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Dracula's seductiveness as a representation of temptation and original sin

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Abstract

In Bram Stoker's *Dracula* (1897), the vampire seduces his victims in a way they feel they are being willingly corrupted, and thus they believe to be transgressing a number of codes established by the society they are inserted in, such as moral and religious values. Dracula's prey, Lucy and Mina, not only allow their corruption, but wish to be corrupted by the vampire. However, they also feel guilty and even sinful. In this thesis, Dracula's seductiveness is discussed as being a representation of temptation and original sin. The novel is compared to some biblical passages, especially the first chapters of Genesis and the book of Leviticus, in which the notions of "purity" and "impurity" are delineated. The meanings of blood in both the Bible and *Dracula* are also relevant in this work. Finally, I consider the vampire's ability to embody nineteenth-century anxieties, and how this ability is related to the victims' own predisposition to error.

Key Words: *Dracula*, temptation, original sin, and blood.

Resumo

Em *Drácula* (1897), de Bram Stoker, o vampiro seduz suas vítimas de forma que elas sentem que estão sendo corrompidas por vontade própria, acreditando transgredir uma série de regras estabelecidas pela sociedade em que estão inseridas, como valores morais e religiosos. As presas de Drácula, Lucy e Mina, não só permitem a corrupção, mas também a desejam. No entanto, também se sentem culpadas e até pecaminosas. Nesta dissertação, a sedução de Drácula é discutida como representação de tentação e pecado original. O romance é comparado com algumas passagens bíblicas, especialmente os primeiros capítulos do Gênesis e o livro de Levítico, nos quais são delineadas as noções de "pureza" e "impureza". Os significados de sangue, tanto na Bíblia como em *Drácula* também são relevantes para este trabalho. Finalmente, considero a capacidade do vampiro de encarnar ansiedades do século XIX e ao mesmo tempo relacioná-la com a própria predisposição das vítimas ao erro.

Palavras-chave: *Drácula*, tentação, pecado original e sangue.

Introduction

"Whoever feeds on my flesh and drinks my blood has eternal life, and I will raise him up on the last day. For my flesh is true food, and my blood is true drink. Whoever feeds on my flesh and drinks my blood abides in me, and I in him." (John 6.54-56)

Jesus speaks the lines in the passage above, but Dracula, Bram Stoker's most well-known monster, could have said them as well. The lines if spoken by Dracula, however, would attain a perverse reversed meaning. According to Christians, from Jesus' lips, his followers receive the promise of eternal life and communion with the Lord, under the conditions of partaking from his sacrifice in the cross, drinking his untainted blood, and eating his unpolluted flesh. In other words, Jesus invites whoever desires to believe his sacrifice and accept it could wash humanity's sins away. Christians believe that Christ's blood is capable of purifying because he is the perfect redeemer, sinless and clean. Dracula, on the other hand, offers a different kind of immortality, which does not represent eternal life but rather eternal death. His infected blood is capable of transforming his victims into monsters like himself. The dichotomies between the Messiah and a character that seems to have been created as an exact opposite to Christ are innumerous: one purifies while the other contaminates; one offers eternal life, the other eternal death. They are similar in that their blood has a transformational power; they preach their different "styles" of life, and gather disciples. Dracula is yet comparable to another character in the Bible, i.e., to a satanic

figure. In this thesis, I will discuss how some biblical texts, such as the first chapters of Genesis and the book of Leviticus, might be part of Stoker's background reading for the writing of *Dracula*.

Before explaining the similarities between the Bible and Stoker's novel, however, I first analyze the modern vampire in literature and its origin. Lord Ruthven, the vampire from John Polidori's 1819 tale "The Vampyre," is the first of a new kind of monster, which used more than its great physical strength to subjugate victims. Seduction is the new weapon employed by the modern vampire. However, how did the vampire become a sensual monster, despite its uncontrollable thirst for blood? How did these blood-sucking monsters endure centuries of changes without ceasing to be popular? These are some of the questions I tackle in chapter one "Modern Vampires."

Dracula's lack of alternative concerning his survival methods makes it impossible for him to coexist in peace with human beings. Vampires in general are only allowed this alternative when they refuse drinking human blood and find other substitutes, like animals' blood or "True Blood," the synthetic blood created by Japaneses in Charlaine Harris' series of books *The Southern Vampire Mysteries*. Even so, a vampire's blood abstinence is seen with distrust by humans in Harris' works. A being that naturally needs to transform humans into dinner can only be seen with hesitation, and create disturbance. Yet, even though they are not usually welcomed by human beings, vampires appear now and then in literature, cinema, and theater. The authors of these vampire fictional works have learned, especially from Stoker, that they will always have a faithful audience. Psychoanalysis begins to explain why vampires cause the reactions they do in their audiences, why vampires are capable of disturbing taboos, and why these audiences love, or love to hate, these monsters, even if not always in an acknowledging way. Sigmund Freud, in "The

Uncanny" (1919), and Julia Kristeva, in *Powers of Horror: An Essay on Abjection* (1982), describe feelings that can be easily ascribed to victims in vampire fiction, or even to readers of these works. According to Freud, "this uncanny is in reality nothing new or foreign, but something familiar and old—established in the mind that has been estranged only by the process of repression" (13). Dracula, a creature whose existence defies nature, can only be perceived with strangeness by whoever meets him. He is not only a foreigner, but he is also an *alien*: different customs, appearance, and diet are some of his strange characteristics. Stocker's vampire, however, is capable of propelling in his victims the recognition of something familiar, i.e., of something monstrous within. The shock resulting from an encounter with Dracula is due to the uncertainty his victims face that they too can become vampires.

In 2011, Mariana Fagundes de Freitas, also advised by Professor Luiz Fernando Ferreira Sá, defended "Staked Twice: The Violent Deaths of Female Vampires in Bram Stoker's *Dracula* and F. Marion Crawford's 'For the Blood is the Life'," where she discusses the female vampires and their violent deaths in the novel and the short story as an illustration of women's changing role in the Victorian Era and men's response to this change. Freitas maintains, "The mortal deaths, the undead rebirths, and the subsequent traumatic deaths of female vampires are a violent reaction to the transgressive sexual behavior they exhibit" (2). While Freitas focused on the female vampires, the focus of my thesis is on Dracula's power over his female victims: Lucy, especially before her transformation into a vampire, and Mina, who only starts the transformation into a vampire. The Count, as the one to actuate these victims' transformations, as a satanic figure, as an opposing figure to Christ, and as the *Other*, is also relevant for my research. In my second chapter, I discuss the biblical allusions found in *Dracula*, paying particular attention to the metaphorical meanings of blood. Blood in the Bible can both mean contamination or purification.

Likewise, in the novel the blood transfusions might save Lucy's life, while Dracula's blood pollutes it.

Mina Harker, Stoker's model for Victorian women, possesses innumerable qualities, some of them considered male qualities by the characters in the novel, like her intelligence. Van Helsing, one of *Dracula*'s physicians, says about her, "Ah, that wonderful Madam Mina! She has man's brain—a brain that a man should have were he much gifted—and a woman's heart" (Stoker 248). The combination of man's brain and woman's heart is not enough to maintain Mina out of danger, however. Like Eve, in the book of Genesis, Mina falls into temptation and becomes "impure." In that sense, Mina's bite on Dracula's chest has a similar connotation to Eve's bite on the forbidden fruit.

Finally, in the third chapter "*Dracula*: fears, readings and analyses of important characters," the novel in relation to the nineteenth century becomes my focus. The characters in *Dracula* enact fears that were a response to issues and taboos of the nineteenth century, such as the fears of reverse-colonization, homosexuality, overt female sexuality, and madness.[1] The fear of reverse-colonization can be identified in the count's enemies' reaction against him. Dracula is a foreigner with imperialist ambitions. His wish for dominance in London represents the fear that once small colonies became developed, they could rise against their colonizer. The second fear discussed, homosexuality, is often associated with the young lawyer who travels to Transylvania, Jonathan Harker, for he becomes weaker each day he spends under Dracula's male power.

Another consequence of Jonathan's stay at Castle Dracula[2] is that he becomes mentally

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[1] Nancy F. Rosenberg, Martin Willis, Nina Auerbach, Stephen D. Arata, Dejan Kuzmanovic, Franco Moretti, Barry McCrea, Paul Goetsch, Charles E. Prescott and Grace A. Giorgio, Tanya Pikula, and Duane W. Kight discuss such fears.

[2] *Castle Dracula* is the name given in novel for Dracula's castle in Transylvania (Stoker 2)

unstable, which indicates a third fear: madness. As part of the narrative takes place in a lunatic asylum, madness is a recurrent subject in *Dracula*. The behavior of one of the patients in the asylum, Renfield, announcing the coming of his master, questions who is sane and insane in the novel, especially when his pleads are finally proven to be the truth.

The worst fear in *Dracula*, however, is probably not one inspired by the male vampire in the novel, but by the female monsters he creates. The female vampires in the novel show an awaken sexuality that is understood as monstrous, according to the strict moral and religious values of the Victorian Age, which demonized women who behaved differently from what was expected from them. Mina frowns upon her friend Lucy, Dracula's first female victim in England, because of Lucy's indecision in choosing a husband out of her three suitors. Lucy's indecision might indicate a promiscuous inclination in herself that she achieves when she becomes a vampire.

Capable of feeding on the blood of innocents, and shape shifting into bats and wolves, Dracula is certainly a monster. Stoker's villain, however, can only thrive on his victims' own flaws and predispositions to error. Like Satan in the Bible tempts Eve in committing that Original Sin, which doomed humankind and required a redeemer's sacrifice, Dracula occasioned Mina's forbidden bite on his chest.

1. Modern Vampires

Since the modern vampire was created by Dr. John Polidori in 1819, this creature has been the source of fear and curiosity. Even though Polidori was the first writer to depict the vampire as a sensual monster, it was Bram Stoker who made it popular. The main reason for this popularity is arguably that a reader's repressed desires can be projected onto the destructive, yet seductive, Dracula, the monster created by Stoker in 1897. This claim, however, is also compatible in relation to Polidori's tale "The Vampyre" and Sheridan Le Fanu's novella *Carmilla*. Although these last texts are very influential for vampire fiction, in comparison to the dissemination of *Dracula* throughout the world, they seem not as popular as Bram Stocker's novel, which was translated, adapted, and discussed innumerous times.

In this chapter I aim at discussing the modern vampire fiction origin and at answering the following questions: what is the main reason for the vampire's popularity starting from the nineteenth century on? What do "The Vampyre", *Carmilla,* and *Dracula* have in common that explains their popularity and in what do they differ, making *Dracula* the most popular out of the three works? And finally, can the vampire be seen as a representation of suppressed desires? If so, how does psychoanalysis explain the vampire's popularity?

