

The Heroine's Journey of Mina in Bram Stoker's *Dracula: Blood, Sweat and Fears*

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Abstract: *Dracula*, (W. W. Norton & Company Inc. 1997) the epistolary novel written by Bram Stoker 1897 is a collection of diary entries, letters, newspaper articles and interviews collected and documented by Wilhelmina “Mina” Murray. She’s the perfect Victorian woman, a model of domestic propriety, always supporting her posse of men with her goal to be “useful” to them with her knowledge of new technology like the typewriter and the Dictaphone. She’s the keeper of the story, proficient in shorthand and beloved by her husband, and everyone who meets her including Professor Van Helsing, Dr. Seward, Quincey Morris and Arthur Holmwood (Lord Godalming) whose efforts to destroy Dracula provides evidence of for authenticity. Although the novel begins in Jonathon’s voice and point of view as the classic Victorian hero confronted by evil including those undead brides of Dracula— it shifts into the voice and perspective of the heroine of the novel, which is the fiancée and eventual wife of Jonathan Harker and the only woman to survive drinking Dracula’s blood (not the other way around). Mina mind melds with him to reveal his location to the men who carry out his death sentence and release his soul. Mina’s emotional journey takes her from naïve fiancée to a fully initiated wife of Harker and from former perspective bride and sexual conquest of Dracula to the fiercely intelligent and resourceful heroine able to defeat great evil through her power of feminine intuition. “Wilhelmina” Mina Murray Harker, whose very name means *willing to protect*, is more than just the Victorian “New Woman” who seeks only to be useful in the support of men. She’s also the precursor to the superhero whose journey more closely connects to Victoria Lynn Schmidt’s discussion of the Heroine’s Journey in *45 Master Characters: Mythic Models for Creating Original Characters* (F & W Media 2001) than it does to Joseph Campbell’s description of the Hero’s Journey. This essay traces the path in the novel *Dracula* of Mina’s emotional growth from an innocent virginal girl to facing her greatest fear—that of her own sexuality fully realized in her confrontation with her shadow archetype in the character of Dracula.

Keywords: Bram Stoker - *Dracula* - vampires - Victorian - New Woman - Archetype - Myth - Victoria Schmidt.

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Bram Stoker wrote *Dracula* at a time when the ideal woman was modeled after Queen Victoria the feminine icon of the era. She was married to her beloved husband Prince Albert with whom she had nine children, and despite being a queen, centered her life around her husband, morality and motherhood. The Victorian standard of the perfect woman was to become a domestic goddess and mother. By the end of her heroine's journey Mina Harker faces her greatest fears and is allowed to do just that. But first she must complete the journey into the supernatural to experience transformation and rebirth, which is essential for her if she's going to relax into domestic bliss. To establish her self-worth Mina must discover that she's the kind of woman that inspires men to risk their lives to save her soul from destruction. The novel is structured so that Mina's first-person narrative is not introduced until Chapter Five when she writes a letter to her friend Lucy Westerna. Mina's strength of character and the great love and affection her fiancée Jonathan Harker holds for her is set up before as he's lured to Dracula's castle and barely escapes with his life. By the time Mina appears, Jonathan is already changed and transformed by his experiences with Dracula. As a hero, his journey is nearly complete or will be once Dracula is defeated. The rest of the novel is devoted to the emotional and spiritual journey of Mina Murray Harker and follows closely the stages of the feminine journey in which the heroine awakens in Act I and moves towards the rebirth that Schmidt outlines in her model.

ACT I

Stage 1: Illusion of the Perfect World

In a letter from Mina to her dear friend Lucy, Mina's character goals and archetypes are established by Mina herself. Mina works in a traditional role as an assistant school mistress which is an acceptable job for a Victorian woman before marriage. Mina strives to work hard, learning shorthand and typing to help her husband with his studies and dreams only

of traveling with him and seeing other countries. This foreshadows how she will defeat Dracula because she will be forced to see the exact same places that she wonders if Jonathan is experiencing. Schmidt's description of the archetypes is modeled on the Greek Gods and Goddesses and Mina is an expression of two very powerful archetypes in that of Demeter, the Nurturer and the ultimate Mother archetype of Hera. The character arc of Mina begins with her desire to be nurturing to everyone she encounters, and she gradually grows into the role of the matriarch of the male team in the same way that Hera is the devoted wife and mother to her children. The men may do the dirty work, including murdering Lucy, Dracula and his three brides, but it's Mina who tracks him down and provides the men with the location and uses her reason and deductive powers for them to do so. Mina is going to have to learn to balance her desire to serve with her feminine independence and masculine calculations of logic she has come to rely upon. In the opening letters between Lucy and Mina the normal world is defined by the expectations these two young women have for being in love and engaged to be married and eagerly looking forward to the role of wife and eventual mother. Lucy writes to Mina after receiving three proposals in one day, "I am very, very happy, and I don't know what I have done to deserve it." (Stoker p.61) Poor Lucy is about to discover that her gratitude for finding her lover, husband and best friend as well as her future plans, will soon be taken from her.

