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***Dracula* and the Gothic Imagination of War**

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When Jonathan Harker first describes Castle Dracula, his journals rely on the language of war. Unable to pin down the castle's site on an Ordnance Map, Harker is able to see instead the liminal city of Bistritz in terms of a historic siege (11). As he approaches nearer, Harker relates a companion's (mis)quotation from Burger's "Lenore," a line spoken by an undead soldier, all too recently at war (17). Castle Dracula itself appears textually as a mix of military and Gothic discourses, whose "frowning walls and dark window openings" (21) serve both to situate Harker in classically Gothic space, and to describe a tactical situation "where sling, or bow, or culverin could not reach" (40). When the novel subsequently shifts ground to London, Carfax similarly appears in this dual role as Gothic and military edifice. Once "Quatre Face," the now-estate contains massive and unbroken walls, a fine internal spring (for preserving fresh water during sieges), well-situated windows, few neighbors, and a difficult entry (28-29). As a Gothic site, Carfax becomes a typical architecture of terror, containing spatially organized secrets and suspense. Between these two architectural foci, these synecdoches of the Gothic and war, swings the balance of the novel's plot and much of its conceptual structure, formally anchoring *Dracula*'s expedition and its retreat.

My argument is twofold. First, *Dracula* draws on the Gothic genre's persistent engagement with military discourse; second, that the novel's representation of fortifications grounds and organizes a series of social and political issues. I will begin by sketching the military aspects of the Gothic antecedent to Stoker, then proceed to the novel, with a final glance towards the twentieth and twenty-first centuries.

I. Gothic antecedents: Radcliffe and the articles of war

Dracula's generic affiliation to the British Gothic is various, from the depiction of the Count as a monstrous body to the gender-bending of Harker as heroine to the fetishization of editorialized and fragmentary texts. At the same time its engagement with a militarized politics of empire has recently been studied, most notably by Stephen Arata, who finds the novel exploring contemporary anxieties of British nationalism and "reverse colonization." The language of war runs throughout the novel. *Dracula*'s speech "on Transylvanian history" is a detailed, if dated, record of war and its desire (33-35). Mina informs us by way of introduction that her Whitby interlocutor, Mr. Swales, fought at Waterloo (64). The alliance against *Dracula* refers to itself as an army and a crusade, arranging itself as a "disposition of our forces" (257) against an attacker who "came to London to invade a new land" (296). Facing members of this alliance, *Dracula* describes himself, as one "who commanded nations," in siege warfare terms, "countermining" the heroes (251, 252). The countermining metaphor, drawn from the practice of digging tunnels from siege lines to defeat enemy operations underground, is especially suited to the novel's military discourse. Setting aside the fine psychoanalytic implications of underground warfare, the term links the novel's two fortifications -- Castle *Dracula* and Carfax -- in establishing the narrative's spatial grounding. The two sites form a common continuum of reference and symbol.

My argument is generic, rather than historicist. For in drawing our attention to the imbrication of the Gothic and war, Stoker's novel reaches back through the genre and activates certain internal dynamics: a concern for the socialization and cultures of war, rooted in military architectures. I am using the notion of "military space" as articulated by Paul Virilio and Sylvere Lotringer, "a constitution of a space having its own characteristics" embedded in, and structuring, socio-political systems (10ff). From its major period onwards, the British Gothic has been concerned with war in a series of complex and persistent ways. We can see this in the prototypical *Castle of Otranto*, which turns around a richly-imagined fortification and

the war between aristocratic rules that underpins the main plot. Walpole carefully reveals the phantasm as a soldier, through military details: helmet, gauntlet, and immense sword.

Ann Radcliffe, probably the most significant author in the Romantic era in shaping the Gothic, strengthened its military features. Her first novel, *The Castles of Athlin and Dunbayne* (1789), is in many ways a war novel. The narrative is best known for introducing the imprisoned woman as landholder plot device. At the same time that device is located within a war narrative, a battle between two families. The titular castles hold and anchor the conflicting and intertwined families, thereby grounding and giving external shape to the suspense thriller and land inheritance plots. Radcliffe's subsequent novels -- *A Sicilian Romance* (1790), *The Romance of the Forest* (1791) -- continue and deepen this theme. Fortifications grow in detail and complexity; the social extensions of a militarized society expand in articulation and narrative organization. In each the spatial arrangement of post-military space (a fortress, a fortified abbey, both abandoned) organizes plots of concealment and revelation. Psychoanalytically, Radcliffe famously anticipates Freud, locating suppressed desires and their family matrices in underground chambers, difficult to discover, irresistible in application.