1.1. Modern Vampire Fiction Origin: "The Vampyre", *Carmilla*, and *Dracula*

In order to understand why the figure of the vampire has increasingly called so much attention to itself, especially since the nineteenth century, it is important to consider the origin of the modern vampire. Before Polidori's short story "The Vampyre," vampires were nothing more than blood-sucking monsters. According to Martin V. Ricardo in his introduction to Melton's *The Vampire Book: The Encyclopedia of the Undead*, belief on vampire-like creatures might go back

long before any written record. In Christian Europe, however, a specific notion of a creature coming back from the dead to feed on the blood of the living was recorded:

> In the twelfth century, English historian William of Newburgh recounted several cases of the dead coming back to terrorize, attack, and kill in the night. He identified this kind of fiend with the Latin term *sanguisuga* or "bloodsucker." In most of the cases he wrote about, the only permanent solution was to unearth and burn the supposedly dead body of the accused assailant. (Ricardo x)

Though these monster tales were regarded with fear and superstition earlier on, only in the nineteenth century does Polidori create a fictional blood-sucking monster, which is also a seductive character. For being the first work written in English about a vampire, Polidori's short story and his vampire Lord Ruthven are considered important for the foundation of the modern vampire.

Polidori's Lord Ruthven attends fancy parties and amazes everyone. Among the awed is a young man called Aubrey, a wealthy orphan who lives with his sister and his guardians. A strange friendship develops between Lord Ruthven and Aubrey and they go on a trip together to Rome. When not satisfied with the Lord's behavior, Aubrey leaves his new friend and goes to Greece, where he falls in love with a poor and beautiful girl, Ianthe. The girl tells him about vampires, but although Aubrey sees an incredible resemblance between Ianthe's description of vampires and Lord Ruthven, he regards the whole thing as nothing more than tales and superstition. When Ianthe is killed by a vampire that also attacks Aubrey, he does not connect the murder to Lord Ruthven, and travels with him again. They get ambushed by thieves on a road, and Lord Ruthven dies right after making Aubrey swear an oath that none can know about his death for a year and a day. Back home, in England, a baffled Audrey finds Lord Ruthven very

much alive. While constantly reminding Aubrey of his oath, Lord Ruthven seduces Aubrey's sister, marries her, and kills her on the day the oath ends.

Between the publication of "The Vampyre" in 1819 and *Dracula* in 1897, another influential work for vampire fiction was published in 1872 by Sheridan Le Fanu, *Carmilla*. Carmilla is a female vampire who preys on young ladies. Laura, the other protagonist of the novella, and her father decide to host Carmilla, unaware of her real nature. Carmilla's influence over Laura alternates between friendship and sensuality, but the vampire spares Laura's life only feeding on the girl occasionally and not revealing her secret. When the truth about all the young ladies in the nearest town, who strangely died after getting sick, is finally revealed, the monster is hunted down to her grave and destroyed. Ken Gelder in *Reading the Vampire* (1994) explains why Carmilla's connection with Laura is overwhelming,

> Laura's original waking dream in the nursery reads in this context very much like a trauma of *separation* from the mother – who remains, for her at least, forever young and pretty – not different at all but, like the portraits she sees of Carmilla's ancestors, the Karnsteins, always the same . . . The story clearly draws a connection between (dead) mothers and vampires: mothers are ruled out of the story proper, but return as the undead, with knowledges (about fathers) which remain always subtextual. (46)

Mothers are almost atypical in the three works discussed, "The Vampyre," *Carmilla*, and *Dracula*. In "The Vampyre" the protagonist is an orphan, and his guardians seem to have little influence over him. In *Carmilla*, Laura's mother is only present in her dreams and pictures. Finally, in *Dracula*, there are few mothers and none of them have an ideal relationship with their children. First, a desperate mother loses her son to the vampire, and mistakes the attacker for Jonathan.

Second, Mr. Swales tells Mina and Lucy about the mother of a suicidal son. Both mother and son felt mutual hate for each other. Third, Lucy's mother has a fragile health, and dies of shock. She does not have much to say, and when she does contribute in the course of events, it is to complicate Lucy's situation, removing the garlic from her neck and allowing the vampire to enter their house. Moreover, when she dies she leaves her money to her daughter's fiancé rather than to Lucy. Her will suggests that maybe Lucy was not trusted by her mother, and that their relationship was not perfect. The vampires in these works choose vulnerable victims, who are young, naïve, and lack the loving and protective figure of a strong mother. In *Carmilla*, as Gelder explains, the female vampire can be read as a return of that once lost mother. This return is complicated by the victim's desire towards the vampire, which indicates an incestuous desire for the mother. When the vampire is male, however, this connection is not as clear.

The male vampire distances itself from the source of perturbation, i.e., the repressed mother. For Franco Moretti in "Dialectic of Fear" (2000), the vampire represents the return of what had been repressed by our unconscious disguised as a monster and the vampire's sex chosen by a particular author is not accidental:

> At the root of vampirism . . . lies an ambivalent impulse of the child towards its mother. To present the vampire as a *woman* therefore means to make relatively little distortion of the unconscious content. The literary figure still retains the essential element – the sex – of that which is at the source of perturbation . . . But if the vampire becomes a man, the unconscious source of perturbation is hidden by a further layer of signifieds. The link becomes more tenuous. The conscious mind can rest easy: all that remains of the original fear is a word, "Dracula": that splendid and inexplicable feminine name. The metamorphosis, in other words,

> serves to protect the conscious mind, or more precisely to keep it in a state of greater unawareness. (157)

The impulse towards the mother converges into the figure of the vampire in *Carmilla*. Carmilla is associated with the nursing days, and the caresses in the middle of the night; but also with the fear of that lost mother who is dead and can no longer protect her child. The dead body that creeps upon Laura in her sleep can only mean harm, and she can still listen to her mother's warning against that danger. In *Dracula*, however, such a connection between vampire and mother becomes more tenuous, as the vampire is male. Moretti continues,

> The vampire is transformed into a man by mass culture, which has to promote spontaneous certainties and cannot let itself plumb the unconscious too deeply. Yet at the same time and for precisely this reason, the repressed content, which has remained unconscious, produces an irresistible fear. Spurious certainties and terror support each other. (157)

The fear resulting from the encounter with the vampire is due to its abhorred and alien appearance that makes the vampire different from other human beings, but also to its familiarity and resemblance to a human form. This familiarity is able to horrify even more than the vampire's distinct characteristics because the victims can recognize something akin to the monster, and thus something monstrous in themselves. Indeed, every human being, especially the women in *Dracula*, is a potential vampire[3], and to acknowledge this is probably the most terrifying thought in the novel. The false and momentary certainty that Dracula is altogether alien becomes a

[3] Dracula has the ability to contaminate others with his vampirism, but he chooses women because he considers them weaker and yet more effective than himself in contaminating the men. The dormant sexuality in Lucy, which is frowned upon by Mina, also indicates that women might be more prone than men to becoming vampires.

soothing terror if compared with the recognition of the similarities that female vampires can evoke even more than male ones.

According to Moretti, alongside other works by Poe, Hoffman, and Baudelaire and their female vampires, *Carmilla* represents a more "elite" culture, while Polidori, Stoker, and the male vampires are closely related to "mass" culture. It can be argued that this is one of the reasons why Dracula and male vampires in literature and movies are so popular and influential. The vampire is transformed into a man as a defense mechanism for the unconscious, appealing to a broader audience. The connection between the repressed mother and the figure of the vampire are disguised by this transformation from female into male. Moretti's resolution for both female and male vampires as representational of the repressed incestuous love for the mother is not the only one available, however.

The male vampire can also be read as the return of the repressed hatred for the father, or both hatred and desire, as Gelder explains, "The vampire may return as the father, evoking fear, or as the mother, in which case desire is evoked – or, indeed, both emotional attitudes may be projected simultaneously onto the vampire who then represents father and mother together" (67). In *Dracula*, it can be argued that the vampire can inspire hatred or desire depending on the different characters he encounters. Van Helsing, for example, has no inclination towards Count Dracula, whom he considers little more than an animal with a "child brain" (Stoker 320). Lucy, on the other hand, is thrilled with the idea of having more than one husband; and Dracula as one among them. Mina is the only character whose connection with the monster cannot be rendered as straightforward as the others can. Like Van Helsing, Minas sees Dracula as a demonic figure, but like Lucy, she struggles to resist him. The vampire being representative of both father and mother is what explains Mina's attitude towards Dracula, according to Gelder's explanation.

Differently from *Carmilla*, where the incestuous love for the mother is also homosexual, Mina's desire for Dracula is heterosexual and rather exemplifies what Freud called Oedipus complex in its feminine form[4], which describes the girl's competition with the mother for the love of the father. With no mother to compete at all, Mina claims a motherly position among the men, and behaves more like their wife, providing emotional support for her own husband and for those who married Lucy through the blood transfusions.

Polidori's decision of making vampire Ruthven survive and leave unharmed in the end could be one of the explanations for *Dracula*'s greater popularity. Far from stating that "The Vampyre" was not influential for vampire fiction, as it establishes the foundation for a new type of monster, the tale leaves the reader's expectation unsatisfied, as the vampire is not repressed and eliminated as a threat. For Nina Auerbach in *Our Vampires, Ourselves* (1995), Ruthven's survival is accepted because, differently from Dracula, Ruthven does not have his existence limited to a physical body. Polidori's vampire is "half-ghost" and only "half-alive" (21). Dracula, thus, is not only more tangible than Ruthven but also more destructible, which enables the restoration of a previous undisturbed stage, i.e., a stage free from monsters.

While Lord Ruthven's immateriality enables him to survive, Carmilla's presence is material, making her vulnerable to a physical death. Some readers might be left unsatisfied not with the lack of destruction of the vampire, but how this destruction is presented. According to Auerbach, "Diagnosed as a horror, she dies as a presence; compared to the writhings and bloody foamings of Bram Stoker's staked Lucy, Carmilla's ritual decapitation is an abstract anticlimax to the vividness of her seduction" (46). Carmilla's destruction is unsatisfying for the reader and

[4] Freud explained the Oedipus complex in its feminine form in "Female Sexuality" (1931). Carl Jung's equivalent term is the "Electra complex."

for Laura, as the latter still feels the vampire's presence, sees her, and hears "the light step of Carmilla at the drawing-room door" (Le Fanu x). Dracula's final death, however, does not lack closure. Not only is his destruction presented in details, but also his influence on the other characters seems to completely vanish. Mina, for instance, is freed from the vampire curse and restored to her previous physical state, which can be noticed when the salt circle does not hold her back any longer, and the scar inflicted by the communion wafer disappears from her forehead, right after Dracula's annihilation.

The vampires in "The Vampyre," *Carmila*, and *Dracula* have differences that can be related to the times their stories were written. Auerbach explains that there is a multiplicity of vampires throughout time, each vampire being a personification of its own age. Vampires are versatile "but all are disturbingly close to the mortals they prey on. I can think of no other monsters who are so receptive. Vampires are neither inhuman nor nonhuman, nor all-too-human; they are simply more alive than they should be" (Auerbach 6). Polidori's Lord Ruthven and Le Fanu's Carmilla, then, represent the beginning of the nineteenth century, its politics, society, and taboos. In other words, these vampires are related to the Romantic Era, in which literary works stressed strong emotions and an overflow of mysterious feelings.

