

Tracing *Frankenstein* and *Dracula* as Epistolary Novels

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Abstract— “Literature is more of a functional term than an ontological term” (Sayeed). There is no God-given difference between a literary and a non-literary text. The difference lies only in the event of reading the texts, pragmatic and non-pragmatic. The essence of literature lies in the relation between the text and the reader and thereby in the act of reading. It requires an active reader for the event of reading to take place. The essence of literature is determined by the aim of the author, the performativity of the text and the appropriate stance of the reader. Thus, it would be right to say that performativity is itself a marker of literature. Performativity is how the text is put together. Mode, genre, form, generic markers and thematic elements are all about the performativity of the text meaning how the text enacts the metaphor.

Index Terms: *Dracula*, *Frankenstein*, Literary Genre, Literary Mode, Performativity, Markers of Literature.

I. INTRODUCTION

Through this paper, I would like to focus on my understanding of the word ‘genre’ and try to identify genre on the basis of the similarity in generic markers based on the form of a genre by contextualizing the literary work. For the purpose here, I will be focusing on the genre ‘epistolary novels’ and the works chosen from the same are Mary Shelley’s *Frankenstein* and Bram Stoker’s *Dracula* written in 1818 and 1897 respectively.

A literary work happens when the author deliberately makes a certain choice of words and addresses the readers through different formal configurations called genres. The mode of address and the tone of the work is determined by the particular arrangement of thematic and generic conventions.

II. LITERARY MODE AS EXPERIENCED THROUGH THE EVENT OF LITERATURE

Literary modes are concrete phenomenon that emerges and are experienced through the event of literature. The phenomenon of literature binds

together in an experiential whole the modes of givenness and performativity of the literary work as it relates to the appropriative stance of the reader. Thus literature is characterised by a dialogic institutionality; it is not logically or formally structured, but concretely conceived only through the relation between reader and text, i.e., experientially.

Mode doesn’t imply prescriptions for content or form. Literary modes indicate particular and concrete ways of being made present in and through speech utterance, rather than linguistic structures created by isolated manipulation of symbols. In literature, a mode is an unspecified critical term usually designating a broad but identifiable kind of literary method, mood or manner that is not tied exclusively to a particular form or genre.

Form of a work is itself a trope and what occurs in that work other than trope, “is the skill or faculty of invention or discovery, the heuristic gift”. Harold Bloom details his views on form quoting Burke as “Form in literature is an arousing and fulfilment of desires”. Further he adds, “A work has form in so far as one part of it leads a reader to anticipate another part, to be gratified by the sequence” (Bloom, 276).

Literature itself is the situation and rhetorical language is there to affect, to show the medium in itself. Rhetoric is language use and in something made of language, rhetoric provides tools even though it can’t be fully subsumed by rules as it is not science but practice. The rhetoric in literature is to draw attention to language use, how language as in figures of speech or poetic, narrative or dramatic devices, is used as a unique utterance even when the same words can convey the same emotion in a different way if constructed differently. In literature, rhetoric is used for its own sake.

A literary mode has nothing to do with the form of the work whereas genre includes a form. In genre we have the structure as well because form cannot exist without content. Form is the way in which the content is structured. The form of the text is

something which the writer imposes in order to achieve some kind of expression. Both of these taken together either use the generic markers in a singular way or they break the generic markers. Thus, genre is actually a way of cognition and a way of thinking. Mode is a way of expression and a way of affecting us. Mode is the minimal unit to which a genre can be broken to. Literature draws continuous attention to the form of itself that is decided by the writer. Nothing is fixed. All poetry is “imitation in action” and there has to be a medium through which imitation occurs. As far as Aristotle is concerned, he talks about the voice which is the medium and that is where the language comes.

