form their opinion on the described character.⁴³

3.6.4.2 Indirect Presentation

Presentation of the person's character is indirect when attributes are not described directly. Attributes of the character are introduced and indicated but not fully depicted. Indirect presentation is depicted by character's action, language, appearance or environment in which is character living.

- Action
 - With an action, we can recognize the character of the person that we want to analyse. In critical or dramatic situation, we can recognize the character based on its decision that are usually spontaneous (scream, murder, fear, bravery). This is called dynamic aspect of the character that is pictured in critical narrative point. We can also assess character's personality on decisions that was not made in the exact time or decisions that the character planned for a long time.⁴⁴

⁴² RIMMON-KENAN Shlomith, *Narrative fiction: contemporary poetics*, 1983, p. 66

⁴³ RIMMON-KENAN Shlomith, *Narrative fiction: contemporary poetics*, 1983, p. 67

⁴⁴ RIMMON-KENAN Shlomith, *Narrative fiction: contemporary poetics*, 1983, p. 68

- Language
 - Language and stream of consciousness that is described by the narrator can be a sign of an attribute that the character possesses. It depends on how difficult sentence structures is the character using. Style of the language shows us to which social class the character belongs.
- Appearance
 - The method when are characters' attributes based on physical look was refused a long time ago. Whatsoever by the clothes and visage we can assume the age or in which social class the character belongs to.
- Environment
 - Physical surroundings of a character are often used as a metonymy that connotates characters' attributes. People that surround the character can be determining.⁴⁵

⁴⁵ RIMMON-KENAN Shlomith, *Narrative fiction: contemporary poetics*, 1983, p. 73

3.7 Language

In poetry are two main distributions which describes used language in a poem. These two distributions can be applied in the story too. First method is “diegesis”. If the text is diegetic it means that the poet or author is describing the story or the action of narrated. The second method is “mimesis”. That means the author created an illusion that the story is narrated by someone else and not by the author. It imitates the reality. These concepts of storytelling can be also described as “telling” and “showing”.

The problem with mimeses is the term “showing” because the language can imitate only itself. That’s why the image of language belongs under mimesis. The narrator is imitating the language and speech of characters. This act’s function is called the reducing of the showing act.⁴⁶

3.7.1 Types of Language

In following types of language is shown how much is the text diegetic or mimetic. On a scale from fully diegetic to fully mimetic.⁴⁷

3.7.1.1 Diegetic Summary

This type of language shows that the speech act was realized without the specification how was told or which characters communicated. This act of speech is fully diegetic. That means we do not know who realized the narrating act. We only know that the communication act was realized between characters.

3.7.1.2 Summary Less Diegetic

Summary less diegetic means that the author is showing not only the act of speech but is also referring to what the conversation was about or what topic was discussed. In that

⁴⁶ RIMMON-KENAN Shlomith, *Narrative fiction: contemporary poetics*, 1983, p. 114

⁴⁷ RIMMON-KENAN Shlomith, *Narrative fiction: contemporary poetics*, 1983, p. 115

summary, we can see that the author recedes from full diegese to reveal more information about the discussion in text.⁴⁸

3.7.1.3 Indirect Content Paraphrases

Also, called indirect discourse which is paraphrase of an act of speech that ignores style and form of presumed statement or information.

3.7.1.4 Indirect Discourse

This indirect discourse extends to a mimetic sphere. It is a form of indirect speech act that creates illusion of reproduction and the style of a speech act. In that moment, this indirect speech is not just a message with content anymore. In general, it means that author is still producing the narrating act but describes thoughts or wishes of the character.

3.7.1.5 Free Indirect Discourse

Free indirect discourse is somewhere in the middle of grammatical and mimetic direct and indirect speech act.⁴⁹

3.7.1.6 Direct discourse

Also, called direct speech act in the form of citation, monologue or dialogue. It creates the illusion of full mimesis although it is always stylized.