Despite Polidori's and Le Fanu's influence on *Dracula*, Auerbach believes that the turn of the century is crucial to explain how these three vampires are not the same: what chiefly differentiates Lord Ruthven and Carmilla from Count Dracula is their level of intimacy with their prey.

> In the nineteenth century, vampires were vampires *because* they loved. They offered an intimacy, a homoerotic sharing, that threatened the hierarchical distance of sanctioned relationships . . . The vampires our own century creates are empire

> builders who repudiate the "intimacy, or friendship" of their sentimental predecessors. (Auerbach 60)

Dracula, published by the end of the nineteenth century, represents a new kind of vampire, representative of the twentieth century.

For Count Dracula, victims are nothing more than prey, consumed for his physical survival and there is no friendship between them. Moreover, to become intimate with Dracula is to have access to his destructibility. Mina becomes crucial for the hunt of the vampire back to Transylvania, after she drinks his blood. This happens because when she drinks Dracula's blood, she establishes a telepathic connection with him that allows her to hear and feel the places the monster is at, even being distant from him. The brief moments when Van Helsing can hypnotize her, so that she can try to help him find the monster, become a valuable means to attain information. Dracula was cautious enough not to share every detail about himself with any of the characters, and the one who learns the most, Jonathan, was meant to die in the vampire ladies' hands, or rather, fangs. However, when Van Helsing, Dr. Seward, Arthur Holmwood, Quincey Morris, Jonathan Harker, and Mina[5] put their knowledge, expertise, and strength together, compiling every bit of information on the monster, they are closer to destroying the vampire. Their strategy, the use of technologies, such as the phonograph and the typewriter, for example, seems unsurprising, given the time period. In a century that witnessed important changes in the economic scenario and the increase of industrial production, the use of technology as a means to an end can only be logical, even if that end is to destroy an illogical creature.

Auerbach is right to believe that Dracula is representative of a new era, in which social relations are more impersonal than in the previous time period. Dracula's enemies, however, also

[5] These characters together constitute a hunting crew that is responsible for Dracula's downfall.

represent this new era. If Dracula resembles the bourgeois class, draining blood as well as life out of his victims so he can survive, as Jason J. Morrissette explains in "Marxferatu: The Vampire Metaphor as a Tool for Teaching Marx's Critique of Capitalism" (2013) his enemies in London are nothing like a proletariat waiting to be drained. As a pedagogical tool for teaching Marx's view on capitalism, Morrissette presents significant examples in vampire literature that corroborate his thesis. However, he fails to see that in *Dracula* specifically, the parallel vampire/bourgeoisie, prey/proletariat is not as straightforward as it seems, once the vampire's intended prey refuse to succumb and accept a submissive role. Instead, Dracula's enemies retaliate in the same manner the monster first attacks, i.e., gathering all the information on the monster, just like he first learned about customs in London from Jonathan. It is true that Lucy offers no resistance to Dracula, but rather than representing the proletariat, she is commodified by her male friends, who believe they own her. When Lucy's possession by Dracula becomes irreversible, she is finally destroyed by the ones who first claimed her.

Dracula's imperialist behavior is feared but it has to be mimicked, as Patricia Mckee explains in "Racialization, Capitalism, and Aesthetics in Stoker's Dracula" (2002). Mckee discusses capitalist implications in *Dracula* and argues that,

> The capitalist underpinnings of racial hegemony in the novel require those who overpower Dracula both to repress and to reproduce him. Their victory depends not on putting the vampire to rest but on putting the "horror story" of Dracula into circulation, as an entertaining spectacle that reproduces the market logic of Western culture. (44)

If first Dracula is the inquisitive character, who researches about where he is going, and wishes to expand his dominions, his enemies succeed behaving likewise, and not allowing Dracula's

expansion. London is already taken by capitalist white men, and is too crowded for a new foreign entrepreneur like Dracula. Discussing Henry Mayhew's distinction of two major races, the wanderers and the settlers,[6] Mckee states that in *Dracula* this distinction is problematized as the settler, considered superior to the wanderer, is forced to behave like the wanderer in order to defeat him.

> In *Dracula*, published in 1897, Bram Stoker complicates Mayhew's social order when he suggests that at the end of the century the modern citizen claimed no settled identity, but a mobility even more extensive than that of Mayhew's "wandering races." The vampire Dracula, who in the novel is identified as primitive and alien and who certainly preys upon citizens, is a wanderer, according to the peculiar logic of the "undead." But those in the novel who eventually defeat Dracula are characterized by unsettled behavior as well. Not quite insiders, they comprise a group of Western citizens who belong within no single nation or social class and who are experienced travellers. What endows the movements of these characters with cultural privilege is their power to capitalize upon mobility, to convert changes of place into opportunities for investment. (42)

The "citizens" in *Dracula*, however, have to exercise their mobility as a result of Dracula's first attack. If peace in dear mother land was not disturbed by the monster, the English men and women in the novel would rather maintain their settled behavior. It is true that the first trip in the novel is Jonathan's, but the lawyer in his first voyage is merely a tourist, awfully impressed with the

[6] "Henry Mayhew introduces his survey of London Labour and the London Poor (1851) by identifying throughout the world 'two distinct and broadly marked races, viz., the wanderers and the settlers.' This division also distinguishes, as races, outsider and insider, 'the vagabond and the citizen.'" (Mckee 42)

differences between what he calls “west” and “east.”

Jonathan’s business purposes on his first voyage do not include a wish of expansion in a new land, but rather the opposite, he is dealing with a transaction that grants Dracula legal rights over a property in Jonathan’s country. The first trip in *Dracula* is thus also originated in reaction to the monster’s wish. Jonathan also gathers information he considers beneficial from the British Museum and from books at the library before traveling. However, with a fixed and prejudiced idea in his mind, he believes that the further into the east he goes, more barbaric the people are. Moreover, the lawyer understands barbarism as a synonym for what is different. He writes in his journal,

> The strangest figures we saw were the Slovaks, who were more barbarian than the rest, with their big cow-boy hats, great baggy dirty-white trousers, white linen shirts, and enormous heavy leather belts, nearly a foot wide, all studded over with brass nails . . . They are very picturesque, but do not look prepossessing. On the stage they would be set down at once as some old Oriental band of brigands. They are, however, I am told, very harmless and rather wanting in natural self-assertion. (Stoker 3)

Like an amused tourist, Jonathan describes the Slovak’s fashion and compares them to characters on a theater stage. For Jonathan, the Slovaks, and other “different” people he sees, are amusing and harmless entertainment. Blind to all the horror to come, Jonathan is warned several times by these strangers, but he does not take advice from whom he considers superstitious and barbaric people.

Dracula, however, takes his research on London very seriously, and he is not satisfied with the books at his personal library, so Jonathan also becomes for the Count a means to attain all

information he might need on language, customs, and social behavior. Open to a different culture, the Count does not wish to be a tourist in London. He tells Jonathan,

> Well, I know that, did I move and speak in your London, none there are who would not know me for a stranger. That is not enough for me. Here I am noble; I am *boyar*; the common people know me, and I am master. But a stranger in a strange land[7], he is no one; men know him not—and to know not is to care not for. I am content if I am like the rest, so that no man stops if he see me, or pause in his speaking if he hear my words, 'Ha, ha! a stranger!' I have been so long master that I would be master still—or at least that none other should be master of me. (Stoker 21)

A ruler in his country, Dracula wishes to expand his sovereignty to a new territory. He knows that Englishmen will not accept an outsider, nor they will be ruled by this outsider. He is Mayhew's "wanderer" who wishes to pass as "settler." Jonathan has to go on a second trip to Transylvania with his new friends to eliminate the vampire. No longer a tourist, Jonathan needs to hunt Dracula in order to regain Mina, who is corrupted by the vampire when she drinks his blood and becomes a little "wanderer" herself.

What is unsettling about the behavior of those hunting Dracula, according to Mckee, is precisely that the settlers have to operate just like wanderers to restore their sovereignty. Not satisfied in restoring their sovereignty in their own territory, they also impose their dominion on Dracula's Transylvania. By the end of the novel, seven years after having destroyed the monster,

[7] Dracula seems to be quoting Moses in Exodus 2:22, "She gave birth to a son, and he called his name Gershom, for he said, "I have been a sojourner in a foreign land." In this passage, Moses is living in a foreign land after he fled from Egypt. He marries and has a son, but still feels like a foreigner in a foreign land.

they even return to the place. Transylvania becomes somewhere they once made safe for tourism. Going back to Transylvania, Dracula believes he is safe because he thinks that, as he tells Jonathan, "Ah, sir, you dwellers in the city cannot enter into the feelings of the hunter" (Stoker 19). When first said, Dracula's comment about dwellers and hunters is pertinent to Jonathan's tourist behavior. However, Jonathan's only choice is to become a hunter after he has his wife touched by the monster.

Dracula's great reception was not followed by a popularity decrease. On the contrary, the novel continued to exercise influence over subsequent works. Mathias Clasen in "Attention, Predation, Counterintuition: Why Dracula Won't Die" (2012) discusses why Dracula remained an influential narrative throughout generations of readers, undertaking a bicultural analysis of the novel in order to understand its success. Clasen divides *Dracula* in three main parts. The first part is constituted of Jonathan Harker's exploits, where the reader gains access to the Count's castle and the gloomy atmosphere of the novel. The second part is basically about tracking or gathering information about the monster; and the third part is about the hunting of Dracula and his destruction. This structure and the novel's epistolary mode engage the reader in a pursuit for and foreshadowing of coming events, as the reader is granted knowledge which some characters do not share in the beginning of the novel. The overall effect of this epistolary mode and the multiple narrators is that the novel constantly holds the reader's attention to itself.

Dracula's popularity can also be explained by its monster's horrifying characteristics. While Lord Ruthven and Carmilla are overtly seducing, they are not completely different in appearance and manners from the humans they befriend. Lord Ruthven could be considered an eccentric, but he is capable of society with others without being exposed as non-human. Carmilla is mysterious, but she is unsuspected of any cruelty. Count Dracula, on the other hand, shows his

bizarre side by crawling head down the castle wall, by suffering innumerable metamorphoses, and by identifying himself with animals rather than with human beings. According to Clasen, he is the perfect predator:

> Count Dracula is a contextually inflected embodiment of ancient, evolved terrors: the vampire is a supercharged predator, a fierce beast reminiscent of ancestral predators to which we are hardwired to attend, the kind with sharp teeth and homicidal intent. He is also highly contagious, a parasitic disease-bearer, a supernaturally animated corpse with a range of disturbing abilities and connotations. (381)

Such an appalling and mesmerizing monster is not only capable of enticing his victims but also readers throughout generations, making them and the characters in the novel turn page after page of the journals, newspaper clippings, and letters in search of clues about the vampire's origin, weaknesses, strengths, and purposes. Moreover, Clasen asserts that Stoker makes the story more credible and touching to that first target audience, by setting his story almost contemporaneously to the novel's publication (the story is set in 1893).

