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AN EXAMINATION OF THE USE OF SIMILE IN BRAM STOKER'S
NOVEL 'DRACULA'

Bachelor's thesis

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PREFACE

Bram Stoker is possibly the most popular Irish-English novelist of the 19th century. He is well-known for writing fiction tales with a horror plot and short stories.

The author's main style of writing is by using the stylistic device as simile which gives a more detailed description of what is happening in the novel 'Dracula', of feelings, objects which are set in an exotic setting in the novel.

The research paper is aimed on analyzing the usage of simile in the Bram Stoker's novel 'Dracula' and to consider how such usage fits within the tradition of gothic novel style.

The present paper falls into the Introduction, two chapters of the main part and the Conclusion.

The Introduction discusses historical and social background of England in the 18th – 19th centuries and comments upon the role vampires have played in Literature. The Introduction also provides an overview of the literary critique of the novel.

Chapter I gives characteristic to the Gothic writing style. This chapter also introduces the general meaning of simile, as a technique used by other Gothic writers in British Literature and analysing the use of the device in their novels.

Chapter II explains what the Gothic atmosphere is and in which categories it consists of. Also provides examples of using the technique of simile, including specific simile phrases from the novel 'Dracula', and analyses them considering the contextual meaning of the simile in reference to the whole novel and its place within the classic Gothic romance.

The Conclusion sums up the results of the research and comments on the hypothesis.

PREFACE.....	2
<i>Contents</i>	
INTRODUCTION	
HISTORICAL AND	
SOCIAL BACKGROUND OF ENGLAND IN THE 18 TH – 19 TH CENTURY	4
Social atmosphere in the British society in the 18-19 th century.....	4
Interest in Gothic Literature in the 18 th -19 th century.....	6
Critical overview of the Bram Stoker’s novel “Dracula”	7
CHAPTER I. CHARACTERISTIC OF THE GOTHIC STYLE	
AND THE USE OF SIMILE.....	10
1.1 Gothic writing style in British Literature	10
1.2 Simile as a stylistic device in Gothic British Literature.....	14
CHAPTER II. ANALYSING THE USE OF SIMILE IN THE NOVEL “DRACULA”	23
2.1 Gothic atmosphere and its components	23
2.2 The use of simile within the novel “ Dracula“	24
CONCLUSION.....	30
REFERENCES	32
SUMMARY IN ESTONIAN.....	34
APPENDIX I	

INTRODUCTION.

Background of England in the 18th - 19th century.

Social Atmosphere in the British Society in the 18th - 19th Century

Queen Victoria reigned from 1837 until 1901, but the Victorian Age is sometimes said to begin with the defeat of Napoleon in 1815. In literature the period starts with the death of Sir Walter Scott in 1832, and according to the sources such as “The Victorian Age: 1837-1914 (British history) by James Harrison, goes up to 1914.

When Victoria became Queen the monarchy was not very popular. There were many social problems: members of the working class were severely punished if they wanted to join together in a trade union; the Corn Laws kept the price of bread high. This was an age of extremes: the working class was poor, and lived and worked in terrible circumstances; the middle class grew rich and comfortable. There were double standards in this society (Carter and Mc Rae 1996: 125-126).

Christianity was spreading all over Europe and became the central religion. The church started to play one of the main roles in the society. It had to respond to social changes in England such as population growth, urbanisation and the development of an increasingly multi-cultural and multi-faith society. People started to consider Bible not as a divine text anymore but rather historically produced set of documents with its limitations.

The Age of Reason developed from the Medieval times full of the mysticism, religion, and superstition. The political and social concepts of the Middle age were refused. The name given to that period of human life at which persons were deemed to begin to be morally responsible, it happened when a person turned the age of seven. The Age of Reason included the shorter period of time named as the Age of Enlightenment, the term began to be in use in England during the middle nineteenth century; during this period in science and exploration happened incredible changes. This period was characterized by the dynamic between criticism and innovation. New ideas filled the horizon and the man was eager to explore these ideas freely. This was the beginning of an open society where individuals were free to pursue individual happiness and liberty (Wilson 1996: ix). With the growth of the middle class, there was an increasing demand for the printed word. New ideas- forming serials like *The Fortnightly Review* (1865-1934) and the *Nineteenth century* (1877-1950). (Maureen Moran. 2006: ii). Authors were now professional writers: Charles Dickens, The Brontë sisters, Anthony Trollope and others. Most of the great writers of the time with the names like Charles Dickens, Mary Ann Evans (pseudonym as George Eliot) were also journalists. Journalism and criticism started to be popular which led to

journal club organisation, where men could give opinion on every subject, expressing ideas of issues of the present and a point of view, setting standards of taste and judgement, and influencing the values of the society they wrote for and about (Carter and McRae 1996 : 96). Their writings reflect the great passion of the Enlightenment for finding rational, natural explanations for all things human.

In England the control of Queen Victoria's government became to be predominant and represented aggression and demanding power. Industrialisation that came with the Victorian period was strongly associated with sucking of blood and killing the soul machine from the 'simple' poor people within the Victorian society, just like the vampires do with human beings.

During the 18th and 19th centuries lots of things were invented that made it easier to make things and get work done: the development of the steam engine which replaced animal power. New inventions and machinery made light work for fewer hands. Printed material became more easily accessible and science and rational thought replaced the authority of religion. One invention led to another, so that there were lots of important changes in a short period of time. Progress was very slow but these inventions did not make things a little different, they made them a lot different. The 19th century inventions of useable electricity, steel and petroleum led to a second Industrial Revolution. Railways grew and steam ships became faster. It was an age of machine tools that made parts for other machines leading eventually to assembly line manufacturing. The Industrial Revolution is the name given the movement in which machines changed people's way of life as well as their methods of manufacture. Industrial Revolution changed everything: people had to move from countryside to big towns for working and earning some money to feed their family but they were not paid well and so people were dying of hunger, cold, tiredness and what was even more common –disease. As a consequence as much as areas with little supporting infrastructure had been overcrowding, there were dramatic increase in the rate of infant mortality (The Demography of Victorian England and Wales. Robert Woods).

Changes influenced not only industrial and religious parts but also social relationships. People wanted to express their own personality and mind. Women tried to fight not only for their place and to have equal rules with men but also to express their sexual preferences. The lesbianism, a love or any sexual attitude of a woman towards a woman, was not openly accepted by the society rules of the period. Those who did not want to obey that rule were shunned and feared by society and could be imprisoned (such relationships were illegal) for the public immorality. However there were many very strong debates about people to be of homosexual or bisexual orientation (Norton 2009).

Interest in Gothic Literature in the 18th -19th century

By reading the article “The origins of the Gothic“ by professor John Mullan it can be assumed that mainland writers of the early Enlightenment period often described the darker side of life in England in their works. Therefore Gothic literature became very well-liked because it consisted of many mysterious things such as magic, spells, ghosts, castles, wizards, heroic actions which are so tempting for any reader; they were dramatised as serious moral issues. The reader was anxious to see what could happen next, if the dark side would win over the light side, which reflected a situation during the 18th- 19th century: such as fights between religion and society, mechanisation and agriculture, to live or die of starvation. The most popular Gothic thrillers of that time were *The Monk* or *The Castle of Otranto*, written by Horace Walpole, *The Mysteries of Udolpho* by Ann Radcliffe, Mary Shelley’s *Frankenstein*.