3.7.1.7 Free direct discourse

Free direct discourse is direct speech act without conventional orthographic signs. It is a typical form of an inner monologue in the first narrative.⁵⁰

⁴⁸ RIMMON-KENAN Shlomith, *Narrative fiction: contemporary poetics*, 1983, p. 116

⁴⁹ RIMMON-KENAN Shlomith, *Narrative fiction: contemporary poetics*, 1983, p. 116

⁵⁰ RIMMON-KENAN Shlomith, *Narrative fiction: contemporary poetics*, 1983, p. 117

4. The Practical Part

Narrative techniques in the epistolary novel *Dracula* by Bram Stoker are elaborately structuralized. Even if the big number of narrators may seem confusing it is the other way around. Events in the story are narrated in detail. Narrated parts of a story are often completed by another narrator which evokes mysticism and mystery. Each narrator has specific style of writing which distinguishes it from the others and evokes the feeling of a realistic person. In the story are eight characters which appear during the whole plot. The narrating act is produced mostly by four characters. It is Jonathan Harker, Mina Murray/Harker, Lucy Westenra and Dr Seward. Other characters have secondary part in narrating. The story is epistolary which means the plot is in a form of diaries and letters. In the story are also additional utterances in the form of memorandums, telegrams, reports or phonograph diary.

4.1 Time Analysis

Although the time of the story may seem chronological it is not completely like that. Even though when one narrator ends his story and a second begins another, they are not often continuous in the aspect of chronologically narrated time. We can observe time jumps when a new record or letter appears. More particularly in the beginning of the story. Jonathan Harker is narrating his journey and visits the Dracula's castle from 3rd May to 30th June. It is narrated chronologically but after his narrating act comes Mina's which begins on 5th May. It means that the place of the story is not where it should be and is situated in past timeline. This anachronic time lapses are more than obvious.

The technique of prolepsis has several signs in the story. The most extensive is internal prolepsis. The narrator often tells a part of the story which evokes the future or how future events could develop. For example, when Jonathan is on his way to Dracula he was told by a woman stories about Dracula and was warned with superstitions. That evokes mystery and potential danger. Or when Lucy was turned into a vampire Van Helsing started planning how to kill her vampire form and set her soul free. The same example is when characters were plotting the destruction of Dracula. This evokes plans and possible future events which may

possibly appear in the plot. External prolepsis is not that frequent because in this analysis is the future evoked at the start of a story before the narrator's first point or narrating act. It is obvious that when a story is epistolary that it is composed by past events that already happened.

Homodiegetic prolepsis is used when Jonathan, Lucy and Van Helsing describes Count Dracula. Each of them describes him differently. It is an information about the main character provided by the narrator: "His face was a strong – a very strong – aquiline, with high bridge of the thin nose and peculiarly arched nostrils, with lofty domed forehead, and hair growing scantily round the temples, but profusely elsewhere."⁵¹ that is homodiegetic prolepsis.

Heterodiegetic prolepsis describes secondary characters. This technique is used when Lucy describes men in her life to Mina. It is not fully heterodiegetic because Mina describes Dr Seward who is one of the main characters. We can talk about heterodiegetic prolepsis when Lucy describes Arthur Holmwood and Quincey Morris. Even though they participate on the story they do not have leading roles as Jonathan, Mina or Dr Seward: "We have such walks and drives, and rides, and rowing, and tennis, and fishing together, and I love him more than ever."⁵²

The technique of Analepsis is a part of the story which does not chronologically belong in specific position of the plot. Signs of external analepsis are in the interview with the *Keeper in the Zoological Garden*. That interview is preceded with Lucy's record in her diary and is followed by Dr Seward's diary both on 17th September. The interview is dated on 18th September. Even though it is not big time jump the external analepsis is presents because the interview provides key information which is important for the plot. On the other hand, the *Cutting from The Dailygraph* which is dated on 8th appears between records in diaries which are from July. This evokes possible future events. Foreshadowing of the story has