Stage 2: The Betrayal or Realization

The inciting incident happens when Mina and Lucy visit a cemetery and find the grave of a suicide, which will become a beacon and a temporary future refuge of Dracula who is expanding his territory to London. Jonathan hasn't been heard from in weeks save for a single line saying he was leaving Dracula's castle and then a strange storm arrives with a ship, (the *Demeter!*) with a dead man's corpse lashed to the helm and it is somehow miraculously steered safely into the harbor by the hand of a dead man. And even stranger, a large black dog leaps out from the hold and disappears into the night heading towards the cliffs where the cemetery is above. The *Demeter* arrives without a crew and a strange account of everyone dying on board. And then as Lucy sleepwalks that night she's bitten and begins her transformation into *nosferatu* or vampire. Nothing can prepare Mina for a supernatural world where a mythical beast ravages her best friend.

Mina awakens in the middle of the night and sees Lucy with a figure bending over her which she can't tell if it is man or beast. She rushes to the cliff and rescues Lucy from a satanic creature which she's not quite sure if she saw in the moonlight or not. (Stoker, p. 88) Mina rescues Lucy and gets her home and back to bed, connecting Mina to the rape, abduction, and forced marriage of Lucy's archetype Persephone, The Maiden, the daughter of Demeter in the Greek myth. Lucy has all of the naïveté and innocence of a young girl that attracts men to want to take care of her. Once Lucy receives her three marriage proposals in one day her character arc is already being defined when she chooses Arthur Holmwood, a man of title and money and the man who could offer her the most safety and security which is what Schmidt says is always the choice for the Maiden archetype. Lucy is literally "sleep-walking" through life and that demon bat at the window that keeps

trying to get in offers her the chance for growth by waking her up and taking her out of the protective world she has created for herself. (Schmidt, p.81). Lucy's character arc is that she moves from innocence and gentleness to a destroyer of innocence after she dies, and children begin to go missing. Everything Mina has ever believed about the world has not prepared her for this supernatural world she is thrust into.

Stage 3: The Awakening Preparing for the Journey

As Lucy grows sicker, word finally comes from Jonathan that he's been ill with brain fevers and has been in the care of the sisters at the *Hospital of St Joseph and St Mary* in Budapest. Mina prepares for her spiritual journey by traveling to his side and they decide to be married immediately as he says his vows from his sickbed. After they're married the ordinary world Mina has always known is gone but she isn't yet aware of it because her new husband gives her the journal he kept while imprisoned in Dracula's castle, so that she can decide if he is a mad- or not. Mina, ever the nurturer, nurses him back to health and despite her fear of what his diary may reveal, possibly as he himself suspects, that he is mentally ill, she pushes all thoughts of it away and doesn't even read it. She's going to preserve her illusion of the ordinary world for as long as she can. And it even appears as if things might return to normal when by September Jonathan and Mina are living in a large house and he's been made a junior partner in a solicitor's firm.

Mina writes to Lucy wanting only to hear of the impending wedding details of Lucy and Arthur but before she hears back from Lucy, Jonathan's elderly business partner dies and Mina and Jonathan must go to London where she determines to see Lucy in person. As they arrive in the city Harker sees the Count- only he is now a younger version of himself and Mina is forced to confront the supernatural world once again. Mina describes watching her husband's reaction to seeing Count Dracula, "He was very pale, and his eyes seemed bulging out as, half in terror and half in amazement, he gazed at a tall, thin man, with a beaky nose and black moustache and pointed beard...his face was not a good face; it was hard, and cruel, and sensual, and his big white teeth, that looked all the whiter because his lips were so red, were pointed like an animal's. (Stoker, p.155). Dracula's red lips and sensual face suggest that Mina experiences an immediate sexual response to seeing the Count. She is both repulsed and yet fascinated with his mouth. As she begins to grow into the archetype of Hera, the Matriarch, her wedding vows are sacred to her, as Schmidt outlines, and so therefore one of her greatest fears must be her potential for betrayal and or losing her self-identity as she becomes so enmeshed with her husband. (Schmidt, p.58-9) Mina is devastated to receive a response from her letter to Lucy from Van Helsing and learn that Lucy and her mother are dead, and the funerals were concluded that very day. Mina and Jonathan return home and he's still very disturbed about seeing Dracula but he steels himself and goes back to work. Mina decides perhaps it's time to read his journal account of what happened in Dracula's castle. After she's done reading about his near-death experience at the hands of Dracula and his seductive brides, she struggles to hang on to her version of the ordinary world. If her husband suffers from brain-fevers, then perhaps none of it really happened or did the horror of what happened cause the brain fever? Mina

