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The Fear of Being Lost – the Psychology of Map-making

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Abstract

The motivator of mapping – space, knowledge, ideology – is caused by a culmination of fears. It is this idea that we deconstruct in this paper. Focusing on the ideas of horror utilised through gothic literature. To undertake this task, we will discuss the ideas of space, place, and mapping - contextualising them within the history of the Goths, the ideas of gothic literature and gothic horror. We find our thought processes clearly displayed in the intersection of fiction, myth and history. Maps – physical, verbal, or social – are a method to find bearings in the known so that one is not destabilised by the unknown. Maps render not only what we know but also what we do not – necessarily rendering the boundaries of one by concretising the other. The dynamic between that which is known and that which is obscured causes the disparities and contradictions that lead to fear. This paper discusses these concepts using *Dracula* – a culmination of centuries of myth and history – to deep dive into the nuances of this discussion and provides literary examples of it. Studying how the structures we use to render space as a known entity and the consequences when those very structures fail us is necessary to truly capture how we deal with the fear of the unknown and the destabilising effect of not having any bearings in unfamiliarity.

Introduction

Marko Lukić, in the second chapter of *Geography of Horror,* identifies the act of mapping in all its empirical and fantastical forms as a tendency central to the human psyche – where maps become the defence against the fear of the unknown. The fear of the unknown, and conversely, the comfort found in the defined, is central to the literary horror genre (Lukić).

Understanding maps both as the physical manifestation of space and as a tool for navigating social and psychological domains becomes central to comprehending how fear can be induced through losing access to such tools. Maps as a facet of power and control underlie the build-up of fear.

To understand this better, we will use the text of *Dracula* by Bram Stoker to illustrate the arguments of this paper. *Dracula* is an epistolary novel told through journals, letters, logs, and more – all entries are dated and tie the story to a defined time and space. Stoker does not arrange the entries chronologically. To better examine the slow progression of horror and fear in the novel, this paper will explore the events of *Dracula* chronologically. To this end, we will refer to the chronological arrangement and publishing of the text by Matt Kirkland and published through the *Dracula Daily* website. Through *Dracula Daily,* the reader is emailed the entries for the day as the day arrives, starting on May 3rd and ending on November 7th. If there is no entry for that day, the reader receives nothing. The paper aims to identify how the psychology of map-making and being lost is reflected in the fictional mirror of horror writing. Using *Dracula* as textual evidence for these ideas in fictional horror writing provides an excellent tool for understanding how they develop.

The fear of the unknown is tied to the many praxes surrounding map-making (Lukić); by textually analysing *Dracula,* we can articulate how these fears are reflected in our imaginations. Often the very

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idea of mapping is equated with cartography – and in line with that comes the very same pitfalls in defining space and place and how we conceive of them, "the map" gets reduced to an ideal that proposes a uniformity and universality in our world (Edney 1). To continue to think of a map as merely an accurate representation of physical space deprives and reduces the multiplicity of information and meanings captured and propagated through them. It is this last bit that I would like to focus on, to view a map as a means of understanding and disseminating information which can take multiple and variable forms. The *Dracula* can then be studied as a many-fold map of literary and historical ideas – its function in the narrative itself as a dossier meant to guide young Quincey Harker, the characters and settings themselves functioning as maps of the fears and ideals held by British society as the 19th century came to a close, and a map to study how the use of gothic ideas become representative of these very fears and ideals.

The known and the defined reduce the fear; an accessible map provides control and freedom to navigate life as we see fit. When that access is removed, we become starkly aware of how dependent we are on the information those in power provide to navigate our world. The fear and terror of losing that access are explored in this paper. Collating the psychology of mapping with understanding horror in gothic literature provides valuable insights into how maps as the prop and the sign function in literature and real life.

Understanding the Gothic

The history of the word gothic is a diverse one; it can be used reliably to refer to anything from a 1980s rock music movement to a literary tradition from the 18th century, which was a response to the Enlightenment, to half a dozen other traditions of art, literature, architecture and music. They are all related and unrelated at all; all give the word 'gothic' their unique meanings, often contradictory. Perhaps the only constant theme is that of subversion and a certain transgressive nature associated with 'gothic', the nuances of it changing with time and space (Groom).