⁵¹ STOKER Bram *Dracula*, London: Penguin Books, 2003, p.23

⁵² STOKER Bram, *Dracula*, 2003, p.121

function of mystery and supernatural. That is what is called heterodiegetic analepsis which is in this case provided by a sailor that is secondary character. Homodiegetic analepsis provides memories of the past by the main character. Lucy, for example, provided this flashback when she described her “dreams” to Mina. “His red eyes again! They are just the same.”⁵³ In the story is also one flashforward. It is situated in the end of the book where are described future events.

In the aspect of duration and pace it is obvious that this story is narrated with decelerative technique. The story time takes about six months and is narrated in detail. The story is coming back to each narrator’s point of view and describing their thoughts and feelings. We can determine the story as decelerative. The problem is that the plot is not quite short and these long stories are often used with accelerative technique when the plot is narrated faster. But it does not correlate with the length of Stoker’s *Dracula* because the events are described more specifically. That brings us to the pace of the story. In a range of high speed of narrating and a minimum speed pace of narrating it is evident that *Dracula* is narrated with a slower pace. As was mentioned the slow progress and specific description causes the slower pace and slower duration of narrating.

In aspect of frequency we can eliminate the technique of iterative frequency which was barely used. Any event that happened several times and was told once is not present in the story. However, singulative and repetitive frequency occurs in the plot many times. Singulative frequency is present at the beginning of the story. Jonathan describes his visit at Dracula’s castle. The story happened only once and is not retold. We can observe that other characters are often referring to this part of the story but they are not telling the story again. Even when Johnathan talks about his visit in Transylvania he only refers to it or brings additive information only. Another example is when Dr Seward describes and analyzes Renfield’s condition. He only analyses his physical state of mind and later only refers to it or describes it to another character but is not retelling the event. Singulative technique is one of the most used one in the book. Repetitive frequency is used when the story happened

⁵³ STOKER Bram, *Dracula*, 2003, p. 107

only once but is told more than once. This technique is used when Renfield describes his acting to Dr Seward and Van Helsing. At first Renfield's condition was provided by Dr Seward and then told by Renfield himself.

Dr Seward's diary – 19th August

"He is usually respectful to the attendant, and at times servile, but tonight, the man tells me, he was quite haughty. Would not condescend to talk with him at all. All he would say was: 'I do not want to talk to you, you do not count now; the Master is at hand'." ⁵⁴

Dr Seward's diary - 3rd October

"It was the night after you left me, when I implored you to let me go away. I could not speak then, except in that way, as I am now. I was in agony of despair for a long time after you left me, it seemed hours." ⁵⁵

⁵⁴ STOKER Bram, *Dracula*, 2003, p. 114

⁵⁵ STOKER Bram, *Dracula*, 2003, p. 310

4.2 Person of Narrating Analysis

Most of the narrators in *Dracula* use similar narrative voice. That includes Johnathan Harker, Mina Murray/Harker, Lucy Westenra, Dr Seward and Van Helsing. These narrators are also main characters of the story and are actively participating on it. The narrative voices which these narrators are using are in first-person narrative and they use “narrative I” in their letters or diaries. During their narrative act, they often use monologues in form of inner thoughts or dialogues with another character. Initially situations or thoughts of a character/narrator are described and then dialogues are used to induce the right atmosphere. Rhetorical or basic questions which the narrator asks are common. That is often used in Dr Seward’s diary.

“Am I to take it that I have anything in common with him, so that we are, as it were, to stand together, or has he to gain from me some good so stupendous that my well-being is needful to him?”⁵⁶

“Was this desolation but another link in the chain of doom which seemed drawing tight around us? Was it indeed a house of death to which I had to come, too late?”⁵⁷

“Is it possible that the Professor can have done it himself?”⁵⁸

The conclusion is that the mentioned narrators/characters are diegetic or auto-diegetic. But there are also secondary characters which participate less or not at all. They are only witnesses or observers. These secondary narrators/characters provide information and their point of view only. A sailor who describes events on the boat is one of narrators/characters.

