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Functions of the Diary in Bram Stoker's *Dracula*^{1*}

Abstrakt (Funkcje pamiętnika w *Drakuli Brama Stokera*). Większość prac analizujących *Drakulę* Brama Stokera koncentruje się na gotyckiej tradycji, w której ten tekst jest osadzony, choć kolejną interesującą cechą tej powieści, jest fakt, że zawiera ona wpisy do pamiętnika, dzienniki, listy i inne rodzaje tekstów. Skupiając się na złożonej kwestii gatunku powieści, stosujemy interdyscyplinarną metodologię opartą na pracy teoretycznej Bachtina oraz zasady pragmatyki funkcjonalnej, aby podkreślić znaczenie tych typów tekstów – zwłaszcza pamiętnika – oraz wykryć niektóre ze szczególnych cech tego gatunku. Dzienniki to nie tylko teksty powstałe w ramach narracji, ale pełnią także funkcję schronienia psychicznego, moralnego obowiązku i broni. Analizujemy odbicia metapragmatyczne jako oznaki metapragmatycznej świadomości przynależnej do językowej czynności pisania lub czytania pamiętnika. Na koniec podkreślamy dynamiczną relację gatunku jako kategorii abstrakcyjnej i konkretnej instancji tej kategorii w tekście.

Abstract. Most papers analysing Bram Stoker's *Dracula* concentrate on the Gothic tradition in which it is embedded, although another interesting feature of the novel is that it includes diary entries, logs, letters and other types of texts. Focusing on the complex issue of the novel's genre, we use an interdisciplinary methodology based on Bakhtin's theoretical work and the principles of functional pragmatics to highlight the importance of these text types, especially that of the diary, and to detect some of the special features of the genre. Diaries are not only texts produced in the scope of the narrative but they also function as a mental shelter, a moral obligation, and a weapon. We analyse metapragmatic reflections as signs of metapragmatic awareness belonging to the language act of writing or reading a diary. Finally, we underline the dynamic relation of the genre as an abstract category and as a concrete instance of that category in a text.

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1. Introduction

Although Bram Stoker's novel, *Dracula* has been in the centre of academic interest since the 1960s, we can only find a few articles about narratology or text typology among them. Most works analysing the genre of the novel pay attention to the Gothic tradition in which it is embedded, and do not take into account the diary as a cardinal text type of the novel. In our paper, we analyse the novel from a complex point of view, combining the results of narratology and functional cognitive pragmatics. That is why phenomena mostly observed from a linguistic viewpoint and narratologic concepts are integrated to characterize the genre.

We analyse self-reflectivity – as a significant attribute of the diary novel – through metapragmatic signs related to the discursive function of the genre. The analysis of metapragmatic signs does not only provide an innovative approach to the genre of *Dracula*, but also brings in an additional perspective to the analysis of functions of the diary in general. We analyse the metalinguistic signs in relation to the contextualization of the diary entries; we focus on those metalinguistic signs which are equally important for the functions of the diary novel, as well as for the plot of *Dracula*.

First, we observe the relation of schemas and the instances of diary. Then, we overview the most significant functions of the diary (shelter, obligation and weapon) in *Dracula*, interacting with the genre as an abstract concept created in the text itself. For that reason we define the novel as a complex utterance, which not only exemplifies the manifestation of a genre, but also makes it possible to observe the dynamic change of the genre of the diary novel.

2. Theoretical Background

2.1. The Position of our Analysis in the Scientific Discourse

The first works analysing *Dracula* are based on psychoanalytical theories (e. g., Richardson 1959; Bentley 1972; Roth 1977), and focus on the sexual content of the novel. From the 1980s onwards, the psychoanalytical interpretation of *Dracula* had to face two new approaches: the first analysed the gender questions in the text (e. g., Senf 1982; Craft 1984); the other focused on the political, ideological and cultural context in which *Dracula* is embedded (e. g., Arata 1990; Aikens 2009). Besides these three main paradigms, the narrative structure of the novel only received more attention in the 1980s, when Stoker's notes – which show “how he planned the structure of the novel” – were discovered (Seed 1985, 63). Based on these notes David Seed overviewed the

structure of the novel and pointed out that the different parts of *Dracula* have different narrative features.