In the following course of the paper, I will deal with the genre ‘epistolary novels’ and describe my understanding of how certain works belong to the genre of epistolary novels by taking examples of Mary Shelley’s *Frankenstein* and Bram Stoker’s *Dracula*. For the purpose here, I have identified two markers based on the form of the genre, namely; (1) the narrative develops through a collection of written records, including diary entries and letters and (2) the text’s point of view shifts among the first person perspectives of several characters.

III.MARY SHELLEY’S *FRANKENSTEIN*

Mary Shelley’s *Frankenstein* starts with a letter written by Captain Robert Walton to his sister in England. In a series of letters, Robert Walton, the Captain of a ship bound for the North Pole, recounts to his sister back in England the progress of his dangerous mission. In his first letter, Walton tells his sister of the preparations leading up to his departure and of the desire burning in him to accomplish “some great purpose” discovering a northern passage to the Pacific, revealing the source of the Earth’s magnetism or simply setting foot on undiscovered territory. In the second letter, he bemoans his lack of friends. Walton tells his sister that his ship has set sail and that he has full confidence that he will achieve his aim. In the fourth letter, he details his encounter with Victor Frankenstein, who has been travelling by a dog drawn sledge across the ice, to his sister and details the story of Frankenstein through the letter as told by Frankenstein himself. After describing his childhood and his interest in science, his ambitious dream of creating life is being described. Then

follows the creation of the “monster” and the consequences following its creation. All these incidents are written by the Captain himself but in the way in which Frankenstein himself is narrating the incidents that happened in his life. The novel then deals with the encounter between Frankenstein and the “monster” and what follows is the first person narrative from both the characters. The “monster” describes his sufferings and the pain that he had to face owing to his ugly face and humongous stature. Towards the concluding part of the novel, the Captain asks his sister about her views on Frankenstein’s life. Meanwhile Frankenstein falls ill and succumbs to injuries. What follows in the novel is the Captain’s description to his sister about the monster’s visit to his ship and the conversation that happened between them. Finally, after seeing that his creator has died and realising that he had done his revenge on his creator who left him without love after creating, the monster too jumps out of the ship’s window to the sea.

Frankenstein is narrated in the first person by different characters at different points in the novel. The shifts in narrator and the alternating point of view are central to the novel’s theme of looking past appearances to reflect on what may lie beneath. The novel begins with the narration from Captain Walton, who is writing a series of letters to his sister Margaret. The Captain himself says “Tomorrow, he will tell me his story. I plan to write it down in his words as much as possible.” (Shelley, 10). The point of view then switches to Victor Frankenstein, who tells Walton about his life and how he came to be wandering in the Arctic. When Walton first encounters Frankenstein, he wonders if the stranger is insane, due to his wild appearance and desperate plight. By listening to Victor’s story Walton comes to appreciate his experiences. When Frankenstein reaches the point in his story where he describes meeting with the monster, the point of view switches yet again, this time to the monster, who narrates in the first person describing his experiences. Both Frankenstein and the reader are set up to expect the monster to be coarse, barbaric and inhuman, but the narrative from the monster’s side shows him to be sensitive, intelligent and capable of feeling profound human emotions like empathy and pain. After that, the point of view returns to Frankenstein, who

continues his story. The novel ends with a return to Walton's point of view and first person narration.

Frankenstein is a novel with a complex narrative structure. It is a multi-strand narrative with three different first person narrators. The writer uses a framing device as the reason for telling the main narrative and epistolary narration when the story is told through letters. In the core of the novel the monster's story is presented to the readers, framed by Victor Frankenstein's story which itself is enframed by Robert Walton's epistolary narrative. The overall structure of the novel is symmetrical, it begins with the letters of Walton, shifts to Frankenstein's tale, then to the monster's narration so as to switch to Frankenstein again and end with the records of Walton. In this manner, the reader gets different versions of the same story from different perspectives.