“On 11 July at dawn entered Bosphorus. Boarded by Turkish Customs officers. Backsheesh. All Correct. Under way at 4 p.m. On July 12 through Dardanells.”⁵⁹

⁵⁶ STOKER Bram, *Dracula*, 2003, p. 122

⁵⁷ STOKER Bram, *Dracula*, 2003, p. 164

⁵⁸ STOKER Bram, *Dracula*, 2003, p. 228

Another secondary narrator within the story that is only observing is Samuel F. Billington & Son. or sister Agatha who informed Mina about Johnathan's condition.

"He has been under our care for nearly six weeks, suffering from a violent brain fever."⁶⁰

Characters as Quincey Morris and Arthur Holmwood can be barely considered as narrators. Their narrative act is barely present and their narrative voice can be observed in short letters only.

⁵⁹ STOKER Bram, *Dracula*, 2003, p. 94

⁶⁰ STOKER Bram, *Dracula*, 2003, p. 112

4.3 Focalization

Focalization is divided into external and internal. External focalization means that the narrator is also focalizer but keeps certain distance from the story. This narrator does not act as a character it means that is in a relationship of narrator-focalizer. In *Dracula* is not a single character that could be classified as external focalizer. All the characters, even the secondary ones, are perceived in relationship as character-focalizer and that indicates internal focalization. That means the narrator acts as a character, participates on the plot and has a position in the text. And because there is not an omniscient narrator in *Dracula* it means that the narrators are classified as character-focalizer which indicated internal focalization. We can recognize a narrator from a character easily because the character is expressing thoughts and emotions subjectively. Narrator's thoughts are more objective and narrates the story without expressive verbs that indicates deeper emotional connection to the story or characters. We can see the relationship and emotional bond between characters in the following quote.

"I am unhappy about Lucy and about Jonathan. I had not heard from Jonathan for some time, and was very concerned..."⁶¹

4.3.1 Aspects of Space and Time

The aspect of space has two distributions that we can describe as bird perspective or panoramic perspective. It is obvious that the bird perspective does not occur at the story because it would be a sign of external focalizer. Panoramic perspective occurs in the story all the time. The characters are portrayed as real persons with similar abilities. From the aspect of space, it means that they can see and feel as a normal person. For example, when Jonathan is in *Dracula's* castle he cannot look into other rooms or see the distance from the window realistically.

⁶¹ STOKER Bram, *Dracula*, 2003, p. 83

“The view was magnificent, and from where I stood there was every opportunity of seeing it. The castle is on the very edge of a terrible precipice. As far as the eye can reach is a sea of green tree-tops, with occasionally a deep rift where there is a chasm.”⁶²

Similar distribution is in the aspect of time. The external narrator-focalizer knows everything, past, present and future but because in the novel are characters which evoke attributes of a real person they can perceive time only internally. Their knowledge is limited only on present and past events that they experienced or heard about. They cannot manipulate with knowledge from future events. All the characters also have internal cognitive perception which limits their knowledge.

“I must not ask him, for real I shall do more harm than good, but I must somehow learn the facts of his journey abroad. The time is come, I fear, when I must open that parcel and know what is written.”⁶³

Emotional perceiving is more subjective than objective. Characters point of view is lacking omniscient element that the objective perceiver has. The objective aspect also deals with sociable themes and degradation of society. Subjective aspect deals more with relationships, inner emotions and feelings of character-focalizer and they use expressive expressions. This can be easily observed when Lucy Westenra is ill.