The main writing method of the period became the Gothic romance and the Penny Dreadful comic books. As The Columbia Electronic Encyclopedia states Gothic romance is a type of novel that flourished in the late 18th and early 19th century in England. Gothic romances were mysterious, as often involving the supernatural and heavily tinged with horror as they were usually set against dark backgrounds of medieval ruins and haunted castles. Jan Ousby (1996:163) describes in his *Guide to Literature in English* as 'Gothic' had come to mean ' wild', 'barbarous' and 'crude', qualities which writers cultivated in reaction against of earlier 18th – century culture. Gothic novels were usually set in the past and in foreign countries (particularly the Gothic countries of Southern Europe). Monasteries, castles, dungeons, mountainous landscapes were made settings for plots which hinged on suspense or mystery and flirted with fantastic or supernatural.

At this time, not every person could afford to buy books, and there were other type of writings that became very popular, especially among working class, such as the so called ‘Penny Dreadful’. As Oxford Dictionary of Literary Terms states that this term was applied to nineteenth century British fiction publications which consisted of serial stories that appeared in parts over a number of weeks. As Louis James described it in his book “ Fiction for the working man 18-30-50” (1963: -xii-), this type of a publication was printed on a cheap paper and each part of these comic books cost a penny so almost any working man could afford to buy one. However, if someone had not had enough money to purchase the booklet, he/she would have had it easily from anyone who had it in his neighbourhood; so people exchanged with each other these ‘Penny Dreadfuls’ after finishing reading them. Some of the most famous of these penny part stories were *The String of Pearls*, *The Mysteries of London* and *Varney the Vampired*. People of that time were keen on reading books about vampires and other mystical creatures and objects

because it could help them forget of the drowning situation in the county of that period, of their hard life. The plot was almost so realistic that took their mind and helped them to move forward, maybe even to change something, to open their mind and say things outloud that were forbidden before. Mysterious creatures not only scared people but also gave them power to fight for what they believed in, for have more public freedom.

Critical overview of the Bram Stoker's novel "Dracula"

People were fascinated reading about dead monsters being alive, breath-taking plots full of blood and erotica. However the first literary vampire was described by John William Polidori in his 'the Vampyre' book (1819)

'This precaution, however, did not prevent him from becoming a vampyre himself; for, about twenty or thirty days after his death and burial, many persons complained of having been tormented by him, and a deposition was made, that four persons had been deprived of life by his attacks. \...\ The same measures were adopted with the corpses of those persons who had previously died from vampyrism, lest they should, in their turn, become agents upon others who survived them' (Ibiblio : para.2).

Next and most notable novels were by Thomas Preskett Prest's "Varney the Vampire", also known as "The Feast of Blood", published in 1847, Joseph Sheridan Le Fanu's "Carmilla" in 1872 and last but not least, Bram Stoker's "Dracula" published in 1897. It is assumed that 'Carmilla' had the most important influence to the plot of 'Dracula' to be written by Bram Stoker. Blair Stewart says in his book 'Historical Influence and Its Imaginative Worth' (2006) that "Le Fanu's story of a female vampire was the most significant piece of literature to inspire Stoker to write a Vampire story of his own. This influence upon Stoker's writing comes as a very natural one, that is, Stoker did not search to find a source for literary inspiration (as is signified by the twenty-five year separation of the respective texts), but rather is implanted with an interest that progresses to a great influence". Vampires became very attractive to the readers of the 18th and 19th centuries which nurtured many famous horror novels such as The Frankenstein, Nosferatu (this was a 1921-22 film based on the Dracula story) and others but the most popular fiction novel of that time was 'Dracula' written by Bram Stoker. Glennis Byron (1999:1), in her critical discussion of 'Dracula' considers that Stocker's Count Dracula has representations with Marxism, psychoanalysis, the history and feminism. She also says that the main theme of the novel is blood and the blood is actually the symbol of life. The novel is so popular that it has never been out of print, movie directors never stop to make new movies about the novel of Bram Stoker or it has never been out of stage in many theatres around the world. The publication of 'Dracula' was full of success and the audience of Gothic period called it 'one of the most enthralling and unique romances ever written". However some Victorian fans were ahead of the

time described it as “the sensation of the season” and “the most blood-curdling novel of the paralysed century”. The Daily Mail review of June 1, 1897 proclaimed it a classic of Gothic horror.

“Dracula”, just like “Carmilla”, was a first try to fight the taboo in a heavily censored monarchy of that time. All these situations could be seen by a reader in the novel ‘Dracula’, as shown by characters such as Mina Harker who stood loyal and carrying until the very end and her opposite character- Lucy Westenra, who was in love but still could not make her final choice on any men around. Even the neck-bite of Dracula is a commitment, a pledge that a husband does to his wife and vice versa. This physical act has a meaning of trust, a symbol of Anti-Christening by metaphysically crucifying his victim. He was emulating Christ by giving his victims a new life, maybe a better life at some point. Judith Weissman wrote in her critical essay that the novel “is an extreme version of the stereotypically Victorian attitudes toward sexual roles” (Weissman 1977: 392-405). S.L. Varnado in the critical discussion considers ‘Dracula’ as the “cosmic struggle between the opposing forces of darkness and light, of the sacred and the profane” (Varnado 1987: 95-114).

Bram Stoker created even more complicated character for his novel. Stoker gave form to a universal fantasy. He created a powerful and lasting image that has become a part of popular culture. The entire novel is filled with symbolism which reflects the life of people within that time a great extent. As Carol Margaret Davison (1997:331) telling in her book *Bram Stoker's Dracula: Sucking Through the Century*“ about Bram Stoker’s writing style in „Dracula“ that Stoker effectively uses the roles of the central characters through the method of writing the novel in the form of the diary/journal entries, “this examination of empirical events using a variety of convergent methods and sources is congruent with Stoker’s interest in enhancing the validity of personal accounts and life experiences. This flexible style of storytelling approximates the natural world as readers witness the unfolding of events, identities, and relations, unlike the genre of more timid, traditional and normatives narrations”. The writer sort of foreshadows and intensifies the plot by using broken narrations through the diaries that gives clues which may not have sense at first until the reader reads till the end of the chapter, where it leads into the next chapter. A good example of this occurs in the chapter of Lucy’s death in “Dracula” Chapter 13, where strange accidents happened to children during the night, as they are found wounded in the throat after being attacked by ‘The Bloofer Lady’. The tense of the Chapter 13 leads to the next Chapter where Dr. Seward theorizes that these attacks are related to the cause of Lucy’s Death, but gets a shock when Van Helsing corrects him: “[The attacks] were made by Miss Lucy!” (pg 161) Foreshadow is used similarly. Renfield is insane patient

under Dr. Seward's care who has been diagnosed as 'zoophagous,' and mental disorder in which he believes that they will obtain immortality through consuming life. Throughout the plot, Renfield struggles for his release, but fails every attempt to prove to Dr. Seward that he is sane. At the end of chapter 18 he becomes even more mad but when doctor denies his thoughts again, Renfield states, "You will, I trust, Dr. Seward, do me the justice to bear in mind, later on, that I did what I could to convince you tonight." (pg. 205). The phrase was very last sentence in the chapter with a purpose that though Dr. Seward may not think much of this at the time, the reader is left to suspect something is going to happen in further chapters in consequence to Renfield's warning.

