

The Representation of the Eastern and the Western Europe as the Metaphor of the
East and the West in Dracula by Bram Stoker (Postcolonial Approach)

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Abstract

This research focuses on postcolonial reading to the representation of Eastern and Western Europe in *Dracula* by Bram Stoker. The aims of this research are to reveal Eastern and the Western Europe as the metaphor of East and West and the postcolonial issue reflected on the novel. This research applies theory of Orientalism and theory of Ambivalence as the main theories. This research is qualitative research. All the collected data which are related to the representation of the Eastern and the Western Europe, the place and the human, in Bram Stoker's *Dracula* are analyzed with Orientalism theory and also Ambivalence theories. Although postcolonial theory is mostly used to analyze the problematic discourses of Easterners in the popular belief of the Westerners, when it is used to analyze the representation of Eastern and Western Europeans in the novel, finding shows that disparities between the Eastern and Western Europeans exist in the novel. The Eastern Europe is represented as a metaphor of the colonized with its exotic landscape, tradition, superstition, and lustful, meanwhile the representation of Western Europe is similar to the Western discourses of technology and rationality. The narrative of *Dracula* is also close to the West domination over the East through the monolith stigmatization. It suggests the strength of the West as well as the flaw of the West in taking information about the East. That can be the ambivalent aspect of the novel.

Keywords: Postcolonialism, Representation, East, West, Ambivalence

The Representation of the Eastern and the Western Europe as the Metaphor of the East and the West in *Dracula* by Bram Stoker (Postcolonial Approach)

Dracula written by Bram Stoker in 1897 is one of horror classic novels that is still known through generations. The success of this novel has inspired many authors and writers, as well as movie makers to create literary works with the theme of vampire. Yet, Bram Stoker is not the first author who ever wrote a story of vampire. Long before, *The Vampyre: A Tale* by John Polidori was published in 1819. In 1746 Heinrich August Ossenfelders wrote a poem *Der Vampir*. Both works are not as famous as *Dracula* (Vermeir, 2012). However, the image of *Dracula* in this novel has become a pattern of vampire concept (appearance and characteristics) until now. Many literary works, movies, novels, comics, have adopted the story of vampire in various versions of *Dracula*, but still they are not far from *Dracula*'s image in Stoker's *Dracula* (Shepherd, 2010). It means Stoker's *Dracula* is so remarkable.

Dracula indeed is a rich novel that many parts of it can be explored by researchers. Besides, in recent decades many researchers have started to use cultural approach to analyze the novel. Among them are found in a collection of *Dracula The Vampire and The Critics* edited by Margaret L. Carter in 1988 (Jiang & Zhang, 2012). Some of the researches have revealed that behind the popularity and the horror aspects of the story of *Dracula*, there is a portrait of postcolonialism.

Therefore, there are various studies with various approaches about *Dracula*. Sarah Backhouse in her paper *Narrative and Temporality in 'Dracula'* (2003) analyzes the temporality of *Dracula*'s setting. Backhouse focuses on the rationalization of the use of time and place reflected in *Dracula*. The research itself is not too significant in understanding the novel. Backhouse herself admitted that psychological analysis will be more interesting.

Moruz (2007) in *Killing Dracula – A Pragmatic Approach* analyzed the relation between fiction and history. He argued that *Dracula* is based on the Stoker's experiences

when he visited Hungary and the story and myth he heard there. Thus, Bram Stoker's *Dracula* lies between fiction, myth, and history. *Dracula* relates to the history of a Rumanian figure, Vlad III or known as Dracula the Impaler. At least there are two versions of Dracula's history, one narrates the heroism of Dracula and the other tells about the cruelty (Moruz, 2007).

Jeff Reinhard (2009) in *Characterization of Mina Murray and Lucy Westerna as the Representation of Victorian Women in Bram Stoker's Dracula* focuses his analysis on the representation of women characters in Bram Stoker's *Dracula*. He uses the theory of character and characterization and the theory of representation. He finds that the novel portrays the women characters, as women who tend to be out of the norm, even though it was published in the Victorian era.

