

In the Shadow of Sound: The Role of Auditory Imagery in Bram Stoker's Novel *Dracula*

Gabriela HLUŞCU¹, Marius-Mircea CRIŞAN²

*This paper investigates how auditory imagery impacts the building of atmosphere in Bram Stoker's novel, *Dracula*. It also explores other possible functions of this literary device that can be identified in the novel, and whether this specific type of imagery is a key element in the overall construction of the story, within the framework drawn by several types of imagery encountered in the text. By examining the way in which the writer employed acoustic elements such as music, voice, and sounds of various origins in his novel, this paper studies the contribution of these elements in the creation of the Gothic and supernatural atmosphere and mood in the novel. Moreover, it investigates whether auditory imagery influences the psychological experiences of the characters, the perception of the readers and their interpretation of the text.*

Keywords: *atmosphere, imagery, auditory, Dracula, Bram Stoker.*

1. Introduction

The use of imagery does not necessarily depend on the literary genre, but more on the author and his personal writing style. Without naming certain details or intentions clearly, narrators often resort to suggestion, and this element has the effect of involving the reader to a greater extent in the interpretation of the text. Suggestion is built through a combination of literary techniques and narrative devices such as descriptive and figurative language, symbolism, descriptions, characterization and dialogue.

Among the numerous means of constructing suggestion, imagery is a fundamental one. It is a well-known fact that horror literature relies heavily on very vivid and disturbing imagery in order to create a state of fear or horror. Considering the

¹ PhD Student. West University of Timișoara, gabriela.hluscu@e-uvt.ro

² Associate Professor. West University of Timișoara, marius.crisan@e-uvt.ro

intensity of the emotions that a piece of horror fiction can arouse, this particular genre engages the reader's senses more than other literary genres, evoking a wide range of emotions and sensations in order to stimulate the imagination about supernatural or unnatural things, things that are not overtly present in the real world and in the reader's life. Unnatural elements challenge the reader to move beyond their comfort zone and whatever feels familiar to them, and therefore, horror fiction encourages taking a fresh perspective that can help explore, define, and possibly resolve personal limitations. As a means of constructing a story and crafting its atmosphere, the various types of imagery stand out as an essential literary tool within the genre. The main objective behind using imagery is to offer the reader a multisensory experience while reading a story. The incorporation of imagery in Bram Stoker's novel *Dracula* facilitates such multisensory experience given that the author employs various sensory appeals, encompassing all five senses: hearing, sight, taste, smell, and touch.

Imagery, however, actions inside the story too, at the level of characters, determining or influencing their psychological experiences. Undoubtedly, Stoker's stylistic achievements are due to his theatrical experience and to the influence that the world of theatre itself had on the novel. Bram Stoker was the director of the Lyceum Theatre in London for twenty-seven years, always working alongside the great actor Henry Irving. Stoker's role in the making of theatre productions was decisive, leading to remarkable successes not only locally but also internationally. The theatrical tours of the Lyceum in the United States of America were highly successful. The staging of *Faust*, for example, was an enormous success in Philadelphia, where so many people came that the police had to intervene in order to seat the audience in a packed playhouse.

2. The Novel: *Dracula* (Stoker 1897)

With all the critical literature that has built up around Stoker's novel, one might ask themselves whether there still is anything left to be discovered, studied, analysed, discussed, or researched about Dracula?

Despite the numerous studies already conducted by scholars and literary critics within the area of *Dracula* studies, it seems that there still is a lot to be discovered, dissected, and interpreted about Stoker's novel. According to Professor Clive Bloom,

Bram Stoker's tale has not only become the most influential Irish novel, but its protagonist is one of the most popular fictional characters, influencing literature and culture in ways thought most unlikely when the book made its first appearance. Such monsters are the nightmares of modernity. (Bloom 2020, 2)

What makes this novel so fascinating that it keeps on inviting scholars to study it, writers to draw inspiration from it, film and theatre directors to bring it on screen and on stage, pop artists from all over the world to test their talent and imagination in creations inspired by the famous Transylvanian vampire?