Radcliffe's most popular novel, *The Mysteries of Udolpho* (1794), develops this strategy further. The massive plot is bookended by a psychologically-positive castle, shaped in the romance plot by the hero's military obligations and socialization, and centers on the restoration and warfare around an abandoned and nightmarish fortress. Montoni, a villain often cited as one antecedent to Dracula, obtains and occupies Udolpho, using it as a staging ground for plots against women and irregular raids into the surrounding districts, preying on commerce. Like Dracula, Montoni is finally defeated by being trapped outside his defensive walls.

Following the publication of *Udolpho*, in the summer of 1794, Ann Radcliffe and her husband traveled down the Rhine River during the early phase of the French Revolutionary wars. Following the Declaration of Plinitz and the French revolutionary Assembly's declaration of war in 1792, the Rhine area had been the scene of bitter, massive, and chaotic fighting for nearly two years. Radcliffe's account, *A Journey Made in the Summer of 1794*, published during the next year (1795), offers sketches of bombarded buildings, refugee movements, skittish border guards, and towns preparing to be stormed (Miles 61-62; Norton 108-15). The journey was paid for by the commercial success of Radcliffe's best-selling *The Mysteries of Udolpho*, itself rich in travelogues and scenes of warfare. As Rictor Norton puts it, the novel's proceeds "enabled Mrs. Radcliffe to explore that scenery which she had heretofore only imagined" (108). By Radcliffe's last novel, *The Italian* (1797), the Radcliffe-romance was linked synechdochially with the architecture and socialization of war.

The appearance of this form of the Gothic is historically coincidental rather than accidental, being predicated on far-reaching changes in European military strategy and their effects on the cultural imagination. European siege warfare developed extensively during the long and expansionist reign of Louis XIV. France and, in response, other nations, especially the Netherlands, constructed elaborate systems of fortifications, as well as techniques for both defending and taking them. The pace and form of conventional warfare altered to reflect this new focus on the defense of newly-walled cities, towns, and encampments; the pace and range of campaigns dwindled as armies paused to besiege or carefully mask and bypass each fortification. Besieging and defending sites, already employing the mathematical and geometrical advances of the seventeenth century, became by the early eighteenth complexes of reason, elaborate structures of intricate measurements, firing angles, quantitative measurements. Sebastien Le Prestre de Vauban, the most impressive fortifier of the time, brought the techniques of siegecraft to such a rationalized level that the spectacles became no longer agonized and chaotic struggles, but predictable matters of timing and even schedule.

After Louis XIV's wars ceased in 1715, European siegecraft attained a plateau in development, then slid towards a gradual decline. The postwar settlement reduced the immediate need for fortification maintenance at wartime's fever pitch, allowing some sites to decay. Louis XV's first systems of alliances (the 1719 Triple and 1720 Quadruple Alliances) further reduced the clamor for defensive funding. Subsequently, wars in the 1740s saw a shifting emphasis in warfare towards rapid movement, and less on graduated and multiple sieges. During his first wars with much of Europe, Frederick the Great embodied

this trend. Although the Prussian king sought to reduce enemy cities and defend his own, the combination of his unique strategic thinking and spare resources drove his campaigns into daring leaps, bypassing fortified frontiers when possible. Frederick's victories represented a synthesis of fortification and mobility (Duffy 145-47) that spurred other military leaders to challenge the domination of fortification.

Maurice de Saxe, responsible for French military triumphs in the War of Polish Succession, succeeded by ignoring what his English biographer dubs "fortress mania" (White 91, 268), developing rapid advances and attacks in depth. In his popular 1757 military treatise, *Mes Reveries*, Saxe argues for replacing many of the military functions of fortifications with improved army morale and organization. Careful training and new troop formations, such as the legion or division, would produce "visible form[s] of support," logistical coherence, and command and control -- more cheaply and flexibly than by networks of fortified cities. Furthermore, "[I]nstead of permanent fortresses ... temporary forts ... were to be constructed as the progress of the campaign dictated" (268).