“Oh, little miss, my dear, do not fear me. I only do for your good, but there is much virtue to you in those so common flower.”⁶⁴

⁶² STOKER Bram, *Dracula*, 2003, p. 33

⁶³ STOKER Bram, *Dracula*, 2003, p. 194

⁶⁴ STOKER Bram, *Dracula*, 2003, p. 148

4.4 Plot Analysis

Plot analysis is based on story events which occur in a plot. Story is created by events and relationships between characters. The key events that are crucial in *Dracula* are for instance when Jonathan goes to Transylvania and meets the Count. This event starts another sequence of key events as Lucy's death and transformation, Renfield's loyalty to Dracula or teaming up against Dracula. All these events lead to the final battle against Dracula and his servants.

Between analysed aspects belong style of a text, language and media or sign system. The main language is English but the style of characters differs. We can observe the biggest difference of a style during the interview with the zookeeper.

"Old Bersicker kep' a-lookin' arter 'im till 'e was out of sight, and then went and lay down in a corner, and wouldn't come hout the 'ole hevening."⁶⁵

4.4.1 Narrative Grammar

The surface structure focuses on elements in the story which affect the speech of the story. We can find in *Dracula* all the three elements. The element that moves the action forward is noticeable in every character's big decision. We can observe that when Van Helsing tells Dr Seward about Lucy's transformation. This action leads to another and so one. These events can be big or small. The small events in most cases lead to the smaller actions. The sample case is when Lucy starts to be ill. After that Arthur contacts Dr Seward who contacts Van Helsing. This is the key action which brings Van Helsing to the story. Without him they would not know how to kill Dracula. Big actions like the death of Dracula leads to bigger events or conclusions.

Events that open possible alternatives do not have big impact on the flow of the story. It can make the reader think about another possible event that could happen during the

⁶⁵ STOKER Bram, *Dracula*, 2003, p. 156

narration. But the action which decelerate events is very often phenomena in epistolary novels. It is because of the description of thoughts or events in detail.

“There are certainly odd deficiencies in the house, considering the extraordinary evidences of wealth which are round me. The table service is of gold, and so beautifully wrought that it must be of immense value. The curtains and upholstery of the chairs and sofas and the hangings of my bed are of the costliest and most beautiful fabrics, and must have been of fabulous value when they were made, for they are centuries old, though in excellent order.”⁶⁶

“Town is very pleasant just now, and we go a good deal to picture-galleries and for walks and rides in the park. As to the tall, curly-haired man, I suppose it was the one who was with me at the last Pop.”⁶⁷

⁶⁶ STOKER Bram, *Dracula*, 2003, p. 25

⁶⁷ STOKER Bram, *Dracula*, 2003, p. 64

4.5 Characters Analysis

4.5.1 Mimetic and Semiotic Theories; Flat and Round Characters

In *Dracula* prevails the amount of mimetic characters. That means these characters are imitation of real people. Characters based on semiotic theory are textualized and have minimal attributes. They are not described in detail and do not have a big part in the story. This correlates with flat characters which may seem important for a plot but are described briefly and only once. We can consider sailor, nurse Agatha or the gipsies as semiotic characters. They describe actions that happened and are important for the story. Even though their actions may seem important they are textualized. They are not specified as important individuals. For example, Jonathan describes the gipsies as one of the reasons why he cannot leave Dracula's castle but they are not specifically described in the story.

"These Szgany are gipsies; I have notes of them in my book. They are peculiar to this part of the world, though allied to the ordinary gipsies all the world over. There are thousands of them in Hungary and Transylvania, who are almost outside all law. They attach themselves as a rule to some great noble or *boyar*, and call themselves by his name."⁶⁸

On the other hand, the mimetic theory is noticeable when the main characters describe other characters or their actions and attributes. This theory is close to round characters which evokes imitation of a real person. For instance, when Lucy describes Dr Seward, when Jonathan describes Dracula or when Mina describes sick Jonathan after he got out from the castle.