In a review to *Dracula* by Milo, *The Guardian* reads: "*Dracula isn't a book, not anymore. (...) Dracula is to vampire novels as A Study in Scarlet is to detective novels: one of the first, greatest and the story which introduced the character for those genres. Dracula is THE vampire and the novel is THE vampire novel.*"³

Elizabeth Miller, well-known in the academic world for her expertise on Bram Stoker's *Dracula*, considers the novel "*a horror novel – the stuff of nightmares*"⁴, and argues that

*It still has the power to frighten. I've had students tell me they couldn't read it at night. The horror is not as graphic as some modern readers would like, but it is visceral. Dracula also has many of the trappings of the traditional British Gothic novel: villain, maiden in distress and hero; dark aristocratic seducer; castles with creaking doors; gloomy, forbidding landscapes.*⁵

So, Old Count Dracula hasn't lost his charm and still appeals to the modern reader, one way or another.

Seen by many critics and scholars a classic of the Gothic genre, as the "*definitive vampire novel*", and by Miller "*the novel that would define the vampire for the twentieth century and beyond*" (Miller 2001, 119), "*the quintessential vampire novel*" (Miller 2001, 121), *Dracula* continues to enthrall modern readers due to a complex of elements: the main character, the antagonist Count Dracula and other intricate characters, the author's narrative style, the story itself and the setting, the continuous fascination of the public with vampires and the impact on popular culture, the Gothic tropes that, according to the same Clive Bloom, have been '*remoulded*' by every '*new medium, from film to television to the Internet and social media*' for the new generation, while '*older gothic tropes are constantly revisited and reworked in new contexts*' (Bloom 2020, 1) the psychological exploration, the atmosphere, even some of the Victorian anxieties depicted in the novel that seem to be re-emerging as contemporary fears (fear of the other, fear of contamination, of scientific advancement).

³<https://www.theguardian.com/childrens-books-site/2014/feb/04/review-dracula-bram-stoker>

⁴<https://www.thevampiresource.com/dr-elizabeth-miller-on-dracula-the-stuff-of-nightmares/>

⁵ idem

Speaking about the genre that the novel belongs to, Robert D. Hume (1969) argues that “*The Gothic novel is defined not by its stock devices—ruined abbeys and the like—but by its use of a particular atmosphere for essentially psychological purposes.*” This particular atmosphere, with its aura of mystery and obscurity, which seems to be a key element of Gothic fiction, is also built by sensibly engaging auditory elements: sounds, voice, music. In their endeavour to produce the indispensable sensations of terror and horror in their writings and to reach the shadowy extremes of imagination and the sublime, Gothic authors, and Bram Stoker is no exception, used all types of imagery of which the most effective are, in my opinion, the visual and the auditory ones. Terror and horror generally appear when the characters experience negative emotions, among which fear, anxiety, insecurity, helplessness, frustration, depression represent the most dreaded ones.

Imagery is essential in *Dracula*. Human sounds and the sounds of nature always intertwine in a symphony in which elements of tension alternate in captivating ways with those of harmony. The struggle between good and evil is rendered through both visual and auditory images, assisted, although at a lower level, by other types of imagery too. Beyond what is said, what is not said matters a great deal in this novel, so the role of intonation is also essential. The success that Bram Stoker’s novel has achieved over a period of more than a century is due to the suggestive power of the images employed. A central element in the overall tapestry of the novel is unquestionably represented by the images that build the atmosphere of mystery, of horror, of the ‘unearthly’. Imagery is thus used to illustrate the eerie atmosphere of Dracula’s land, the haunting beauty of his castle, and the suspenseful moments that occur in the story, to enhance the depth of the narrative and the impact on the reader. When he uses detailed descriptive and figurative language to create rich imagery and thus to vividly depict the characters and the setting, to describe the events, and, consequently, to create dread and foreboding, Stoker works like a skilful stage director. A careful analysis of the novel *Dracula* can discern behind the narrators this exceptional directorial vision, based on Stoker’s rich experience as a man of the theatre. Through the barely audible cues of a director as discreet as possible, the characters’ lines are heard louder or quieter, in echoes dissonant with the interlocutors, and often in harmony or contrast with the voice of nature. Living in the world of theatre, Stoker knows how to balance the voice and the sounds, how to make use of various theatrical elements. He knows how to make the light play with shadow and darkness, he knows exactly how to address the sensory aspect, the power of suggestion, the perception of the reader and the stimulation of the senses. Hence the success of the book.