However, one of the powerful traits of the novel that makes it so influential is its ability to be pertinent and exciting for both that first and the subsequent generations of readers. Dracula becomes a modern myth, heard of by people who never read Stoker's novel. Indeed, Dracula remains a fascinating character even today, still being a source of inspiration for other books, plays and movies.

> There are now many Draculas – sexy Draculas, disgusting Draculas, malevolent Draculas and tender-hearted ones, Stoker gave the world a vile antagonist who went straight for the jugular. Stoker did not just create a melodramatic potboiler.

> He wrote an enduring horror story, one that connected squarely with anxieties peculiar to the Victorian *fin de siècle* while appealing to adaptive dispositions that transcend this historical period; indeed, dispositions that are common to us all. (Clasen 378)

Clasen's use of "Draculas" instead of "vampires," emphasizes that despite the existence of these multiple and diverse monsters, they all share at least one of Dracula's characteristics, be it one of his weaknesses or one of his strengths. Moreover, Dracula's capability of embodying Victorian anxieties makes other vampire authors fascinated by the metaphorical possibilities of vampires in general. *Dracula*, although not the first influential work for vampire fiction, establishes certain behavioral rules for subsequent monsters, i.e, what they eat, where they sleep, how they can reproduce, when they can attack, and how they are destroyed. What a vampire should be, or what he or she should not, is frequently associated with the vampires in Bram Stoker's novel. In a similar view concerning vampires' characteristics and limitations, Gelder writes,

> vampire fiction is peculiar in this sense: although it is flexible in so many other ways, it depends upon the recollection and acting out of certain quite specific "lores" for its resolution – that vampires must be invited into the house before they can enter, that they are repelled by garlic, that they cannot cross rivers, that they need their own earth to sleep on and so on. Some recent vampire fiction, of course, depends on the *frustrating* of the kinds of "lore" one assumed would work against them: modern vampires can thus themselves have a *disillusionary* function, moving around in the daylight and not fearing crucifixes any more. The fiction now uses "lore" as a point of reference, trading on the reader's familiarity with it – taking it "seriously", even exaggerating its use and effects (as in the Hammer

> vampire films), or parodying it or modifying it. (35)

The "lores," as Gelder calls it, in the quotation above are characteristics first used to describe Count Dracula. After Dracula, vampires can fit his definition, extrapolate, or negate it; but they all are situated in relation to him. As vampire Lestat, from Anne Rice's vampire series, says in 1984, "Everybody was sick of Count Dracula" (9).[8] But other vampires kept quoting him, even if to excite the envy of his popularity, and claim his rules to be obsolete. Dracula's ability to represent Victorian anxieties is further discussed in the last chapter of the present work, where the vampire is seen as representational of fears of madness, homosexuality, overt female sexuality, and reverse-colonization.

1.2. Vampires as representation of suppressed desires: Psychoanalysis and the vampire

In *Reading the Vampire*, quoted in the previous section, Ken Gelder discusses the responses vampires in literature arouse in their victims and in readers of the Gothic genre, especially in chapters three, "Vampires and the Uncanny", and four, "Reading Dracula." Moreover, Gelder considers the vampire through Freud's theory of "The Uncanny" (1919) Todorov's "the fantastic" (1975) and Morris's "Gothic Sublimity" (1985). He notes that the doctors in *Dracula* are doctors of the mind. They investigate madness and practice hypnosis. *Dracula* was published a short time after the introduction of the term "psychoanalysis," but despite the novel's Freudian context, for Gelder the narrators in *Dracula* do not have anything to say about the victims' sexual interest towards the Count.

> *Dracula* overcodes sexuality at the level of performance, but undercodes it at the level of utterance. Critical analysis intervenes at this point, enabling these

[8] *The Vampire Lestat*, first published in 1985.

> deafening silences to "speak". This is one reason why the novel has been so productive as far as readings are concerned: there is so much to say about sexual motivations in *Dracula* precisely because the novel's own analysts have nothing to say about it whatsoever. (Gelder 67)

Doctor Van Helsing rather faces Lucy's and Mina's transformations into vampires in terms of the believable versus the unbelievable, the profane versus the religious and pure, and he does not consider their sexual inclination towards Dracula. The relation established between vampire and victim, however, is not as antagonistic as Van Helsing sees it. Even before having physical contact with Lucy, for example, Dracula can exercise influence over her, supposedly making her walk in her sleep; not entirely because of his great power, but because of her weak disposition to resist him.

Count Dracula seduces his victims in a way they feel they are transgressing codes established by society, such as moral and religious values. The Count's victims are compelled towards him, and they feel guilty for not being able to resist him. However, owing to Count Dracula's charm, an apparently supernatural power of seduction, the reader can still blame these blood-sucking encounters on the monster. Lucy, who becomes a vampire after being killed by Dracula, also becomes a seductive monster and she tries to seduce one of her former suitors and then fiancé, Arthur Holmwood. Another example is Jonathan Harker's encounter with three female vampires in Count Dracula's castle. While Jonathan is repelled by the way Dracula looks, he is, however, intrigued at the same time. At first, it is possible to think that this interest is out of common curiosity. Nevertheless, when he meets the other deadly inhabitants of the castle, the three vampire ladies, he understands this encounter cannot mean anything besides his destruction, but still he is unable to flee from them initially, as if he were paralyzed. Therefore, seductive

power can be seen as something inherent to vampires in *Dracula*. The vampire allows some readers' censor of moral values to be fooled into thinking that Jonathan, Lucy and Mina are not to blame for those bloody encounters. But if Mina is only Dracula's victim, it could be asked why she feels so guilty after drinking his blood.

Mina's transgression is inappropriate because it goes against codes and moral values established by a society inserted in the nineteenth-century London. In the turmoil of the Victorian Era, the employment of young children in factories and mines, as well as strict moral values involving gender roles, found room for discussion in the arts, especially literature. The Gothic genre became popular in the nineteenth century for being capable of doing exactly what *Dracula* achieved, i.e., in order to be successful, Stoker created a plot that permits the reader to indulge the unconscious in transgressions while reading the novel and at the same time allowing the conscious repression to be satisfied.

In "Strangers to Ourselves: Psychoanalysis" (2004) Rivkin and Ryan describe repression as indispensable in maintaining the order imposed by society.

> Repression is essential to civilization, the conversion of animal instinct into civil behavior, but such repression creates what might be called a second self, a stranger within, a place where all that cannot for one reason or another be expressed or realized in civil life takes up residence. This, for Freud, explains why people experience what he calls "uncanny" feelings of doubleness that consist of a sense that something strange coexists with that is most familiar inside ourselves. It also explains why we compulsively repeat certain gestures, desires, experiences, and self-induced situations that might be quite distressing but also compellingly unavoidable. We cannot help but do so because they are brought about by forces

> and drives within ourselves over which we exercise very little conscious control because they arise from something or somewhere that is beyond our control – the unconscious. (Rivkin and Ryan 119-20)

Lucy's behavior before meeting Dracula hints that she is constantly fighting another self within. The nice, respectable rich girl tries to hinder the bad girl who sometimes she wishes to be, so she could, for example, marry three husbands. While sleeping, she can leave her house unaccompanied, late at night, and meet a stranger, who later she invites into her house, also when sleeping. Her sleepwalking, a condition shared with her dead father and so with possibly no direct implication towards Dracula's hypnotic power, then, is the perfect excuse to convince her friends, the readers, and even herself of her intact moral and guiltless conscience. However, it is important to note that *she knows* what she is slowly becoming, which can be perceived when she thanks Van Helsing for preventing Arthur from kissing her at her deathbed, as that kiss could contaminate her fiancé with her vampirism. Far from saying that nice and respectable Lucy wanted to meet Dracula, her wicked self within seems to love the idea. This second "Lucy" becomes the only "Lucy" when she is fully turned into a vampire. Like a bad impulse or fear in the unconscious, this Lucy has to be destroyed as she threatens the stability of the civilized conscious.

When something, which should have been repressed, comes to surface, a person might experience this feeling described as "uncanny." Freud's "The Uncanny," and its analysis of Hoffman's horror story "The Sandman" (1817) discusses the terror as developed from something strange but yet uncomfortably familiar to the reader. This something overcomes the reader's, or even the character's, attempt to repress it. In Freud's words, "this uncanny is in reality nothing new or foreign, but something familiar and old—established in the mind that has been estranged only by the process of repression" (13). Freud continues, "Many people experience the feeling in

the highest degree in relation to death and dead bodies, to the return of the dead, and to spirits and ghosts" (13). From this line of thought, Dracula – the living dead, the animated corpse – arouses in his victims a feeling that can be read through the theory of "The Uncanny." The monster that should be inanimate because he is dead, walks around, talks and gesticulates like a living person; and the strangeness of Dracula's cold body is coupled with the familiarity his behavior provokes. In Bram Stoker's *Dracula,* many characters can be apprehended through psychoanalytic theory, but none furnishes so many possible parallels as Mina Harker does.

Mina, Stoker's model of the pure and respectable English woman in *Dracula*, can be compared to many female readers from the nineteenth century. It can be argued, however, if Mina's transgression, the submission to Count Dracula, is responsible to cause the "uncanny" feeling described by Freud in *Dracula*'s readers. Therefore, one of the main reasons for *Dracula*'s popularity could possibly be that one's repressed desires can be projected onto the destructive, yet seductive, Dracula, the monster created by Stoker in 1897. Elizabeth Wright in "Modern Psychoanalytic Criticism" (1983) contends that literature pleases the reader when it comes disguising what he or she would not admit to read if it were not disguised,

> What draws us as readers to a text is the secret expression of what we desire to hear, much as we protest we do not. The disguise must be good enough to fool the censor into thinking that the text is respectable, but bad enough to allow the unconscious to glimpse the unrespectable. (Wright 8)

But then, what is disguised in Bram Stocker's most famous novel? What does make a reader shiver in the anticipation of Mina's encounter with Dracula? One of the available answers is adultery: something unthinkable for the respectable female reader in late nineteenth century and so also unthinkable for Mina Harker.

Although adultery is unthinkable for Mina, her encounter with Count Dracula represents exactly the breaking of her marriage vows. Her dishonored promise to her husband, that she would never open and read his travel journals, already indicates her potential disloyalty. Every trace of betrayal, however, is hidden behind claims that her wrongdoings are unavoidable. Mina's sentiment of guilt is the first hint that Dracula is not exclusively to be blamed for her contamination.