This conceptual shift continued through the Seven Years War (1756-63), where outnumbered Prussian armies, unable to maintain a full frontier defense, fight a fluid mixture of defense and offense in depth, alternating siegecraft with flexible campaigning. Prussian successes spurred European-wide interest and imitations in every aspect of warfare, from uniform design to the employment of sieges. For example, Jacques Guibert argued persuasively in 1772 for troops "living off the land in order to increase the speed of operations ... critici[zing] reliance on fortifications" (Black 153). The British, allies of Frederick during the Seven Years War, if not so fortified as their European counterparts, also partake of this siege critique. The best-known British novel of this period to treat the subject of war, Laurence Sterne's *Tristram Shandy* (1759-1767) turns this crisis in military planning to grotesque and comic effect. French critics, stung by defeat in the wars with Prussia and Britain, began arguing for heightening independent and fluid warfare still further in debates between Guibert, Mesnil-Durand, and De Bourcet (Best 1998, 52, 59).

By the late eighteenth century, the central place of fortification in military planning was in decline. The Austrian Emperor Joseph II unilaterally demolished a major network of fortresses in that center of siege warfare, the Austrian Netherlands, in 1781 and 1782, "diminish[ing] the role of permanent fortification in future wars" (Duffy 166). A Prussian invasion of the Netherlands in 1787 saw the capitulation of old yet major fortifications without struggles to lighting advances that bypassed defensive lines. By the start of the last decade of the eighteenth century, the weakened systems of fortified cities and towns across Europe could be seen, in the words of Christopher Duffy, as on the verge of "wholesale dismantling" (Duffy 153).

The wars of the French Revolution continues this trend. Republican French armies, starting in 1792, lacking significant siege trains and trained engineers (many of whom emigrated as the revolution intensified), raced into enemy lines, opening up an age of mobile warfare. Frederick the Great's forces now seemed appallingly slow-paced, not capable enough in mobile operations (Best 51). Although fortified cities continued to serve as anchors for supplies and communications, French commanders tended to follow Saxe rather than Vauban in their lack of siege-mania. That age's most significant innovator, Napoleon Bonaparte, continued the diminution of fortifications in favor of extensive field campaigning. Although Imperial military planning continues to fund and fortify Europe, much of this work is reactionary or recuperative. The calls for careful siegecraft in Napoleonic warfare manuals, such as Simon Gay de Vernon's 1805 *Treatise on the Science of War and Fortifications*, often appear in contradiction to those texts' calls for bypassing, masking, and evading fortifications. In John Elting's words, "On sieges: "Though Napoleon first won fame and promotion during the siege of Toulon, sieges had a relatively small part in Napoleonic warfare" (549). "As it moved forward into hostile territory the grand Armée seldom troubled itself with conducting sieges. Instead, if confronted by a fortress, it would drop off sufficient troops to blockage the place, and continue its advance" (550).

As fortifications persisted in decline, so did stated expenditures to support them. Yet unlike armies, whose defunding prompts disappearance or chaos, fortresses simply remained throughout Europe, gradually understaffed, even untenanted, or eroded. Brooding over towns and cities, eighteenth-century military architecture stood as enormous symbols of reason and power. As Jim Bennett and Stephen

Johnston argue, “Just as contemporary civil architecture was founded on geometry ... so too the new science of fortification rested on a geometrical foundation” (12). Pre-Gothic British literature that featured warfare often did so as social satire (Henry Fielding’s *Tom Jones*, Tobias Smollett’s *Roderick Random*) or psychological commentary in experimental writing (Laurence Stern’s *Tristram Shandy*). ProtoGothic British writing often linked war and mysterious terror diachronically, as in the odd pairing of battlefield satire and graveyard horror in Smollett’s *Ferdinand Count Fathom*. Gothic texts, then, represent war through architecture and discourses of horror. European fortification acquired a secondary aura as well: of historical age and of mystery. Fortifications like the Bastille will become celebrated emblems of a tyrannical old order to be shattered, or at least escaped from, in texts as diverse as Beethoven’s *Fidelio* and Sade’s *120 Days of Sodom*. The explosion of Gothic novels, plays, and translations in the British market of the 1790s, then, will turn these spectacular military symbols into intense and imaginative versions of themselves.