The obsession of the 'gothic' with the paranormal other, with fears, ghosts, death, guilt, shame and other subjects that are likely to be associated with social taboos find their origins in the Roman perceptions of the barbaric – or, more accurately, the non-Hellenic and non-Christian – tribes that lived beyond the borders of the Roman Empire (Townshend 1-2). The people that would be identified as the Goths – the word itself being recorded as being used as an adjective in the early seventeenth century (Townshend 1) – do not clearly emerge in the annals of the written history of the Roman Empire until the early third century C.E., where they are noted to be venturing into Roman territory, executing successful campaigns from 238 CE onwards. As a result, by the fourth century C.E., regions considered modern post-Soviet states were under the rule of the Goths, with the river Danube forming a natural border between the Gothic kingdoms and the Roman Empire (Groom 26). The originally unified Goths also split at this time into the Visigoths (Threruingi – forest people) and Ostrogoths (Greuthungi – shore people) tribes (Groom 26). The Goths themselves were thought of as initially coming from Scythia (modern Romania and parts of Southern Russia), suggesting that the name Goth itself was just a Roman renaming of an older barbarian tribe (Groom 25). However, this connection is made hastily as the Goths themselves are not named or described in the Roman work on Scythia before their violent history of the Roman Empire starts in earnest in the early third century CE (Groom 26). It

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is in these initial mentions of the Goths that the word gets associated with all the connotations of 'barbaric' because of the Roman Empire. With these incursions into the Roman Empire, we start to see a more tangible idea of the Goths emerge.

With the fourth century C.E. came records of the spread of Christianity among the Goths and the creation of a Gothic alphabet (a blend of Greek, Latin and Runic systems) to translate the Bible by a Gothic bishop named Ulfila. The Goths then become one of the first 'barbarian' cultures to have their own literary culture (Groom 26-27).

In the fourth century C.E., Gothic practices and territory solidified – simultaneously, the ideas of sovereignty found their way into the Goths. The skirmishes with the Roman Empire continued as the arrival of the Huns from the East started threatening their borders. In 374-5, the Greuthungian Kingdom (modern-day Ukraine) was successfully attacked by the Huns, and their king took his own life. Many traditions of the Hun people found themselves entwined in the multi-ethnic kingdom of the Greuthungi as the Huns conquered the Gothic lands. This pushed the Threruingi people's movement into the Roman Empire's territory, and they were given permission to cross into Roman territory by Emperor Valens; conflict broke out in 376 CE. The war saw the Romans defeated and Emperor Valens dead, and the Goths started entering the popular imagination of the Romans with the poet Claudian who describes the Goths as "supernatural, a threat emerging in dreams and ill omens, accompanied by 'showers of stones', bees swarming in strange places, furious fires destroying houses from no known cause" (Groom 27-28). The association of gothic as other, as supernatural, as the underbelly full of terror is being sealed into the popular imagination of the classical works of the Roman Empire and, thereafter, all schools of thought that draw from it. The Goths are now characterised not just as barbarians but as nightmares that are justly feared.

The place of the Goths in history as notable is sealed now; their consistent and successful defiance of Rome's power ensured that. The Roman Empire continued to try and contain the Theruingi through treaty and negotiation – but the new Visigoths leader Alaric rebelled and led a campaign into the Roman Empire in 401 CE, capturing Venetia, Milan and Rome (in 410 CE). The Roman historian Ammianus views the extension of a treaty to the Goths as "the Empire [bringing] the seeds of destruction across its own borders" (Groom 28); the idea of the destructiveness of the Gothic gets another evidential notch in its belt. The Visigoth campaign continued and established colonies in Spain and the Kingdom of Toulouse in Gaul, which was autonomous under the Roman Empire – declaring complete independence later. The kingdom survived as the Kingdom of Toledo until the Islamic Berber invasion of 711 CE (Groom pp 27-28). Even as the Kingdoms of the Goths fell, their legacy survived; the conflicting ideas of classical Roman disdain for the Goths (reflected in the Renaissance) and the Reformation's respect for the Gothic "vigour and freedom" gained popularity in Germany and England from which the modern gothic emerges and remains significant (Gwynn 23).