IV. BRAM STOCKER'S *DRACULA*

In Bram Stoker's *Dracula*, Jonathan Harker, a young English Lawyer travels to Castle Dracula in the Eastern European country of Transylvania to conclude a real estate transaction with a nobleman named Count Dracula. As Harker wends his way through the picturesque countryside, the local peasants warn him about his destination, giving him crucifixes and other charms against evil and uttering strange words that Harker later translates into 'vampire'. However, being determined to reach the castle, he moves forward with his plans and meets the Count. He finds that the elderly Dracula is a well-educated and hospitable gentleman. After only a few days, however, Harker realizes that he is effectively a prisoner in the castle. Moreover he realizes that the Count possesses supernatural powers and diabolical ambitions. Then follows the description of the supernatural forces that worked in the castle and his experiences inside the castle as described in his journal. Meanwhile, in England, Harker's fiancée, Mina Murray, corresponds with her friend Lucy Westenra. Lucy has decided to marry Arthur Holmwood. Mina visits Lucy at the seaside town of Whitby. Russian ship is wrecked on the shore near the town with all its crew missing and its captain dead. Not long after, Lucy suddenly begins sleep walking and further supernatural encounters that happened with Lucy are detailed that includes the

presence of two small red marks in Lucy's throat. Then Prof. Van Helsing is called for diagnosis as neither Dr. Seward nor Mina are able to account for those.

After diagnosis Professor finds the marks to be indicative of a vampire's bite and thus orders her chambers to be covered with garlic, which will act against vampire's attacks. Thus with time, Lucy seems to recover from the illness. But her mother, unaware of the purpose of spreading garlic, removes it from the room leaving Lucy vulnerable to further attack and ultimately one day when the men momentarily let down their guard, a wolf breaks into the Westenra house, attacks Lucy and thus kills her.

After Lucy's death, the professor convinces the other men that she has turned to a vampire like Dracula and thus as a part of letting her soul reach the eternal rest Holmwood plunges a stake through her heart and then cut off her head and stuff her mouth with garlic as directed by the professor and they pledge to destroy the Dracula himself. Meanwhile Mina and Jonathan got married and decide to join the professor and his team to destroy the vampire. However, one of Dr. Seward's mental patients, Renfield lets Dracula into the asylum where the others are staying, allowing the Count to prey upon Mina.

As Mina begins the slow change into a vampire, the men sterilize the boxes of earth, forcing Dracula to flee to the safety of his native Transylvania. Then men pursue the Count, dividing their forces and tracking him across land and sea. Van Helsing takes Mina with him and they cleanse Castle Dracula by killing the three vampires and then others catch up with the count just as he is about to reach his castle and Jonathan and Quincey use knives to destroy him.

The text's points of view shift among the first person perspectives of several characters, including Harker, Mina, Dr. Steward and Lucy. The reader experiences the narrative through a collection of their written records, including diary entries and letters. In their accounts, each narrator describes and reflects on their experience of the novel's events. Also, since the characters enter their reflections on a daily basis, they give a sense of immediacy rather than retrospection; they do not know what will happen next but reflect in real time on the events of the previous day or days. Each narrator's point of view also provides a degree of insight into their personality and interests. Like, Dr. Steward's dependence on scientific proof makes

it hard for him to see the supernatural nature of Lucy's illness. His entries are frequented with possibilities he cannot quite accept. Mina's entries, meanwhile, tend to reflect her deeply sympathetic point of view. Van Helsing however has a limited presence as a first person narrator. For most of the novel, other characters report his speech and actions. His perspective appears directly in just a few letters and later in an account of his solo journey with Mina to Castle Dracula. This aptly reflects the way that Van Helsing conceals his motivations and thought processes from the other characters. Quincey Morris and Holmwood never became narrators either. Both men are primarily tools in service of the plot, advancing the action and supporting the major characters. Moreover, Dracula and the Vampires are also presented through other character's perspectives. There is no omniscient narrator in Dracula. The story is told through the separate points of view of the individual characters in first person narrative. The first person account seems to further increase the distance between the author and the text. Through the choice of narrative structure and points of view Stoker makes it clear that he wants the reader to think that it is the character who tells the story and not Stoker himself. Moreover, it is worth mentioning that no two people have the exact same type of language or speech.