According to this overlook of the situation and changes that were happening in England and in the English Literature of that period, all that should have influenced B. Stoker while writing 'Dracula' as it seems that the whole novel is made of comparison of the situation around with feelings of characters and different states of nature. The writer chose to use simile as a device to make the literary atmosphere and effect in the novel stronger. Through the use of the device the reader can get into details, to see the majesty of nature, characters and the Count himself. He compares every state of nature with something that would give the brightest feelings of what happens in the novel. Thus, the hypothesis of this thesis is to prove that Bram Stoker uses the concept of simile within the novel 'Dracula' to enhance Gothic atmosphere and effect, which is to accent the atmosphere of mystery, horror with sometimes supernatural or dream-like features, where the characters have to solve the hidden secrets that threaten them. Using the right words and the device maintain the dark and stimulate the feeling that define the gothic atmosphere as gothic is more about fear of the supernatural than the supernatural itself.

CHAPTER I

Characteristic of the Gothic Style and the Use of Simile in Literature.

1.1 Gothic writing style in British Literature.

Gothic literature derives its name from its similarities to the Gothic medieval cathedrals, which feature a majestic, unrestrained architectural style with often savage or grotesque ornamentation (the word “Gothic” derives from “Goth,” the name of one of the barbaric Germanic tribes that invaded the Roman Empire). The Gothic genre (in both literature and architecture) is therefore associated with savagery and barbarism. Below is pictured Notre Dame cathedral in France (Visions of the Future. Origins)

Gothic writing style was influenced of the dark Gothic architecture of the 18th- 19th century period, where many of the Gothic tales took place in the Gothic surroundings, such as tall religious buildings: cathedrals and monasteries were huge structures, with enormous wealth of details and decorations, with pointed arches, high vaulted ceilings and stained-glass windows, space relative proportions were very large in person. Churches gave one a feeling that it is small and insignificant compared to God. Statues and ornaments many were located very high to the ceiling. They are carved so to speak for God and to glorify the name of the church, not people. Most prominent lines were slender and tall, also the interior space and outside the church, which was surrounded by shadow-haunted landscapes and graveyards (Gothic architecture: para. 2).

Here is a list of some common elements, which can be identified in gothic novels (Gothic Novels: Characteristics & Examples chapter 4/ lesson9) :

- Gloomy, decaying setting (haunted houses or castles with secret passages, trapdoors, and other mysterious architecture)
- Supernatural beings or monsters (ghosts, vampires, zombies, giants, witches)
- Curses
- Heroine in distress
- Heroes
- Romance
- Intense emotions

After the English civil war in the 17th century many Gothic buildings were destroyed because they represented either an unacceptable visual glorification of God or the wealth and power of royalty. Many prints from this time show Gothic buildings with gloomy stonework in ruins, which, of course, had affected the writing style of the Gothic period in Literature (The Rise of Gothic Literature. Lesson1). People treat ruins of buildings the way that they are filled with memories of life to be passing by and sometimes it is marked by death. Readers began

to imagine castles to be deserted places of hauntings, murders, kidnapping, mystery and intrigue; to be filled with secret passages, old mysteries, and even to be filled with vampires and fearful creatures. As Kathy Prendergast explains in her work "The Gothic Tradition":

'The connection is in the emphasis on emotion. Gothic art and architecture was intended to have a magical or preternatural effect on the viewer, evoking a sense of awe, terror, insignificance, vulnerability, or the sense of being at the mercy of a higher power which is a particularly medieval world view. The Gothic building, old, unfamiliar, mysterious and menacing in its "Dark Ages" associations, was the perfect setting for a story intended to terrify or otherwise overwhelm the reader. Dangerous natural settings such as forests and mountains were also effective. The point was to remove the reader from the ordinary, everyday world of the normal and the familiar'.

Gothic novels were written to bring strong emotions of fear, doubt and anxiety, which lead to intrigue as much as to terrify readers equally. Ann B. Tracy discussed the traditional Gothic novels in her book "The Gothic Novel 1790--1830: Plot Summaries and Index to Motifs" (1981:3):

'The Gothic world is the fallen world, the vision of fallen man, living in fear and alienation, haunted by images of his mythic expulsion, by its repercussions, and by an awareness of his unavoidable wretchedness....Gothic heroes and heroines are on their own, stumbling alone, sometimes in foreign countries, through appalling complexities of decision and action, obliged to find their own solutions or go under; estrangement from family ties is their normal condition....Protagonists are frequently orphans, or they are foundlings or adopted, their family origins mysterious.'

In the Gothic novels action usually takes place in the night or when the sun goes down. Twilight is also full of mystery, when all satanic creatures like demons and witches wake up. „Children will always be afraid of the dark, and men with minds sensitive to hereditary impulse will always tremble at the thought of the hidden and fathomless worlds of strange life“ writes H. P. Lovecraft in „Supernatural Horror in Literature“ (2009: introduction). Literature of the supernatural often uses recurring themes, images, and symbols to envision the human condition

Also, the writing style of the genre was focused on 'weird' aspects of life: secrets hidden in the past are chasing the characters physically and psychologically. There is always a competition, a fight between life and death: either a monster is chasing its victims or preys or people are haunting for escaping ghosts. Through the plot, it is a never ending journey of who is going to take over whom. "Certainly the novels deal with death- sudden death, violent death, tragic death, death as punishment for villainy" (B. Tracy 1981:4).

Gothic Literature became famous due to ghosts, vampires, dreams, mysterious storms in the night, and other unexplainable or sometimes even improvable supernatural elements, like spirits, to make the spooky and fearful atmosphere to the reading. Whether the reader is skeptical or not, the influence of the supernatural is worth the argument because there is no proof if something exists or it does not. That is the magic of it that it is one of those very few things that we cannot explain and let our imagination to run wild without any limitations. Gothic is a world of doubt, particularly doubt about the supernatural and the spiritual components of it. It seeks

to create in our minds the possibility that there may be things beyond human power, “, states John Bowen in his article „Gothic motifs“. „A certain atmosphere of breathless and unexplainable dread of outer, unknown forces must be present; and there must be a hint, expressed with a seriousness and portentousness becoming its subject, of that most terrible conception of the human brain—a malign and particular suspension or defeat of those fixed laws of Nature which are our only safeguard against the assaults of chaos and the daemons of unplumbed space“, explains Lovecraft in his writings „Supernatural Horror in Literature“. Characters try to find reasons and knowledge of an unreal or spiritual world. They often seek to explore new feelings which may not always be safe or of low, „The oldest and strongest emotion of mankind is fear, and the oldest and strongest kind of fear is fear of the unknown” (H.P. Lovecraft 2009-I).