There are various researches on *Dracula*, as mentioned above, since *Dracula* is a rich novel that has many interesting sides to explore. However, there are small number of researches that relate *Dracula* to the issue of postcolonialism. Jiang and Zhang (2012) in *An Analysis on Dracula from Cultural Perspective* is one of them. In their paper, they stated that the character of Dracula is a reflection of Bram Stoker who is an Irish who experienced becoming the other in his surroundings in London. Stoker lived around the ruling class. Unfortunately, Jiang and Zhang (2012) just provided a brief argument about this issue. While it is a chance for me to discuss what is not explained in the previous researches mentioned above, some representations of the Eastern and Western Europe as the metaphoric East and West in the novel that are not discussed in the previous study or discussed in other perspectives are studied.

The indications of postcolonialism probably come from the binary opposition in the novel. Bram Stoker raises the issues of tradition and superstition as well as issues of modernity; technology, invention, science, and reasoning (Jann, 1999). It can be seen in Catholic tradition that appears in the novel, for example, the uses of cross, garlic, host wafer,

and concept of Christian salvation are appeared in Bram Stoker's *Dracula*. (Moruz, 2007).

Besides, the journey of Jonathan Harker is one of characteristics of postcolonial text. Harker notes down all events and all the weird things he found in the uncivilized strange land, East Europe. Smart and Hutcheson (2007) have stated that memoir of journey is one of the habits of Western countries. In many postcolonial texts, the issue of journey to uncivilized land is raised such as *Robinson Crusoe* by Daniel Defoe, *Heart of Darkness* by Joseph Conrad and *Kim* by Rudyard Kipling (Saeed, 2013). These literary works present the journey of characters to the colony of Britain, Africa and India which are considered as the East.

On the other hand, the protagonist characters, the group of vampire hunters, are scientist, lawyer, nobleman, and merchant, who belong to the ruling class during the reign of Victorian Era (Isokoski, 2008), during the events in the novel take place. The position of the ruling class is threatened by the others. Thus, it becomes relevant to bring and explore the novel to the context of postcolonial theory.

Based on that concept, in Bram Stoker's *Dracula*, there are some indications of postcolonial issues that can be explored. Even though the setting of the novel is still in Europe, the description of the setting in the novel, the Eastern Europe and Western Europe is contrastive and offers further exploration of whether these two places, both of which are located in Europe, represent the relationships of the colonized and colonizer.

As the novel is narrated by the human characters, it leads to an interpretation that *Dracula* is subjectively written by humans. It suggests further exploration in the context of postcolonialism. Thus, Edward Said's notions on orientalism, in which the colonized is subjectively narrated by the colonizer and Bhabha's ambivalent relationship of the colonized and colonizer is employed to examine the relation between human and *Dracula*.

To avoid the deviation and to limit the study, this research analyzes the representation of the Eastern Europe and the Western Europe as the metaphoric East and West in Bram

Stoker's *Dracula*, the focus of this research is the postcolonial reading. The benefits of the research are to comprehend the readers' knowledge about the novel *Dracula* especially the further understanding about postcolonial reading.

Result

1. The Origin of *Dracula*

At the beginning of this novel, Bram Stoker presents Jonathan Harker's journal of his trip to the unknown land. Harker explains in detail all he sees at the journey. He travels from London to Transylvania. He is demanded to go to Transylvania to give assistance to the business of a noble man, a boyar, named Count Dracula. As an employee Harker cannot deny this job. Harker takes a note of all he finds in the trip to Transylvania. As he goes further to Transylvania, he finds more and more exotic landscape-forest, river, mountain and unmaintained roads.