The chapters of the novel are divided to correspond to the particular diary entry or letter of a particular character. The character's descriptions of events blend together to give the impression of realism, supported by the information presented as historical facts. The whole story of Dracula spans one hundred eighty-eight days in total which is a little over six months. The primary narrators are Dr. Steward, Mina and Jonathan whose diary entries make up the majority of the novel. Quince Morris, Arthur Holmwood and Abraham Van Helsing can be considered secondary narrators because they have some voice in the story. Morris and Holmwood have a brief exchange of letters in chapter five and chapter nine. Helsing wrote two memoranda in the final chapter and when Lucy falls ill, he becomes a frequent correspondent of Seward. Lucy falls somewhere between the primary and secondary narratives as her letters and journal entries are more frequent than those of Helsing but are not as numerous as those of Jonathan, Mina or Seward.

Moreover, the accounts of zoo keeper and the captain of Demeter complement the accounts of the primary narrator by adding extra information or explain events that the primary narrators were unable to experience.

V. ANALYZING THE EPISTOLARY FORM

Both the novels mentioned have primarily employed the epistolary form to narrate the story. According to Merriam Webster Dictionary, epistolary means "written in the form of a series of letters". The word 'Epistolary' was formed from the noun *epistle* which refers to a composition written in the form of a letter to a particular person or group. In its original sense, epistle refers to one of the 21 letters found in the New Testament. Dating from the 13th century, epistle came to English via Anglo-French and Latin from the Greek noun *epistole*, meaning message or letter. *Epistole* came from the verb *epistellein*, meaning to send to or send from. Epistolary appeared in English four centuries after *epistle* and can be used to describe something related to or contained in a letter or composed of letters.

An epistolary novel is a novel written as a series of documents that are delivered either through the mediums like letters, diary entries, newspaper clippings etc. The epistolary novels flourished in the eighteenth century commonly known as the great age of letter writing. Some of the factors which contributed to the rise of letter writing include the rapid expansion of postal routes and increased literacy in the eighteenth century women which enabled them to write letters to their loved ones. Also, the letter writers of the period used the form to prescribe and explore the self and everyday experience giving an emphasis on kinship. Moreover, as a mode of writing that sits ambiguously between public and private worlds, letters offer an enticing glimpse into other people's thoughts, feelings and lives. Also, "the sense of the reader gaining a privileged peak into the psychology of the protagonists was a key device of the epistolary form and essential to the development of the novel. Its emphasis on moral instruction also propelled the generation into literary respectability" (BBC, Epistolary Literature). However, the epistolary form survived as fragments in the nineteenth century.

The epistolary form is intended to provide a sense of verisimilitude to the narrative. Particularly with melodramatic and unrealistic material, the form lends credibility to an otherwise ludicrous invention. In Stoker's *Dracula*, this form of narrative allows him to tell his story of vampires and vampire hunters in such a way that the reader finds it convincing and almost believable, providing a very unique reading experience. Similarly in *Frankenstein*, this form of narrative allows the writer to tell her story of "monster" in a convincing way.

The appeal of epistolary narrative stems from the authenticity it yields, in contrast with the arbitrariness and artificiality of romantic invention. The works of this genre are composed of documents of facts and feelings and thus they present themselves as their own direct evidence. It is not wrong to say that an epistolary novel is an artificially created illusion of reality in the form of a believable collection of letters. The authors of epistolary novels often present themselves as editors of the material and not the writers, thus effectively distancing themselves from the story. The characters of these novels narrate their own subjective experience from their own point of view. The use of letters also grants the reader insight into what the characters are thinking and feeling which makes the story much richer. Moreover, letters create an illusion of authenticity and thereby convince the reader of the truthfulness of the narrative. Moreover, the more narrators the author chooses to introduce, the more viewpoints and opinions there are. The range of perspectives and points of view adds to the authenticity of the story, creating a ritualistic image of truth. Also, the absence of omniscient narrator leads to a better understanding of the characters since we get to hear their own perspectives. As readers, it helps to establish a connection with the characters.