When Lucy Westenra dies, there is a shift from her being the center of attention of many men to Mina, who at this point at the story is already married. She substitutes her dead friend, becoming loved by all who once loved Lucy. The insistent plead by all characters, including Mina, that she takes upon herself a motherly figure hints that there is actually more than that to her relation with these men, which seems rather strange, to quote her own words,

> I felt this big sorrowing man's head [Arthur's head] resting on me, as though it were that of the baby that some day may lie 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 243)

She offers her affection and emotional support to Lucy's former suitors as a new bride would do. Another example is when Quincey Morris calls her "Little girl", just like he used to call Lucy. Finally, Mina's wish to "comfort all who suffer from the heart" (Stoker 244) parallels Lucy's wish to marry three husbands. However, if there is a desire for adultery, it is yet repressed in Mina's unconscious and well disguised by the motherly claim. Only when Mina meets Dracula, and they drink one another's blood, is this repressed desire unconcealed and she becomes adulterous and impure.

Mina, however, is not the only character to experience an uncanny feeling towards a

vampire. Following her promiscuous desire is Jonathan's wish to be kissed by the three female vampires he meets in the castle. Before even getting there, he already meets situations that build up for an overall intense uncanny feeling. One of these instances, while on Dracula's coach, Jonathan feels he is going around in circles, always spotting something familiar on the way. The sense of helpless repetition is one of the examples given by Freud that might trigger the feeling of something uncanny,

> Other situations having in common with my adventure an involuntary return to the same situation, but which differ radically from it in other respects, also result in the same feeling of helplessness and of something uncanny. As, for instance, when one is lost in a forest in high altitudes, caught, we will suppose, by the mountain mist, and when every endeavor to find the marked or familiar path ends again and again in a return to one and the same spot, recognizable by some particular landmark. (11)

The idea of the repetition being involuntary is what causes dread and strangeness to a person, like the attempt of the conscious to repress a thought or behavior that involuntarily occurs innumerous times. Moreover, Jonathan can notice that the villagers seem perturbed with his trip, and specially his host. Leaving for the castle, he sees from his coach,

> the crowd round the inn door . . . all made the sign of the cross and pointed two fingers towards me. With some difficulty I got a fellow-passenger to tell me what they meant; . . . he explained that it was a charm or guard against the evil eye. (Stoker 6)

Freud explains that,

> One of the most uncanny and wide-spread forms of superstition is the dread of the

> evil eye. There never seems to have been any doubt about the source of this dread. Whoever possesses something at once valuable and fragile is afraid of the envy of others, in that he projects on to them the envy he would have felt in their place. (12)

For the villagers, their valuable and fragile possession is life, which they believed could be stolen by Jonathan's host.

The villagers' fear of the evil eye is yet connected to the primitive fear of the dead that is "still so strong within us and always ready to come to the surface at any opportunity. Most likely our fear still contains the old belief that the deceased becomes the enemy of his survivor and wants to carry him off to share his new life with him" (Freud 14). Jonathan's regard of the villagers' behavior, as silly superstition, puts him in further danger as he proceeds to meet his client. At this very beginning in the story the reader might agree that Jonathan's reaction to these occurrences is only reasonable. As the story progresses, however, Jonathan still fails to believe his own ears and eyes when he faces what cannot be explained, and he chooses to question his own sanity.

The primitive fear of the dead influences villagers and might cause something uncanny in the readers as well. This is possible because, though Stoker creates fiction, his setting is not extraordinary. "The story-teller has this license among many others, that he can select his world of representation so that it either coincides with the realities we are familiar with or departs from them in what particulars he pleases" (Freud 18).When the writer chooses to represent the world of common reality, "he accepts all the conditions operating to produce uncanny feelings in real life; and everything that would have an uncanny effect in reality has it in his story" (Freud 18). By setting his story in real London, which "coincides with the realities we are familiar" (Freud 18), Stoker allows the animated corpse, Dracula, to cause characters and nineteenth-century

readers to experience that feeling of something uncanny. In a fairy-tale or any other mode in which monsters and the supernatural are licensed and common, the same effect would not be possible, as the reader accepts the writer's world of representation while reading.

Stoker uses strategies, deliberately or not, that have a better chance to cause the feeling of uncanny. One of these strategies consists of keeping the reader in the dark as long as possible,

> The writer has then one more means he can use to escape our rising vexation and at the same time to improve his chances of success. It is this, that he should keep us in the dark for a long time about the precise nature of the conditions he has selected for the world he writes about, or that he should cunningly and ingeniously avoid any definite information on the point at all throughout the book. (Freud 19)

Since the characters in *Dracula* are also readers of all the material Mina types and gathers, they are also kept unaware of events, for even longer than the novel's readers. By being kept in the dark up to the point when they can no longer save one of their friends, for example, the characters can experience what Freud explains it might be felt by the novel's readers, i.e., the same hopelessness and lack of control. Searching for answers, the characters read all they can find about Dracula. Furthermore, by the end of the novel there are still questions unanswered, such as, who the three vampire ladies are and what their relation to Dracula is. As a writing strategy, this technique engages the reader in a careful and eager reading, searching for details that might shed light on whom or what Count Dracula "really" is. The reader might also feel hopeless for knowing the characters are in danger before they know it themselves. When a bat tries to enter Lucy's room, for example, no one in the novel considers it strange. A reader, aware of Dracula's ability to shape shift, can guess what will happen next, but is unable to alert the characters to keep the windows closed.

Another feeling that can be experienced by some characters in the novel is abjection, a term defined by Julia Kristeva in *Powers of Horror: An Essay on Abjection* (1982). Through Sigmund Freud's and Jacques Lacan's theories, Kristeva examines themes such as the phallic signifier, horror and exile, and defines concepts of "unclean" and "impure," relating them to the definitions found in the Bible in the book of Leviticus. For Kristeva, abjection "beseeches, worries, and fascinates desire, which, nevertheless, does not let itself be seduced. Apprehensive, desire turns aside; sickened, it rejects" (1). In chapter two, Jonathan Harker describes Dracula's strong and aquiline face with peculiar arched nostrils, peculiar sharp white teeth, ears extremely pointed, and a general effect of extraordinary pallor. Jonathan also notes his host's hands, with hair in the center of the palm and nails cut sharp. The word choice Jonathan applies to describe Count Dracula reveals the strangeness with which the creature is perceived by the young lawyer. Jonathan comments, "As the Count leaned over me and his hands touched me, I could not repress a shudder. It may have been that his breath was rank, but a horrible feeling of nausea came over me, which, do what I could, I could not conceal" (19). Not knowing yet of the Count's nature, Jonathan explains in his journal his reaction against the vampire, or better, his abjection towards the vampire.

Jonathan's response to Dracula's rank breath is similar to food loathing, and according to Kristeva, "Food loathing is perhaps the most elementary and most archaic form of abjection" (2). A person disgusted by the smell or appearance of a certain food item is prevented from eating it. This happens because that person knows that the bad smell and different appearance of that item could mean its contamination or rottenness. Possessor of a natural mechanism of survival, the individual rejects that which can make him sick, often by getting nauseated or even vomiting. Therefore, Jonathan's reaction to Dracula's physical appearance and stench can mean the internal

detection of an external threat, and a warning to keep away from that threat. Jonathan's detector for trouble, however, has to battle his rationale, which insists that nothing is wrong, but only different from what he is accustomed to. When Dracula continues defying what can and cannot be, Jonathan is forced into seeing the monster's nature, even though still doubting his own sanity.

Dracula's appearance is not the only reason for people's disgusted reaction to him. The vampire defies rules, which living beings are incapable of defying, by simply existing and resisting staying buried.

> The corpse, seen without God and outside of science, is the utmost of abjection. It is death infecting life. Abject. It is something rejected from which one does not part, from which one does not protect oneself as from an object. Imaginary uncanniness and real threat, it beckons to us and ends up engulfing us.
>
> It is thus not lack of cleanliness or health that causes abjection but what disturbs identity, system, order. What does not respect borders, positions, rules. The in-between, the ambiguous, the composite. (Kristeva 4)

Dracula defies rules because he is neither alive nor dead, he is in between, he is un-dead. An animated and soulless corpse, he disturbs natural order by moving, speaking, and interacting with others when he should no longer exist. He disturbs social order by engaging with women that are already possessed by other men.

What Jonathan experiences towards Dracula in particular events, such as when he feels nauseated, goes even further than a feeling of the uncanny, i.e., he feels abjection. "Essentially different from 'uncanniness,' more violent, too, abjection is elaborated through a failure to recognize its kin; nothing is familiar, not even the shadow of a memory" (Kristeva 5). For Jonathan, Dracula is not familiar: he does not throw a shadow nor does he have a reflection in a

mirror as he was supposed to. Finally he is not even identified as a human being by Jonathan, who writes, "What manner of man is this, or what manner of creature is it in the semblance of man?" (Stoker 35). It is worth noting, however, that Dracula *was* once a man. For some reason not clarified, he becomes a monster, ceasing to be human, and being able to shape shift into rats, wolves or bats. He becomes infected by death, and thus he is a threat, as his contamination is contagious. Dracula causes "uncanniness" or abjection in whoever meets him, be it in relation to the lines of the novel or face to face, something of disgust and repulsion, followed by questions of "how?" and "why?" The questions might be enough to hold one's attention, to entice curiosity, or even to make one feel awestruck, but they are not enough to repress the shudder resulting from that encounter with the vampire.

Kristeva also explains the biblical meanings of "purity" and "impurity." Such definitions established a separation between the sacred and the mundane, God and men. One way to ensure separation was the prohibition of certain food items, which were considered impure and unclean. The fact that Mina's contact with Dracula's blood happens through her lips is an aggravation according to the laws found in the book of Leviticus, because blood is among the prohibited food.

> Blood, indicating the impure, takes on the "animal" seme of the previous opposition and inherits the propensity for murder of which man must cleanse himself. But blood, as a vital element, also refers to women, fertility, and the assurance of fecundation. It thus becomes a fascinating semantic crossroads, the propitious place for abjection where death and femininity, murder and procreation, cessation of life and vitality all come together. "But flesh with the life thereof, which is the blood thereof, shall ye not eat".[9] (Kristeva 96)

[9] Genesis 9.4, quoted by Kristeva.

Blood as indicative of a propensity for murder is the perfect metaphor for Dracula's sole source of nourishment. He is a murderer without any other choice for survival, for his existence presupposes the killing of his victims. But blood is also related to fertility, according to Kristeva. Dracula's blood is also his semen, the element that impregnates others with the vampiric life, and makes them blood thirsty as well. The duality of blood, both representative of impurity and life itself, will be further discussed in the next chapter, where *Dracula* is analyzed in relation to the Judaic laws found in the Old Testament. Such a relation seems relevant once Christianity inherits concepts from the Old Testament that haunt its believers, like the sentiment of guilt and the sin in Eden, which condemned all humankind. Stoker, in turn, infuses his characters in *Dracula* with the same feeling of guilt and creates a monster with characteristics of a reversed Messiah.