The ideas of the origins of the Goths come to us damaged and partially from the brief time that the Ostrogoths sat on the Visigothic throne. The seminal works on their history have little consensus, and many original works and records from the time are now lost entirely or partially. The language of the Goths themselves is now extinct, and with only partial records from the language's use as a church language is truly accessible (Gwynn 23).

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It is Orosius' *Historia,* written at the time of Alaric's campaign along with Roman Augustine's *Concerning the City of God,* that creates the narrative opposing the view of the Gothic invasion as the revenge of "pagan gods" against the conversion of the Empire to Christianity – instead, choosing to frame the Goths as Christian missionaries doing the work of God, identifying Scythia as their point of origin and as the proof of a history and heritage that was independent of Rome's. The Roman ideas of Scythia as a point of origin for the Goths is never proven, even if it was there when they started being noticed by Rome – modern archaeology does tell us that they likely migrated there beginning in the late second century C.E. and was a part of their general migration southwards. (Gwynn 27). This particular imagining of the Goths as possessing and being a part of a more significant history does much for how they are viewed moving forward (Groom 28-29) – a culmination of the good Christian and the barbaric pagan – a contradiction capable of subverting Rome's power not because of their barbarity but because of their piety. These views evolved not two decades apart and informed much of how the Goths and the gothic are viewed in time.

The Goths became so known for their tendency to have sovereigns unceremoniously parted from their thrones that it became known as the "Gothic disease" – to note Gregory of Tours comment which called this a detestable custom of the Goths, removing and installing kings as it struck their fancy. The Kingdom of Toulouse, now Toledo, regardless, left some hallmarks for the pageantry associated with medieval European monarchies, like the coronation oath and the anointing of the monarch with holy oil (Groom 30-31). The death, violence and a certain opulence associated with the gothic are now entering the legacy of the Goths much more permanently.

Image: "the Goths in Europe in about the fifth century, showing the extent of Gothic influence across the continent" (Groom 29)

Jordanes' *Getica* from 551 CE was based on Cassiodorus' (a Gothic Historian) lost *Historica Gothorum.* The work focused on the Amal dynasty of the Ostrogoths and their



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time in Italy but gave interesting details of the Goths' pre-history that cemented many of our associations with them. Supplementing his work with literary sources and "the ancient songs of the Goths", Jordanes is the first to identify Scandza as the Gothic homeland – giving the Visigoths and Ostrogoths a historical and ethnic unity. Scandza (modern-day southern Scandinavia) is called the "vagina nationum" – the womb of nations or the scabbard of nations – containing in itself the gothic associations to both life and death, fertility and destruction (Groom 31). Jordanes manages to combine this origin with the Gothic movements into the territories of Rome as then not only an invasion but as a part of Roman history that symbolically unites both the Goths and the Romans in the end after Justinian victory – changing irrevocably how the universality of the Romano-Christian world had viewed the Goths (Groom pp 30-32). They were no longer simply the barbarian other but also that which were civilised and assimilated in the end.

This is far from a comprehensive history of the Gothic kingdoms, but it gives us crucial insight into how persistent perceptions are. The word "gothic" has meant many different things over the centuries; the original Goths themselves had nothing to do with the architecture, the art, the music, or the plethora of other movements and objects we associate with them in the twenty-first century. However, they embody associations we still hold onto; the gothic gets situated into the ever-changing discourses of civility and barbarism (Gwynn 22). The lands the Gothic kingdoms once occupied have been again relegated to be the sources of the aforementioned supernatural that Roman poet Claudine had earlier warned of by the rise of gothic literature in the 18th century. Even as the Gothic kingdoms had fallen, their legacies found influence in places they never stepped foot in. As Gwynn notes, The Reformation viewed the Goths as symbols against the oppression of Rome, as symbols of freedom and rebellion, and was claimed by German nationalists working to create a national identity. In England, the gothic forms of trial by hurry and the institutions of feudal society took hold in the seventeenth century, fuelling a movement for Gothic cultural revival that spiralled into the many forms we see now (Gwynn 43). Keeping in mind all of this, we can move forward in breaking down how the ideas of gothic literature relate to mapping.

