

CHAPTER I

INTRODUCTION

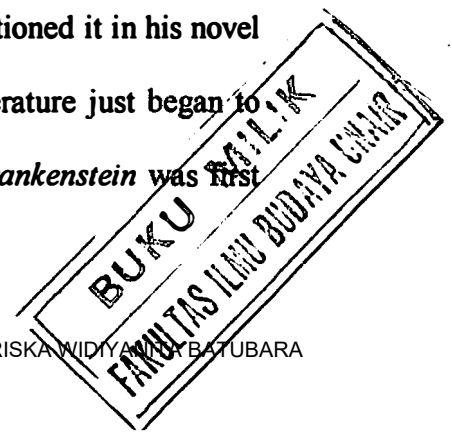
1.1 Background of the Study

*Man makes himself fear.
He makes himself into the fear that he inspires.*

- Jacques Derrida

Mystery is one of the things which cannot be separated from human life. In fact, it can be said that people actually love mystery. It is very interesting to know how people are very interested in mysterious things. How the superstitious things influence human mind in the past is one of the examples. Moreover, in this modern times, even though people tend to no longer believe in old superstitious things, they still like things which are somewhat illogical and far from the reality. Hundreds even thousands of mystery works are the evidence of how people still love mystery until today. In literary works, mystery is included in and becomes the main part of gothic literature.

Gothic literature has already existed a long time ago. As mystery cannot be separated from human life, gothic works also cannot be pulled aside from the big tree of literary work. Gothic literature is one genre of literature that rose up in the 1760s. It first has its root from the Romantic Movement and was firstly invented by the English author called Horatio Walpole. He firstly mentioned it in his novel called *The Castle of Otranto* in 1764. However, Gothic literature just began to explode in the beginning of 1800s, when Mary Shelley's *Frankenstein* was first



published (1818). In the late of 1800s there were many popular Gothic fictions published, such as Oscar Wilde's *The Picture of Dorian Gray* (1890), Charlotte Perkins Gilman's *The Yellow Wallpaper* (1892), Bram Stoker's *Dracula* (1897), and Henry James' serialized novella *The Turn of the Screw* (1898) (Hogle 1-2).

At first, a Gothic is actually called 'Gothic' because its imaginative impulse was drawn from medieval buildings and ruins, such novels commonly use such settings as castles or monasteries equipped with subterranean passages, dark battlements, hidden panels, and trapdoors (Britannica Online). Therefore, the medieval taste is actually the main feature of Gothic literature. However, the definition of Gothic literature has changed, the era of medieval has long gone. Now, as long as the story contains mystery in it then it can be said as Gothic story. Thus, the medieval tastes tend to be disregarded in today's Gothic.

In describing the Gothic, there are two kinds of Gothic: 'terror' Gothic and 'horror' Gothic. 'Terror' Gothic attempts to construct the anxiety feeling of the characters as well as the readers about the safety and sanity, or in the other words to construct the feeling of terror and terrorize the characters and the readers. Meanwhile, the 'horror' Gothic attempts to create the fear or shocking feeling of the characters and the readers due to the unexpected event or story which does not normally happen in the real life. Hogle mentioned that 'horror' Gothic confronts the principal characters with the gross violence of physical and psychological dissolution (3).

From the definition of 'terror' and 'horror' Gothic, it can be assumed that all stories which contain mystery and can bring the fear to the characters in the

story as well as to the readers, are included in Gothic genre. As stated before that mystery is the main part of the Gothic genre. Ellen Moers stated in her book *Literary Women*, “what I mean—or anyone else means—by ‘the Gothic’ is not so easily stated except that it has to do with fear” (90). Cuddon also added that most Gothic novels are tales of mystery and horror, intended to chill the spine and curdle the blood (289). In addition, in the book of *Outlines of English and American Literature*, Bakker stated that Gothic novel is a tale of horror, with melodramatic and supernatural elements (49).

Gothic literature becomes more and more popular these days because, as it is stated before, people tend to adore mystery more and more. When talking about Gothic literature, there are some old works which lasted from the year it was published until today. One of them is *Dracula* by Bram Stoker. *Dracula* is a classic story that raises the vampire issues. According to the Encyclopedia Britannica, vampire is a mythological or folkloric being that subsists by feeding on the life essence (generally in the form of blood) of living creatures, regardless of whether they are undead or a living person (Online). *Dracula* itself is a novel with a Transylvanian vampire as the major character of the story. There are some studies that have discussed *Dracula* novel by Bram Stoker. The existence of the aristocratic vampire character in the novel makes this novel as one typical Gothic novel written in the Victorian era.

Bram Stoker, the author of this fantastic Gothic novel, had successfully resurrected the vampire character. It can be said that Bram Stoker is the father of vampire story in the West. The unusual story of the bloodsucker character became

the important point which brought the success for Stoker's novel. However, *Dracula* novel was not seen as a popular and big work at first. Upon its publication in 1897, Bram Stoker's *Dracula* was seen as nothing more than a slightly cheesy thriller, if not an unusually successful one.