2. Surrender: the willing prey and biblical notions in Bram Stoker's *Dracula*

Count Dracula seduces his victims in a way they feel they are being willingly corrupted, and thus they believe to be transgressing a number of codes established by the society they are inserted in, such as moral and religious values. These victims understand that something in the monster compels them towards him, making them feel guilty and even sinful. Dracula's craftiness in convincing his victims to accept the corruption can be compared to the serpent's in the book of Genesis, convincing Eve to eat the fruit of the forbidden tree.[10] Dracula's seductiveness can be seen, then, as a representation of temptation and original sin, and, in this chapter, I will discuss how his prey[11] not only allow the corruption, but wish to be corrupted by him.

As George Stade states in his introduction to *Dracula*, when Dracula bites his prey he leaves two sharp marks on them as a serpent does to its quarry. The biblical serpent, unlike all other animals in Eden, has the ability to speak; its craftiness allures Eve to eat the fruit of the forbidden tree. Similarly, Dracula's articulation also allures Mina into her own corruption by convincing her to invite him into her thoughts and dreams, and drink his blood. The outcome of both transgressions is the contamination of the previously "pure" beings. Before eating from the forbidden fruit, and thus committing the original sin, Eve was a pure being. Therefore, purity for Eve is literally equal to a sinless body and innocent mind. For Mina, however, the definition of purity is not as simple. Here, she is considered pure, since she is what society expects her to be until she meets Dracula and her pure English blood is contaminated with his. Her body is considered pure not because it was a sinless and spotless body like Eve's, but because Mina

[10] The serpent's eloquence can be noticed in John Milton's *Paradise Lost*, Book IX, and it can also be compared to Dracula's ability to tempt Lucy and Mina.

[11] Count Dracula has two major victims in the novel: Lucy Westerna and Mina Harker.

fulfilled her role of a young lady, getting married to love and respect her husband. Eve's bite on the forbidden fruit and Mina's bite on Dracula's chest, become the entrance for the contamination of these bodies.

In addition to all the allusions to the Bible found in *Dracula*, such as the transformational power of blood and the virtuous woman of Proverbs 31, and the possible parallel between Mina and Eve, there is also a relation between Dracula and the satanic figure. In "Vampire Religion" (2002), Christopher Herbert explains that,

> An interpretation determined to salvage *Dracula* for the cause of respectable religion would construe the Count's Messianic aura as the clearest sign of the parasitism and spiritual perversion of one who has chosen to play the role of the diabolical negative of Christ. (111)

Dracula can be seen, then, as an opposite figure to Christ. The Count fits the role of a religious leader, increasing his number of followers, preaching his justifications, and trying to spread his ways in a foreign land. What is a foreign land to Dracula, however, is a nineteenth-century megalopolis, home to some English men who are going to hunt the vampire back to Transylvania and destroy him, eliminating the threat of contagion with Dracula's religion.

The version of the Bible adopted here is the English Standard Version, and it is not the purpose of this text to question its faithfulness of translation from the Hebrew or Greek. In "Blaming Eve Alone: Translation, Omission, and Implications of עמה in Genesis 3:6b" (2013), Julie Parker explains that although there are innumerable translations of the Bible that can lead to different interpretations, when the passage in question is the Fall, the general thought holds the woman's responsibility for man's first transgression. Parker states, "Depictions of Eve as evil have endured for millennia. Ancient interpreters reasoned that the woman yields to the serpent's

appeal, revealing her base nature, and receives God's punishment before the man, showing her greater crime" (731). Not surprisingly, owing to the Judaic chauvinist tradition, presented in the Bible, writers in subsequent books in the New Testament side with the idea of the first woman's greater culpability. Paul, the writer of 1Timothy, instructs: "Let a woman learn in silence with full submission. I permit no woman to teach or to have authority over a man; she is to keep silent. For Adam was formed first, then Eve; and Adam was not deceived, but the woman was deceived and became a transgressor" (English Standard Version, 1 Tim 2.13 –14). Rather than discussing responsibility, it is significant to ask why the serpent chooses to approach Eve, and Dracula to approach Lucy and Mina. Believed to be weaker and more susceptible to being seduced, women become contaminated in both books, Genesis and *Dracula*. In the next section, I will discuss Eve, Lucy and Mina's contamination, how they are related, and what their contamination means according to Judaic laws found in the Old Testament.

2.1. Blood: contamination and purification

The strongest link between Christ and Dracula is possibly blood. According to the Bible, Christ's blood cleans and gives spiritual eternal life for those who seek Him (Heb 9.11–14). On the other hand, Dracula's blood contaminates and grants immortality to his victims' tainted body. Understanding blood as a powerful symbol, it assumes an apparently antagonistic position between the novel and the Bible. However, this dichotomy is also seen in the Bible, as blood can be both, purifying and contaminating.

In "Good Blood, Bad Blood: Multivocality, Metonymy, and Mediation in Zechariah 9" (2011), Susan Niditch discusses blood as a recurrent and rich motif throughout Zechariah 9. Niditch explains that blood, among other symbols, assumes different meanings, depending on the

context this is inserted. In order to understand blood in the Bible and its apparently contradicting meanings, it is necessary to comprehend what the fluid meant for Israelite culture. "Blood links creation, sin, violent destruction, recreation, repair, purification, and redemption. Blood mediates between seeming opposites by partaking of both sides of the opposition" (Niditch 634-5). Thus, blood can represent opposite poles of a sphere, like life and death, not invalidating one while representing the other, but rather, linking these two poles. For death to prevail, life has to become absent, and blood can indicate the passage from one state to the other when it is shed.

Customs regarding the handling of blood in Israelite tradition differentiate them from other peoples. Niditch explains that

> in a world in which you are what you eat, the consumption of blood, set in parallelism to the consumption of detestable things, emphasizes that blood too is forbidden between the lips and that both are signs of the culturally and ethnically Other. (635)

Moreover, blood itself marks the Israelites as God's chosen people, like in the book of Exodus when God commands them to sacrifice lambs without blemish, and mark their dwellings with blood so His Death Angel could distinguish between Israelites and Egyptians, and only kill the latter's firstborns.

> Then they shall take some of the blood and put it on the two doorposts and the lintel of the houses in which they eat it. For I will pass through the land of Egypt that night, and I will strike all the firstborn in the land of Egypt, both man and beast; and on all the gods of Egypt I will execute judgments: I am the LORD. The blood shall be a sign for you, on the houses where you are. And when I see the blood, I will pass over you, and no plague will befall you to destroy you, when I

strike the land of Egypt. (Exodus 12.7, 12, 13)

Blood thus becomes a sign that marks the Israelites even before the Messiah is sent. For Christians, Christ's blood also marks them as saved people who chose to believe in God's son's sacrifice. Blood differentiates believers from nonbelievers as it has done ever since the Old Testament, differentiating Israelites from Egyptians. In Dracula, the Count's blood serves the same purpose, distinguishing the three immortal creatures that belong to him and carry his blood, the vampire ladies, from other women in the novel. Jonathan is not even able to define them as real women as they differ so much from his beloved Mina, in his opinion. Some critics, like Leonard Wolf[12], however, have mentioned that one of the three vampire ladies resembles Lucy, with her blond hair. Even if such characteristic is only a coincidence, after drinking Dracula's blood, Lucy resembles the vampire ladies even more and her friend Mina less. When finally she becomes a vampire, she belongs completely to Dracula and has to be destroyed.

Once one Lucy belongs to the vampire, reversibility is impossible. The finality of this sense of belonging is also expressed in the Bible. Jesus says, "My sheep hear my voice, and I know them, and they follow me. I give them eternal life, and they will never perish, and no one will snatch them out of my hand" (John 10.27–28). When Mina drinks from Dracula's blood, she also starts hearing and following him while she helps the vampire hunting crew. First, she follows the vampire in order to destroy him, and the things she hears, like the sound of water against a ship, are used to help hunting down the Count. Along the journey, however, she fears becoming one of the monsters herself, "this time, if it ever comes, may come quickly ... and ... you must lose no time in using your opportunity. At such a time, I myself might be-nay! if the time ever comes, shall be-leagued with your enemy against you" (Stoker 337). Mina's pursuit of Dracula acquires

[12] *The Essential Dracula*, page 51, note 44.

the same meaning as "following" in the biblical passage in John 10, that is, one of a disciple following his or her master.

Blood and the notions of clean and unclean are significant symbols in different religions. *The New International Dictionary of New Testament Theology* (1978) describes, for example, that in the Greek religion both mother and child were considered unclean after birth, and so was the dead or anyone who touched it (789). In order to purify an unclean person, the blood of an animal was poured on his or her hands in a purification ritual. In the Old Testament rules concerning contamination are even stricter and made clear in more than one passage. The dead and body fluids were among the most contaminating things an Israelite could touch, making a person unclean for several hours even after cleansing. In the book of Numbers it is said,

> Whoever touches a dead person, the body of anyone who has died, and does not cleanse himself, defiles the tabernacle of the LORD, and that person shall be cut off from Israel; because the water for impurity was not thrown on him, he shall be unclean. His uncleanness is still on him. "This is the law when someone dies in a tent: everyone who comes into the tent and everyone who is in the tent shall be unclean seven days." (Num 19.13–14)

The concern about cleanness and purity in the passage above goes beyond religious reasons. The severe sanitation methods employed by the Israelite prevented a number of diseases, like leprosy, which, despite the limited knowledge about its infective power at the time, was already considered highly contagious. Avoiding physical contact or proximity with the unclean provides a protective effect because it not only works metaphorically, as to maintain holiness and preserve costumes, but it also obliges the Israelites to follow these severe sanitary rules, thus minimizing literal contamination as well.

Besides blood, the other body fluids were also considered unclean in the Old Testament. In the book of Leviticus, which is basically a priestly guide and a set of laws concerning purity, especially through chapters 11 to 15, it can be noted,

> "Thus you shall keep the people of Israel separate from their uncleanness, lest they die in their uncleanness by defiling my tabernacle that is in their midst." This is the law for him who has a discharge and for him who has an emission of semen, becoming unclean thereby; also for her who is unwell with her menstrual impurity, that is, for anyone, male or female, who has a discharge, and for the man who lies with a woman who is unclean. (Lev 15.31–33)

Mina's encounter with Dracula, a living corpse, and her drinking from his blood, a body fluid, makes her impure not only under Judaic laws. Dr. Van Helsing, Harker, Mr. Morris, and Dr. Seward had all met at least one female vampire to understand what the uncleanness of Mina meant: her transformation into one of the enemies. Like in the Bible, she would be cut off from her own people.