Gothic Literature

The literature on mapping and gothic horror is extensive. Dani Cavallaro's *The Gothic Vision* identifies terror, fear and horror as elements of the Gothic that are defined by "images of disorder, obsession, psychological disarray and physical distortion" deliberately designed by "eminently ambivalent powers". Cavallaro articulates the idea of fear as manufactured and controlled, where horror is induced by introducing the audience to a premise that, at its core, exposes the fragility of our lives (vii-viii). This argument provides a valuable framework to understand how the careful loss of bearings in space and culture for characters like Jonathan Harker is central to building the dread in horror. Harker's increasing problems with delineating reality from fiction, in believing his own senses as the Count continues to interfere in his life, are moored to the idea that his ideas of reality are no longer sufficient explanations of his experiences. Even Mina Harker, his wife and stoutest supporter, wonders "if there is any truth" in Johnathan's account of Transylvania or if it was a result of brain fever (Stoker, "September 24"). Dr Van Helsing and his knowledge of the occult then get placed as the impetus required to help Johnathan stop feeling like he was "impotent, and in the dark, and distrustful" (Stoker,

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"26"). This, along with Mina's insistence on recording, transcribing and compiling information through the journals and letters throughout September, highlights and emphasises that having a record and information is the only way to safety. Knowledge as power and control then become ideas echoed throughout the narrative – a lack of access to it becomes the catalyst for fear, while ready access becomes the antithesis of it.

Cavallaro places dark fiction as the harbinger of the "aesthetic of the unwelcome" (1) – dark fiction concerns itself with the discourse surrounding the reactions to and the constructions of the ambiguous and unknown parts of our bodies and psyches. The human condition lends itself to the known; dealing with the strange, unfinished and non-discursive is plied by a sense of dread. Hence, Cavallaro is placing the works of gothic fiction as an extension of dark fiction, which attempts to reconcile with the contradictions created by the unknown. Here, Cavallaro presents several schemas that can be utilised to understand the sources of gothic horror. As we are focusing only on the text of *Dracula,* the schema mentioned in this paper will be solely relevant to this goal.

First, the geographical connotations. The discourse surrounding the Western - i.e., English – civilisation being a bastion against the barbarity of the Northern Europeans or the Anglican rectitude against the depravity of the barbaric was not new to the nineteenth century (Cavallaro 8). Nevertheless, these concepts are central to gothic literature, which starts reflecting the anxieties of the encroachment of that barbarity into the good Anglican lives of the Victorians. This is reflected in the choice of locations, characters' ethnicities, citizenships, etcetera (Cavallaro 179). There are further ideological connotations, the discipline and principles of the Enlightenment and the modern as opposed to the disorder and superstition of the medieval. The refined morality stood against the savageness of paganism, the bourgeoisie capitalist against the feudal aristocracy (Cavallaro 8). Gothic horror is then written in a way that places a world lacking the rational, logical and – most importantly – known ways of being into question. For example, Count Dracula himself is, on the surface, a wealthy aristocrat who easily fits into the world of English society. Except he also clearly challenges every moral and social standing by being a foreigner, non-Christian, and clinging to the notion of a feudal class and absolute control over others (for example, his treatment of Johnathan as a toy, making Lucy a puppet, Renfield's previous history as his devotee, etcetera) that no longer exists in the civilised notion of English society.