The impression I had was that we were leaving the West and entering the East; the most western of splendid bridges over the Danube, which is here of noble width and depth, took us among the traditions of Turkish rule. (p. 2)

...I was told that this road is in summertime excellent, but that it had not yet been put in order after the winter snows. In this respect it is different from the general run of roads in the Carpathians, for it is an old tradition that they are not to be kept in too good order. Of old the Hospadars would not repair them, lest the Turk should think that they were preparing to bring in foreign troops... (p. 11)

Besides the exotic landscape, He also mentions the words "Turk" and "Turkish" which refer to Ottoman Empire, mentioned in Harker's journal. It means that the land Harker is heading has the taste of Turkish atmosphere rather than European. It could metaphorically be interpreted as the East or the colonized. It suggests the nuance of distinction between the metaphor of the East and the West.

Harker explains his exotic experience that he cannot get in London. At this beginning,

Stoker emphasizes the place where the story comes from. Stoker already places Jonathan Harker, one of the protagonist characters, as the metaphor of the West. Harker's position, the observer of the exotic place is stressed at the beginning of the novel. In his journal he notes, Harker distincts himself from the place he is heading. It means that Harker emphasizes his position as 'the self' and what he faces at that moment, Transylvania is 'the other' land. This positioning is significant to the whole story. Bram Stoker expresses the feeling of entering strange land, out of British authority, then the feeling of threatened from Chapter 1 to Chapter 4, the opening of the novel, that will bring the impression of horror for the rest of the chapters. In other words, the sympathy to the protagonist character was built from the early chapters, and then the readers will assume that Dracula is the enemy.

In his journal, Harker also notes that Transylvania is the "least known" place.

I find that the district he named is in the extreme east of the country, just on the borders of three states, Transylvania, Moldavia, and Bukovina, in the midst of the Carpathian mountains; one of the wildest and least known portions of Europe. (p.2)

Harker as a European, as the West, assumes that the place is the wildest and least known, which is out of Europe authority, although it is still located in Europe. He complains that there is no complete map of Transylvania.

"I was not able to light on any map or work giving the exact locality of the Castle Dracula, as there are no maps of this country as yet to compare with our own Ordnance Survey Maps;..." (p. 2).

The map is a symbol of knowledge that the land on the map has been explored. In orientalist terms, knowledge about particular land means that the land is occupied, authorized, or annexed. According to Hall (1992), the maps become the important elements that distinct the West from the World out of it. Maps in the age of the West exploration to the East, which still often become the standard map until now, always position the map of Europe as the center of the world. It lies on the upper side of the other. In other words, at that moment

Harker was heading to the land which is out of British territory. It could be interpreted that the unknown place which is not part of British territory is considered as the East, in characteristic. Going inside to the unknown place brings the character insecure feeling, but as Harker positions himself as the West, rational and calculating, the feeling is not really visible.

The fantasy of the East is depicted in these four early chapters. Even though the West academically study the East, but the imagination of the East is still mainly influential to the result (Said, 1978/2003). As the result of his observation, Harker notes that as he goes further to the East he finds more and more uncivilized people. "It seems to me that the further east you go the more un-punctual are the trains. What ought they to be in China?" (p.4) this is an assumption about the East that Harker thought is confirmed with what he calls as observation. The West thinks that the East is land with less disciplined people, barbaric and uncontrolled. "What ought they to be in China?" (p.4) it tends to be sarcastic, mockery, and humiliating.

The fantasy also appears when Harker describes the kind of clothes worn by people in Transylvania. "On the stage they would be set down at once as some old Oriental band of brigands." (p. 5). The native's clothes are different from those of the West people, especially what London people usually wear. Then Harker assumes that, that kind of clothes is more suitable for the Eastern criminals. The words "old Oriental band of brigands" shows that in the western people's mind, the oriental people are barbaric and savage, and the word 'old' can be interpreted that all that assumption about the East has already existed for a long time.

At least there are three kinds of Dracula's form witnessed by the human characters, an old nobleman, a London citizen, and animal form. The only character that has ever interacted with Dracula is Johnathan Harker. At the first time Harker meets him, Count Dracula seems to be a polite and friendly host, treating and serving the guest well. Harker does not find strange behavior of Dracula. He describes that Dracula is a friendly host but has a strange appearance.