The character of Dracula is a result of mask-playing, a synthetic product, embodying qualities taken from folklore, mythology, or literary predecessors, but created originally by Bram Stoker. In his efforts to maintain his immortal existence and perpetuate his legacy, Dracula carries a battle with time, and where there is a battle with time, there is intense dramatism. The reader witnesses an almost universal, permanent fight against time in the story, also due to the fact that "*In Dracula, entering Transylvania marks the experience of a different world, and both time and space are endowed with supernatural features*" (Crişan 2016, 64). In their endeavour to overcome the evil, and with their voices suppressed by fear, everybody around Dracula fights time and writes: Harker keeps on writing and struggling to control time in order not to lose his self-control; Mina, too, feels the pressure of time and writes, Van Helsing and his team fight against time, too, in their efforts to annihilate the vampire. Within this "apocalyptic dimension of time" (Crişan 2016, 70), everything becomes increasingly dramatic and urgent, and, although not having a voice of his own, Dracula seems to be the one whose voice becomes stronger and stronger.

The Count comes from this "different world", a remote place in Transylvania, an unusual one, a mysterious and haunting land:

I would say that setting is crucial. Stoker's vampire came not only from "away" but from a distant, remote, mysterious place. That makes him different, foreign, something to be feared and repelled – the "Other", thought Elizabeth Miller.

The undead, the vampire, the monster, known by everybody in his residing area, where he lives isolated but every now and then assisted by some peculiar individuals, is a complete enigma to the young English solicitor visiting. Not only the vampire but also the local customs, dishes, traditions, superstitions, language, behaviour and beliefs, are all unknown to the stranger. In order to explore the themes of the story, the setting changes while the story develops, and this, too, contributes to the building of atmosphere.

The soundscape that accompanies the various settings, and consisting in sounds as well as in silence (or, better said, an absence of sounds), can carry significant cultural and emotional meaning, representing secrecy, tension or fear, and convey essential information about the environment. This may be perceived as safe and peaceful or, on the contrary, dangerous and stressful depending on the effect they have on a person, and consequently determine the feelings and the behaviour of the character. In *Dracula*, the same as in the Gothic 'world', where gloominess is an attribute of places like castles, monasteries, cloisters, churches, subterranean passages, these being among the main components of the setting, the

characters' visual acuity is more often than not fully tested and affected. Their sight being limited because of the dimness around, the characters' hearing becomes the main sense to be explored and exploited by the author. In so far as imagery is concerned, the auditory one may sometimes set the scene in a much more effective way than the visual one. Since imagination is limitless and in case of hearing sounds without seeing much, it is our imagination the creator of reality, we may argue that many times, indeed, the auditory outdoes the visual.