decides it doesn't matter, like Hera, the matriarch, she is loyal to her husband no matter what. If he believes it happened, she's going to take the only logical action that she can to help him. Predictably she uses her masculine coping skills as she takes out her typewriter and transcribes his entire journal account. As Schmidt proposes in this preparation for her journey, Mina is readying not only by the action of documenting his story to share with others, but also psychologically as she reflects on the "teeming millions" of London and what could happen now that Dracula has arrived. Mina thinks to herself, "There may be a solemn duty; and if it come we must not shrink from it...I shall be prepared." (Stoker, p.161) It is her first superhero moment, and it signals the end of her desire to tuck herself into her comfortable life of wealth and comfort because of her husband's new position he inherited to "fully move into her archetype", or in Mina's case "archetypes" Demeter and Hera. (Schmidt, p. 200). Once Mina is married, she becomes like Hera, "the powerful goddess of marriage and fertility" unwilling to fully accept her power yet, so she prepares for her journey by asking others what she should do. Perhaps the knowledgeable male, Professor Van Helsing, who asks to meet with her, can confirm her husband's sanity and save the day.

But when her soon-to-be mentor, Professor Van Helsing arrives he begs *her* to help *him* understand what happened with Lucy during her sleepwalking adventures before he was called in from the Netherlands by Dr. Seward and Arthur Holmwood. Van Helsing asks her to tell him everything she can remember; and she says she that she can do better than that as she's written it all down. Excited, he replies, "Ah, then you have a good memory for facts, for details? It is not always so with young ladies." (Stoker, p.164)

Perhaps because of the slight to women, Mina slyly gives him the copy that is written in shorthand when he asks to read it. "I could not resist the temptation of mystifying him a bit—I suppose it is some of the taste of the original apple that remains still in our mouths—". He's forced to admit he can't read shorthand, and she immediately feels bad about her little joke and gives him a typewritten account of the events with Lucy. It is an unconscious moment of Mina preparing for her journey by establishing herself as an intellectual equal with him, another step towards discovering her matriarchal Hera energy. She's going to need all the power she can gather to confront and defeat Dracula.

Mina leaves Van Helsing to read her account while she gets lunch for them. When she returns and he's finished, he believes he has discovered how and when Lucy was bitten and initiated as a vampire. Van Helsing believes Mina's diary account has given him the missing key to the puzzle of her death and confirmed what he has suspected. Mina has but one goal in meeting with him—which is to find out what is wrong with her husband—whether he is truly mad or if this evil exists, and if it does—how they can defeat it.

Mina's female intuition won't be suppressed, even if it involves defeating a monster or a vampire or the very devil himself for her soul. Van Helsing is what Schmidt calls a Supporter on her journey with elements of both the Magi, voice of wisdom archetype; he knows everything about the nosferatu and how to defeat them and the positive Mentor, who will protect her with his life and teach her the skills she's going to need to survive. (Schmidt, p.157) When Van Helsing finishes reading Harker's diary, he writes to Mina telling her exactly what she wants to hear, that her husband is not a lunatic and that what happened to him was real.

Mina doesn't yet know the full story of what happened to Lucy, that she become an "anti-mother" feeding on children, the opposite of her own archetype but her feminine intuition hints that something with the death of Lucy is not quite right. She seeks out Dr. Seward and discovers that he's using a phonograph to record his thoughts, which she's never seen before and is quite interested in. Mina is comforted by learning new technology, as it allows her to feel as if she can control something in a world out of control. She gives Seward a typed copy of her and Jonathan's journals to read and convinces him to allow her to type up the wax cylinders that the recordings of his diary are on so that the anguish and grief of his voice "won't be exposed to others" (Stoker, p.197). This is a bit disingenuous, because what Mina really want is to know is how Lucy died.

Mina finally discovers that with the assistance of Van Helsing, Seward, and Morris– Arthur staked Lucy through the heart to keep her from continuing to kill children and to save her very soul from continuing as a vampire. (Stoker, p.197-8) There is no going back now. This is the point in her journey when Mina must decide if they are murderers of Lucy or true protectors of her soul. She never wavers or considers for a moment that this set of events without rational explanation, could be anything but supernatural. She never considers they might actually have murdered Lucy, but immediately and "intuitively" knows that they are all sharing the same experience of the supernatural.