One reason for the lack of narrative approaches to *Dracula* research is that the narrative features of the novel are closely interrelated to the mediality of different text types found in the novel. Works interested in the mediality of *Dracula* analysed diary entries, letters, newspaper cuttings, logbooks and telegraphs in relation to their technologies of production (Wicke 1992; Kittler 1997; Punter 2007). Specific narrative features of the novel (such as the changing narrative point of view, the temporality of the story, the genres of different text types in *Dracula*, etc.) received less attention. Taking into account that it is not possible to elaborate a broad genre theory within the boundaries of one scientific discipline (Simon 2017, 152), in our paper we do not separate explicitly narratological researches either from methodological ones or from the linguistic features of genres. With the combined use of the results of narratology and functional cognitive pragmatics we analyse aspects of *Dracula* which have so far received less academic attention.

Our work treats these disciplines in a discursive relation and observes the novel from this point of view as a complex utterance, a narratological unit and a language activity. One of the main principles of functional cognitive linguistics is the analysis of phenomena in their original context (Ladányi and Tolcsvai Nagy 2008, 33). In issues of genre, it refers to those concrete utterances which actualize and interpret genre (Bakhtin 1986, 62). A functional cognitive pragmatic perspective adds a coherent approach to the investigation of a text in the sociocultural embeddedness of language expressions and in the process of dynamic construction (Verschueren 1999, 2–6; Tátrai 2011, 11; 2017). Following this, the linguistic analysis of a literary work cannot ignore discourse functions of the text, especially its function as a literary composition.

2.2. *Dracula* as a Diary (Novel)

Linguistic approaches to literature and narratology are also interested in issues of genre (Simon 2017, 154–155; Tátrai 2017). Tátrai (2017) mentions some functional features of Mikhail Bakhtin's theory, highlighting its interdisciplinary application. According to Bakhtin (1988), a literary work is linguistic in nature, and this verbal foundation makes possible its linguistic analysis as a language product. He distinguishes primary and secondary genres: secondary ones are complex sociocultural patterns of language interaction built by simple ones, imitating them meanwhile losing their direct connection to reality (Bakhtin 1986, 61–62, 67). Genre is defined in relation to conventionalized sociocultural practices which mark the borders of simple and complex utterances. Following these theoretical statements, we analyse literary works, novels and subtypes of novels as secondary genres with certain common features compared to primary ones. These are reflexivity, intention of uniqueness and the way the genre itself determines possible utterers' and interpreters' positions (Bakhtin, 1986).

Bakhtin's theory is somewhat nuanced by Gérard Genette's work entitled *Fictional Narrative, Factual Narrative*, which also focuses on reference to reality in written utterances, categorizing them as fictional and factual narratives. Based on Genette, fictional narratives (similar to Bakhtin's secondary genres) diverge much more from one another than a fictional narrative from a factual one (a primary from a secondary in Bakhtin's terminology). Genette chooses the diary and diary novel to illustrate this relation, highlighting a phenomenon that also appears in *Dracula*: primary genres of the novel (logbooks, diary entries, etc.) are able to separate more clearly from one another than the diary from diary novel. "[T]here may be greater narratological difference [...] between a tale and a diary novel, for example, than between a diary novel and an authentic diary [...]. Or, in other words [...] all fiction, not only the first-person novel, is a nonserious simulation of nonfictional assertion" (Genette 1990, 772). So while Genette strengthens Bakhtin's idea that secondary genres are built by primary ones, he also points out that a secondary genre can be more similar to a primary one in certain aspects than to another secondary genre.

Every genre is a pattern of utterances which can be described as a combination of thematic content, style and composition (Bakhtin 1986; Simon 2017). Janet Gurkin Altman shows that the dynamic relation of form and function is a general issue in literature and linguistics but semiotics and communication studies are also interested in this topic, although they operate their own viewpoint and pose their specific questions concerning it: "we have come increasingly to appreciate that form can be more than the outer shell of content, that the medium chosen by an artist may in fact dictate, rather than be dictated by, his message" (1982, 2). Schema and instance are inseparable both in current functions and in genre descriptions. For this reason, we should not systematically fill categories (content, style, composition) to characterize a genre, but analyse a system of sociocultural expectations of each genre. Each utterance contains a choice of (spoken) genre, and this choice (as a schema) interacts with the content, the stylistic and compositional features of a current utterance (as instance). Following Bakhtin, genre is also a dynamic concept affected by the intersubjective and interpersonal relation of the utterer and the interpreter.