"I found my dear one, oh, so thin and pale and weak-looking. All the resolution has gone out of his dear eyes, and that quiet dignity which I told you was in his face has

⁶⁸ STOKER Bram, *Dracula*, 2003, p. 49

vanished. He is only a wreck of himself, and he does not remember anything that has happened to him for a long time past.”⁶⁹

4.5.2 Direct and Indirect Definition

Directly defined characters are described by the main voice of the narrator-focalizer. It is similar as round character specification. The difference is that characters are described by main voice and the description contains direct specification of appearances, attributes or behaviour. The most common is description of Dracula. The main voices and narrating acts are mostly realized by Jonathan, Lucy, Mina and Renfield. All of them describe Dracula in different ways.

“Within, stood a tall old man, clean shaven save for a long white moustache, and clad in black from head to foot, without a single speck of colour about him anywhere [...] The old man motioned me in with his right hand with a courtly gesture, saying in excellent English, but with a strange intonation...”⁷⁰

Indirect definition consists of indirect specification of characters. The first aspect is the action. The action often describes characters’ behaviour and personal attributes as fear, happiness, insecurity or bravery. The fear and insecurity can be observed when Van Helsing and others go to destroy Lucy’s transformed body. The moment when they kill Lucy’s vampire form is described as horrifying and painful moment but it is also moment of relief because there is hope that her soul is now at peace. Other indirect description is used when heroes of the story fight against gypsies. The bravery of the characters is obvious.

“All at once two voices shouted out to: ‘Halt!’ One was my Jonathan’s, raised in a high key of passion; other Mr Morris’s strong resolute tone of quiet command. [...] At the same moment Dr Van Helsing and I rose behind the rock and pointed our weapons at them.”⁷¹

⁶⁹ STOKER Bram, *Dracula*, 2003, p. 117

⁷⁰ STOKER Bram, *Dracula*, 2003, p. 21

⁷¹ STOKER Bram, *Dracula*, 2003, p. 416

The next aspect is language. The variety of it is very extended. Each character has specific act of speech which suits every character and describes their personality indirectly. Jonathan Harker, Dr Seward and Van Helsing has similar act of speech. All of them are well educated and intelligent characters. They belong in higher middle social class which reflects in their language. It is specific with long sentence structures and use of unusual words or technical terms.

Abraham Van Helsing

“Now to the historical, for as Madam Mina write not in her stenography, I must, in my cumbrous old fashion, that so each day of us may not go unrecorded.”⁷²

Dr Seward

“Sanguine temperament; great physical strength; morbidly excitable; periods of gloom ending in some fixed idea which I cannot make out.”⁷³

Completely different character from these three is Lucy Westenra. She is a girl who grew in a rich family and focuses on marriage and men in her life. Lucy is young and naive and that reflects in her speech act and narrative act. Even though Dracula slowly transformed her, she still has positive attitude and believes everything will be fine.

“17 September – Four days and nights of peace. I am getting so strong again that I hardly know myself. It is as if I had passed through some long nightmare, and had just awakened to see the beautiful sunshine.”⁷⁴

Mina Harker knows that Lucy is naive and maybe kind of foolish but she still loved her. But Mina is a completely different woman. She is intelligent, independent and sophisticated person. Unfortunately, she is in a presence of men and sometimes hesitates to speak her

⁷² STOKER Bram, *Dracula*, 2003, p. 403

⁷³ STOKER Bram, *Dracula*, 2003, p. 71

⁷⁴ STOKER Bram, *Dracula*, 2003, p. 153

mind. Even though they all appreciate her work and effort she is still not actively participating on the hunt on Dracula. But it may be caused by her state of mind because the Count had her under his control.