The Gothic’s engagement with war persists beyond Radcliffe, although rarely to her extent. *Blackwood’s* will publish stories of irregular warfare or the threat of combat. Mary Shelley’s last novel, *The Last Man*, is centered on a pair of wars. During the first half of the novel, a persistent Greek war for independence mobilizes all major characters, then unleashes a terrible plague on humanity. During the second, the dwindling population of survivors launch a cruel war of vengeance against other remnants of humanity. In his short stories such as “Ultor de Lacy” and “Wicked Captain Walshawe,” Sheridan Le Fanu will revive the link of Gothic and war, situating revenges and mysteries in the architecture or political currents of war. Le Fanu’s “Carmilla,” a direct antecedent to *Dracula*, quietly establishes military architecture and characters (including a General who tells the story’s embedded narrative). Bram Stoker’s audience in the 1890s, inhabiting a world accustomed to not infrequent warfare reported widely in the popular press, would have been alert to topics and language of war. There are contemporary echoes to Victoria’s colonial sway, of course, but also generic identification. For example, an 1897 review in *The Daily Mail* begins by linking Stoker to Radcliffe, then centers the remainder of summary on Castle Dracula¹ (see Norton *Dracula*, 363-64). There is of course a serious engagement within the novel with contemporary issues emanating from warfare; such are beyond the scope of this paper. For *Dracula* imagines a history of war through a screen of genre, throwing contemporary concerns onto images drawn from the Gothic’s visions of conflict. Castle Dracula and its opposite number, Carfax, together form a conceptual stratum that draws on, and modifies, the complex presence of war in the Gothic.

II. The Gothic military imagination: *Dracula*

The architecture of war situates a larger discourse of war, while grounding the text’s thematic structure. In the Romantic-era Gothic novel, authors such as Radcliffe and William Godwin represented in detail the material housing of fortified spaces. *The Castles of Athlin and Dunbayne*, *Caleb Williams*, and *Udolpho* achieve the highest level of discursive detail, from actual (if irregular) combat in and around elaborately described fortifications to selected details of castle “fabrics” maintained, or once built, for warfare. Even the relatively minor instances are striking, as in Vivaldi’s detailed observations about the tactical site of several structures central to the plot of *The Italian* (21, 90). In the early Victorian Gothic, Le Fanu carefully demarcates the action of “Carmilla” by towers and castles, locating ultimate temporal power in a military figure, General Spielsdorf.

Dracula, then, follows suit in housing secrets in its castles. It is in the basement of Castle Dracula that we, through Harker, first see the Count’s full life cycle, from prey to allies or agents to the daily routine of activity and confined sleep. It is in Carfax that we see that the vampire’s blood is money. Dracula’s invasion plot launches from one castle, while the heroic band stymies it within the other. The Gothic’s

¹ This review is reprinted in the Norton Critical Edition of *Dracula*, 363-64.

exploration of psychological depths through architectural abysses recurs here. While immured, Jonathan Harker's surface self, a Victorian bourgeois masculine construct, is checked at the door in favor of emergent sexuality, submission, and reflexive violence. Transference must take place, then, not only psychoanalytically but through military space. As Virilio writes, such a site of war "construct[s] a topological universe made of a totality of mechanisms able to receive a defined form of energy ... [and] to transfer it and finally to return it in a more appropriate form" (10). The Count, through appearing in Jonathan's clothes and through his mirrored image, then embodies these traits, which he takes to Britain. The space of Carfax, appropriately also a site of madness, evokes for Harker a "recollection, so powerfully brought home to me by the grim surroundings, of that terrible experience in Transylvania" (220); a Freudian reading of this scene would note the link of home and alien, heimlich and unheimlich, in this scene. Returning to Castle Dracula, before the walls that undid his psyche, Jonathan changes from clerk to man of action, defeating the structurally parallel bandits who mocked his virility, attacking with "impetuosity" and "a strength which seemed incredible" (325).