Gothic literature often attempts to unmask the horrific aspects of human nature. Gothic literature is devoted primarily to stories of horror, the fantastic, and the “darker” supernatural forces. These forces often represent the “dark side” of human nature—irrational or destructive desires. At first a man has good intentions but from developing the plot it can be seen where this intentions leads the protagonist. From a very innocent thoughts and tries he usually creates a monster or a horrific creature or even becomes one himself. Crossing boundaries is another feature that is discussed in Gothic literature. Heroes in the Gothic novels “ demonstrate the need to resist the temptation of evil and to learn by means of their own failures, the ultimate virtues of self-sacrifice, humility, and self-knowledge”, writes J. Harnsberger in her article “Shadows and Darkness: Learning to Triumph over Human Weakness”. Characters find themselves on the crossroads of the boundaries between the earthly laws of ordinary reality and the supernatural. They fight with their own feelings and thoughts, where some of them reach into immoral side and the character does not know if he should obey his weakness and follow it or he should stand aside. “Many fantasy writers represent the duality of human nature, a typical literary concept, as a physical separation of the person into two halves: the individual and his shadow. Fantastic writers thus symbolize the intangible force of human evil in a concrete, corporeal form. The struggle to overcome and triumph over one's shadow illuminates the individual's challenge of reconciling the opposing forces of good and evil within the self”, states J. Harnsberger. “The curse- initiated by sacrilege, usurpation, or some unspecified dark deed- inexotably visits its punishment on successive generation. Curse narratives show how crimes belonging to the ancestral past can blight both the present and the future”, writes Robert Mighall in the book “A Geography of Victorian Gothic Fiction: Mapping History’s Nightmares”. Throughout many

works in this genre, writers often emphasize the essential responsibility that comes with the power and knowledge in human life.

Gothic novels are often set in the historical past, in distant, exotic locations. Many writers such as Bram Stoker, Robert Walpole, Ann Radcliff, Mary Shelley, Charles Dickens and others tried to imagine what it would have been like to live in Gothic surroundings and buildings. The setting of the historical past also gives writers the freedom to invent characters and actions that would seem impossible in everyday life settings. “The narration may be highly sentimental, and the characters are often overcome by anger, sorrow, surprise, and especially, terror. Characters suffer from raw nerves and a feeling of impending doom. Crying and emotional speeches are frequent. Breathlessness and panic are common”, states R. Harris in his research “Elements of the Gothic Novel”. In the Gothic novel, the reader entered a mysterious world defined by drama, suspense, and terror. Novels of the genre are focused on emotions that would overwhelm the human senses. In these texts, emotion and instinct were of far greater importance than rational thought. To this extent, these novels signified the clash between reason and emotion (What Is the Gothic? Issues of Genre, Trope, and Form: para2).

In order to achieve the effect of fear and to bring strong emotions to the reader writers used different stylistic devices. From many other stylistic devices simile was well-used and preferred by many writers in the Gothic style as the device gives additional ‘colours’ to a simple sentence or an object, to emphasize a certain characteristic of an object by comparing that object to an unrelated object. At some point simile helps to enrich the language of the writing product and by this to help its readers see the additional elements of the describing object as well as to accent the Gothic atmosphere of mystery and horror.

1.2 Simile as a Stylistic Device in Gothic British Literature

Stylistic devices make our speeches, essays et cetera more interesting and lively and help to get and keep reader’s / listener’s attention. Stylistic devices are used in speech with the aim of intensifying the emotional or logical emphasis of the information transferred and clarifying it. The striking effect of many stylistic devices is based on the logical or emotional emphasis contained in the corresponding expressive means and vice versa.

In English, whenever it is necessary to compare two things to each other we can use a simile. In fact we need to employ words like ‘as’ or ‘like’. On the other hand, the writer or speaker using a metaphor would be implying that something IS something else.

1. Life **is** a journey.
2. Life is **like** a journey.

3. Life is **as** eventful **as** a journey.

In the first example we have a metaphor because life is being directly compared to a journey.

The second and third examples are similes and this is illustrated by the fact that both examples include 'like' or 'as'. Besides, life is only compared to what journey can be in general.

Sim-i-le- noun\ si-mə-(,)lē\- a figure of speech comparing two unlike things that is often introduced by *like* or *as*. For example, cheeks like roses (Merriem – Webster 2003: 1161). Simile draws a comparison between two different objects belonging to dissimilar classes yet having something in common however for example, metaphor asserts the identity of unlike things but simile asserts their similarity : ‘ My love is like a red, red rose (Burns)’. The concrete element of a simile, therefore, has to be taken figuratively not literally. Burns’s love is not to be envisaged as suffering from some skin disease that renders her prickly and bright red but as sweet, natural and voluptuous. Cognition, in fact, plays at least as large a part as visualization in the appreciation. Simile naturally lends itself to expansion- a process reaching its peak in the epic simile- while, metaphor tends to condensation. The parallelism of simile has led some critics to see it as a paradigm of allegory, metaphor being more akin to a symbolic work, particularly one based on a central symbol (Ousby 1996: 361). Similes are one of the most commonly used literary devices; referring to the practice of drawing parallels or comparisons between two unrelated and dissimilar things, people, beings, places and concepts. By using similes a greater degree of meaning and understanding is attached to an otherwise simple sentence. The reader is able to better understand the sentiment the author wishes to convey. Similes are also marked by the use of the words ‘as if’, ‘as though’ or ‘such as’. It is used to give written content some inner meaning and depth. Example: Dan is sharp as a tack. Ann eats like a bird. The words ‘like’ and ‘as’ are words of indirect comparison. Dan is not a tack, and Ann is not a bird; instead, they are discussed in similes as similar to these things. Dan is compared to a sharp tack because he is smart or quick-minded. Perhaps Ann’s eating style is compared to a bird’s because she picks at her food and takes tiny bites of it. Saying that Ann “eats like a bird” means that Ann eats small portions.

As a simile is a figure of speech that cannot be taken literally, the skilled reader must interpret the author’s meaning.

Here I would like to show some examples and to analyse the use of simile by other British writers in the gothic style by providing examples from the famous Gothic novels.

First one is Mary Shelley, used simile through her entire novel “Frankenstein” (1818).

Weather/ Nature

- Vivid flashes of lightning dazzled my eyes, illuminating the lake, making it appear like a vast sheet of fire.

Analysis: by using simile the reader can imagine how bright the lightning was as a change of weather is one of the Gothic elements in Literature.

Supernatural

- He came like a protecting spirit to the poor girl, who committed herself to his care.

Analysis: the comparison shows what a powerful sacred man the protagonist is and how big and important his role is to the lady.

- The saintly soul of Elizabeth shone like a shrine dedicated lamp in our peaceful home.

Analysis: the author compares the soul with the warmth of lamp, not with a regular lamp but with sacred lamp.

- Sleep fled from my eyes; I wandered like an evil spirit.

Analysis: the author uses the comparison of spirit with an evil spirit because it is assumed that everything bad sleeps at daytime and wakes up when the sun goes down.

Landscape/ Surroundings

- (...) listening to the rushing of the Arve, which pursued its noisy way beneath. The same lulling sounds acted as a lullaby to my too keen sensations.

Analysis: the river sounds remind the protagonist the nighttime songs, the lullaby.

- I was enchanted by the appearance of the hut: here the snow and rain could not penetrate; the ground was dry; and it presented to me then as exquisite and divine a retreat as Pandaemonium appeared to the daemons of hell after their sufferings in the lake of fire.

Analysis: the hut is compared to a place or gathering of wild persons/ demons, where they can finally have a rest after the long and exhausted journey.

- The surface is very uneven, rising like the waves of a troubled sea, descending low, and interspersed by rifts that sink deep.

Analysis: the land is shown with changeable landscape full of hills and rocks.

Feelings

- The birth of that passion, which afterwards ruled my destiny, I find it arise, like a mountain river.

Analysis comparing the rise of feelings with the mountain river gives the reader the impression of fast speed with which the passion grew and how high it transforms.

- Sir Isaac Newton is said to have avowed that he felt like a child picking up shells beside the great and unexplored ocean of truth.

Analysis: the meaning by comparing Newton with a child is to see how small he felt and how much unexplored he had ahead of him.