Mina's protests to keep Jonathan away after drinking Dracula's blood can be compared to a leper's obligation to scream about his condition when approaching an Israelite village. She says, "Unclean, unclean! I must touch him or kiss him no more. Oh that it should be that it is I who am now his worst enemy, and whom he may have most cause to fear" (Stoker 300). And also in a similar passage in the following chapter, after the Sacred Wafer stained her forehead, "Pulling her beautiful hair over her face, as the leper of old his mantle, she wailed out: – 'Unclean! Unclean! Even the almighty shuns my polluted flesh! I must bear this mark of shame upon my forehead until the judgment Day" (Stoker 314). The rules for a leper in the book of Leviticus were very severe, and exposed the diseased individual to public shame.

> The leprous person who has the disease shall wear torn clothes and let the hair of his head hang loose, and he shall cover his upper lip and cry out, 'Unclean, unclean.' He shall remain unclean as long as he has the disease. He is unclean. He shall live alone. His dwelling shall be outside the camp. (Lev 13.45–46)

Mina's blemish on her forehead is the external proof of her polluted interior. Like the marks on a leper's skin, her stain differentiated her from the others and caused embarrassment.

The blemish left by the Wafer on Mina's forehead can also be compared to Cain's mark inflicted by God. After killing his brother Abel, out of jealousy, and being banished he complains about his punishments:

> Cain said to the LORD, 'My punishment is greater than I can bear. Behold, you have driven me today away from the ground, and from your face I shall be hidden. I shall be a fugitive and a wanderer on the earth, and whoever finds me will kill me.' Then the LORD said to him, 'Not so! If anyone kills Cain, vengeance shall be taken on him sevenfold.' And the LORD put a mark on Cain, lest any who found him should attack him. Then Cain went away from the presence of the LORD and settled in the land of Nod, east of Eden. (Gen 4.13–16)

When holiness meets impurity a wound is resultant, a mark that excludes Cain from the intimacy of his brothers and sisters, and Mina from her husband and friends. Mina, however, can be forgiven and made pure again if the source of her contamination, Dracula, is destroyed.

In his commentary of the book of Leviticus, Samuel E. Balentine explains that separation between what is considered pure and impure is an important value for the Israelites. Through separation, it is possible to prevent literal and ethnical contamination.

> To be "holy" is to be in the realm of God, whose intrinsic holiness provides the

> reference point for all "common" or "profane" persons and objects that may, under certain conditions, refract the special status that God alone fully possesses. Persons or objects that are "unclean" or "impure" are prohibited from contact with the holy; only that which is "clean" or "pure" can come near the holy . . . That which is holy may be defiled, in which case it must be purified and restored to its proper status by appropriate rituals; the common may be sanctified or consecrated and thus rendered fit for proximity with the holy. Of paramount importance is the imperative to sustain and, when necessary, repair the boundary between the holy and the unclean. That which is unclean defiles the holy and diminishes its essence. (Balentine 86)

The disobedience concerning these rules was enough to ban an Israelite from the intimacy of his own family. Since whoever did not follow these rules was considered impure, so were foreigners, who had completely different customs. Interracial marriage, then, was considered appalling, as it meant the mixing of the holy race with unclean people (Ezr 9).

In *Dracula*, the Count also represents a threat for being a foreigner, and thus being capable of contaminating London's society with his foreign and deadly customs. John Allen Stevenson suggests in "A Vampire in the Mirror: The Sexuality of Dracula" (1988) that the sexual relations in the novel should not be seen as incestuous or intrafamiliar. Critics such as Twitchell in *Dreadful Pleasures* (1985) and Richardson in "The Psychoanalysis of Ghost Stories" (1959), also cited by Stevenson, believe that Dracula is a paternal figure, a representation of the old tradition which attempts and struggles over a younger one. However, for Stevenson this relation is rather exogamous or interracial, since Dracula's attempt over Lucy and Mina is forbidden because he is different, i.e., he is the foreigner, or "the other" (Stoker 308), as Van Helsing calls him.

Stevenson also explains that Mina understands her connection to Dracula as impure and inappropriate. He states, "The problem is one of loyalty: the danger is not that she will be captured but that she will go willingly" (337). Mina submits to Dracula, even though she compares this submission to betrayal of her loved ones. She questions whether her loyalty will reside where it should, as she will be transformed into one of the monsters herself and, consequently, into one of the enemies. Once contaminated, she can only be saved if the source of evil is extinguished. Dracula's attempt to dominate a new territory fails as his hideouts are destroyed and he is forced to leave London. In that sense, both Dracula and the biblical Satan (Revelation 12.9) are driven out of the territory they try to overrule.

In the book of Genesis, God creates Adam "in his own image" (Gen 1.27), making man superior to all other creatures in the world (Gen 1.26), and giving him but one prohibition: "but of the tree of the knowledge of good and evil you shall not eat, for in the day that you eat of it you shall surely die" (Gen 2.17). Afterward, Eve is created to be Adam's companion (Gen 2.18). When they disobey this only rule, deceived by the serpent, one of their punishments is to be driven out of the Garden of Eden. Although Satan is not directly mentioned in Genesis, there is a connection made between him and the serpent in the book of Revelation,

> And the great dragon was thrown down, that ancient serpent, who is called the devil and Satan, the deceiver of the whole world—he was thrown down to the earth, and his angels were thrown down with him. (Rev 12.9)

Man's disobedience constitutes the first sin and makes mankind impure. Purity can be temporarily regained through sacrifices and bloodshed until the Messiah comes to be the final and perfect sacrifice.

The story of man's creation and his fall echoes the one in *Dracula*, where a woman's

failure in resisting evil is punished by her contamination, which can be contagious to men if they are not able to resist as well. Resisting evil can be particularly difficult in *Dracula*, owing to the vampire's presumable hypnotic powers. Dracula, like the serpent, is very convincing, and makes at least two female victims in the same relational group. There is also in the novel a movement out of home, as Mina's husband and new friends chase the monster to Transylvania. They can only go back to their "paradise," i.e., London, if they succeed in killing the Count.

The way sin is overcome in the Bible and how a vampire can be destroyed can also be compared. According to the New Testament, Jesus carried mankind's sins and was railed to a cross, in order to wash men's sins away,

> All this is from God, who through Christ reconciled us to himself and gave us the ministry of reconciliation; that is, in Christ God was reconciling the world to himself, not counting their trespasses against them, and entrusting to us the message of reconciliation. Therefore, we are ambassadors for Christ, God making his appeal through us. We implore you on behalf of Christ, be reconciled to God. For our sake he made him to be sin who knew no sin, so that in him we might become the righteousness of God. (2 Cor 5.18–21)

Christ became sin himself, dying in expiation for men. Many Christians consider the acceptance of this claim able of bringing redemption to others. After Christ is gone, then, it is His followers' responsibility to spread the gospel. Christ's crucifixion, however, does not mean His destruction but the triumph over sin and death. On the other hand, a vampire has to be pierced through the heart to die, or rather to be destroyed. Through violence, men are able to purify the soul, as Van Helsing explains to Mina in a passage similar to the biblical one above mentioned,

> Thus are we ministers of God's own wish: that the world, and men for whom His

> Son die, will not be given over to monsters, whose very existence would defame Him. He [God] have allowed us to redeem one soul already [Lucy Westenra's, a young and beautiful lady who becomes a vampire after being killed by Dracula, and afterward is destroyed by Van Helsing and her former suitors with a stake driven through her body], and we go out as the old knights of the Cross to redeem more. (Stoker 338)

Van Helsing's hunt after the Count is then justified in the name of God and understood as a necessity. Moreover, the hunters become His ministers with such discourse, and the battle against vampires becomes a religious one, reinforcing the ideas of evil versus good, right versus wrong, and the regret experienced by those who fall for Dracula's charms. It is important to note, however, that the possibility of redemption mentioned by Van Helsing in the passage above is not directed to the Count, but to Mina, who drank Dracula's blood and therefore is contaminated. Dracula, the outsider, is the source of evil that has to be destroyed. A promise of redemption is also made to Adam and Eve in the Garden of Eden, but never to Satan. Whereas Christ becomes sin in order to die in expiation of men's offences, Dracula is already sin himself. The necessity of Dracula's destruction, or sacrifice, in order to save Mina creates a problem from the perspective of Judaism and some sacrificial religions. Differently from Dracula, the animal or person to be sacrificed needs to be immaculate so as to carry others' faults. Dracula, however, is not the sacrifice that will carry evil away, but rather the source of evil himself, and to destroy the monster means destroying the evil in Mina.

Dracula does not represent an ideal sacrifice precisely because he is the opposite of the Messiah. While the Count is more powerful when in darkness, Christ is in the light and invites others to be there with him. In 1 John 1.7, John the Evangelist writes: "But if we walk in the

light, as he is in the light, we have fellowship with one another, and the blood of Jesus his Son cleanses us from all sin." Thus, it is not coincidence that the vampire hunting crew is most effective by daylight while the vampires are weaker. They have to reach the Count's transporting box and annihilate the vampire before the sun sets. Moreover, when the three vampire ladies tempt Mina, Van Helsing also has to wait for the sun so he can destroy them in their coffins. Like "knights of the Cross," as Van Helsing claims, they represent the light and its triumph over darkness. The second part of the verse, "and the blood of Jesus his Son cleanses us from all sin" (1 John 1.7), serves to show the opposition between Christ and Dracula as well. The former purifies through his blood and the latter uses his blood to contaminate. Both make the person more similar to the blood donor: whoever accepts Christ's blood, by acknowledging his sacrifice, becomes a Christian, a term derived from the Greek Χριστιανός (Christianos), which means "follower of Christ" or even "slave of Christ" as explained by Elias J. Bickerman in "The Name of Christians" (1949); on the other hand, whoever accepts Dracula's blood, by drinking it, becomes a vampire like Dracula.

In *Dracula,* blood is also related to science and to a medical procedure that was still considered controversial in late nineteenth-century, the blood transfusion. In "A 'Ghastly Operation': Transfusing Blood, Science and the Supernatural in Vampire Texts" (2013), Aspasia Stephanou discusses the symbolism of the fluid for vampirism:

> In Bram Stoker's *Dracula,* for example, blood becomes the medium to explain and understand vampirism: blood transfusions invite an exchange between the primitive energies of a barbaric past and the technologies of modernity. Victorian scientific positivism and the supernatural were conflicting forces in a changing world that manifested its anxieties about modern science, and faith in the

> supernatural and religion, through the vampiric and scientific powers of blood. Blood, being inside the body, was believed to carry identity and the individual's temperament. Without the interference of scientific tools and knowledge, it was invested with magical and occult meanings as a vital rejuvenating fluid. In short, blood was a synecdoche of the body and of the embodied self. (54)

The choice of Lucy's donors exemplifies the significance of blood in *Dracula*. The young servant ladies were not trusted with the task, and Van Helsing emphasized the quality of Arthur's male blood in the treatment of Lucy. The science behind the process, however, was not completely understood yet. Stephanou continues,

> in Stoker's Dracula, Van Helsing's blood transfusions are not only equated with vampirism but are also used to counteract the vampire bite. They inject the narrative with various symbolic meanings and anxieties about the transgressive nature of the circulation of blood between bodies. At the same time, their use is also criticised intermittently. Blood transfusions at the end of the nineteenth century remained experimental and very often resulted in casualties. They were a 'ghastly operation', as Dr Seward observes, which was painful for the donors and patients. (57)

As the tentative of fighting vampirism with transfusion fails, so do science and logical explanations in the novel. Dracula's enemies, therefore, learn that they have to fight with supernatural weapons against a supernatural evil.