Staging scenes in Carfax, considered as a formerly military site, also allows Dracula to return to his previous military discourse. "Whilst they played wits against me -- against me who commanded nations" (251). Such rhetoric, although quite terrifying to the heroes, also represents a looking backwards, a reactionary glance to a time whose strategies no longer apply. This temporal disjunction recapitulates the classic Romantic-era Gothic's configuration of the fortress as synecdoche for the past. Although he bleeds cash at Carfax, the link between castles recalls for us the other fortification's stacks of ancient coins, a reliquary suggestion that the Count's modernity is temporary, if briefly vital.

The deployment of military space recalls the Gothic's attention to the social configuration of militarism. It's clear that many male European nobles of a certain (and heroic) age would be likely to be involved in armed forces. Setting aside *noblesse de robe*, many would be expected to take up *l'épée*. In eighteenth-century Britain there were many obvious signs of a militarily-interested elite, from sword-wearing in civilian spaces to military position jobbery. We can assume such a context for all eighteenth-century fiction, from Fielding to Burney. What's unusual about Radcliffe, however, and hence the foundational Gothic, is to what extent she foregrounds this military-social role. Each novel features at least one hero in a military position: an officer on irregular leave being the most common. Implications follow: all of the myriad implications of a militarized Europe are available for consideration in the novel's arbitrary vs regulated power, the gendering of such power, the economics attendant and masked, even the skills war inculcates and their civilian manifestations, such as *coup d'oeil* and ready violence. There's an uneasy and, I think, critical parallel between the way warfare structured European life and the ways war's socialization structures the plots of Radcliffe's texts.

Stoker, however, holds back on the full description of war in society. Several characters are clearly warlike, such as Quincey Morris, who, killing animals from South America to Siberia, "had always been the one to arrange the plan of action" (266). Dracula's socialization is largely localized, or in "a militaristic, warrior past characterized by values of blood and honor" (Botting 146). Lord Godalming's social stature suggests some responsibility to the crown. But character roles are more often nonmilitary and professional: specialist in rare diseases, psychologist, solicitor. The potentially tyrannical combination of powers to judge and raise regiments that we find in eighteenth-century Gothics are, for historical reasons, no longer valid in the later nineteenth, nor is the apparatus of British law very applicable to a devious and wealthy foreign national; Dracula is no Caleb Williams. In fact, his expedition to Britain involves shedding the corpus of law and cultural practice that the novel attaches to a once militaristic Transylvanian aristocracy. The novel minimizes the socialization of war, while maintaining a generic focus on war's architecture.

In contrast, Stoker does make full use of *coup d'oeil*. This ruling principle of eighteenth-century military leadership returns in *Dracula*, although in a different form. Often considered the apex of eighteenth-century military achievement, the ability to glimpse a potential battlefield, an enemy, and one's own forces in order to arrange objects and forces for a successful battle is constantly lauded and studied by eighteenth-century military strategists. *Coup d'oeil* appears in the Romantic-era Gothic through the better-known device of externalized landscapes reflecting internal states. The ability to

masterfully describe a landscape can be an expression of a psychological power, heightened (and at times darkened) by the military resonance. For example, Radcliffe's heroines diachronically develop the strength to seize this gaze, in film theory parlance, from which they can arrange the narrative synchronically. Think of *Udolpho*, when our heroine applies her own strategic vision to the literal battlefield in order to arrange her escape, or Elena's exercise of the same over nominally civilian grounds in *The Italian*. This is not a simply military usage, of course, but the application of a military trope to a textual scene already informed by military discourse and architecture.

Dracula is the first character in Stoker's novel to display this trait. In contrast to Jonathan Harker's comical/suspenseful misprisions and glimpses, the Count is able to survey the grounds of both castles. The text repeatedly positions Dracula as mediator of architectural secrets from turret tops to sub-basements, knower of objects and animals, able to survey and navigate a space assuredly his. All other characters display severely limited visions, from the service-entrance gypsies to the terribly childless mother confronting a wall whose extremities and contents fully exceed her gaze. Dracula as well rapidly learns the lay of the land and disposition of forces in London, including the mastery of time by Bradshaw's timetables, names (Red and Blue Books, the Law List), data (Whitaker's Almanack), and language. Harker tellingly yields his client the Kodaks (29), revealing his inability to view the conflict's terrain, while giving the actual enemy a fuller, technologically-enhanced gaze.