These connotations associated with geography and ideology are intrinsically tied to each other and the horror that the gothic creates. For *Dracula,* all of these represent the rapidly changing social and physical landscapes of the United Kingdom that are less known to the people every passing day. Moreover, the world outside is deemed even stranger and unknown. The fear is manufactured through the realisation of this changing reality. A few examples of this include the scenes where Lucy Westenra is sick with a disease that Dr Seward cannot recognise or treat; the crew of the ship "Demeter" who are all experienced sailors and know how to navigate their route very well, suddenly losing access to their navigation tools – both artificial maps and the sky itself which is obscured by storm – and then their lives and much more (Stoker, *Dracula*). The horror gets placed in the conflict of what we think we know and what we experience – this is an anxiety very recognisable for modern readers, even if the exact circumstances of its source have changed.

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To elaborate on this point further, let us discuss one of the aforementioned examples, Lucy Westenra is weakening rapidly, and Dr Seward is failing to understand why or come up with a treatment. Her health is clearly deteriorating and becoming better and then failing again. When he contacts Dr Van Helsing for help, Seward finds his actions confusing, if only because the pendulum of Lucy's altering health only becomes more pronounced. The garlic flowers Van Helsing imports from Amsterdam mean nothing to Seward; the insistence on a constant watch means even less. However, to the reader aware of vampire tropes, the answer is obvious – Van Helsing is preventing a vampire attack and treating blood loss through transfusions. Seward cannot comprehend why this works (Stoker, "September 11") or why the effect of the newly transfused blood seemingly vanishes once the flowers are removed (Stoker, "September 13"). Seward's fear is placed in the anxiety and confusion caused by this apparent conflict between his lack of understanding of the observations he is making – he does not understand what his senses tell him, and that dissonance creates horror for him.

Identifying Space and Place

Ideas of historical space and place are two concepts that we must think about carefully. In *Space and Place: the Perspective of Experience,* Yi-Fu Tuan gives us two crucial ideas. One, identifying space and its perspectives is necessary to understand how they are mapped. The very act of recording space and its intricacies solely depends on who is undertaking that task; what they can see and understand wholly limits what is mapped (Tuan). Second, the place is then identified as a space that has been mapped and then labelled, that which has markers that identify it as distinct and coloured by cultural perception (Tuan pp 161-164) – it takes on meaning beyond that which is solely physical space. This labelling of space need not be intentional, art and architecture are deliberate attempts at identifying a place, but the forest or the river that provides life to the communities reliant on it are equally identified as places that may be relied on simply because they become markers by which they may identify how they are placed (Tuan 165).

For Jonathan Harker, Transylvania and the Count's castle are unknown spaces – his only guide is the limited or non-existent information he can glean from his prior readings and the space around him. Using a setting that is unfamiliar to the perspective of the character is vital to the creation of fear. Continuing with the example of Johnathan's introduction to the Count, we should pay close attention to the May entries and see how Jonathan's perspective is slowly shifted from a world he can understand to one which he is completely alienated from. We start with detailed recounts of his journey, the people, the conversation, and the food he encounters as he travels to Dracula's castle (Stoker, "May 3"). This dirge of information starts to teeter out as Jonathan starts taking note of the sheer madness he has been caught in. His verbose entries become shorter and fewer with weeks passing between the "May 31" entry, where his room has been cleaned by servants he has never seen and "June 17", where he fails to communicate with the locals (Stoker). These entries describe despair not only through locked doors and empty corridors but through an imposed isolation where a person known for their vitality slowly starts to doubt the value of their own perspective in identifying the spaces inhabited by the Count as inherently dangerous. The Count becomes a beacon of malevolence that is not understood. This is an excellent example of how a castle is turned into a setting for horror.

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Different places, objects and signs are identifiers of spaces of fear or, conversely, the places of resolution as we move to the places that our heroes can find beacons to rely on.

Another example is the churchyard where Van Helsing, Seward, Arthur Holmwood and Quincey Morris confront Lucy as a vampire. The churchyard is a place of horror, perversion of death and the new hunting ground for a monster (Stoker, "September 29"). It is also simultaneously made into a space for resolution – Lucy is killed, put to rest so "a demon in her shape" may no longer use it (Stoker, "September 29"), and most importantly, it is the first concrete proof of our heroes' ability to fight against the erosion of their safety after their failed attempt to prevent Lucy's death and transformation into a vampire.