VI. LITERATURE AS A 'GENRE' AND GENRES AS HISTORICAL CATEGORIES

According to a critic, "a genre is any group of works selected on the basis of some shared features". Ralph Cohen details in his essay some of the defining features of a genre and how genres are open categories without fixed absolute features. According to him, genre has been defined in terms of meter, inner form, intrinsic form, radical of presentation,

single traits, family traits, institutions, conventions and contrasts. Genre concepts in theory and practice arise, change and decline for historical reasons. Further he adds, since each genre is composed of texts that accrue, the grouping is a process and not a determinate category. Genres are open categories. The processes by which genres are established always involve the human need for distinction and inter relation.

According to Derrida, 'Literature' can be considered a genre which include novel, elegy and so forth. It is a genre that includes other genres that define it; again a genre can intermix genres as a novel can contain poems, proverbs, sermons and so forth. For Derrida, no generic trait completely or absolutely confines a text to a genre or class because such belonging falsifies the constituents of a text.

Genres do not exist by themselves; they are named and placed within hierarchies or systems of genres and each is defined by reference to the system and its members. In Frye's opinion, "genre is determined by the conditions established between the poet and his public". Further he points out that, "Generic distinctions are among the ways in which literary works are ideally presented, whatever the actualities are". Similar is the opinion shared by Frederic Jameson as well.

According to him, "genre is a literary institution, is a social contract between a writer and a particular public whose function is to specify the proper use of a particular cultural artefact". Like Frye, he argues that genres exist in performance significance, but he notes that genres do undergo changes, as texts free themselves more and more from an immediate performance situation; it becomes ever more difficult to enforce a given generic rule on their readers.

According to Jauss, "the new text evokes for the reader the horizon of expectations and rules of the genre familiar to him earlier texts, which as such can then be varied, extended, corrected but also transformed, crossed out, or simply reproduced. Variation, extension and correction determine the latitude of a generic structure, a break with the convention on the one hand and mere reproduction on the other determines its boundaries". It can be briefed that genres are open systems that are made by critics to fill certain ends. Each genre is related to and defined by others to which it is related. Every type of classifications are historical assumptions constructed

by authors, audiences and critics in order to sense communicative and aesthetic purposes. Such groupings arise at particular historical moments and are subjected to repeated definitions or abandonment. Moreover, genres are historical and thus it has to be placed in the literary history of the language. According to Jauss, “The relationship of literature and reader has aesthetic as well as historical implications. The aesthetic implication is seen in the fact that the first reception of a work by the reader includes a test of the aesthetic value in comparison with works which he has already read”. A literary work is not an object which stands by itself and which offers the same face to each reader in different periods. Thus a literary work is to be understood as creating a dialogue and philological scholarship has to be founded on a continuous re-reading of texts and not on mere facts. The historical context in which a literary work appears is not a factual, independent series of events which exists apart from the reader.

VII. ANALYZING *FRANKENSTEIN* AND *DRACULA* AS EPISTOLARY NOVELS

It can be inferred from the analysis of the novels *Frankenstein* and *Dracula* that despite the difference in theme; creation of a “monster” and vampire respectively and the medium of presentation, as in the first case it was letters and in the second it was polylogic with letters and journals of more than two characters, both these novels are considered to be epistolary in nature. It is because genres are identified by means of generic markers which are residual. A marker becomes necessary both for the similarities and also for their differences so that the text can be located in a particular structure of feeling. Generic markers are residual and thus they may arise out of the horizon of expectations of readers. Either they will be confined by the horizon or they will break the Horizon of Expectation. Even in Aristotle, generic markers are not absolute; they indicate stages through which a genre passes. Moreover, the traits that are shared do not necessarily share the same function. Trait sharing may be but need not be the way to characterise a genre. A genre doesn’t exist independently; it arises to compete or contrast with other genres to complement, augment or interrelate with other genres. A generic marker is made of something which is an element of the text, which is

residual. But residual doesn’t occur in itself. It interacts with elements that are contemporary to the new text.