“29 September – After dinner I came with Dr Seward to his study. He brought back the phonograph from my room, and I took my typewriter. He placed me in a comfortable chair, and arranged the phonograph so that I could touch it without getting up, and showed me how to stop to in case I should want to pause.”⁷⁵

The environment in which are characters appearing is also important and have impact on them. In the very beginning Jonathan is on his way to the castle and sees beautiful nature. It affects him and make him think how he wants to travel more and see the nature of the world. It also makes the character describe the nature and that causes decelerating of the story time. Most of the story takes place in industrialized England. We can see the technical progress, new inventions and scientific or psychological techniques. More specifically these innovations are common in Dr Seward’s and Van Helsing’s narrated story. Dr Seward uses phonograph and do not write into diary as others. But it is not only the technological sphere we are talking about. The social classes are important for aspect of the environment. If we compare Lucy’s social state and Renfield’s it is obvious they both live in completely different environment.

“Lucy is to be married in autumn, and she is already planning out her dress and how her house is to be arranged.”⁷⁶

“18 June. – He has turned his mind now to spiders, and has got several big fellows in a box. He keeps feeding them with his flies, and the number of the latter is becoming sensibly

⁷⁵ STOKER Bram, *Dracula*, 2003, p. 249

⁷⁶ STOKER Bram, *Dracula*, 2003, p. 83

diminished, although he has used half his food in attracting more flies from outside to his room.”⁷⁷

⁷⁷ STOKER Bram, *Dracula*, 2003, p. 80

4.5.3 Language Analysis

The language in *Dracula* is mimetic and the diegesis is not used. The mimesis is used to create an illusion and imitation of reality. Important is to make the reader believe that the character is telling the story and not the author. That is realized in the whole story. There is no sign of the author who narrated the story. Bram Stoker created great and believable characters who act as real persons.

If the characters would not be as realistic as they are we could assume that there are signs of indirect discourse. By this technique, the author describes wishes and thoughts of characters. But characters in *Dracula* are acting by their own thoughts and decide by themselves and that is a sign of direct and free direct discourse. The direct discourse is produced when the character produces narrating or speech act by citations, monologues or dialogues.

“Good, oh my friend John! Well thought of! Truly Miss Lucy, if she be sad in the foes that beset her, is at least happy in the friends that love her.”⁷⁸

The free direct discourse is realized by inner monologue in the first-person narrative. That is very common in the story, especially in epistolary novels.

“I am so glad that he has plenty of work to do, for that keeps his mind off the terrible things; and oh, I am rejoiced that he is not now weighed down with the responsibility of his new position.”⁷⁹

⁷⁸ STOKER Bram, *Dracula*, 2003, p. 169

⁷⁹ STOKER Bram, *Dracula*, 2003, p. 200

Conclusion

Narrative techniques used in Bram Stoker's *Dracula* correspond with the specification of an epistolary novel. These techniques support and create great environment for mysterious and scary story. The narration of each character is unique and the narrating act is realized precisely and that is what makes the utterance of each character believable. The first-person narrative used with direct discourse and inner thoughts make the speech very realistic. Each character is depicted in detail and their existence is believable in the story. The manipulation of time, short time jumps and interruptions of the story line of the character create interesting form and fit to this remarkable mysterious story. The time interruption is interestingly used technique which makes the reader keep on reading. Every single character has its own specific style of a language suitable for their social class environment. The language also corresponds to the character's intelligence and personality and the sequence of the story events makes the story even more unique.

The story reflects the time perfectly. It shows the fear of a stranger which many people had those days. In the story, it is *Dracula* who is portrayed as the stranger. Technical inventions are also part of the story which makes it even more believable. These inventions made people back then run away from this new technical era which was for many of them very difficult. Inventions as phonography and others are also present in the story. People started to create stories of supernatural and *Dracula* is one of them. This escape from reality began popular. *Dracula* is reflecting the society of late Victorian era and combine industrialization with supernatural. One of the most important topics was the theme of a New Woman. The New Woman was independent, strong and intelligent and that is what Mina Harker represents. It is obvious that *Dracula* reflects the society precisely and creates interesting structure of the story.