Time is crucial to transforming space and place as they relate to fear. In each of the instances mentioned above, the linear progression of time, as tracked through the dated entries, is crucial to how time is a necessary component of change. The Count's castle is perhaps the most striking instance of this. The time Johnathan Harker spends imprisoned in Transylvania can be almost ignored; the entries appear one after another, and as the arrangement of access is not linear in time, the effect of silence can practically be overlooked. If one reads the novel as *Dracula Daily* arranges it chronologically and the weeks of silence from Johnathan become starker and more poignant. Time is also presented as a form of resolution; the weeks of tension become years of healing as the book closes. The entry for "7 Years Later – NOTE" states that our protagonists return to Transylvania to see the castle, and once where its desolation had promised fear and confusion, it just holds the confidence that our heroes can handle an evil like Dracula if need be. Time transforms space when highlighted and emphasised as a vital tool to create and resolve fear. The novel, then, is a map and guide that encapsulates progression and change within itself in space and knowledge and time.

Maps and Horror

Marko Lukić provides us with a grounding for how space and its imaginations over time have contributed to Gothic literature based in the Americas (19-21). The discussions of how space and its imaginations evolve help place the horror of *Dracula* in relation to its locations, including the unknown wilds of Transylvania and then the rapidly changing backdrop of London.

Transylvania, Romania, at Bram Stoker's time, was relatively unknown to the populace of Great Britain (Lewis-Jones). There had been no great expeditions to map the bounds of the land empirically, and much of what was known was scrambled by prejudice and fear caused by the same connotations mentioned in the section before. The prejudice against Romani communities is very prevalent in the story as we see the repeated use of slurs in the descriptions of the people Jonathan Harker meets as he travels to the Count's castle and during his stay there (Stoker, *Dracula*). The derogatory language is not a conscious malice but is presented merely as a matter-of-fact occurrence. This also sets up how the Victorian lens would view the Count – he would necessarily be seen as an outsider, a foreigner and as another regardless of his wealth or noble status; he is still, after all, not English.

Within the first days of Jonathan's acquaintance with the Count, we learn that the local people are a 'barbaric' sort, with a propensity for violence and heretic beliefs (Stoker, *Dracula*) – a view that is consistent with other depictions of the Romani people at the time – and the Dracula himself is one of the bourgeois rich who is using his resources to learn about and move to the more civilised lands of

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England. The other is rather quickly identified, and it is clearly stated that they are not what the story's heroes would embody. We find ourselves with guidelines on what is acceptable behaviour and what is not. Knowing that the *Dracula* novel is explained in the book itself as being a dossier for Quincey Harker (Jonathan and Mina's son) to use as a guide himself (Stoker, "7 Years Later – NOTE"), this commentary on that which is acceptable or not becomes both a warning and a lesson on Victorian morality.

As the Count's nefarious plans become apparent, the form the vampire is taking becomes the mere reflection of the Victorian anxieties (Cavallaro 179) surrounding the rise of the wealth outside the British aristocracy, the immigrant, the outsider and the change imposed on their own society by the introduction of them.

Whitby and London are different beasts altogether. Cavallaro describes cities as "the most intriguing of dark places" (32). This description is very apt. Cities in and of themselves are a delightful contradiction. They are planned and built meticulously by human hands, and as such, they provide the illusion of being a place that is known and understood. Nevertheless, then the very act of being so easily understood ensures that anyone can understand a city's contours and use the many alleys, the unfrequented places, and the anonymity of the masses to their advantage. The darkness of urban spaces is being paid attention to as the latter half of the 19th century saw the rapid development of unforeseen magnitudes; these changing landscapes grew to be viewed as reflections of society, capturing the interdependent and twofold nature "of a progressively entrepreneurial spirit on the one hand, and the poverty and social problems this spirited breed" (Parezanović and Lukić 77).