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. (p. 26-27)

The appearance of Dracula described by Harker is very strange. With the furry skin, sharp teeth, pointed ears, sharp pointed nails, Dracula looks like a beast rather than human. Harker thinks that Dracula's appearance is strange and exotic. However it is still acceptable considering the place around Dracula's castle.

From the moment when Harker feels insecure and suspicious living around Dracula, he starts to witness a series of strange behavior of Dracula. At this phase Harker as a human begins to question the humanity of Dracula. Dracula is not reliable.

In order to prepare his movement to London, he studies the land, not only from books but also from the citizen (Harker). He uses the knowledge of London to execute his plan. The human character analyzes this and judges Dracula as if he is just an animal, smart animal. According to Mina's journal (one of the protagonist characters), Dracula has the intelligence of human but the desire of animal. Dracula as the other is a serious threat for the human character. Beating Dracula is the sacred mission to them.

The human characters have also narrated that Dracula is a lustful creature. He haunts only female victim. He seduces Lucy and Mina to fulfill his desire. "Unclean, unclean! I must touch him or kiss him no more. Oh, that it should be that it is I who am now his worst enemy, and whom he may have most cause to fear." (p. 407) Mina's reaction after she has been beaten by Dracula expresses as if she is just raped or subjected. Considering she is a married woman, she feels that she cannot protect the honor of a woman and her husband.

Harker is seduced by women in Dracula's castle. The women are also lustful and have no manner.

..... I felt in my heart a wicked, burning desire that they would kiss me with those red lips. It is not good to note this down, lest some day it should meet Mina's eyes and cause her pain, (p.54-55)

The three women are lustful, hypersexual, savage and evil. They tempt Harker into sin

that he does want Mina to know. Mina is his fiancé as well as the representation of ideal Victorian woman. The representation of women in the castle is contrastive with the representation of Victorian women.

The other representation of the Eastern Europe as a metaphor of the East reflected on Dracula is the belief of tradition and superstition. The traditions and superstitions still exist in Carpathian society. As Harker tells the Carpathian people that he wants to go to Dracula's castle, they warn him and try several ways not to let him go.

Just before I was leaving, the old lady came up to my room and said in a hysterical way: 'Must you go? Oh! Young Herr, must you go?' (p. 7)

It is the eve of St. George's Day. Do you not know that tonight, when the clock strikes midnight, all the evil things in the world will have full sway?. ... (p. 7)

According to Carpathian lady the 4th of May is the eve of St. George. The people there believe that the evil force freely comes to the human world. And the place Harker wants to go is the nest of Dracula. The Carpathian lady is afraid of Harker's safety. The belief of evil force and the crucifix shows that the society nearby the Dracula's castle is still irrational. It irritates Harker as a westerner who tends to be rational.

As a Westerner, Harker does not easily believe what she has said. "It was all very ridiculous but I did not feel comfortable" (p. 7). Even though the superstition does not make sense for him, it is enough to bother Harker. He ignores the warning from the lady and continues his trip to Dracula's castle and the local people cannot prevent him. "She then rose and dried her eyes, and taking a crucifix from her neck offered it to me." (p. 8) the lady believes that the crucifix will protect Harker from the evil force.

The description of the setting and the circumstances of Transylvania refer to the characteristics of the Eastern, which are savage, poor, lack of manner, and seem to be timeless as if the modernity has never come to the land (Said, 1978/2003). This strengthens the notion that Transylvania and the people are the metaphor of the East. The character of Dracula is also

narrated as evil, unreliable and lustful, as stereotypically westerners believe as the uncivilized, the character of the East. However, it still has to be highlighted that the description of the setting and Dracula's character is narrated by the West.