Recently, questions of genre and diary have not been not in the centre of *Dracula* research. Kym Brindle's (2013, 6) description of the epistolary novel connects to Bakhtin's primary and secondary genre theory: "The term 'epistolary' does refer principally to letters, but the 'epistolary novel' is defined as being either comprised solely of letters or expanded to include works containing documents like diaries, journals, or newspaper clippings, in addition to letters". According to her definition, *Dracula* is an epistolary novel, although the distinction between letter and diary is cardinal from the point of view of discourse participants who appear at the story level and also effect language interaction. According to Trevor Field, the fictive "I" distinguishes diary from letter in which we can find a different interpreter: "The formulation 'I' write in medias res about myself for myself' is certainly a very helpful start in our attempt to define what we mean by the diary novel" (Field 1989, 5). In Brindle's words: "The differences and similarities between letters and diaries are much debated [...], with

a fundamental differentiation made that letters involve exchange and diaries do not” (Brindle 2013, 6). Field (1989) states that the diary has a specific utterer behaviour, and consequently, the conditions and aims of the utterance, as well as time management are characteristic of it. The documentation has to contain the present and recent events of the utterance. It should be close to the time of the narrative although the narration refers to the past (Field 1989, 8). In Field’s conception, the diary novel refers to every sort of documentation, including handwriting, dactylography, as well as voice recordings. Dr. Seward’s phonograph recordings show precisely that reflexivity can be observed in different media in *Dracula*.

2.3. Metapragmatic Awareness and Contextualization

We observe reflexivity – as an attribute of the diary novel – by a linguistic definition of metapragmatic awareness. Metapragmatic awareness is a reflexive relation to the language processes, belonging to mental processes and sociocultural expectations (Verschuere 1999; Tátrai 2011). This reflexivity is lexically elaborated in metapragmatic signs: “While all linguistic choice-making implies some consciousness, some choices openly reflect upon themselves” (Verschuere 1999, 187). Their degree of elaboration and salience is not invariant, furthermore, signs of language activity cannot be separated from other processes and a reflexive attitude to them. It is for this reason that we cannot reduce the observance of metapragmatic awareness to collecting metapragmatic signs (Sanders and Spooren 1997).

In *Dracula*, the metapragmatic signs of the diary provide information regarding the mental processes of each character but also take part in contextualization. Metapragmatic signs instruct us to read certain parts of the novel as diary entries, while their role is also significant at the story level as signs of contextualization. Contextualization helps characters in the successful referential interpretation of others’ utterances in the story, while they instruct us as readers to utilize a certain kind of interpreter’s position. Metapragmatic signs make the observation of private diary features possible, their comparison to public diaries, which are accessible to the members of the community of characters, as well as the examination of text-type changes in the novel. For this reason, we focus on those instances of metapragmatic awareness which reflect on the genre of the diary in the current discourse.

3. An Overview of the Story

To see the importance of the connection between reflexivity and time markers we should shortly overview the temporal relations of the plot. The story of the novel begins on the 3rd of May and ends on the 6th of November, we do not know the year,

but we can suppose that it takes place in the 1890s. The basic structure of the novel is built on four diaries (in our first figure, the four broken lines represent them). The diary writers do not start their work at the same time, but after a while they do so in parallel until the end of the novel. The only exception is Lucy, who finishes her diary when she dies and becomes a vampire. The owners of the diaries write frequently but not every day (that is why the lines are broken).

Regarding the dynamic change of the diary genre, the most significant element of the story is the moment when the owners give their diaries to Mina. After this moment, Mina distributes them so the vampire hunters can read them and can have a clear and complete view of all the previous events. From this moment, the owners change their writing strategy: they continue to note down events, but with the knowledge that other members of their group will have access to them. So from this time on, the diaries are not private texts anymore, but rather collected information for the vampire hunters (in the figure, the frame represents this period). That is how diaries become weapons for the vampire hunters against Dracula: the characters can create their effective fighting strategy only by using the knowledge gathered in the diaries. The characters' only opportunity to destroy Dracula is with the help of these texts.