- No one can conceive the variety of feelings which bore me onwards, like a hurricane, in the first enthusiasm of success.

Analysis: different feelings grow fast with high intensity just a hurricane tends to appear in the nature.

- (Ernest) He looks upon study as an odious fetter.

Analysis: Character sees the science and study as unpleasant process which makes him being almost handcuffed.

- I wept like a child.

Analysis: comparing crying like a child a reader can imagine how strong and pitiful the weep could be

- She was warmly attached to the child who is now dead, and acted towards him like a most affectionate mother.

Analysis: Justin was obsessed with the child and treated him just like he was her own child.

- Elizabeth also wept, and was unhappy; but her's also was the misery of innocence, which, like a cloud that passes over the fair moon.

Analysis: the claim of charge could be approved in any minute, just like the cloud could move towards the moon with light wind.

- Solitude was my only consolation--deep, dark, deathlike solitude.

Analysis: it was loneliness was so killing that could be compared only with death.

- I feel as if I were walking on the edge of a precipice.

Analysis: from this comparison a reader can feel the tension and how nervous the protagonist felt in this moment. It was as if a point where danger could appear any time.

People/ Animals

- My ability to give life to an animal as complex and wonderful as man.

Analysis: comparison of an animal with a man shows that all creatures are same and equal.

- (Frankenstein) watery eyes, that seemed almost of the same colour as the dun white sockets

in which they were set.

Analysis: Comparing beautiful human features with unnatural ugliness.

- I looked upon the accounts of vice and injustice, that I read in books or heard from others, as tales of ancient days, or imaginary evils.

Analysis: from Elizabeth comparison of modern justice with ancient days, it can be seen that everything has changed under the progress.

- Men appear to me as monsters thirsting for each other's blood.

Analysis: people are described as monsters, who does not care of feelings or other humans lives.

- Man's yesterday may ne'er be like his morrow.

Analysis: everything is changable, each day can never be the same like it was on the day before.

The Sublime

- The dashing of the waterfalls around, spoke of a power mighty as Omnipotence

Analysis: which means having very great or unlimited power; (Theology) the Omnipotent an epithet for God.

- I should attempt the creation of a being like myself, or one of simpler organization.

Analysis: the protagonist compares himself to a superior complicated creature, almost as God.

- A new species would bless me as its creator and source.

Analysis: character treats himself as superhuman, a producer of new identities, new creatures.

- This was indeed a godlike science.

Analysis: through science Victor could discover and achieve unexpected results, which, as it was thought before, only God can make it.

- The forms of the venerable blind father, the gentle Agatha, and the excellent Felix flitted before me. I looked upon them as superior beings.

Analysis: author compares Victor's father, Agatha and Felix to a superior beings as they guide him and Victor admires them.

For the second example of using simile as a technique in writing novel in Gothic style is **Charles Dickens novel "Great Expectations" (1861).**

The Sublime

- He looked in my young eyes as if he were eluding the hands of the dead people, stretching up cautiously out of their graves, to get a twist upon his ankle and pull him in.

Analysis: the man looked at him with a fear and trying to escape.

- "Has she been gone long, Joe?" I always treated him as a larger species of child, and as no

more than my equal.

Analysis: Pip treated Joe with much respect.

Nature/ Weather

- I had seen the damp lying on the outside of my little window, as if some goblin had been crying there all night, and using the window for a pocket-handkerchief.

Analysis: the ground was so wet, grey and dirty that the author compares it to a creepy crying goblin.

- Now, I saw the damp lying on the bare hedges and spare grass, like a coarser sort of spiders' webs; hanging itself from twig to twig and blade to blade.

Analysis: the wet dirt was all over on the bare hedges as if spiders created the webs around the yard.

- Then, as I looked up at it, while it dripped, it seemed to my oppressed conscience like a phantom devoting me to the Hulks.

Analysis: this comparison shows us how much fear Pip as a child felt of all the things that was going on around him as he compared dripping of mud to mystical phantom.

Feelings/ Emotions

- The gates and dykes and banks came bursting at me through the mist, as if they cried as plainly as could be.

Analysis: without using simile this sentence could be too simple as everything around was very wet and muddy.

People/ Animals

- Something clicked in his throat, as if he had works in him like a clock, and was going to strike. And he smeared his ragged rough sleeve over his eyes.

Analysis: the man is compared to a monster or a machine with engine and clocks inside.

- He swallowed, or rather snapped up, every mouthful, too soon and too fast; and he looked sideways here and there while he ate, as if he thought there was danger in every direction, of somebody's coming to take the pie away.

Analysis: a reader gets an impression that the man ate very fast as if he was starving for a long period of time.

- The cattle came upon me with like suddenness, staring out of their eyes, and steaming out of their nostrils.

Analysis: the cattle came from nowhere

- He was already handing mincemeat down his throat in the most curious manner - more like a

man who was putting it away somewhere in a violent hurry, than a man who was eating it - but he left off to take some of the liquor.

Analysis: with the help of comparison of the way the man was eating, the reader gets the picture of a hungry man, who was putting food into the mouth like a hungry machine.

- The man took strong sharp sudden bites, just like the dog.

In all of which particulars he was very like the dog.

Analysis: the man was eating with big bites like a wild animal.

- Show me the way he went. I'll pull him down, like a bloodhound.

Analysis: the man was going to follow him step by step in every place his victim could be.

- So, we had our slices served out, as if we were two thousand troops on a forced march instead of a man and boy at home.

Analysis: the table was full with the amount of food as if there were two thousand troops needed to be fed.

- I clutched the leg of the table again immediately, and pressed it to my bosom as if it had been the companion of my youth and friend of my soul.

Analysis: Victor hugged the leg of the table very tight and close to his chest.

- In his working clothes, Joe was a well-knit characteristic-looking blacksmith; in his holiday clothes, he was more like a scarecrow in good circumstances, than anything else.

Analysis: Joe was not used to wearing holidays clothes.

- "Mrs. Joe," said Uncle Pumblechook: a large hard-breathing middle-aged slow man, with a mouth like a fish.

Analysis: probably the man had big mouth with big puffy lips.

- Every Christmas Day he presented himself, as a profound novelty, with exactly the same words, and carrying the two bottles like dumb-bells.

Analysis: the reader can assume that the man was carrying the bottle in both hands.

- We dined on these occasions in the kitchen, and adjourned, for the nuts and oranges and apples, to the parlour; which was a change very like Joe's change from his working clothes to his Sunday dress.

Analysis: it was a special dinner once in awhile just like Joe change his working clothes and dressed up once a week

Madness/ Insanity

- But he was down on the rank wet grass, filing at his iron like a madman.

Analysis: the man was filing obsessively and intensively as if he had no care of what was going

on around him.

- And when it had come to this, the soldiers ran like deer, and Joe too.

Analysis: the soldiers ran gathering in troops very fast.

The third author's novel that I would like to briefly analyze of the usage of simile within the Gothic writing style is Ann Radcliffe "The Mysteries of Udolpho" (1794).

Supernatural

- Here comes the sweeping sound over the wood-tops;—now it dies away;—how solemn the stillness that succeeds! Now the breeze swells again. It is like the voice of some supernatural being—the voice of the spirit of the woods, that watches over them by night.

Analysis: The author compares nature to a supernatural. She tries to compare and describe something supernatural through the power and sounds of nature to stress the atmosphere of the descriptive moment in the plot.