Dracula is not the first vampire story that has been ever made by a Gothic author. Before *Dracula* there was a novel called *Carmilla* (1872), written by Sheridan Le Fanu. Le Fanu created the vampire character which later appeared in Stoker's work *Dracula*. Even though *Carmilla* was not as popular as *Dracula*, this novel directly influenced Stoker's work. Le Fanu's *Carmilla* and Stoker's *Dracula* have some similarities in some aspects such as the characterization and the settings. Those works also later became the 'trendsetter' of the Gothic genre with the bloodsucker character. Many works in the later century adapt the story of vampire from *Carmilla* and *Dracula*.

The life of the author indirectly affects how the story of the work he wrote goes. Abraham Stoker, well known as Bram Stoker, was born in Anglo-Irish society on November 8, 1847 in Dublin, Germany. Being born as a weak and dying child, Stoker could not do something special when he was a little child, he even could not walk. Then, to keep little Stoker entertained, his mother told him quite a lot of ghost stories. Little Stoker then became quite accustomed with horror stories. Like a miracle, Stoker grew stronger, and he was able to go into the Trinity College, where he studied mathematics, became a football athlete and became president of the Philosophical Society and the Historical Society.

In the year of between 1870 and 1877, Bram Stoker became a civil servant at Dublin Castle. He spent 10 years in the civil service, and after he quitted, he became Sir Henry Irving's manager. Sir Henry Irving was Stoker's idol, he even gave his son Irving's name. Stoker wrote almost 50 letters a day for Irving and accompanying him on his American tours. Stoker started to write in 1879, when his first work was published. When he worked as Irving's manager, he learned much thing about writing and he kept making some works. In 1897, *Dracula* was published. Besides *Dracula*, Stoker wrote some gothic novel such as *The Mystery of the Sea* (1901), *The Jewel of Seven Stars* (1902) and *The Lady of the Shroud* (1909). He also wrote some non-gothic novel and some short stories. In 1905, Sir Henry Irving died and a year after, Stoker suffered the first of two strokes. Bram Stoker died on April 20, 1912.

Even though *Dracula* was published more than a hundred years ago, it remains popular until today. It can even be said as the most important Gothic novel which successfully makes the vampire character alive. The strongest point which makes *Dracula* novel an important Gothic novel is the feeling of Gothic itself which is the feeling of horror arisen from reading the novel. Then, the writer of this study is interested in finding out the Gothic in the novel. To analyze the Gothic of the novel, the writer uses the theory of genetic structuralism suggested by Lucien Goldmann. Using Goldmann's theory, the writer attempts to show the Gothic in the novel *Dracula* by analyzing both formal and informal elements of the novel.

In this study, the writer attempts to study the Gothic elements in the novel by analyzing the formal and informal elements of the novel. The formal elements which are going to be analyzed are the characters and settings, and the informal elements which are going to be discussed are the social and historical background of the author. To understand better about Gothic elements in a Gothic literature, the writer will use the theory of genetic structuralism to understand and examine how the life of the author as well as his social and historical background influenced the works. As Goldmann said that a group constitutes a process of structuration that elaborate in the consciousness of its members affective, intellectual, and practical tendencies towards a coherent response to the problem presented by their relations with nature and their human relation (159). Thus, a literary work cannot be separated from the author and the society he was in as well as his socio historical background.

1.2 Statement of the Problems

There are two statements of the problems that will be analyzed in this study after reading *Dracula* novel by Bram Stoker. The problems are:

- 1. How are Gothic elements applied in the novel?**
- 2. How are the author's socio cultural backgrounds manifested in the Gothic elements of the novel?**

1.3 Objective of the Study

The objectives of this study are to answer the questions mentioned in the statement of the problems, by using the chosen theory as the tool to analyze. The objectives of this study are as follows:

1. To show how Gothic elements are applied in the novel.
2. To demonstrate how the author's socio-cultural backgrounds are reflected in the Gothic elements of the novel.

1.4 Significance of the Study

This study gives benefit to the readers to understand better the Gothic theme in the novel together with the aspects of the novel which support the Gothic theme itself. By analyzing the Gothic of *Dracula*, it is hoped that the readers will be able to know more about a Gothic novel, how to build a Gothic theme in a Gothic work, and the function of Gothic in a literary work which is reflected in the horror story such as *Dracula* novel.

Moreover, this study is also hoped to enrich the knowledge about how to discover Gothic elements in a Gothic novel and how to apply it through the story by using the fiction facts in supporting the Gothic. This study also has an aim to know the motifs of Gothic used in the Gothic work, to understand the work better by understanding the life of the author and the social condition in which the work was written. In addition, this study is also meant to give contribution to the study of literature, especially for the English Department of Airlangga University.

1.5 Scope and Limitation

Before this study, there were many previous studies taking *Dracula* by Bram Stoker as its object, because *Dracula* novel is one of classic works which has many issues that are very interesting to be discussed from various theories such as feminism, psychoanalysis and many other theories. In this study, the writer of the study would not take the whole issues and conflicts of *Dracula*. This study will be narrowed to focus only on the Gothic elements of the novel *Dracula*, how it is implemented in the novel and how the motif of Gothic occurs in the *Dracula* novel.