2. Human as the Self

In the first parts of the novel, chapter 1-chapter 4, Stoker provides the journals of Jonathan Harker who travels to Transylvania which is the metaphor of the East Land according to the previous discussion. Orientalism as an object of study is reflected in what Harker does during his travel to Transylvania. Taking notes of journey and collecting information are also done by the Europe while exploring the East Land. It is the attempt of textual strategy in terms of power to define (Said, 1978/2003).

Taking note about the journey to the Dracula's native origin could be interpreted as one of narrative traditions of the West while starting to interact with the East. Then the journal reflects the West attitude towards the East. Harker notes in his journal about the land; the food, clothes, tradition, attitude, and his own opinions and comments (as a Western) towards all the strange and exotic stuff in details.

The women looked pretty, except when you got near them, but they were very clumsy about the waist. They had all full white sleeves of some kind or other, and most of them had big belts with a lot of strips of something fluttering from them like the dresses in a ballet, but of course there were petticoats under them. (p. 5)

His opinion is important to distinguish Harker's position from the Transylvanian. Harker's opinion is influenced by the tradition of the West, and then judges the Eastern Europe as metaphoric Eastern by the Western standard.

The setting of the *Dracula* is Victorian age, the time of industrial revolution. After the narration of timeless Eastern Europe as metaphor of the Eastern in the first four chapters, the pointer moves to London as metaphor of the Western, when the modernity has touched the land.

At the time, the use of sophisticated communication instruments like telegram were very helpful. Hence, it is also represented that the delivery of the manual letters is relatively fast, the telegram is even faster. John Seward sends Arthur Holmwood, his friend, a telegram to tell him that the condition of Lucy Westerna, Arthur's fiancé, is getting worse.

“TELEGRAM FROM ARTHUR HOLMWOOD TO QUINCEY P. MORRIS

26 May

Count me in every time. I bear messages which will make both your ears tingle. Art” (p. 90)

“TELEGRAM, SEWARD, LONDON, TO VAN HELS- ING, AMSTERDAM

‘6 September.—Terrible change for the worse. Come at once. Do not lose an hour. I hold over telegram to Holm- wood till have seen you.”(p.169)

It could be interpreted that in the West, the spread of information has no problem because of support of the infrastructure. The fluency of the information becomes the strong power to fight Dracula because the information goes faster than Dracula's fly speed. It gives so much benefit to the group of vampire hunters.

The other narration of the West modernity pictured in the novel is the rationality and science. In chapter five, Lucy and Mina are going to Whitby. They hear several rumors about women ghost and gravestone that noted the heroism of the dead. Then, when the two confirm the rumors to the local people, they are laughing at what Mina and Lucy ask.

‘I wouldn't fash masel' about them, miss. Them things be all wore out. Mind, I don't say that they never was, but I do say that they wasn't in my time. They be all very well for comers and trippers, an' the like, but not for a nice young lady like you. (p. 93)

They seem to believe less in unseeing force that is able to disturb their life. They are mocking those rumors and consider them just rumors to interest the visitors of the Whitby and

not the educated women like Mina and Lucy. The local people are also pictured as the people that tend to believe rational religious values.

“They, an’ all grims an’ signs an’ warnin’s, be all invented by parsons an’ illsome berk-bodies an’ railway touters to skeer an’ scunner hafflin’s, an’ to get folks to do somethin’ that they don’t other incline to.” (p. 94)

The local people of Whitby assume that some of the religious rituals are only made by the religious institution to gather wealth. So religion already becomes a commodity.

Despite the fact that he is not certain; Seward is still using his knowledge of scientific medical method to cure the unknown disease that infects Lucy.

‘The qualitative analysis give a quite normal condition, and shows, I should infer, in itself a vigorous state of health. In other physical matters I was quite satisfied that there is no need for anxiety, but as there must be a cause somewhere, I have come to the conclusion that it must be something mental. (p.161)

He diagnoses the illness with medical procedure first until he finds a dead end. He does not know what the disease is and how to cure it. Nothing is wrong with Lucy’s body except the lack of blood. Besides, he uses voice recorder (a new invention at that time) to record his findings.