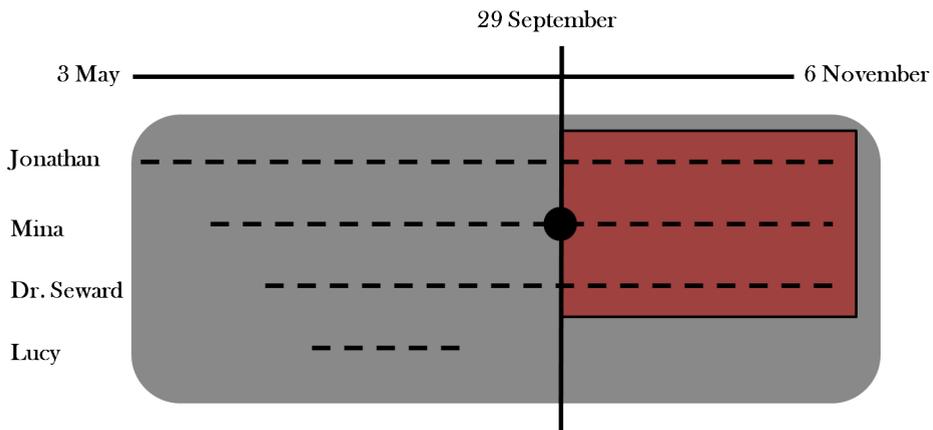


Figure 1.: Diaries in Bram Stoker's *Dracula*.

4. Materials and Methods

During our research we annotated those metapragmatic signs which are connected to the act of diary writing or reading, and where we can find the utterer (the diary writer/reader) elaborated as a first-person singular vantage point. Because of the polysemic

meaning network of the diary, we also paid attention to those parts of the novel where the diary appears as an object. In relation to the story we differentiate three significant functions of reading and writing a diary: a mental shelter, a moral duty or obligation, and a weapon against the vampire. Although we focus on these three main functions, we should mention that there are other, less significant ones as well in the novel. For example, Jonathan Harker writes the following on the 17th of October: “perhaps some day this very script may be evidence to come between some of us and a rope” (399–400).² In this citation “this very script” not only signals Harker’s current diary entry or his entire journal, but rather all the documents edited by Mina: Harker hopes that these documents could legitimize the lawless acts of the vampire hunters and perhaps save their life. However, we can identify this function only in this part of the novel, while the three main functions can be identified on numerous occasions. We observed the current instance of the genre in relation to the function of the diary in the plot of the novel, the attributes of diary compared to Field’s definition, and the functions of the diary as discourse patterns through annotated metapragmatic signs.

We marked units of the text and quantified those language expressions which refer to the different functions of the diary. For the sake of clarity we made a database from the annotated metapragmatic markers containing their contexts, the name of the diary-writer and the manner of language construction. In our database we focused on those expressions which refer to diary writing or reading as a mental process. For this reason we did not pay attention to the diary as a physical object in itself. During the quantification we did not separate different instances if they refer to the same act in a scene. Thus, we did not quantify the instances of metapragmatic markers, but the marked mental processes. So we counted the following example as one instance – although there is more than one metapragmatic marker in it: “I write this and leave it to be seen, so that no one may by any chance get into trouble through me. This is an exact record of what took place tonight. I feel I am dying of weakness, and have barely strength to write, but it must be done if I die in the doing” (170). Our analyses are based on this database. This database is based on the shared experience of the two authors of the present paper, who are aware of the fact that it may be subjective and represent just one of the possible interpretations.

5. Analysis

5.1. Contextualization in *Dracula*

Although the main interest of our research was the qualitative analysis of the annotated metapragmatic signs, the frequency of these signs can strengthen the idea that the

² All page numbers with no further bibliographical information refer to the 2012 edition of Bram Stoker’s *Dracula*, included in the Works Cited list.

diary (novel) is a strongly self-reflective genre. We annotated thirty-six occurrences of those metapragmatic signs which connect to the three most significant functions of the diary in *Dracula* (for more details about these functions, see above). These occurrences are not distributed proportionally in the novel: we can find more metapragmatic signs in those parts where diary and journal entries are dominant, and less where other text types (newspaper cuttings, telegraphs, letters, etc.) are prevalent. The following table summarizes our database: it represents the number of diary entries by each character in the novel and the number of metapragmatic signs among them.