In case of epistolary novels, two markers which are considered residual and specific are the differing perspectives with which the story is delivered and the deliverance of narrative as a series of documents which itself forms the trope. However, they undergo a change in the form with respect to the Structure of Feeling and Horizon of Expectation of the audience. To detail the Structure of Feeling as seen in different time periods, it demands knowledge of the worldview at that time period along with the location and time in which the author was located and the expectations as set by the audience during the time period.

In the essay titled ‘Marxism and Literature’, Raymond Williams describes ‘Residual’ as “having been formed in the past but it is still active in the cultural process, not only and often not at all as an element of the past, but as an effective element of the present”. A literary period is a time period in which certain thematic and formal elements are ‘dominant’. But this doesn’t prevent differences in aesthetic aims and poetic practices by individual writers. The differences are out of the difference in the Structure of Feeling of the time in which the work is written.

In the case of *Frankenstein* written in 1816, the author mentions in the preface to her work that she started writing *Frankenstein* being prompted by a competition, she had with Byron and her husband Shelley, to tell a ghost story while they were staying on the summer of 1816 at the Villa Diodeti by Lake Geneva. The group, trapped indoors by the inclement weather, passed the time telling and writing chilling ghost stories. It would not be wrong to say that Mary Shelley’s own life had influenced the creation of *Frankenstein*. The “monster” in the novel can be read as a metaphorical figure drawn from Shelley’s own tragic childhood and scandalous adolescence; her guilt over having an indirect hand in the deaths of two people, her own mother who died in childbirth and Shelley’s own wife, Harriet who drowned herself after Shelley left her, pregnant and alone, to embark on a European tour with Mary herself.

According to ‘The History Channel Documentary Decoding the Past: In Search of the Real *Frankenstein*’, aired in 2006, Mary Shelley was intrigued by the use of electricity to animate limbs, and that she likely heard tales of the alchemist Johann

Konrad Dippel, a controversial figure rumoured to have robbed graves and experimented on corpses at Frankenstein Castle. Similarly, in Shelley's novel Victor Frankenstein would use animal bones to help manufacture his monstrous creature. It is not certain whether Mary was influenced by Dippel's story; however, it seems to have been lurking in her subconscious mind provided the similarity of their actions.

Moreover, the year in which *Frankenstein* was written falls slightly short from the Victorian age when the conflict between science and religion was at its peak. However, it can be inferred that the nineteenth century saw many new scientific discoveries in Europe and there was a tussle between nature and science in the minds of people. The English society fought over what constitutes life- if it is purely biological and can be explained away with science, or if it involves some mysterious force beyond our understanding. It is argued that she is on the side of radical science and Mary Shelley's *Frankenstein* by presenting the perilous journey of Victor Frankenstein can be said to reflect the destruction behind man's thirst for scientific knowledge and the ethical reasons as to why man should follow God. Victor's experiment of creating life takes him to the ultimate destruction of his life.

Dracula written in 1891 reflects on the Victorian culture of England which was a transitional period considering the tussle between traditional values and progress of technology which in fact created predispositions for fears and anxieties among the Victorians. The novel reflects on a number of fears and anxieties associated with Victorian culture, namely, the tussle between science and religion, fear of the foreign, meaning of blood and rise of modern women. The tussle between science and religion which in fact reflects on the clash between science and folklore is made evident through the characters Doctor Seward and Doctor Van Helsing who represent two attitudes to science. While Doctor Seward stands for modern science and reasoning, Doctor Van Helsing represents the superstitious beliefs. The author makes the character Helsing say "There are mysteries which men can only guess at, which age by age they may solve only in part. Believe me, we are now on the verge of one" (Stoker, 294) which reflects on his position in terms of religion and science. Moreover, the fear of the