In contrast, the heroes never attain such vision, except as composites assembled through trial and error. Only Mina Harker is able to attain something like the decisive and unitary assessment that *coup d'oeil* requires. Her visual overview of the final battle between Dracula, the gypsies, returns to the *coup d'oeil*, but in a contradictory way. Like a Radcliffe heroine, her vision encompasses the action: terrain, conditions, actors, tempos, capabilities. From her symbolic and literal vantage points, she can represent the scene to the audience, expressing and modulating the mimetic power usually denied female subjectivity. At the same time, Mina Harker is trapped in a circle drawn by one male power against another, confined in rather than liberated through her perspective. Van Helsing is the source of much of her information, and the textual shift from voice to voice represents a negotiation between two asymmetrically balanced subjects.

The military aspect of the Gothic creates a still bleaker space in the form of dystopia. If war is a terrible place, a literal bad-place, then war's structures contain and reproduce that coded version of space. Radcliffe evokes this as part of her terror method. Sympathetic women are trapped in spaces (buildings, sometimes networks of them) based on cruelty, disempowerment and now-clichéd devices of Gothic horror. These spaces are always military in nature: castles, castles at war, fortified abbeys, social networks in war. For example, the *Mysteries of Udolpho* generates dystopia through a series of architectures that maintain armies, trap characters, and torture protagonists. The heroine's aunt is punished by the villain, Montoni, for failing to yield her family's lands due him by his property rights through marriage. Between raising armies and pillaging the countryside, Montoni inters his spouse in increasingly harsh and confined apartments, then abandoned rooms within the castle walls. A central hidden text of the novel turns on Signora Laurentini's failed attempt to flee the fortifications, her final immurement, death, and subsequent haunting of its walls. So much of this is generic Gothic literature, to a large extent established by this novel, and needs no further review. But the main point here is that the closed, cruel, destructive dystopia of the Gothic occurs within the spatial and social matrix of fortification-centered warfare. Even after Emily eventually escapes *Udolpho*, she and other female protagonists are repeatedly threatened by fortified systems of power, such as Iberian mountain fortifications against bandits, which are suborned and become a larger network of incarceration and threatened rape and death.

Dracula begins by progressively trapping Jonathan Harker in a dystopian space. Castle Dracula's walls, geographical isolation, the aid of gypsies, the uselessness of a cowed local populace combine to create a bad-place from which escape is impossible (or at least not narrated). Harker's feelings of powerlessness echo those of stereotypical Gothic heroines (Williams 144). Dracula's regime in London, also based in a fortification, threatens to create there the same type of closed negative space. His reproductive powers exceed, obliquely, the policing of state and culture, and allow no alternative

formation. Dracula's gender order offers a grotesque and total perversion of contemporary models of womanhood, revising women as sexually predatory, maritally inverted, lethal to children, and bound by a mirror of domestic space: the tomb. To a patriarchal audience, Dracula also threatens to countermine and replace "the patriarchal structure of reality" with his own, trapping the male protagonists in a failed Oedipal tragedy (sons devoured by a successful father), warping gender demarcations, attacking an episteme of reason and progress (Williams 134).

The drive to enclose subjectivity by war is mirrored by a tension between the machinery of war and state power. Drawing on the distinction between state and society developed by Pierre Clastres, Gilles Deleuze and Felix Guattari articulate a split model of conflict. The actual process of fighting is chaotic, socialized by immanent encounters, and arranged through space internally; in contrast, state power seeks to organize the war machine along its own lines, mediated by external power, situated within spatial grids. The Gothic works along this tension frequently, at times skulking around the margins of war, foregrounding abandoned architectures and irregular forces, officials past their service, out of date machinery. But the Gothic is simultaneously the dual vision of state power: tyrannical and salvific, threatening and confirming, invasive yet supportive, Count Dracula and Lord Godalming.