Resume

Užití narativních technik v románu Brama Stokera *Drákula* koresponduje s typem díla, které je vystavěno jako epistolární román. Zvolené techniky podporují tok vyprávění a vytváří vhodné prostředí pro tajemno, které se v díle vyskytuje. Vyprávěcí postupy každé postavy jsou jedinečné. Narace příběhu je skvěle uskutečněna budí tak dojem realistických postav. Vyprávění v první osobě, užití s přímým diskurzem a vnitřními myšlenkami vytváří osobitou formu textu a realistickou naraci. Každá postava je konkrétně vyobrazena a jejich existence je v příběhu viditelná a adekvátní. Manipulace s časem příběhu, krátké časové skoky a přerušování časové linky postav vytváří poutavou a zajímavou formu, která pasuje do tajemného prostředí díla. Přerušování časové osy je užití velmi povedeně a nutí čtenáře pokračovat ve čtení příběhu. Každá postava používá osobitý a specifický styl jazyka, který pasuje na jejich povahu a koresponduje tak s jejich postavením v sociální vrstvě. Jazyk postav odpovídá inteligenci a osobnosti postav. Vystavění sekvencí událostí v příběhu vytváří ucelenost, avšak je možné, že se čtenář může snadno nechat zmást změnou prostředí příběhu nebo časovým skokem.

Příběh odráží tehdejší sociální situaci. Vyobrazuje strach společnosti z cizinců, jenž byl v tehdejší době velmi rozšířený. Doba industrializace se na příběhu také částečně podílí. Vytváří tak reálný odraz doby. Mnoho lidí se nemohlo vyrovnat s pokrokem doby, a tudíž se snažili utéct od reality. Lidé začali tvořit příběhy s tematikou nadpřirozena a Drákula je jedním z nich. Tento způsob úniku od společnosti začal být velice populární. Drákula reflektuje společnost pozdní viktoriánské éry a kombinuje popisuje tak industrializaci společně s tajemnem a nadpřirozenem, která byla v té době velice atraktivním tématem. Jedním z nejdůležitějších témat tehdejší společnosti bylo také téma nové ženy. Za příklad lze považovat Minu Harkerovou, která je nezávislá, silná a inteligentní žena. Je zřejmé, že *Drákula* odráží rozpoložení viktoriánské společnosti a zároveň lze pozorovat zajímavou strukturu, kterou dílo obsahuje.

Bibliography

Primary Literature

STOKER, Bram. *Dracula*. London: Penguin Books, 2003. ISBN 978-0-14-310616-6

Secondary Literature

BOWN, Nicola., Carolyn BURDETT a Pamela THURSCHELL. *The Victorian supernatural*. New York: Cambridge University Press, 2004. ISBN 0521810159.

DAVID, Deirdre, ed. *The Cambridge companion to the Victorian novel*. Second edition. Cambridge: Cambridge University Press, 2001. Cambridge companions to literature. ISBN 978-0-521-18215-7.

JAMES, Louis. *The Victorian Novel*. Malden: Blackwell, 2006. ISBN 978-0-631-22628-4

MILLER, Elizabeth. *Dracula: The Shade and the Shadows*. Desert Island Dracula Library. Desert Island Books, 1998. ISBN 978-1874287100

RIMMON-KENAN, Shlomith. *Narrative fiction: contemporary poetics*. New York: Methuen, 1983. New accents (Methuen & Co.). ISBN 0416742300.

Internet Sources

BACKHOUSE, Sarah. *Narrative and Temporality in 'Dracula'* [online]. MA TYPO/GRAPHIC STUDIES, 2003. Major Project Report. <http://the-publishing-lab.com/uploads/bookshelf/pdfs/SarahBackhouse.pdf>

GENETTE, Gérard. *Narrative discourse. An Essay in Method* [online]. https://archive.org/stream/NarrativeDiscourseAnEssayInMethod/NarrativeDiscourse-AnEssayInMethod_djvu.txt