In contrast with the description of Transylvania, the description of London and the people have the characteristics of the colonizer, which are modern, rational, and full of technology and the progress of civilization. It strengthens the notion that Transylvania and the people is the metaphor of the West or colonizer.

3. *Dracula* Narrative Style

Dracula has a unique storytelling style. Stoker uses epistle style to deliver the story of *Dracula*. It consists of journals, diaries, letters, telegrams, voice recordings, and articles of newspapers. They are written by the protagonist characters in *Dracula*. It means that the narrators of the novel are many. The story is delivered from many points of view. Hence, all

the written works position Dracula as the third person. Dracula is positioned as an object which is described, narrated, and judged.

Each kind of epistle's parts has special characteristics and functions in the novel. In the very beginning of the novel, Jonathan Harker's journal appears. Jonathan Harker takes a note of everything he faces during his journey to Transylvania. Harker notes the landscapes, foods, clothes, people, attitudes, languages, traditions and superstitions of East Europe in chapter 1 until 2. It functions to position Harker (a British) as an observer. He studies about the less-known land. It strengthens the position of the land as the Other Land which is raw, less-reasonable, and exotic.

Then the diaries and letters also have different functions from the journals. Diaries and Letters are used to express more emotional and private thought.

26 July.—I am anxious, and it soothes me to express myself here. . . . I am unhappy about Lucy and about Jonathan. I had not heard from Jonathan for some time, and was very concerned, but yesterday dear Mr. Hawkins, who is always so kind, sent me a letter from him. . . . That is not like Jonathan. I do not understand it, and it makes me uneasy. (p. 104)

Mina writes her feeling of worrying her fiancé, Harker. She wonders why Harker takes so long in finishing his job in Transylvania. Then, the letters she receives from him are very strange. It is out of Harker's habit. Furthermore, in her diary, Mina also expresses about her experience that she cannot tell to the other. It is considerably taboo in the Victorian era.

I was filled with anxiety about Lucy, not only for her health, lest she should suffer from the exposure, but for her reputation in case the story should get wind. When we got in, and had washed our feet, and had said a prayer of thankfulness together, I tucked her into bed. (p. 134)

She writes about Lucy's bad habit, walking in sleep that happens in Whitby. She finds Lucy in the park near the graveyard in the middle of the night. She slightly sees a creature near Lucy with sensual position. When she approaches them, the creature is gone and Lucy's

cloth is no longer proper.

Telegram also has a particular function in the story. Besides functioning as a symbol of the progress of communication technology, and modernity, telegram also plays the suspense of the plot. Telegram is useful when a person needs immediate response from the other. In *Dracula*, the characters use telegram when the plot is rising, or in an emergency situation. John Seward uses Telegram to inform Arthur to come fast, because Lucy's condition suddenly gets worse and worse and needs immediate help.

4. Silent East and Vocal West

Besides the various form of the storytelling style and the dynamic point of views, one thing feels odd if we notice it. All of the written or recorded voices are from the side of Dracula's hunters. In other words, the narration is dominated by the English characters, whereas the characters who wrote the epistle are considered as the ruling class of the Victorian society (Isokoski, 2008). Johnathan Harker a solicitor, Mina (Wilhelmina) Murray an educated woman, John Seward a doctor and psychiatrist, Arthur Holmwood a merchant and noble man, and Abraham Van Helsing a professor are the main characters whose narrations are mostly used in the novel.

The opinions and the discourses are under the control of the Western European characters. The Dracula is the object, narrated, and judged. There is no written response from him. We never know what he really thinks, feels, and wants. We know him only from the ruling class characters' narration. We see him as they do. It could be interpreted as the regime of truth where the opinion and the knowledge are dominated by the ruling class. It is in line with Said (1978/2003) metaphor as 'theatrical stage'. If we consider Dracula as the Other or the East, it will make sense if we relate it to Said's Orientalism. Said (1978/2003) stated that the West has the ability to express then the East does not. Moreover in Said's Orientalism, the West positions the East as the object of study. As represented in the novel, Dracula becomes the object of study of the protagonist characters. Then Dracula is a problem to solve for them.