Mina takes the lead to prepare for the journey. She is the one who organizes and presents all of their combined knowledge to bring them all up to speed. She's documented everything that has occurred, all journals, wax cylinders, newspaper articles and pertaining accounts are typed up as "evidence" by her. She is not unlike a Sherlock Holmes archetype, yet with a much stronger sense of sensuality and sexuality that will become apparent when she meets Dracula. Mina sends for her husband and gathers her tools, the typewriter, her shorthand, the Dictaphone and readies her ability to mother and organize all of the men on this journey. Her "superpower" is her ability to get each man's account of what has happened, including the mythical Mr. Renfield, whom she charms immediately simply by her ability to connect and empathize with him. She's emerging as a perfect Victorian superhero with her passion to be the best mother she can be—to all of the men around her.

ACT II

Stage 4: The Descent–Passing the Gates of Judgment

Now that Mina has made her Life "life changing decision" to go after Dracula and destroy him, it's time to face her fears as she passes the "gates of judgment" as Schmidt calls them. (Schmidt, p.204) Ultimately, all of Mina's technology and skills will fail to save her from Dracula. Once she accepts the supernatural events of what happened to both Jonathan and Lucy, the ordinary world is left behind. She chooses technology as a way to take action in overcoming her fears. Van Helsing tells the group that Dracula can control nature, conjure storms, fog, thunder and animals, including the rat, owl, bat, moth fox, and the wolf. He

can grow in size or shrink at will, and he can even disappear. His abilities are completely outside of Mina's understanding of logic and rational thinking, the masculine tools she has always relied on. As Seward notes, without Mina's ability to type up and transcribe his own notes they wouldn't have made the connection between the dates of Renfield's behavior being connected to Dracula's comings and goings. But as is not uncommon in this stage of the journey, she's a bit overconfident about her team's ability to defeat the Count and writes in her journal, "I suppose one ought to pity anything so hunted as is the Count. That is just it: this Thing is not human—not even beast." (Stoker, p.202)

Mina takes pride in her ability to provide whatever the men need. She is becoming all things to all men. She's an assistant to Seward when she transcribes his cylinders with shorthand and then types them up. She's a mother to Arthur Holmwood, Lord Godalming, Lucy's fiancé saying, "We women have something of the mother in us that makes us rise above smaller matters when the mother-spirit is invoked; I felt this big, sorrowing man's head resting on my bosom, and I stroked his hair as though he were my own child. I never thought at the time how strange it all was." (Stoker, p.203) She is wife and lover to Harker, but it is Van Helsing that is her intellectual equal, he mentors and supports her on her journey and considers her be the ideal woman. Professor Van Helsing says, "Ah, that wonderful Madam Mina! She has man's brain—a brain that a man should have were he much gifted—and woman's heart. The good God fashioned her for a purpose, believe me, when He made that so good combination." (Stoker, p.207)

Dracula: The Symbol and The Shadow

Dracula is what Schmidt calls a "Symbol Character" one who symbolizes something essential for the heroine to discover. They can be a symbol of the past, present or future struggles for what the heroine wants and or even for what they are growing into and becoming. Mina will avoid confronting her character flaws or her dark side, so she doesn't have to face her greatest fears, flaws and weaknesses. Dracula is The Shadow an active antagonist who seeks her out in a direct challenge and creates all of the conflict for all of the characters. He's a mirror for Mina as an exaggeration of all of her darkest fears, "fighting to be recognized and healed." (Schmidt, p.172) Mina as a newlywed is fearful of her awakening sexuality and sensuality and because she is so empathetic to everyone the Count is also a symbol for her fear of not pleasing others. He is a paradox, in that Van Helsing suggests he thinks as a child and has the intellect of an animal or a beast, but he is capable of complex plots including seducing Renfield with the promise of immortality and tricking them by changing his final destination. But he is as Schmidt suggests, the character who is a symbol of the "hero's" emotional turmoil and must be acknowledged. No other character is his equal except for Mina who defeats him psychologically by turning his control of her mind against him. But his most powerful symbol is that of the mother, which is exactly what he becomes when he forces Mina to drink blood from his breast as well as through this "sexual assault", as she is in bed under a trance while her husband is next to them unable to move. This connects to the rape of Persephone by Hades as Mina; the Demeter archetype experiences exactly what Lucy must have endured when Dracula assaulted her as well. Mina seeks safety and security through the "family" of men and rejects her feminine when she accepts the horrific death of Lucy at the hands of her "family". It's not Dracula who

kills Lucy, but all of the men who stake her to “save her soul”. Mina must learn what it is that she desires so that she can be transformed by Dracula. The encounter with Dracula will be what leads her to transformation to merge her fears including her sexuality with her emotional and spiritual self-awareness.