Character	Diary entries (pc)	Metapragmatic signs (pc)
Jonathan Harker	49	13
Wilhelmina Murray/Harker	45	9
Dr. Seward	67	12
Lucy Westenra	5 + 1 memorial	2
	166+1	36

Table 1.: Metapragmatic Signs in Bram Stoker's *Dracula*.

As paratexts, the space and time markers of diary entries themselves work as contextualization. They assist in the successful referential interpretation of spatio-temporal and personal relations in a text, and in placing a text among others. A simple date is the most frequent and general notification (e. g. 3 May), but a part of the day or the starting point of diary writing (e. g., 30 June, morning) also can be found. There are some examples of space markers (e. g., 29 September, in train to London) or relative time indicators (e. g., Midnight), and sometimes deictic ones (e. g., Later).

5.2. Metapragmatic Signs: Shelter, Obligation and Weapon

The observed metapragmatic signs appear in two parts of the story, in May and from August to October: metapragmatic awareness becomes more elaborated when texts start to function in a different way than earlier – when diary writing and reading turns into a moral obligation from a mental shelter, then into a weapon against the vampire. Thus, the three distinct functions of the diary in the novel do not have sharp borders. They interact in the entire story and transform from time to time.

Bakhtin claims that the utterer's position and attitude are responsible for the interpreter's possible reaction while the utterer also signifies his own attitude. Even one of the utterers, Harker writes of his suspense: he cannot be sure about the future of his diary. He finishes his diary entry of the 4th of May as follows: "If this book should ever reach Mina before I do, let it bring my good-bye. Here comes the coach!" (6). However, Harker's uncertainty does not stop him from counting on possible interpreters, as we

can observe after he meets three vampire women: "I felt in my heart a wicked, burning desire that they would kiss me with those red lips. It is not good to note this down, lest some day it should meet Mina's eyes and cause her pain; but it is the truth" (45). In these citations Mina appears as a possible interpreter of the diary, although Harker himself declares that it is not dedicated to her. Similarly, Harker is not the primary interpreter of his own lines. His last diary entry before his escape from Dracula's castle shows that the utterer of the diary is not the only and exclusive interpreter: "I shall try to scale the castle wall farther than I have yet attempted. [...] At least God's mercy is better than that of these monsters, and the precipice is steep and high. At its foot man may sleep as a man. Good-bye, all! Mina!" (64). In these lines Mina clearly appears as an addressee, though fractional contextualization only gives a partial opportunity of a successful referential interpretation.

- (1) I must keep writing at every chance, for I dare not stop to think. All, big and little, must go down; perhaps at the end the little things may teach us most. The teaching, big or little, could not have landed Mina or me anywhere worse than we are to-day. However, we must trust and hope. (Oct 3. 343)
- (2) I must write no more; I must keep it to say to Jonathan, my husband. The letter that he has seen and touched must comfort me till we meet. (Aug 19. 119)

Diary writing as a process of documentation is cardinal in the entire plot, the detailed description of which helps the follow-up interpretation and usage of the documented information, as it can be seen in citations (1) and (2). Contextualization, such as "I must keep writing," "I dare not stop," "must go down" and "I must write no more" indicate the utterer's aims and expectations as well as his relation to his own text.

The part cited (1) reflects on the utterance as a designed activity while it also points out background information (or the lack of it). In this quotation diary writing is conscious and designed so that it makes any other mental processes (even thinking) impossible. This way, thinking, reading and writing are separated: Jonathan Harker tries to concentrate on the events noted down and the manner events have been documented. Although the utterer himself is the primary interpreter of the text, we can find a pronoun (we) that does not refer to a certain group of characters showing the potential of text functions different from the original. Consequently, the genre of the current utterance is not only a question of abstract categories but influenced by the utterer's attitude including elaborated contextualization or insecurity. It is worth noting that example (1) shows clearly the interdependence of the three diary functions mentioned above. While in the first sentence ("I must keep writing at every chance, for I dare not stop to think") we can easily recognize the diary as a mental shelter, the next sentence ("All, big and little, must go down; perhaps at the end the little things may teach us most") refers to diary writing as a moral obligation, and it also prognosticates the weapon function.