Furthermore, the written text is a symbol of knowledge. The more the West knows about the East, the more they are able to control (McLeod, 2009). In other words, the narration of Dracula narrated by the protagonist characters is a symbol of the hegemony of the West over the East.

Besides, One of Said's definitions of Orientalism is Orientalism as a tradition of the West to position the East as 'The Other' for them (Said: 1978/2003). The East is different from the West and both have to be differentiated. The West is the superior and the East is the opposition. This mindset influences opinion of the West About the East. The facts they find about the East become the affirmation of their background knowledge (tradition of orientalism) about them. In this novel, the Western characters are metaphorized by the group of vampire hunters who interpret the facts they find about Dracula, all the unusual behavior of Dracula.

I suppose one ought to pity anything so hunted as the Count. That is just it. This thing is not human, not even a beast. To read Dr. Seward's account of poor Lucy's death, and what followed, is enough to dry up the springs of pity in one's heart... (p. 326)

The quote above is taken from Mina Harker's note. She never met Dracula before. Mina only knows him from the collected notes taken from other characters. The other characters except Jonathan Harker also never directly saw Dracula before. They only witness the result from what is assumed that is done by Dracula. Then they conclude that Dracula is enemy, dangerous, and has to be busted. This conclusion is built by their own opinion, assumption, or even their fantasy of Dracula. Besides, it also portrays the high level humanity of the West that they still have sympathy for a person even if he or she is an enemy. Yet it is also ambivalent and the dramatic irony in the novel.

By-and-by, however, as I was curious to know how time was passing, I struck a match, and by its flame looked at my watch. It was within a few minutes of midnight. This gave me a sort of shock, for I suppose the general superstition about midnight was

increased by my recent experiences. I waited with a sick feeling of suspense. (P.17)

The quote above is taken from Harker's journal. The information Harker gets becomes the background knowledge of the Eastern Europe. He hears much superstition about that night, about all the evil force that is released freely at that night. Then, the situation at that night becomes the affirmation that strengthens the superstition.

In other words the group of vampire hunters actually are not afraid of Dracula, but the fantasy of Dracula made by their own mind. It is in line with Bhabha's concept that the resistance and anxiety not only happen in the side of the East as the colonized, but also the West as the colonizer (Bhabha, 1984). This is portrayed in their struggle to resist the power of Dracula by hunting to kill him.

They are frightened of what Dracula did to them. They do not even ask why London. There is no question why Dracula is obsessed with going to London. In his own place, in Transylvania, he has the wealth and enough 'food' for life. Then, why does he risk his own life to go to London? What is his real purpose? We never know the answer, and the Western European characters do not even care about all that. It remains unknown as the East should be (McLeod, 2009). During the conversation in the Dracula's castle, Harker once asks Dracula about the reason to go to London, yet he doubts Dracula's answer. "Somehow his words and his look did not seem to accord, or else it was that his cast of face made his smile look malignant and saturnine." (p.35) Harker does not believe in Dracula's reason why he wants to go to London. All in their mind, Dracula is the enemy to fight. He is the threat of their souls. There must be no victim anymore. It could be interpreted that actually they do not know clearly what the East really wants and they do not even care about it. It is just the anxiety of the Western. All they know that the Dracula has to be stopped.