Nature and Surroundings

- They reached the summit of one of those cliffs, which, bright with the verdure of palm-trees, adorn, like gems.

Analysis: comparing the cliffs to gems, it can be understood how bright those cliffs really shined.

- (The snowy summit of a mountain) something at a great distance like a bright cloud in the air.

Analysis: the snow of a mountain peak was shining so bright as from the distance it could be possible to tell that it was just a cloud in the sky.

- (Nature and landscapes) These scenes soften the heart, like the notes of sweet music, and inspire that delicious melancholy.

Analysis: serenity of flat landscapes and peaceful nature gives pleasure to the heart and soul. The author unites people with nature as a one whole. As while reading the novel, it can be felt how changes of weather connect to the feelings and emotions of characters.

People and Buildings

- Something bright, like arms, glanced in the setting ray, and the military dress was distinguishable upon the men who were in the van.

Analysis: accident light showed from the van was so bright as a reflection of light from the metal military dress of a man in the van.

- She perceived in the faint moon-light something like a chateau. It was difficult, however, to reach this.

Analysis: unclear vision of objects in the Gothic novels are very common, which makes characters to doubt of what they see and in order to reach this the author used the effect of the

twilight to make the object more secret.

- Ideas were simple and grand, like the landscapes among which they moved.

Analysis: from this comparison the author shows the connection between the landscapes and the mind as ideas are the same huge and pure and the land around.

Feelings and Emotions

- The voice that sinks like balm to the heart.

Analysis: the voice appears to be pleasant and calming.

- There is something in the ardour and ingenuousness of youth, which is particularly pleasing to the contemplation of an old man,(...) It is cheering and reviving, like the view of spring to a sick person.

Analysis: the youth is compared to spring as with spring people feel more powerful as if a man gets new life, a fresh start with a new hope.

- 'The memory of those we love—of times for ever past! in such an hour as this steals upon the mind, like a strain of distant music in the stillness of night;—all tender and harmonious as this landscape, sleeping in the mellow moon-light.

Analysis: the character cherishes the moments of the past while passing the hard times which are compared to the cold lonely nights.

From analyzing examples of the specific simile phrases from the three novels by three different Gothic writers, it can be seen how the stylistic device works within the sentence and overall contextual meaning itself. Mary Shelley, while describing weather conditions as for example lightning, compared it to fire, to show how vivid and powerful the lightning strikes were. Charles Dickens in his novel “Great Expectations” used simile with special words to intensify the Gothic atmosphere in the novel. For example, while describing the damp on the ground in the yard uses simile broadly and compared it with spiders, tears of goblin and even with the phantom, to show the gloominess of the morning with the dirt after the rain all around the yard. In “The Mystery of Udolpho” by Ann Radcliffe, characters cannot see the buildings clearly most of the time. Buildings could possibly appear in the fog. The author uses simile to give the idea to a reader of what this could be: ‘something like a chateau’ or ‘the twilight would not permit them to distinguish anything like a building’.

Thus, in all of the above-analyzed examples, simile as a stylistic device was used to enhance the effect of the phenomenon of feeling, taking into consideration the Gothic style and atmosphere.

CHAPTER II.

Analysing the use of simile within the novel “Dracula”

2.1 Gothic Atmosphere and Its Components

On the basis of the examples of the use of simile in the Gothic writings, it is possible to identify some broader aspects which create the Gothic atmosphere to escalating in the Gothic mysterious nail-biting effect.

- Characteristic of Gothic atmosphere involves horror and mystery.

Nature/ Weather	<ul style="list-style-type: none">• wind, especially howling• thunder and lightning	<ul style="list-style-type: none">• rain, especially blowing• mist- makes it difficult to see true thing.
Emotions	<ul style="list-style-type: none">• crazed laughter	<ul style="list-style-type: none">• sighs, moans, howls, eerie sounds
Inside the building	<ul style="list-style-type: none">• ghostly footsteps approaching• lights in abandoned rooms• characters trapped in a room• doors grating on rusty hinges• dark corners	<ul style="list-style-type: none">• clanking chains• gusts of wind blowing out lights• doors suddenly slamming shut• hidden passageways
Surroundings	<ul style="list-style-type: none">• ruins of buildings• awful silence	<ul style="list-style-type: none">• baying of distant dogs or wolves

This chart provides several examples of words that are used in the Gothic novel in order to reach atmosphere of horror or mystery.

- Mysterious events or actions are connected to the ancient property or happen either around or inside the castle/ mansion or old house.
- People disappear or show up dead unexpectedly.
- The protagonist usually is a villain who either stands as a hero at the beginning of a story or has enough heroic characteristics so that the reader or other characters of the story see the villain-hero as a more than a simple cheater or a bad character. Also a gothic character can have features of the pursued protagonist which refers to the idea of pursuing force and acts in a severely negative manner on a character. This force can be expressed with some sort of curse. Sometimes such events can occur that some of them can be explained naturally and some can be supernatural.
- Besides, the main figure can also be the “outsider” embodied in wanderers who moves along the edges of society with feelings of hopeless isolation, lonely wild seacoasts or in abandoned

monasteries. He seeks the mate in his loneliness and the salvation.

- Mad characters often speak the truths that normal characters wish to deny. Their “madness” often opens up a darker reality. While everyone is sane, he is insane and tries to break the limits or the law.
- On the other hand there is a number novels with female characters, heroine, who at some point are distressed. They try to overcome their anxiety with the help of the hero. So they find a marriage to be a resolution.
- A heroine can be also a witch.
- For Gothic literature marriage usually means the buried past and a kiss represents the commitment between the two loving persons.
- Blood-sucking element is the symbol of giving a person a new identity. Also blood can represent both life and death, or both guilt (e.g., murder) and innocence (e.g., redemptive blood).
- The Sublime is an overpowering sense of the greatness which can be both uplifting and terrifying.

There different states of weather are used:

- Mist- in Gothic Literature this effect is used to hid objects by reducing visibility or to prepare the reader for a new terrifying person/object or action.
- Storms- these often come with important to the plot events. Flashes of lightening comes with the meaning of revelation.
- Thunder and downpours symbolize the enterance of a new character or a new event is about to start.
- Darkness is the leading element of the Gothic novels that is used of internse te depths of terror and horror. As Gothic literature shows a mixture or a endless fight between good and bad, evil and delightful powers that cannot be understood complitely by human minds.
- Sense of mystery which encourages further reading. One chapter gives hints and endless actions, which leads to read another chapter to find out what could happen next. Mystery keeps its readers occupied in impatience and makes continue reading.

Eventually, the author uses simile as a device to give deeper or maybe even a new understanding of characterised objects and feelings. He uses particularly that stylistic device to make the Gothic atmosphere and effect of all actions that happens in novel “Dracula “ more intense at certain points. Certain words are used in the comparison to reach that Gothic atmosphere and to make the plot more realistic to the Gothic period.

2.2 The Use of Simile in the Novel “ Dracula“

Bram Stoker used simile as a stylistic device in „ Dracula“ broadly to add depth and to give more detailed description to actions and characters of the novel or even to view the object from a different angle within the gothic novel.

Next I provide examples from the novel to show how the device was used.

Weather and Nature

- (Hills) ran down the hillsides like tongues of flame.

Analysis: without using simile this sentence might have looked as the hills come here and there, which simplifies the sentence and deprives it of its additional colours.