foreign, which reflects on Britain's fear of counter colonization and their notion of considering British culture as the finest is reflected throughout the novel. The author sheds light on the same right in the introduction of Jonathan Harker, who says "It seems to me that the further east you go to the more unpunctual are the trains. What ought they to be in China?" (Stoker, 2). Similarly, Harker's description of the diversity of population in Transylvania further reflects on Britain's fear that the diversity of nations would weaken their imperialistic power. Also, the cultural concept of seeing blood as means to address the taboo related to homosexuality, sexuality and rape as seen in Victorian England is seen in the novel. Moreover, the representation of New women in contrast to the Victorian women through the characters of Lucy and Mina after their encounter with Dracula further represents the threat they posed to the conservative society of the time. Victorian women who were expected to be submissive wives who should love, honour and amuse their husbands, manage the households and raise children was contrasted with the New women who were the subjects of homosexuality, lust and promiscuous behaviour in *Dracula*. Stoker uses his perspective-based narration to point out the cultural differences among his characters. The characters are portrayed to embody the main cultural attitudes in 19th century Western Europe.

Moreover, the storytelling is mostly carried out by the characters of Mina, Lucy, Steward and Harker. All these characters are British citizens. Stoker did include other major characters that are non British like Quincey Morris, Van Helsing or Dracula but these characters are not the narrators of the story at any point of time. Thus the point of view seems to be restricted to the British acting. While Stoker questions the concept of Victorian sexuality, the Victorian culture and the 'standard' English language are presented as the set norms in his work.

It is also said that the character Dracula is a metaphorical depiction of the English landlords of Ireland who tried to suck the lifeblood of the poor peasants. The concept of 'Dracula' is actually older than Dracula having roots in the poetry of Lord Byron and other romantic poets. Stoker used some of these tropes but they really got established as part of vampire lore with Stoker's *Dracula*.

VIII. CONCLUSION

“Non-Literary discourse describes a thing metaphysically, as a member of certain categories, whereas literary discourse seeks to show a thing ontologically, in its singularity. Hence in proportion to its success in this endeavour, a literary text becomes a singularity, resisting iterability as a whole. The insight that struggles to find expression in all theorization of literature in organismic terms is this fact of the singularity of the whole text as an iterable sign” (Sayeed, 34). “Extra conceptual resources” of the language is the primary feature on the basis of which a literary work can be identified. Literature works on the basic principle of extra conceptuality. It is the system by which a word can get multiple interpretations, in contrast to the concept of conceptuality, whereby a specific word is attributed to an abstract concept by means of shared convention. Conventions are arbitrarily set up. However, “There is no history if there remains nothing of what possess and if each present in its very singularity does not inscribe itself once and for all in the tableau of what has been and continues to be ” (Ponty, 109). Genres are historical categories identified on the basis of shared generic markers. Generic markers are neither fixed nor absolute. They change depending on the Structure of Feeling of the time and the Horizon of Expectation of the readers. However, genres are identified and categorized based on the generic markers for the ease of understanding the domain of literature.

The form of the novel, epistolary, as put forward by the novelists in both the novels show singularity in terms of the presence of generic markers; narrating the content as a series of documents and use of different perspectives. While in *Frankenstein*, episodes are described as letters addressed to a person, *Dracula* makes use of journals and letters presenting the chapters as a series of documents. Also, both the novels feature the absence of an omniscient narrator and the story is moved forward through the perspectives of different characters in their first person narration. Whereas, the difference in the markers lies with respect to the way in which the expression is put forward by the authors which is related to the Structure of Feeling of the period and the Horizon of Expectations of the audience. The genre remains the same due to the presence of

generic markers. Singularity lies in generic markers. However, every text is unique. Thus, it’s possible to say that while the generic marker actually makes the genre in itself, the performativity or how literature is made with language differs depending on the time and space.

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