As it is stated above, this study will not be any near with perfection. This study may be developed in the next research study. This is because a text may have multiple meanings, while people's interpretation can be different depending on prior knowledge, culture and many other things. As Selden mentioned in *A Readers Guide to Contemporary Literary Theory*, a literary work is not an object which stands by itself and which offers the same face to each reader in each period (51). This study depends much in the writer's analysis of the formal and informal elements of a text, then because the interpretation of every reader might be different one another, the meaning might be different too. However this can be the strength of this study, because this study will give a different perspective of the novel analysis.

1.6 Theoretical Background

In analyzing Gothic in *Dracula*, the writer of the study would try to apply the theory of structuralism. There are some branches of structuralism, such as autonomic structuralism, genetic structuralism, dynamic structuralism, and structuralism-semiotics. In this study, the theory which will be used to analyze the Gothic in the novel is genetic structuralism by Lucien Goldman. Genetic structuralism is more complex compared to autonomic structuralism.

Autonomic structuralism concerns only the text and does not pay attention to other elements. The most important part in giving the meaning for the text is the structure of the text itself. According to Jeans Peaget, structure has three main points: wholeness, transformation and self regulation (Hawks 16). Furthermore, Peaget stated that structure is a transformation system which has the wholeness characteristic, and that this wholeness is controlled by a certain rule of composition which excludes the extrinsic elements (Veuger 127).

However, literary works present in the society is a result of the author's imagination concerning the social condition when the authors live. Thus, the background of the author cannot be separated from the text. P. D. Juhl was the first one to oppose autonomic structuralism. He stated that interpretation of literary work which ignores the author as the meaning maker will be very dangerous because this interpretation will sacrifice characteristics, authority, and values which are taken by the author in a certain socio culture (Teeuw 173). Thus, Lucien Goldman mentioned a criticism which can reconstruct the author's point of view of the text. Compared to autonomic structuralism which only concerns about

the text, genetic structuralism has some factors which are important. Those are the text, the author's background and the historical view which conditioned the author's mind when the work was written.

1.7 Method of the Study

This study attempts to identify and analyze the relationship between the Gothic elements of *Dracula*, the author's historical background and the social background of the work when it was written. It emphasizes a qualitative research, because it mainly discusses the description, interpretation and explanation of the Gothic in the novel regarding the formal elements of the novel as well as the social and historical context of the author. In identifying the phenomena to be studied, the full text of *Dracula* novel is identified by using genetic structuralism theory.

There are three stages to use the theory of genetic structuralism. Firstly, analyzing the intrinsic elements of the novel, or in other words analyzing the text itself. Secondly, analyzing the life background of the author as the author may come from a certain community. Thirdly, analyzing the historical and social background in which the work was written. By using these stages commonly used in genetic structuralist approach, the literary works are no longer regarded as passive works.

According to Laurensen and Swingewood, there are some steps of doing a genetic structuralism research which was agreed by Goldmann. The first step is close reading of the text. Close reading is needed to find out how the Gothic is

manifested in the novel through the analysis of the structure and the formal elements of the text such as characterization and the settings.

The second step is collecting information on the author's background through his biography, what other people say about the author, also the news about him. By learning and analyzing the social and historical background of the author and the world where he lived, it is possible to understand the author's life and also the mindset of the author better.

Then, the third step is collecting the data on socio-cultural background of the time when the text was written. All of this data will be analyzed qualitatively in order to show that the text, author's biography and the socio-historical background of time when the text was written contribute to support the wholeness of the text. By associating the elements of the novel with the social and historical information of the author, it is possible to get to the conclusion or so called as *Vision du Monde* – the world vision of a certain text (Iswanto 66).

In this study, the subject is the Gothic in *Dracula* and the objects of this study are all the data which are related to Gothic in *Dracula*. The data collection will be done by having a close reading of the text, making the data classification and selecting the data which can be related to Gothic of the novel. Later on the data will be analyzed with the idea that the Gothic elements of the novel occur in the formal elements of the novel such as characterization, setting and plot of the novel. The writer also collects secondary data and other printed sources about the theory, genetic structuralism, which are used in this study. This data included in the supporting materials. As Wuradji in *Metode Penelitian Sastra* said that theory

can assist in formulating the problems, proffering hypothesis, compilation design, developing instruments, gathering and analyzing the data, and also assisting the interpretation of the data (2).

1.8 Definition of Key Terms

Gothic : the 18th century style of fantastic, romantic literature, also pertaining to the Goths as Gothic customs: rude and barbarous.

Vampire : mythical or folkloric creatures, typically held to be the re-animated corpses of human beings and said to subsist on human and/or animal blood (hematophagy), often having unnatural powers, heightened bodily functions, and/or the ability to physically transform.

Formal elements : elements that build the story of the novel such as characterization, setting, plot, point of view, images, symbols, etc.

Gothic elements : elements that develop the gothic feeling in a gothic literary works, usually appear in the work's intrinsic and extrinsic elements.

Genetic structuralism : branch of structuralism theory which concerns of the text, author and the socio historical background of the author.

CHAPTER II

LITERATURE REVIEW