Van Helsing calls them together to go over the dangers in planning the murder of Dracula and in a foreshadowing for what happens with Dracula, Mina and Harker silently communicate and agree, but Mina lets Harker speak for them both. Then she and the team all join hands and make a business-like pact to destroy Count Dracula at the risk of their own lives and for the first time Mina and the men are equal.

The first meeting is called with Mina acting as secretary, when suddenly a bat appears, and Quincey sneaks out to kill it, but misses. When he returns Van Helsing suddenly says, “And now for you, Madam Mina, this night is the end until all be well. You are too precious to us to have such risk. When we part tonight, you no more must question. We shall tell you all in good time. We are men and are able to bear but you must be our star and our hope, and we shall act all the more free that you are not in danger, such as we are. (Stoker, p.213-14)

No sooner has Mina been accepted then she is suddenly idealized and told she is going to be left behind. And from her husband, “I went with the party to the search with an easy mind, for I think I never saw Mina so absolutely strong and well. I am so glad she consented to hold back and let us men do the work. (Stoker, p.218)

As the men set off to find Dracula and leave Mina alone it doesn't occur to them that she has found her true purpose as their equal and is then left behind only to be assaulted by Dracula. The men are so obsessed with finding the boxes of dirt from Transylvania where Dracula sleeps that when they return congratulating themselves on their success in figuring out how many boxes are missing Van Helsing says, “More than all do I rejoice that this, our first—and perhaps our most difficult and dangerous—step has been accomplished without the bringing thereinto our most sweet Madam Mina or troubling her waking or sleeping thoughts with sights and sounds and smells of horror which she might never forget.” (Stoker, p.223) But when Harker checks on his sleeping wife he notices that she looks paler than usual but yet he congratulates himself on the decision they've all made to keep Mina out of even knowing anything that happens as “It is too great a strain for a woman to bear.” The men are so wrapped up in their little trip to count coffins, they have ironically overlooked exactly what a big mistake it is to underestimate what a woman can bear. Her husband is not even going to tell her what is going on, (even though it's going to be a struggle for him), but he's keeping it from her for her own good. She might get overly frightened. Mina is already transforming and can hardly rouse herself from sleep the next morning as if waking from a bad dream and this is the mini climax that propels Mina into Stage 5.

Stage 5: The Eye of the Storm

Mina has been bitten and no one has figured it out. In fact, if Renfield hadn't told Van Helsing, Arthur and Quincey that Dracula was here to take Mina's life and had already been draining her of blood they might not have figured it out. This rouses the men to rush to her

and break in the door only to find Harker laying on the bed breathing heavily in a trance while Mina kneels at the end of the bed and the Count stands next to her.

With his left hand he held both Mrs. Harker's hands, keeping them away with her arms at full tension; his right hand gripped her by the back of her neck, forcing her face down on his bosom. Her white nightdress was smeared with blood, and a thin stream trickled down the man's bare breast which was shown by his torn-open dress. The attitude of the two had a terrible resemblance to a child forcing a kitten's nose into a saucer of milk to compel it to drink. (Stoker, p.247)

Once the trio rushes in with their crucifixes and Sacred Wafers, Dracula tosses Mina aside and she comes to and realizes what has happened. She is nearly "mad with terror." She has faced her greatest fear Count Dracula. But not only does she survive this brutal sexual assault, but she then confronts the fear and horrible emotional toll of this experience again when she later recounts to all of the men, including her husband exactly what happened between her and the Count.

Mina does in this stage experience a small taste of success when she insists to everyone she must be kept in the loop and know everything that happens now that she has been bitten. Everyone agrees and although they promise to tell her everything, again it will be false. Mina becomes a martyr Christlike figure, the opposite of Dracula, when she decides if she is at risk of harming anyone she will kill and sacrifice herself.

Stage 6: Death-All is Lost

The Vampire's Baptism of Blood Dark night of the soul

Once Mina is bitten, she begins to transform physically and emotionally, and she discovers what is really at stake is her very soul. When she tells the men, what happened she reveals what Dracula said to her.