5. Ambivalence of the Text

The metaphorical East and West representation discussed above pictures how the West thought over the East and the relation between them. The relationship between the West and

the East is not equal; the one is above the other, as Ashcroft, Griffiths and Tiffin (2001) stated that the binary opposition is a hierarchy, while the one dominates the other, or as Chomsky in Said (1978/2003) stated as hegemony. The West takes the dominant role over the East (Hall, 1992). In other words Bram Stoker's *Dracula* symbolizes the hegemony of the West over the East, where the West is represented by the protagonist characters, the group of vampire hunters, and the East is represented by Dracula who becomes the enemy to defeat. In the end, the group of vampire hunters win. This is in line with what Said (1978/2003) stated that the East is a problem to solve for the West. The question then, 'Does Dracula belong to orientalist novels?' We cannot immediately decide whether the novel is orientalist or not without examining the text further.

According to Bhabha in McLeod (2009), a text can contain contradictory meaning at the same time. Even though *Dracula* is a text that shows the superiority of the colonizer, it also represents the colonizer's fear and anxiety of the colonized. Dracula's invasion in London can be a symbol of colonized rebellion to the hegemony of the colonizer. The colonizer's fear and anxiety of the colonized are represented by the way the protagonist characters deal with Dracula. Besides, Dracula's invasion represents the colonized struggle against the colonizer's domination, but also remains ambivalent. In terms of literature, the ambivalence can be an ironic element that is also significant to the novel.

However the novel contents weakness of Eastern Europe as the metaphor of the Eastern and the strength of London as the symbol of Western power, it does not mean that the novel belongs to orientalist text. It cannot be concluded easily, according to Lye (1998) a text that raises the issue of colonialism can be the articulation of the colonized or the power to define the colonizer. The text needs to be examined first, as Ryan (2007) stated that they spread the knowledge to legitimate their hegemony. Therefore, an orientalist text has to strengthen the position of the colonizer. The novel does not represent only the strength of the metaphoric West and the weak of the metaphoric East. Technology as the pride of the

metaphoric West can do nothing in front of Dracula. Modern medical method cannot help Lucy from the disease caused by Dracula's bite. Including the monolith narration to define Dracula could be interpreted that the West actually has a flaw in taking information. They only use the information from one side, their own side, so that the objectivity and validity are questioned. As a result, the novel remains ambivalent and ironical. It shows the strengths of the West, but actually it implicitly reveals the weakness as well.

Conclusion

Dracula by Bram Stoker is a rich novel as there are many aspects of the novel that suggest to discuss. *Dracula* by Bram Stoker contains the representation of Eastern and Western Europe that can be interpreted as the metaphor of the East and the West. In the first part of the novel, Bram Stoker presents a character, a Western European, Jonathan Harker, who is taking a journey to Transylvania. Even though the place is still in Europe, the description of the Transylvania noted by Harker during his journey is similar to the outside of Europe, or the East. The categorization of the West and the East does not depend on the geographical mark, even if it still has influence. Culture, politics, and economy can be the pattern of the categorization. Transylvania as the representation of Eastern Europe, fulfills the definition of the East in the landscape (the forest, river and mountain), the culture (full of myths and superstition), and the underdeveloped economy. There are also the representations of the Western Europe that are reflected in the novel. Taking notes of journey and collecting information are also done by the Europe while exploring the East Land. It symbolizes the narrative tradition of the West while starting to interact with the East. The next representations mostly appear when the setting moves to London. *Dracula's* setting is the Victorian era, the age when Europe became industrialized and capitalized. The development of economy, science, technology and invention intensively takes place.

From the Eastern and the Western Europe representation reflected in the novel, we can

conclude that the relation is not equal. The representation of the Western Europe is designed to be above the Eastern Europe. In other words Bram Stoker's *Dracula* symbolizes the hegemony of the West over the East. The East is underdeveloped and irrational, and the West is developed and rational. The Western Europe domination also appears in the way Dracula is narrated.

There is no direct speech from Dracula to define himself. The monolith stigmatization to define Dracula can be interpreted as metaphor that the West actually has a flaw in taking information.

They only use the information from one side, their own side, so that the objectivity and validity are questioned. Therefore, the novel itself contains contradictory meaning at the same time. In other words the novel is ambivalent.

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