A central element of the soundscape in the novel is one of Dracula's individual powers, his voice. According to Jennifer Wicke, "*Dracula can insinuate himself as a voice into the heads of his followers, or call them from afar*" (Wicke 1992, 475). Indeed, Dracula's voice takes many facets along the novel, starting with his impersonating the calèche driver who speaks soothingly and whispers (to the «horses»), but who also raises his voice "*in a tone of imperious command*" to make the wolves go away (Stoker 2011, 15), and continuing with the Count, whose voice appears to become more powerful, step by step, even when whispered. While waiting in silence in front of the great door of Dracula's castle, impressed by everything around him, Jonathan Harker is left speechless: "*I stood in silence where I was, for I did not know what to do. Of bell or knocker there was no sign; through these frowning walls and dark window openings it was not likely that my voice could penetrate*" (Stoker 2011, 17). Fright makes Harker incapable of speaking, feel "*doubts and fears crowding*" (Stoker 2011, 18) upon himself, and appeal to his senses to see if that was true reality: "*I began to rub my eyes and pinch myself to see if I were awake*" (Stoker 2011, 18). With his flesh "*answering the pinching test*" (Stoker 2011, 18), Harker realizes he is awake, becomes rational and decides to be patient and wait, after which he is greeted by the Count himself. The Count welcomes Harker using excellent English but "*with a strange intonation*" (Stoker 2011, 18). Three times does the Count greet Harker courteously, though somehow warningly, using rather bizarre combinations of words: "*Welcome to my house! Enter freely and of your own will!*", "*Come freely. Go safely; and leave something of the happiness you bring!*", and concluding with presumably his most sonorous words so far: "*I am Dracula; and I bid you welcome, Mr Harker, to my house*" (Stoker 2011, 18-19). Despite its initial strangeness, the intonation of Dracula's voice must have sounded as a normal, welcoming one, since the young man's doubts and fears were dissipated (at least temporarily) by "*The light and warmth and the Count's courteous welcome*" (Stoker 2011, 20). However, Dracula's voice will prove to have effects of different intensities on Harker with every new encounter between the two. The first morning after his arrival at the castle, while shaving, Harker hears it and that makes him startle and slightly cut himself:

"I only slept a few hours when I went to bed, and feeling that I could not sleep any more, got up. I had hung my shaving glass by the window, and was just beginning to shave. Suddenly I felt a hand on my shoulder, and heard the Count's voice saying to me, 'Good-morning.' I started, for it amazed me that I had not seen him, since the reflection of the glass covered the whole room behind me. In starting I had cut myself slightly, but did not notice it at the moment." (Stoker 2011, 30)

Another instance of important acoustic imagery which adds to Dracula's acoustic portrait, is when Harker meets Dracula's brides: they whisper and laugh together with a *"silvery, musical laugh, but as hard as though the sound never could have come through the softness of human lips"*, sounding like *"the intolerable, tingling sweetness of water-glasses when played on by a cunning hand."* (Stoker 2011, 44), and sending a *"tingling"* through the nerves:

I lay quiet, looking out from under my eyelashes in an agony of delightful anticipation. The fair girl advanced and bent over me till I could feel the movement of her breath upon me. Sweet it was in one sense, honey-sweet, and sent the same tingling through the nerves as her voice, but with a bitter underlying the sweet, a bitter offensiveness, as one smells in blood. (Stoker 2011, 45)

The whole picture is interrupted by the Count who pushes the women away using the same imperious gesture used by the driver, and an authoritative voice which, curiously, *"though low and almost in a whisper seemed to cut through the air and then ring round the room"* (Stoker 2011, 46).

Later in the story, Dracula speaks commandingly but also mockingly to Mina when he visits her at night for *"a little refreshment to reward my exertions."* (346) He uses a *"keen, cutting, whisper"* when threatening Mina by saying that he will kill Jonathan before her eyes. Then, after having satisfied his thirst for Mina's blood, he speaks to her mockingly and, among other things, he informs her with authority that *"now you shall come to my call. ... you shall cross land or sea to do my bidding"* (Stoker 2011, 347).

Assembling all the occasions in which Dracula uses his voice or when his voice is implied in the novel, we realize how versatile and strong it is, showing both human and machine-like characteristics: soft, soothing, sweet or suave, harsh and metallic, imperiously commanding or whispered, frightening, imposing (when speaking to Mina). To Lucy, his prey, it speaks close even when it is heard as *"distant voices"*, or in the form of *"harsh sounds"* commanding her what to do (Stoker 2011, 163).

The many voices that Count Dracula, this “*mythical character with fantastic characteristics*” (Crișan and Senf 2021, 652) is able to produce are an important part of his portrait. His name, meaning “the Devil”, and also his appearance and his physical manifestations are proof of his evil nature, and he is perceived as such by the people in Transylvania and also by Jonathan Harker, who describes Dracula’s castle and the surroundings as a “*cursed land, where the devil and his children still walk with earthly feet!*” (Stoker 2011, 63). Given all this, the novel is considered “*one of the main works in world literature which recreate the image of hell*” (Crișan and Senf 2012, 655), comprising, amongst other elements, all the imaginable and unimaginable sounds possible.