And so, you like the others, would play your brains against mine. You would help these men to hunt me and frustrate me in my designs! You know now, and they know in part, already, and will now in full before long, what it is to cross my path. They should have kept their energies for use closer to home. Whilst they played wits against me—against me who commanded nations, and intrigued for them, and fought for them, hundreds of years before they were born—I was countermining them. And you, their best beloved one, are now to me, flesh of my flesh; blood of my blood; kin of my kin; my bountiful wine-press for a while; and shall be later on my companion and my helper. (Stoker, p.247)

And then he opens his chest with a long nail and when blood spurts out, he forces her to either suffocate or drink. Mina is aware that she is transforming and but again she vows that if she feels like she is going to harm anyone, she'll kill herself. Van Helsing reminds

her if she does that she'll just become "undead" like the Count and Lucy. This forces her to confront her darkest fear, the loss of her soul. As the men decide to go back to the Counts house to look for where he sleeps, again they decide to leave Mina alone since they plan to return before sunset. But when Van Helsing tries to bless her with the Sacred Wafer she screams, and it burns into her forehead branding her. (Stoker, p.258-9) Now there's a visual reminder, a physical mark that defines her as "unclean". In the middle of the night, Mina remembers that Dracula said whenever he called her, she would have to cross land or sea to do his bidding and she insists Van Helsing hypnotize her because there seems to be a sort of mind-meld between she and the Count. Van Helsing is sent for and comes rushing in and hypnotizes Mina while she is still in bed. She becomes a different person as she speaks in a voice that is both her own but also connected to Dracula in a symbiotic way. And now Mina turns her curse, her face-to-face encounter with evil and perhaps even the antichrist himself, into another superpower, which is her ability to astral travel and see and explain where the Count is at this moment. She describes the sounds of being on a ship weighing anchor and so, they discover a man fitting his description did indeed leave on a ship that set sail, the *Czarina Catherine*, once again connecting Mina to a powerful woman archetype. The men can reach the Count's home quicker by land, so they have some time to plan his defeat. In this lull before the final battle for Mina's soul Mina is comforted by the logic of the men. They school themselves on the history of Dracula and the world of occult and her husband Jonathan has taken to carrying a great Kukri knife which he is always whetting the edge of and resting his hand upon in readiness to defend her. She is still relying on their logic and knowledge to save her from a life as a companion to the Count. But all it takes is one glance in the mirror at the brand on her forehead to realize this is a false sense of hope.

ACT III

Stage 7: Support

Mina's tongue is suddenly tied, and Dr. Seward says that his instinct tells him that part of her transformation is that Dracula is stopping her from being able to form conclusions which presumably because they are Mina's, must be "brilliant and true". They are all experiencing a false sense of security as they wait for Dracula to reach shore but only Mina's red mark reminds them of how much peril she is still in as the poison courses through her veins and begins to take over. Mina transforms physically, Van Helsing observes "Her teeth are sharper, and at times her eyes are more hard. But these are not all, there is to her the silence often; as so it was with Miss Lucy." (Stoker, p.281) The men then decide *again* that she shouldn't know anything that they are doing because perhaps if she reads the Count's mind, he can read hers and know their whereabouts. They can't decide whether they trust Mina and are going to work with her or whether to try and keep her in the dark. They then decide only the four of them will arm themselves and proceed to Transylvania.

Stage 8: Rebirth, The Moment of Truth

But as usual Mina is one step ahead of them. She first makes her husband promise not to tell her anything they are doing so that she won't give any of their plans away to Dracula. He agrees to this and the next morning she tells Van Helsing and her husband that she must go with them on "your" journey. She cites her safety and their own and tells them they must hypnotize her when she has the most will of her own which is sunrise and just before sunset. The men discover that the ship Dracula is on is bound for Varna and this is where they plan to surprise and destroy him. As they travel to Varna Mina continues to transform and begins to sleep more and more only becoming alert right before sunrise and sunset, so they begin in earnest to hypnotize her at these times.

And then they discover that the port the ship was landing at was in Galatz and not in Varna where they are waiting. Dracula has tricked them! Mina begins to sleep and to barely awaken at all and her descriptions of where Dracula is growing shorter and shorter. Van Helsing tells Mina that the Count used her mind to discover that they would be waiting for him in Varna, so he created fog so that the ship was forced to go further up the coast avoiding them.