Example (2) points out the interaction of choice of genre and the utterer's intention: it implies a language interaction in which diary is an inadequate genre considering the social relation of the discourse participants. Compared to previous diary entries,

communication between husband and wife is impossible to write down, multiply or disseminate. It requires participants in the same space and time.

Citation (1) and previous related examples highlight Harker's attitude as a diary writer and how he plans for different interpreters, and also the effect of his attitude on the entries themselves. Comparing examples (1) and (2) the interpretation of the genre from different, context-dependent vantage points is also illustrated. While Mina mentions language activity excluding the genre of the diary (as well as the complex utterance of the novel) in August, her husband, Jonathan reflects on the importance of complete documentation some months later. Thus, a private diary conventionally does not contain the totality of the events but the diary becomes a more and differently effective language action by documenting information traditionally not contained by the diary genre and by noting down events which do not have a particular importance in the utterer's present.

Quotation (3) shows the way in which the reflexive attitude to the diary fulfils its interpersonal function both as a medium of transmission and as the result of meaning constitution.

- (3) For now, feeling as though my own brain was unhinged or as if the shock had come which must end in its undoing, **I turn to my diary for repose. The habit of entering accurately** must help to soothe me. (15 May. 43–44)

Jonathan Harker finds a shelter to avoid mental instability, so the intrapersonal feature of writing is more than a conventionalized attribute of the diary. The schema of the genre is reinterpreted by the interplay of a general and a current function and it is elaborated in a metonymic way. The diary is construed as a physical entity instead of the writing process and this makes it possible for Harker to turn to it as an object. Metapragmatic signs of the second sentence of this citation refer to the reflexive attitude related to the style of diary entries. In this part Harker makes contact with his current language activity and his own diary writing style, thereby reflecting on all of his previous diary entries and his attitude to his notes. Reflections on the genre are articulated from the point of view of style as well, not only in the present of the utterance but generally, too. We can find a large amount of metapragmatic signs referring to the adequate style of a diary entry. According to these, diary logs should be written "accurately" (44), the entries have to contain "bare, meager facts" (36), and the writings have to be "prosaic so far as facts can be" (29). The totality of similar metapragmatic signs represents general attributes of the diary from the point of view of the characters. The above-mentioned features make the reinterpretation of diaries as weapons against the vampire possible.

- (4) I hadn't the heart **to write** last night; that terrible record of Jonathan's upset me so. [...] **There may be a solemn duty**; and if it come **we must not shrink from it**...I shall be prepared. I shall get my typewriter this very hour and begin transcribing. **Then we shall be ready for other eyes if required.** (24 September. 213)

Citation (4) represents the attitude to diary writing or reading. It is shown as a duty or obligation. However, this quote reflects not only on the diary's function, but also on the temporality of the genre. According to Field, the utterance can contain events of the recent past – but information of the present of the utterance and some predictions can also appear in the centre of attention. Expressions such as “there may be” and “this very hour” refer to the present of the utterance and their successful interpretation is supported by the contextualization function of diary writing. Mina Harker makes her diary entries manually (with stenography), so activities of typewriting cannot belong to the direct present but the immediate future of her utterance: she cannot begin typewriting in her present because she is making notes by stenography at that time. Therefore, the diary as a type of utterance supports a temporal orientation implying that the utterer is writing her diary at the present of his utterance. As contextualization it signals the attitude to the past and present entries of the utterer while it helps us (as interpreters of the novel) to reconfigure our interpretations of previous and current writings in the changed discourse situation. Hence, the changed discourse situation does not overwrite the original functions but rather offers a new interpretation.

The meaning of duty is not static in the novel, its scope changes from individual responsibility to commitment of a group to humanity, with diary entries instilling the fight against the vampire as an act of global importance. Mina Harker still focuses on individual roles on the 10th of August: “If it were not that I have made my diary a duty I should not open it tonight” (107). Lucy Westenra, on the other hand, is motivated by a different duty in these lines: “I feel I am dying of weakness, and have barely strength to write, but it must be done if I die in the doing” (17 September, 170). Lucy presumes that her documentation affects others' lives, and although she cannot save herself, she might save her friends writing down what happened to her. Her entry highlights that diary writing might work as an obligation without the utterer's own reinterpretation, and that other characters can think of earlier documents as parts of the collected information. Duty becomes more conscious and explicit when Dracula appears as the enemy in the vampire hunters' narratives not only as individuals but as members of a micro-society and as possible defenders of humanity.