- The ghost-like clouds

Analysis: meaning that the ghost is white, light, flowy and transparent.

- Then through the darkness I could see a sort of patch of grey light ahead of us, as though there were a cleft in the hills.

Analysis: through this comparison the author gives readers imagination of the darkness split and a light path to start and with this a reader gets a new swirl of the plot spiral.

- There were dark, rolling clouds overhead, and in the air the heavy, oppressive sense of thunder. It seemed as though the mountain range had separated two atmospheres, and now that now we had got into the thunderous one.

Analysis: from this comparison a reader can feel how with the change of weather, there is a change going on during the journey. With this comparison, the reader expects something bad to happen.

- Soon we were hemmed in with trees - - till we passed as through a tunnel.

Analysis: a reader imagines how the characters come through very thick woods.

- The wind roared like thunder.

Analysis: there was loud strong wind.

- Then as the cloud passed I could see the ruins of the Abbey coming into view; and as the edge of a narrow band of light as sharp as a sword-cut moved along.

Analysis: a line of light came through the cloud as bright as it was almost hurting as a sword-cut.

Location and Surroundings

- Carpathians- as if it were the centre of some sort of imaginative whirlpool.

Analysis: comparing the location with the whirlpool, it can be understood that the location is in the centre of Europe, where all important developments take place.

- Now and again we passed a leiterwagon- the originary peasant's cart, with its long, snake- like vertebra.

Analysis: it was a long and skinny vertebra which with its shape reminded a snake.

- The house is very large and of all periods back, I should say, to mediaeval times, for one part is of stone immensely thick, with only a few windows high up and heavily barred with iron. It looks like part of a keep, and is close to an old chapel or church.

Analysis: With this comparison a reader can imagine the classical architecture of the Gothic period of buildings with high ceilings and pointed roves, which from the far can remind us a keep.

People and Animal

- At every station there were groups of people, sometimes crowds, and in all sorts of attire. Some of them were just like the peasants at home or those I saw coming through France and Germany, with short jackets, and round hats, and home-made trousers; but others were very picturesque.

Analysis: with this comparison the author tries to tell that Jonathan Harker saw many similarities from the beginning of his journey, with the help of which he felt like home.

- 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.

Analysis: women wore fluffy layered dresses.

- The horses were coal-black and splendid animals.

Analysis: the horses were very black.

- They were driven by a tall man, with a long brown beard and a great black hat, which seemed to hide his face from us.

Analysis: with the help of using simile in this sentence, the reader can imagine a long and thick-bearded man, covering his face with a dark hat with a wide brim.

- As he spoke he smiled, and the lamplight fell on a hard-looking mouth, with very red lips and sharp-looking teeth as white as ivory.

Analysis: teeth of the coachman were looking strong, and bright white under the light of a lamp.

- (The caleche driver)-his hand actually seemed like a steel vice.

Analysis: his hands were looking strong and sharp as metal tubes.

- He made no motion of stepping to meet me, but stood like a statue, as though his gesture of welcome had fixed him into stone.

Analysis: He stood looking stoned or numb without making any moves or emotions.

- (Wolves)- "Listen to them, the children of the night. What music they make!".

Analysis: wolves live active life at night as they hunt at night.

- I am content if I am like the rest.

Analysis: Dracula wishes to be like everybody else, to be of no difference then he would feel himself complete.

- (The Count)- face down with his cloak spreading out around him like great wings.

Analysis: the Count was wrapped in a big coat which could remind readers of being wrapped in great wings.

- (Ladies in the castle) – eyes like pale sapphires, white teeth, that shine like pearls, licked her lips like an animal.

Analysis: their eyes were cold blue and their faces were brightened with white teeth. This description refers to the traditional Gothic looks of monsters.

- Lines of the Count face were hard like drawn wires.

Analysis: lines of the face looked sharpened and intense which is compared to metal wires.

- (People)- who fought as the lion fights.

Analysis: this fight reminded an animal wild fight, where it is all about life or death.

- The Keeper of the Zoological Gardens says about the wolves: “.. in real life a wolf is only a low creature, not half so clever or bold as a good dog”.

Analysis: from this comparison, it can be seen that wolves are treated as wild creatures as they belong to the “evil camp” unlike the domesticated animals-dogs.

State of feelings

- Whether it is the old lady's fear, I do not know, but I am not feeling nearly as easy in my mind as usual.

Analysis: The character has many worries in his mind, a lot of thoughts and feelings occupied his mind at this time.

- (Horses)..but shivered and sweated as though after a runaway from sudden fright.

Analysis: from this comparison it can be felt the risen tension as horses shivered and sweated as if they had a long run.

- The road was rugged, but still we seemed to fly over it with a feverish haste.

Analysis: they run the road with a very high speed.

- (Journey) -for it seemed to be repeated endlessly, and now, looking back, it is like a sort of awful nightmare.

Analysis: the journey is compared to a nightmare as it seemed to Jonathan Harker that the carriage was running in circles and if something bad happens over again people tend to compare it with a nightmare.

- (Journey)- it all seemed like a horrible nightmare to me. As cold as ice- more like the hand of a dead than a living man.

Analysis: the hand is compared to a dead man's hand because of its features: dead men have low temperature cold stone-like feelings.

- I am content if I am like the rest.

Analysis: Dracula wishes to be of no difference, like other people which would make him feel complete like an average human being.

- That chill which comes over once at the coming of the dawn, which is like in its way, the turn of the tide.

Analysis: from this comparison in the sentence, the reader can reach the feeling of coolness which comes from when the sun is just rising in the early morning. As more the sun comes out the chill decreases.

- The castle is a veritable prison, and I am a prisoner.

Analysis: Harker feels himself as if being bound and trapped in the castle and not so welcomed houseguest.

- I behaved much as a rat does in a trap.

Analysis: the character feels trapped and scary with nowhere to run or hide. He feels impotent and weak.

- Being deceived like a baby, by my own fears.

Analysis: he felt silly as if anything could scare him out or anyone could lie to him and he would believe anything and anyone easily.

- The Count spoke almost in the plural, like a king speaking.

Analysis: Usually Kings used plural in their sentences to show that they are the owners of their lands, everything belongs to them, to show their power over simple people that all people around is just a crowd.

- The town seems as dead.

Analysis: there was not a single man in the town, there was silence everywhere.

- Lucy was weak as water.

Analysis: Lucy was unstable, anything could break her down.

Madness/ insanity

- Renfield began to get excited and to sniff about as a dog does when sitting.

Analysis: Renfield started to breath hard and fast.

- (The patient Renfield) he was lying on his belly on the floor licking up [the blood] like a dog.

Analysis: Renfield was licking the blood fast and insatiably as if he was trying to quench his thirst.

The Sublime

- The waves rose in glowing fury, each overtopping its fellow, till in a very few minutes the lately glassy sea was like a roaring and devouring monster.

Analysis: in a few minutes the calming sea changed into great sea storm.