Mina makes the argument that as the count is a "criminal" and will rely on his past habits, so like a criminal investigator she reasons he will return to his home. She uses her analysis as a way to focus and draw strength from. She reorganizes their journey and based on the notes from her hypnosis she determines that he is in an open boat on a river now and studying the map she figures out the only river that passes close to his home. Van Helsing says, "Our dear Madam Mina is once more our teacher. Her eyes have seen where we were blinded. Now we are on track once again, and this time we may succeed. (Stoker, p.306) She even has memorized the train schedule so they can choose the fastest route. But none of her masculine tools have defeated Dracula thus far, and as the men split up and Jonathan and Arthur race up the river in a boat and Quincey and Seward gather horses and guns, she and Van Helsing depart for Dracula's castle. As she and Van Helsing travel closer and closer to Dracula's castle Mina begins to fall deeper and deeper under his spell.

As the human Mina transforms into the vampiric bride of Dracula the farther into the Carpathians they advance, Mina is becoming more and more difficult to hypnotize and when they reach the Borgo Pass just after sunrise Mina gives her hypnotic report, 'darkness and the swirling of water.' Then she wakes from her trance and excitedly points to the road and says with confidence and what Van Helsing describes as, "with some new guiding power," "This is the way." When he asks her how she knows, she replies, "Of course I know it." (Stoker, p.314) This suggests her transition into becoming one with Dracula is close to completion because if she knows where Dracula's home is then she is joined with his spirit. The two have fused into one where they know each other's thoughts. And as they travel forward, she begins to also recognize all of the things from Jonathan's diary from when he traveled here. Mina sleeps during the day and can't be awakened, she completely stops eating and only awakens after sunset. She can no longer be hypnotized, and Van Helsing grows afraid of her. So afraid, he takes the holy Wafer breaks into fine pieces and then creates a circle around her. Then he tries to coax her out of it and over to the fire. But Mina cannot. This support from her mentor saves Mina when the three women, Dracula's

brides show up to find her. For Mina to be reborn, she must first eliminate all of the last vestiges of who she once was. We know she has done this when she holds Van Helsing back from leaving the circle and he suddenly realizes he is not protecting her, but she is protecting him.

'But you? It is for you that I fear!' whereat she laughed—a laugh, low and unreal, and said: –'Fear for me! Why fear for me? None safer in all the world from them than I am, 'and as I wondered at the meaning of her words, a puff of wind made the flame leap up, and I see the red scar on her forehead.' (Stoker, p. 317) But the wraiths can't enter the holy circle and Mina can't leave, so they call to her to join them. "Come, sister. Come to us. Come! Come!" And so, they pass the night away until after dawn when Dr. Van Helsing has found their graves in the castle and despite a strong longing does his "wild" deed which we assume means he staked all three of them as well.

This begins the rebirth process for Mina. She is suddenly less lethargic after the death of her "sisters", Van Helsing laments that he was forced to commit the murders three times with each woman more beautiful than the one before. And then the last scene with Dracula does something that defines Mina as having reached the climax of her heroine's journey. We switch into her point of view from the top of the mountain looking down at the party as they confront the small party carrying Dracula and very ambiguously, he is killed.

Stage 9: Full Circle–Return to the Perfect World

Dracula is beheaded by Harker's great kukri knife as Quincey Morris drives his bowie knife into his heart. The moment he is killed his body crumbles into dust, and his soul is at peace and so too is Mina's as the stain on her forehead disappears. Sadly, Quincey Morris dies of his wound received from the hired men protecting Dracula on his journey home. The adventure is over and narrative resumes seven years later. Harker has the last entry and reveals they have returned to the normal world. But he and Mina have an added joy that their boy's birthday is the same as the day Quincey died and even his mother thinks maybe some of his spirit passed into his namesake Quincey the American who died for them to live. They gather together and reflect on the account they have documented that despite how real it seemed to all of them, there is little to no evidence that supports their tale. Van Helsing essentially says, we don't need any proof and we don't ask anyone to believe us. His last line summarizes what Mina needed to discover to earn her right to become a mother and overcome her fear, "This boy will someday know what a brave and gallant woman his mother is. Already he knows her sweetness and loving care; later on he will understand how some men so loved her, that they did dare much for her sake." (Stoker, p.327)

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Drácula: El periplo de la heroína para Mina en *Dracula: Blood, Sweat and Fears* de Bram Stoker