In the image below, we see a hand-drawn map of Whitby which, with reasonable accuracy, displays the distance between locations used in the novel. The map here handily demonstrates how often information rendered into flat dimensions makes us lose how little we actually know. Whitby is an idyllic sea-side town with little that could truly surprise; its harbour is over-looked by a cliff where the graveyard resides, and Mina has her intriguing lesson on how the graveyard was more a testament to the lies of the dead than being for the dead (Stoker, "August 1"). A map hides the intrigue, cleans up the edges and gives the impression that all that is contained within is sufficiently known.

Image: a hand drawn map of Whitby with relevant landmarks by Bram Stoker (*Bram Stoker's notes for Dracula* 166)

Stoker handily demonstrates this contradiction between the known and the unknown by sprinkling in details like Dracula memorising the train schedule of the British Railway System and being in possession of a great many guides to navigating the country's history, customs, geography, science and more (Stoker, "May 7"), the way in which a wolf escapes the London zoo and ensuing panic, and the disappearing children on London streets (Stoker, "September 25") being only a few. Ultimately, however, this is a contradiction that Stoker seeks to resolve.

Knowledge as a Weapon

"I have tried to keep an open mind; it is not the ordinary things of life that could close it, but the strange things, the extraordinary things, the things that make one doubt if they are mad or sane." Dr Van Helsing to Mina Harker nee Murray (Stoker, "September 25") – Van Helsing is the character who becomes the missing piece that can solve all of the mysteries that have been plaguing our protagonists.

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He is the one who knows of vampires, who knows how to piece together what has been slowly driving Jonathan insane because of his inability to trust his own senses and is thus cured when he has someone else unrelated confirm the supernaturalism of his encounter with Dracula (Stoker, "September 26"). Van Helsing's attempts at curing Lucy using methods which Dr Sewar deemed "odd", for they were "not to be found in any pharmacopoeia" he had "ever heard of" (Stoker, "September 11"), are the first clue to the fact that his knowledge is what could help answer the problems the characters face.

Van Helsing's realisation that the Bloofer Lady is Lucy and subsequently his quest from "September 26" to "September 29" to convince and conscript Seward, Quincey Morris and Arthur Holmwood into taking care of it truly underlines the fact that knowledge which demystifies the unknown is their greatest weapon.

Later Mina's efforts to combine everyone's journals, letters and newspaper clippings with trying and understanding the Count and then, in the end, *Dracula* itself for Quincey all harken back to the initial ideas we discussed. Mapping is the idea that follows the instinct to quantify and qualify the unknown so that we may know how to deal with it. Jonathan's return to Transylvania with his friends to ensure a permanent end to the Count works now because he is returning to a place that is no longer unknown, his senses are anchored to reality by the people around him, and the fear of being unable to communicate or rely on his senses is gone. This section needs elaboration.

Conclusion

The ideas of the Gothic have emerged from the real history of the Goths, the histories that were written about them and the remnants of their spaces that can still be found. The very ideas of darkness we assign as being so central to gothic literature find their origins within the 'barbarity' the Romans had characterised the Goths with as they shifted everything non-Hellenic and non-Catholic Christians to a realm that is dark and untrustworthy. It is here that the Goths and any rumour, story, and idea of them get subsumed into fantasy. In understanding how the meanings we associate with the gothic ideas of horror and subversion, we can map the ideas and understand how we changed the spaces we occupy.

It is no coincidence that Transylvania, Romania – one of the spaces consistently associated with the original Goths – becomes the fertile ground for Stoker to project his fears onto. The entwined nature of the history and ideology is this; it is only in critically assessing these ideas that we can bring clarity into why a text like *Dracula* continues to capture the imaginations of people. The gothic horror of *Dracula* gives us the debates surrounding space, knowledge and the maps we create for them. The historical ideas surrounding the Gothic empires continue to survive fragmented and blurred. The fear of that which is not understood then becomes a foundational concept in our perception of horror. Mapping then emerges as a method of controlling that terror, of ensuring visibility and knowledge in a way that provides the tools to render the known visible.

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