As mentioned in the beginning of this paper, the novel also contains other types of imagery, starting from the very first pages. The novel opens with Jonathan Harker’s first journal entry on May 3rd, in Bistritz. The first two pages contain descriptions of the landscape, therefore we are provided with the first examples of visual imagery: “*Buda-Pesth seems a wonderful place, from the glimpse which I got of it from the train and the little I could walk through the streets.*” (Stoker 2011, 1), “*splendid bridges over the Danube, which here is of noble depth and width*” intersected with organic imagery: “*I feared...*”, gustatory imagery, when Harker speaks about what he had for supper at Hotel Royale in Klausenburgh: “*I had for dinner, or rather supper, a chicken done up some way with red pepper, which was very good but thirsty.*”, kinaesthetic imagery: “*we were leaving...and entering*”, tactile imagery: “*the bed was comfortable*”, and auditory imagery: “*a dog howling all night*”, “*the continuous knocking at my door*” (Stoker 2011, 2). The tone is a positive one for the moment - Jonathan Harker is still travelling, and on the way, he enjoys seeing beautiful landscapes, people. He is delighted to find that the Golden Krone Hotel is old-fashioned, a “*cheery-looking elderly woman*” smiles at him, and Dracula sends him a friendly letter saying that he is ‘anxiously’ (in a positive connotation) expecting him. The tone is about to change once words like: frightened, mysterious, not comforting (organic imagery), mumbled out (auditory imagery) are used. The reader also gets a sense of an anxious hurry: “*...I had no time to ask anyone else, for it was all very mysterious and not by any means comforting*” (Stoker 2011, 4). And indeed, the last part of the 4 May journal entry is full of auditory and organic imagery indicating a tone of warning and despair: “*the old lady came up to my room and said in a very hysterical way*”, “*implored me not to go*”, “*and said, as gravely as I could*”, “*distress*”, “*I am not feeling nearly as easy in my mind as usual*” (Stoker 2011, 6). The 5 May entry begins in a positive tone again, containing visual and gustatory imagery. The word ‘queer’ is used twice: “*The wine was Golden Mediash, which produces a queer sting on the tongue, which is, however, not disagreeable*”, and “*I could hear a lot of words often repeated, queer words*” (Stoker 2011, 6), words

that were not cheering to Harker since he had found from his polyglot dictionary what they meant. The next fragments abound in visual (description of landscape and people), and kinaesthetic imagery: Harker is on the caleche, driving at speed "*The road was rugged, but still we seemed to fly over it with a feverish haste*", because the driver "*cracked his big whip over his four small horses*" (Stoker 2011, 8). As the sun sank lower and lower, evening fell and it began to get very cold (tactile imagery). Sounds of commotion, cries of encouragement, lashes of whips on the horses' backs are heard, so again there are important instances of auditory imagery combined with organic imagery that produce a sense of terror. As the caleche is drawing near the Pass, we have intense visual imagery again: "dark, rolling clouds overhead", "thunderous" (atmosphere), "all was dark", accompanied by acoustics in low tones: "quietly", "*I could hardly hear, it was spoken so quietly and in so low a tone*", "*a sigh*", which is immediately followed by strong, dramatic auditory imagery announcing the arrival of Dracula's carriage: "*the horses began to neigh and snort and plunge wildly*", "*amongst a chorus of screams from the peasants*", "*the man stammered*". Harker changes the carriage that takes off to Dracula's castle, and the new driver "*cracked his whip and called to his horses*". The following paragraph contains organic imagery to describe Harker's feelings: "*I felt a strange chill, and a lonely feeling came over me*", "*I felt a little strange, and not a little frightened*", "*I really feared to do so*", and, within a few minutes to midnight, "*I waited with a sick feeling of suspense*". Then, dramatic acoustics produced by the howling of the wolves depict the atmosphere and set the tone: "*long, agonized howling*", "*a wild howling began*", "*a louder and sharper howling*". The driver, however, uses a soothing tone when speaking and whispering to the horses to calm them down (already mentioned in the paper). The last part of the chapter, until Harker gets to Dracula's castle, contains a mixture of imagery. Visual, describing the landscape, the snow, the blue flame, the strange optical effect and the ghostly flicker, the ring of wolves, the horses looking helpless without their master around, and the "*courtyard of a vast ruined castle*", and also an extremely vivid auditory imagery: the wind "*moaned and whistled through the rocks*", "*the branches crashed*", "*the baying of the wolves sounded nearer and nearer*". Succeeding this dramatic atmosphere resounding with noises from nature, a momentary absence of any sound proves to have an even more terrifying effect on Harker and the horses. It is when a ring of wolves surrounds the caleche, looking "*a hundred times more terrible in the grim silence which held them than even when they howled*" (Stoker 2011, 15). Harker shouts to scare the wolves away but the driver, however, undisturbed by the noises or the silence, raises his voice "*in a tone of imperious command*" to make the wolves fall back. This long series of disturbing emotions that Harker experiences culminate with his feeling as if paralyzed: "*This was all so strange and uncanny that a dreadful fear came upon me, and I was afraid*