Resumen: *Drácula*, (W. W. Norton & Company Inc. 1997), la novela epistolar escrita por Bram Stoker 1897, es una colección de entradas de diario, cartas, artículos periodísticos y entrevistas recopilados y documentados por Wilhelmina "Mina" Murray. Ella es la mujer victoriana perfecta, un modelo de ama de casa, que siempre apoya a su grupo de hombres con su objetivo de ser "útil" para ellos, con su conocimiento de las nuevas tecnologías como la máquina de escribir y el dictáfono. Ella es la encargada de la historia, experta en taquigrafía y amada por su esposo y todos los que la conocen, incluidos el profesor Van Helsing, el Dr. Seward, Quincey Morris y Arthur Holmwood (Lord Godalming), cuyos esfuerzos por destruir a Drácula proporcionan evidencia de autenticidad. Aunque la novela comienza con la voz y el punto de vista de Jonathon como el clásico héroe victoriano confrontado por el mal, incluidas las novias "muertas vivas" de Drácula, cambia a la voz y la perspectiva de la heroína de la novela, que es la prometida y eventual esposa de Jonathan Harker y la única mujer que sobrevivió luego de beber la sangre de Drácula (no al revés). La mente de Mina se fusiona con él para revelarle su ubicación a los hombres que llevan a cabo su sentencia de muerte y liberan su alma.

El viaje emocional de Mina la lleva de ser una prometida ingenua a una esposa totalmente iniciada y, desde la ex futura esposa y conquista sexual de Drácula a la heroína ferozmente inteligente e ingeniosa capaz de vencer grandes males a través de su poder de intuición femenina. "Wilhelmina" Mina Murray Harker, cuyo nombre significa 'estar dispuesta a proteger', es algo más que la "mujer nueva" victoriana que solo busca ser útil ayudando los hombres. También es la precursora del superhéroe cuyo viaje se relaciona más estrechamente con la discusión de Victoria Lynn Schmidt sobre el periplo de la heroína en *45 Master Characters: Mythic Models for Creating Original Characters* (F & W Media, 2001) que con la descripción de Joseph Campbell del periplo del héroe. Este ensayo traza el camino del crecimiento emocional de Mina en la novela *Drácula* desde una niña virgen inocente a enfrentar su mayor temor: el de su propia sexualidad plenamente realizada en su confrontación con su "arquetipo-sombra" en el personaje de Drácula.

Palabras clave: Bram Stoker - Drácula - vampiros - victoriana - nueva mujer - arquetipo - mito - Victoria Schmidt.

Drácula: a jornada de heroína de Mina em *Drácula: sangue, suor e medos* por Bram stoker

Resumo: *Drácula*, (W. W. Norton & Company Inc., 1997), o romance epistolar escrito por Bram Stoker 1897, é uma coleção de entradas de diário, cartas, artigos de jornal e entrevistas compiladas e documentadas por Wilhelmina "Mina" Murray. Ela é a mulher vitoriana perfeita, uma dona de casa modelo, que sempre apóia seu grupo de homens com o objetivo de ser "útil" para eles, com seu conhecimento de novas tecnologias, como a máquina de escrever e o gravador. Ela é a contadora de histórias, especialista em taquigrafia e amada pelo marido e por todos que a conhecem, incluindo o professor Van Helsing, o dr. Seward, Quincey Morris e Arthur Holmwood (Lord Godalming), cujos esforços para destruir *Drácula* eles fornecem evidências de autenticidade. Embora o romance comece com a voz e o ponto de vista de Jonathon como o herói vitoriano clássico confrontado pelo mal, incluindo as namoradas "mortas vivas" de *Drácula*, ele muda para a voz e perspectiva da heroína do romance, que é a noiva de Jonathan Harker e sua eventual esposa, e a única mulher que sobreviveu depois de beber o sangue de *Drácula* (não o contrário). A mente de Mina se funde com ele para revelar sua localização aos homens que cumprem sua sentença de morte e libertam sua alma.

A jornada emocional de Mina a leva de ser uma noiva ingênua a uma esposa totalmente iniciada, e da ex-futura esposa e conquista sexual de *Drácula*, à heroína ferozmente inteligente e engenhosa, capaz de derrotar grandes males através de seu poder de intuição feminina. "Wilhelmina" Mina Murray Harker, cujo nome significa estar disposto a proteger, é mais do que apenas a "nova mulher" vitoriana que apenas procura ajudar os homens. Ela também é a precursora do super-herói cuja jornada está mais relacionada à discussão de Victoria Lynn Schmidt sobre a jornada da heroína em *45 personagens principais: modelos míticos para criação de personagens originais* (F&W Media 2001) do que na descrição de Joseph Campbell da jornada do herói. Este ensaio traça o caminho do crescimento emocional de Mina no romance *Drácula*, de uma menina virgem inocente a enfrentar seu maior medo: o de sua própria sexualidade plenamente realizada em seu confronto com seu "arquétipo-sombra" no personagem de *Drácula*.

Palavras chave: Bram Stoker - *Drácula* - vampiros - vitoriana - nova mulher - arquétipo - mito - Victoria Schmidt.

[Las traducciones de los abstracts fueron supervisadas por el autor de cada artículo]