As compared to previous quotes, we can see that duty refers not only to systematic documentation, but also to the conscious shift as regards the accessibility of texts. It causes a shift in the function of diary from a private, intimate form of documentation to a more common and public genre. Earlier entries were addressed to the writers themselves, but starting with a certain date private diaries become public, accessible for others as well. Utterance is not a language activity exclusively for the utterer anymore, it does not only serve the writer's aims and intentions, so it affects the current and the following entries.

A text which functions as a private diary becomes accessible for a community in quote (4). Metapragmatic signs of the diary entries affect later parts of the plot before readers of the novel interpret them. Thus, characters of the story become interpreters of the diary logs earlier than readers of the diary novel. It is also important to see that the duty of diary writing is a sort of prelude to the use of a diary as a weapon. The di-

ary can function as a weapon thanks to the appearance of diary writing as a reflected and systematic act performed by the characters.

- (5) **The rest of us have already read everything**; so when we meet in the study we shall all be informed as to facts, and can **arrange our plan of battle with this terrible and mysterious enemy**. (30 September. 280)

Quote (5) clarifies the change in the interpreters of the diary entries. In other words, the quote shows that characters acquire access to the diaries before the reader of the novel is informed about them. (“Everything” means all of the previously written and typewritten-copied entries.) This change is the foundation of a new function of the diary in the plot: it can be used as a weapon against the vampire from this time on. The citation refers to a possible future, so it differs in its relation to time, meaning that the shift in genre to a public diary visibly affects the thematic content of the text. The utterer aims for more than a simple documentation of the past, he concludes and plans the future, correlating it with the present of the utterance.

The diary as a weapon can work thanks to the entries written in a similar style, mentioned above in quotation (3), and the use of diaries is also supported by the characters’ previous attitudes. They have a large amount of collected information because diary writing was previously construed as a continuous and precise moral obligation.

6. Conclusions

The metapragmatic signs observed in *Dracula* draw attention to those functions of metapragmatic awareness which are based on the intersubjective and interpersonal nature of language activity. Utterers and interpreters build on the general schemas of the text-type of the diary but they reconfigure it in current interpretations and according to the specific functions of each instance.

Based on approximately forty analysed metapragmatic signs we conclude that even paratext as contextualization supports the successful referential understanding of a text, and that mostly metapragmatic signs inform us about the dynamic changes of diary functions in the novel, helping us to follow genre shifts in the plot as well. A flexible interpretation of the diary genre follows these shifts: the completeness of diaries can work as a weapon after vampire hunters acquire access to a collection of private notes compiled by the members of their community. The changes in the diary genre interact with the thematic content of the texts, also indicated by metapragmatic signs.

In general, we can say that the possibility of working as a weapon is less visible at the beginning of the diaries when entries function as a mental shelter, but duty does not belong only to the individual when diary writing becomes a moral obligation. The duty of a common aim establishes different uses of the diaries: utterers’ and interpret-

ers' strategies and positions change in relation to the diary genre's shift. The dynamic change of the diary genre is not only a consequence of unconventional diary functions: the specific uses of the diary initiate a reconfiguration of the genre as well.

7. Summary

In this paper we analysed the function of the genre of the diary in Bram Stoker's *Dracula* through metapragmatic signs. We observed the interaction of instances of general features of the diary novel and the current functions of the diary in each part of the novel. To see how the general attributes of the diary genre appear in the novel, we annotated those metapragmatic signs which are connected to the diary genre. We analysed thirty-six occurrences to see how dynamically the diary genre changes in the novel. In research on *Dracula* it is almost commonplace that diaries function as weapons against the vampire in Stoker's novel: we identified two more significant functions, namely, the diary as mental shelter, and as a moral duty or obligation. The importance of these functions can be seen only if we analyse the relationship among them: the diary can become a weapon against the vampire only if it was formerly a moral obligation and a mental shelter. The metalinguistic markers make it possible to follow and analyse the process through which the diary does not appear simply as a medium, as a transferer, but it appears in language interaction, related to the general features of the diary novel. Thus, *Dracula* can be interpreted as a complex utterance, which helps us observe the function and the change of a genre.

Source

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