to speak or move" (Stoker 2011, 16), a feeling of numbness that will happen to him again while at Dracula's castle.

Following this brief analysis of the first chapter, one may notice that it abounds in visual and auditory imagery that work together and mingle with the organic, kinaesthetic, and tactile mostly, and in two instances with the gustatory one too. Auditory imagery, however, is intensely and effectively involved in creating a sense of distress, anxiety, and terror more than the visual imagery. Sounds, more than images, foreshadow the most dramatic moments in the narrative, and trigger strong psychological experiences to the characters, at the same time captivating the reader, stirring their interest and inviting them to join the adventure.

Bram Stoker skilfully uses sounds and silence to create tension, to provide the characters with sensory experiences, and to immerse the reader in the story by evoking emotions. Various sounds can also make musical sense, depending on the hearer's perception. As part of auditory imagery, music is mentioned nine times using the term music and musical, and several times suggested by the use of music-related terms like *song, singing, sang, tune, chorus, humming*. The first instance takes place shortly after the Count introduces himself when, in the general stillness around, the howling of many wolves is heard. It is the moment when, with gleaming eyes, the Count utters two of his most famed lines: "*Listen to them-the children of the night. What music they make!*" (Stoker 2011, 22). What for a simple mortal like Harker sounds terrifying, for Dracula represents music, therefore pleasure and control. From Stoker's notes we find that vampires are insensitive to man produced music (see Stoker's Notes, 319), so given the previous quote, the conclusion is that Dracula finds pleasure in natural sounds like those produced by winds, the trees, wolves or other animals like bats or owls, sounds that contribute to the eerie and foreboding atmosphere, and that highlight the supernatural and disquieting nature of Dracula's presence and the events surrounding him.

The Count's appearance in the entranceway of his castle to welcome Harker is again anticipated, as in the case of the driver, by a series of strong, harsh sounds but of a different origin, all meant to produce anticipation and emotional discomfort both to the guest and the reader:

"... I heard a heavy step approaching behind the great door, and saw through the chinks the gleam of a coming light. Then there was the sound of rattling chains and the clanking of massive bolts drawn back. A key was turned with the loud grating noise of long disuse, and the great door swung back." (Stoker 2011, 18)

The sound of Dracula's voice itself, as analysed before in this paper, adds to his allure and menace and enhances his mystique. Despite being a vampire, the embodiment of evil, the foreign and seductive tone of his voice makes him a charismatic figure. Another acoustic element that enhances the eeriness of the atmosphere in the novel is the use of voices recorded on the phonograph, disembodied voices having a strong effect on the listener.