Grounded in war's social and material architectures, then, *Dracula* narrates this opposition of state and war machine. Preceding Harker's arrival, Dracula represents a terrible state power in the full form of Gothic tyranny. Once Harker arrives Dracula decamps. In his historical speech, he evokes and identifies both irregular armies, rogue nomads and state troops. Liberated from Jonathan's symbolic binding by law while confining him personally, Dracula becomes the sort of nomadic invader Kafka describes in "An Old Manuscript": fast, often invisible, bound by difficult to discern laws, anarchistic or oblique to the rule of current law (Deleuze and Guattari, 24). Van Helsing describes him as almost unbounded by space: "he can, within limitations, appear at will when, and where, and in any of the forms to him" (209). Assembling heterogeneous parts into a counter-machine, Van Helsing must accumulate a new and restorative state form from madness defeated, new technology applied, ancient folklore synthesized with contemporary science. In contrast to the widely variable and unpredictable speeds of the vampire -- faster than humans, or slow enough to "spread [a revenge] over centuries" (267) -- the protagonists progress in a stately rhythm, steadily accumulation of information and powers. The heroic band stabilizes a British state in its aristocratic and sanctioned professions (solicitor, psychologist, wife). Holmwood and Arthur ward off the rogue irregular by progressively recapturing soil and space, pinning down the amorphous through bookkeeping, regulations, bureaucracy, and statistics. The final battle between two armed bands, Dracula's and the heroes', ends with its conceptual opposition: the stable Castle Dracula, and the rejuvenated British. The American, always the irregular hunter and stateless traveler, denizen of the most anarchistic American state, dies to be replaced by the state-sanctioned birth in wedlock of the Harkers' Quincey and two additional marriages (326). The ultimate return to Britain implies a balance upon the point of Carfax, which in turn marks a line whose other explicit endpoint is the similarly regularized Castle Dracula.

III. The diabolical future

Dracula's international success and reputation continued the generic repetition and modulation of the Gothic military imaginary. The following century of the Gothic redevelops its military element in both print and film. In the American Gothic, Flannery O'Connor establishes the central disaster in "A Good Man is Hard To Find" around the question of an antebellum mansion and its survival of the American Civil War. Toni Morrison's *Beloved* links its haunted house and terrible family secret to the Southern militarized slave system, and to the war that ended it. William Gibson in *Neuromancer* and Don DeLillo in "Human Moments During World War III" develop the Cold War to turn the military-information-security

apparatus into a Gothic regime. Cyberpunk fiction, such as Gibson's, is, as I have argued elsewhere² (see "Cybergothic"), a Gothic vision of military-sponsored information architectures, perverse family secrets, and vampiric characters (Botting 163). Film is occasionally quite explicit about the Gothic military imaginary, with Riddley Scott's space Gothic *Alien* leading directly to a war-focused *Aliens*. Tim Burton's recent *Sleepy Hollow* film represents a terrible, sex-linked family secret in terms of a village fortification and a nightmarish revision of the American Revolutionary War.

Vampire films display different uses of the warlike and the Gothic, following *Dracula*'s success. Richard Matheson's *Dracula* script maintains a civilian world of plot, but refers to war through ecphrastic paintings linked by memory and sentiment to the Count. *Near Dark*, generally a film about civilian life, nevertheless describes its vampire clan's origin in the American Civil War. The Hammer *Dracula* films, too varied and rich to summarize here, tend to follow Stoker in portraying society as civilian, professional, and policed. Abel Ferrara's *The Addiction* updates the imagery of war discourse within the Gothic, framing its narrative with images and discussions of World War II and the American war in Vietnam. The flawed Coppola movie offers perhaps the most sustained engagement with the military aspects of *Dracula*, ushering in scenes of open war through historical imagination and a reincarnation plot. As in the novel, the film anchors warfare explicitly in the castle, a linkage active at the film's beginning and end.

During the 1990s another Gothic variant developed, a further hybrid of the military and the Gothic. Starting from cyberpunk fiction's concerns with military-industrial architectures, grotesque bodies, family secrets, and decay, Chris Carter's television series *The X-Files* develops a paranoid world whose dystopian origins lie in the American Cold War security state. The Wachowski brothers' *The Matrix* returns the Gothic military imaginary to the vampiric, creating a dystopian world run by parasites who virally prey on humans. The success of the recent works and their inevitable cybergothic imitations suggests that continuity within the Gothic genre can be maintained by experiments with the implications of media and communications systems, not unlike *Dracula*, their ancestor.

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² See Bryan Alexander, "Cybergothic: the uncanny acculturation of the internet." *Mindjack* April 2000: <http://www.mindjack.com/feature/cybergothic.html>