From this examination of the certain simile phrases from the novel 'Dracula', it can be seen that without using simile as a writing technique to enhance gothic atmosphere and effect, the reader gets the full spectrum of emotions and description of actions in the plot of the novel. Besides, the language of the novel would be poor as the author would deprive his readers additional information which would help not only understand the plot and its characters better but possibly even feel certain emotions and feelings just as if the reader takes part of the action himself. For example the comparison of describing the weather in the early morning "That chill which comes over once at the coming of the dawn, which is like in its way, the turn of the tide", while reading it, I could almost feel myself the coolness of the dawn, the breeze of the wind. "The waves rose in glowing fury, each overtopping its fellow, till in a very few minutes the lately glassy sea was like a roaring and devouring monster", using simile for explaining weather conditions for making gothic effect to the reader stronger is another way to intense the atmosphere as the weather is always bad when something bad happens to the characters or the plot riches its important point. In addition by using the words like "roaring monster" puts a reader into the fear, which was the main purpose of Gothic novels.

When the author describes the journey that Harker had to take a part in, was described as a nightmare "it all seemed like a horrible nightmare to me. As cold as ice- more like the hand of a dead than a living man". Comparing the journey to a nightmare was also done on purpose as a reader could feel how horrible the journey was to the protagonist. Besides, adding the element of a hand of a dead man is another way to make the Gothic effect to the reader stronger.

Sometimes Bram Stoker compared people with animals in "Dracula", for example the patient was lying on his belly on the floor licking up the blood like a dog. If the author would

omit adding the comparison of licking the blood like a dog, it would look like this - Renfield was lying on his belly on the floor licking up the blood. By comparing this two sentences it can be seen what an important description of the licking process the reader loses. By adding the simile Bram Stoker enriches the sentence and readers can feel Renfield's obsession to the blood as the blood was a connecting element in the Gothic literature.

At times Bram Stoker used extreme words in his comparison to show the great power of the Count „face down with his cloak spreading out around him like great wings“, not just wings but „great“ wings to show the extreme reign and power of the Dracula. The author achieved best presentation of Dracula features and emotions of characters while they leave their journey through the plot of the novel in readers' minds with the help of using simile as a main writing device.

CONCLUSION

The Gothic literary tradition began in the mid-eighteenth century in Europe and lives on in various forms of fiction, and poetry. Mad scientists, abandoned ruins, elusive ghosts, charming vampires, cursed characters, psychological as well as physical terror, mystery, castles, darkness, death are main elements of the Gothic novels for portraying the terrifying archaic settings. Traditional gothic writing style is full of extreme emotions including fear and awe, and emphasizes on the mysterious and the paranormal. Gothic novels tend to express anxieties about social, political, religious, and economic issues of the 18th- 19th century. Besides, beautiful landscapes of England inspired the first wave of Gothic novelists. Gothic writers have also used supernatural elements, touches of romance, well-known historical characters, travel and adventure narratives in order to entertain their readers. As for example, Bram Stoker's „Dracula“ is actually less about the Count and more about the hunt for the Count. The vampire symbolizes the pollution of English blood and the hunt is symbolic of the determination to stamp out the source of the corruption. Mina represents the purity and sanctity.

In order to reach the full description of Gothic settings and to accent the Gothic atmosphere of horror, Bram Stoker in the novel „Dracula“ uses preferably simile to visualise the action or the object in readers' imaginations. The device gives additional details to the description of Gothic atmosphere by using specific simile phrases. These comparisons are referred to the elements of the traditional Gothic writing style, for example, woods are compared with a tunnel, the wind roared like thunder, a handshake was strong as a steel vice, the journey is awful nightmare and a narrow band of light as sharp as a sword-cut.

To sums up, it can be said that the autor uses the simile on purpose, which is to make the feelings of fear in the Gothic settings stronger. Certain words of the comparison in phrases give additional information, or emotions to the descriptive sententse to increase Gothic atmosphere and effect, omitting which, the reader would lose the tension of risen fear while reading the plot. After analyzing these simile phrases it can be stated that my hypothesis was proven that Bram Stoker uses simile to enhance Gothic atmosphere and effect.

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SUMMARY IN ESTONIAN

Gooti kirjanduslik traditsioon sai alguse Euroopas kaheksateistkümnenda sajandi keskel ja elab tänapäeval edasi ilukirjanduse ning poeesia erinevates vormides. Traditsiooniline gooti kirjastiil sisaldab hulgaliselt äärmuslikke emotsioone, sealhulgas hirmuvärinaid ja kannatusi ning rõhuasetused on tehtud saladuslikel ja paranormaalsetel ilmingutel. Reeglina, gooti romaanid väljendavad rahulolematust sotsiaalse, poliitilise, religioosse ja majandusliku olukorraga 18.- 19. sajandil. Gooti autorid kasutavad ka üleloomulikke elemente, romantikat, tehtud ajaloolisi isiksusi, reise ja seiklusi lugejate meele lahutamiseks, lõbustamiseks.

Bram Stoker novellis „Drakula“ kasutab lugeja kujutlusvõime visualiseerimiseks tegevuste või objektide võrdlust (simile). Selline lahendus võimaldab anda täiendavaid detaile gooti atmosfääri kirjeldamiseks konkreetsete võrdlevate fraaside abil. Taolised võrdlused on omased traditsioonilisele gooti kirjastiilile.

See uurimustöö koosneb kolmest tükist: sissejuhatus, kaks peatükki ja kokkuvõte.

Sissejuhatus tutvustab ajalooline ja sotsiaalne taust Inglismaal 18.- 19. sajandil. Annab kriitikaliste kommentaaride ülevaate novellist.

Esimene peatükk annab gooti stiili omadused ja tutvustab võrdluse (simile) üldist tähendust. Veel Peatükk I annab võrdluse näidiseid teistest britti novellidest ja analüüsib neid.

Peatükk II seletab mis on gooti atmosfäär ja millistest osadest see koosneb. Samuti annab võrdluse kasutamise näidiseid novellist „Drakula“ ja analüüsib neid, arvestades võrdluse kontekstuaalne tähendus novellis ja seda tähendus gooti klaasikas.

Kokkuvõtteks, võib öelda, et autor kasutab võrdlusi lugejas hirmutunde tekitamise eesmärgil. Gooti atmosfääri ja efekti võimendamiseks kasutatakse lausetes teatud sõnu täiendava teave andmiseks ja emotsioonide tekitamiseks.

Pärast Bram Stoker'i novelli „Drakula“ ja teoses kasutatavate hirmu- ja õudustunnet tekitavate võrdlevate fraaside ning sõnade analüüsi, võib väita, et analüüsi tulemus kinnitab töö alguses püstitatud hüpoteesi.

Appendix I – Corpora data table

	Vampire Corpus	Horror Corpus	General Corpus
Sub-Corpus	Token Count (% of Total)	Token Count (% of Total)	Token Count (% of Total)
1800-1829	26,198 (0.54%)	26,074 (0.54%)	26,408 (0.54%)
1830-1859	625,473 (12.86%)	625,154 (12.86%)	624,763 (12.86%)
1860-1889	72,690 (1.49%)	72,136 (1.48%)	72,107 (1.48%)
1890-1909	233,584 (4.80%)	233,250 (4.81%)	233,908 (4.81%)
1920-1949	4,337 (0.09%)	4,448 (0.09%)	4,430 (0.09%)
1950-1979	265,020 (5.45%)	264,947 (5.45%)	264,804 (5.44%)
1980-2009	3,636,404 (74.77%)	3,636,924 (74.79%)	3,637,147 (74.78%)
TOTAL	4,863,706 (100%)	4,862,933 (100%)	4,863,567 (100%)

Table1- Token Count by Corpus/ Sub- Corpus

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AN EXAMINATION OF THE USE OF SIMILE IN BRAM STOKER'S NOVEL 'DRACULA',

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