Predictably, the next and probably the most momentous appearance of Count Dracula, that is his arrival in England and the beginning of his conquering of a new land, is again anticipated by auditory imagery which, in this case, make up an ample concert of the nature. The thick fog impeded sight and "*left available to men only the organ of hearing*" (Stoker 2011, 94). Accompanied by this unseen orchestra that produces loud roars, crashes of thunder, and booming of the billows (Stoker 2011, 95), *Demeter*, the ship carrying the vampire, enters the port of Whitby gloriously.

3. Conclusions

Besides its iconic character, Count Dracula, Bram Stoker's novel is also renowned for its gothic atmosphere that includes the eerie landscapes in Transylvania and Dracula's haunting castle. Imagery as a literary device in general, and auditory imagery in particular, plays a significant role in creating an atmosphere of suspense, tension, and dread throughout a piece of gothic fiction. It can enhance suspense and involve the readers in the story, allowing them to live multisensory experiences that amplify the sense of fear and danger, making them engage with the supernatural world of the story, and, consequently, helping them to come to a deeper interpretation of the text. The characters, too, are influenced by sounds. Their various reactions to sounds can reveal their inner state, their emotions, their vulnerabilities and fears, they can determine their actions and behaviours. Auditory imagery can, therefore, serve a large range of purposes: foreshadowing, characterization, producing psychological and emotional experiences and effects. Sounds also possess symbolic values, and in *Dracula*, for instance, the howling of wolves symbolizes the forces of evil and darkness, while the tolling of bells symbolizes the passing of time and may impede danger. The portrayal of Count Dracula would be incomplete without a description of his versatile voice; Jonathan Harker goes through a series of psychological experiences triggered by sounds or voices; Mina and Lucy experience the effect of Dracula's mesmerizing, persuasive and manipulative voice on their psyche even in his physical absence. Moreover, elements of nature and transient characters (peasants, gypsies, the woman losing her child and the child, etc.), as well as objects (doors and windows, bolts, bells, chains),

or footsteps hinting at unseen dangers lurking in Dracula's castle, provide sounds that add to the overall picture and the atmosphere of the story.

While working effectively alongside the other types of imagery identified in the text, the auditory imagery is still predominant in *Dracula*, contributing significantly to the construction of the gothic atmosphere, to its eeriness and its uncanny aspect, but without limiting its actions to this alone. One may thus conclude that the auditory imagery plays an extensive part in the novel and therefore much is built and takes place in the shadow of sound.

References

- Bloom, Clive. 2020. *Introduction to the Gothic Handbook Series: Welcome to Hell*. The Palgrave Handbook of Contemporary Gothic. 2020 Jul 11:1–28. doi: 10.1007/978-3-030-33136-8_1. PMCID: PMC7349672.
- Crișan, Marius-Mircea and Carol Senf. 2021. "Bram Stoker's *Dracula*: The Transformation of Tradition." In *The Palgrave Handbook of Steam Age Gothic*, ed. by Clive Bloom, 647-667. https://doi.org/10.1007/978-3-030-40866-4_35
- Crișan, Marius-Mircea. 2016. "Bram Stoker and Gothic Transylvania" In *Bram Stoker and the Gothic: Formations to Transformations*, ed. by Catherine Wynne and Houndmills Basingstoke, p. 63-76. London: Palgrave MacMillan. https://doi.org/10.1057/9781137465047_5
- Hume, Robert D. 1969. "Gothic Versus Romantic: A Revaluation of the Gothic Novel." *PMLA/Publications of the Modern Language Association of America* 84(2):282-290. Modern Language Association. doi:10.2307/1261285
- Miller, Elizabeth. 2001. *Dracula*. New York: Parkstone Press.
- Stoker, Bram. 2008. *Bram Stoker's Notes for Dracula*. A Facsimile edition annotated and transcribed by Robert Eighteen-Bisang and Elizabeth Miller. North Carolina and London: McFarland & Company, Inc., Publishers Jefferson.
- Stoker, Bram. 2011. *Dracula*. Dublin 4. Ireland: Harper Press, HarperCollins Publishers.
- Wicke, Jennifer. 1992. "Vampiric Typewriting: *Dracula* and Its Media." *ELH* 59(2): 467–93. <https://doi.org/10.2307/2873351>.