For being Lucy's fiancé, Arthur also had more right and obligation in being her donor, as the transfusion of his blood into her represented their alliance, like in marriage.

The three subsequent transfusions retain metaphorical meanings and introduce the

> element of sexual penetration. Blood is interpreted as a symbol of ties and family bonds, but it also becomes a substitute for semen. (Stephanou 58)

When Lucy is infused with blood of three other men, she is compared to a "polyandrist" (Stoker 184); such a comment constitutes blood in *Dracula* as both physically regenerative and socially degenerative. Like in the Bible, the symbolism of blood in the novel, maintains apparently antagonistic meanings, but, in fact, the social implications of the fluid in the novel are related to the belief that a person's blood holds some of that person's essence, thus, making blood transfusion and blood drinking more than a medical procedure or an unappetizing beverage.

2.2. Original Sin and Temptation

If in *Dracula*, blood is the conveyer of contamination and transgression in London's undisturbed society, in the Bible Original Sin is what disturbs Paradise. The definition of Original Sin employed here is given by the Calvinist theologian Louis Berkhof in *Systematic Theology* (2011). Berkhof discusses the Fall as being occasioned by temptation, and defines Original Sin, explaining its doctrine in history:

> The sinful state and condition in which men are born is designated in theology by the name *peccatum originale*, which is literally translated in the English "original sin." . . . This sin is called "original sin," (1) because it is derived from the original root of the human race; (2) because it is present in the life of every individual from the time of his birth, and therefore cannot be regarded as the result of imitation; and (3) because it is the inward root of all the actual sins that defile the life of man. (268)

According to Berkhof's definition of Original Sin, Mina Harker has inherited from Eve the root

of evil since the day she was born. Evil in *Dracula*, however, is subversion, the transgression of religious and social rules. Mina, heir to Eve's sin, is not considered impure until she communes with Dracula, drinking his blood. Then, Mina's transgression cannot be blamed on her already inherited evil from Eve, but it can be seen as a representation of Original Sin, since her transgression is responsible for her contamination with and possible dissemination of evil to the men around her. Although the same can be said about Lucy, once she is destroyed, the state of disturbance is repaired until another disorder takes place.

Mina is more comparable than Lucy to Eve, because of their description in the novel prior to their contact with the vampire. While both Mina and Lucy are honorable women, Mina verges on perfection. Professor Van Helsing more than once edifies Mina as a role model, even comparing her to a jewel, "Ah, that wonderful Madam Mina . . . pearl among women!" (231), and he later continues,

> She is one of God's women, fashioned by His own hand to show us men and other women that there is a heaven where we can enter, and that its light can be here on earth. So true, so sweet, so noble, so little an egoist—and that, let me tell you, is much in this age, so sceptical and selfish. (198)

Van Helsing's words echo the Bible's definition of a virtuous woman in the book of Proverbs,

> The Woman Who Fears the LORD
>
> An excellent wife who can find? She is far more precious than jewels. The heart of her husband trusts in her, and he will have no lack of gain. She does him good, and not harm, all the days of her life.
>
> Strength and dignity are her clothing, and she laughs at the time to come. She opens her mouth with wisdom, and the teaching of kindness is on her tongue.

> She looks well to the ways of her household and does not eat the bread of idleness. Her children rise up and call her blessed; her husband also, and he praises her: "Many women have done excellently, but you surpass them all." Charm is deceitful, and beauty is vain, but a woman who fears the LORD is to be praised. (Proverbs 31.10–12, 25–30)

Besides the similarity between Van Helsing's words and the passage above, there are other characteristics mentioned in Proverbs 31 that can be found in Mina, the most important of them is probably her industriousness. Mina keeps herself busy since the beginning of the novel, and although it can be argued that her hard work suggests she is more like the New Woman of the Victorian Age rather than the submissive wife, she claims that her sole purpose is to assist her future husband.

Even though Mina is compared to jewels to demonstrate her quality among other women, she is also considered vulnerable. In the Bible, as well as in *Dracula*, a woman is responsible for the first act of transgression, and if nothing is done she will be the one responsible for the downfall of the men around her. In explaining the first sin as occasioned by temptation, Berkhof states that,

> The fall of man was occasioned by the temptation of the serpent, who sowed in man's mind the seeds of distrust and unbelief. Though it was undoubtedly the intention of the tempter to cause Adam, the head of the covenant, to fall, yet he addressed himself to Eve, probably because (a) she was not the head of the covenant and therefore would not have the same sense of responsibility; (b) she had not received the command of God directly but only indirectly, and would consequently be more susceptible to argumentation and doubt; and (c) she would undoubtedly prove to be the most effective agent in reaching the heart of Adam.

(243)

Eve, then, was considered more susceptible to temptation and a vulnerable link to Adam. Count Dracula also sees women as men's vulnerable counterpart and says: "Your girls that you all love are mine already; and through them you and others shall yet be mine—my creatures, to do my bidding and to be my jackals when I want to feed. Bah!" (Stoker 324). He understands that although men could try to resist his power, it would be even more difficult for them to resist their own women. One example of this is Lucy's speech inviting Arthur Holmwood to join vampire life with her. She calls him, "Come to me, Arthur. Leave these others and come to me. My arms are hungry for you. Come, and we can rest together. Come, my husband come!" (Stoker 223). Arthur almost succumbs to Lucy's new seductive appeal in this scene, but is prevented by Van Helsing, who holds a crucifix to the vampire. The crucifix, by its turn, is a symbol of the sacred and pure sacrifice against the devilish monster Lucy had become. Lucy's monstrosity, however, seems to be more related to her awaken sexuality than to her new eating habits.

Considered more vulnerable than Adam, but the mother of mankind, Eve can represent both positive and negative characteristics. In "The Evolution of Eve in Medieval French and English Religious Drama" (2002), Maureen Fries starts by explaining Eve's ambiguity,

> The place of Eve in biblical commentary and Christian liturgy has always been ambiguous. Seduced by the serpent and seducing Adam, she represents on the one hand the role of woman (in Aristotelian terms) as formal cause of the Fall; and, on the other hand, because of God's promise that her seed shall crush the serpent's head, she prefigures the Virgin Mary as Adam prefigures Christ. (1)

Like Eve, Mina occupies two distinct positions. She is compared to jewels for her virtue and hard work, and she is also considered the weakest link, capable of influencing men. It is not coincidence

then that after her encounter with Dracula, Mina is afraid to touch Jonathan, even though they are already married, so as to prevent his contamination since she is considered impure for having drunk the vampire blood. Fries continues to explore in her article the development of two different Eves in French and English literary tradition, concluding that the English Eve, the one who is at the top of Mina's lineage, did not assume an influential and independent position. She states,

> The English Eve not only surrendered her prophetic function to Adam and even the Seraphim, but also failed to develop as a living woman at all in any of the English cycles; indeed, from the beginning she was little more than the butt of male humor. (16)

Eve, then, is not portrayed as an autonomous character. She is rather seen as responsible for Adam's bad judgment and consequently for the fall. She is not remembered by being the mother of humanity and by the promise that one day her seed, Christ, would crash the serpent's head. Mina, on the other hand, is more like the Eve in the Old Testament, both virtuous and flawed. She helps her husband and friends to hunt down Dracula while she is almost a vampire herself.

Although women are considered the weakest link to men both in the Bible and in *Dracula*, in the latter it is not a woman who first yields to temptation. Count Dracula warns Jonathan against the dangers in his castle,

> Let me advise you, my dear young friend—nay, let me warn you with all seriousness, that should you leave these rooms you will not by any chance go to sleep in any other part of the castle. It is old, and has many memories, and there are bad dreams for those who sleep unwisely. Be warned! Should sleep now or ever overcome you, or be like to do, then haste to your own chamber or to these rooms, for your rest will then be safe. But if you be not careful in this respect, then.

(Stoker 34)

Despite Dracula's warning, Jonathan does exactly what he is advised not to. In fact, he does so because of that warning, which creates an irresistible temptation for him. Jonathan even says, "The Count's warning came into my mind, but I took a pleasure in disobeying it" (Stoker 38). The consequence of his disobedience is the sensual and almost deadly encounter with the three vampire ladies. Jonathan's excuse, however, is that the warning was given by an evil monster, and then disobeying it could actually be good, though it was not. On the other hand, in Genesis 2.17, Adam was warned by God, who meant well.

As mentioned before, redemption is only offered to human beings, both in the Bible and in *Dracula*, not being an option for vampires or fallen angels. Satan, a fallen angel, is not given a chance for salvation because he is the tempter as can be seen in different passages in the Bible, for instance in Mk. 1.13,1 Cor. 7.5 and Rev.12.9. Dracula, in very much the same way Satan tempted Eve, tempts Lucy and then Mina. Tempting implies alluring and not forcing, but in the description given by Dr. Seward of Mina's encounter with Dracula, he describes the scene as if Mina were almost like a marionette under the Count's powerful grip.

> 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 the 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 298)

If the reader had only this narration of the event, it would not be naïve to affirm that Mina was not guilty for drinking the vampire's blood. The image of the white nightdress smeared with blood

connotes defilement whereas Mina resembles a rape victim.

In the same chapter (XXI), however, there is a description of Mina's encounter with Dracula given from her perspective, which demonstrates that she feels responsible for what has happened. She even confesses right in the beginning of her narration that she did not want to restrain from the monster when he drank her blood, "I was bewildered, and, strangely enough, I did not want to hinder him. I suppose it is a part of the horrible curse that such is, when his touch is on his victim" (Stoker 304). Although she tries to justify her incapability to resist the monster, she cannot ascertain her interlocutors of the reason she offers, and only supposes a possible cause.

When Dracula addresses Mina his tone is not threatening,

> 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. You shall be avenged in turn; for not one of them but shall minister to your needs. (Stoker 304)

Dracula's speech expresses what Mina's transformation means for him. He does not place her in an inferior position but by his side, as a helper and companion. His words echo another creation, i.e., the creation of the first woman.

> But for Adam there was not found a helper fit for him. So the LORD God caused a deep sleep to fall upon the man, and while he slept took one of his ribs and closed up its place with flesh. And the rib that the LORD God had taken from the man he made into a woman and brought her to the man. Then the man said, "This at last is bone of my bones and flesh of my flesh; she shall be called Woman, because she was taken out of Man." Therefore a man shall leave his father and his mother and hold fast to his wife, and they shall become one flesh. (Gen 2.20b–24)

From drinking each other's blood Mina and Dracula are united like in marriage. Their connection is so strong that they start to feel each other's presence. Dracula seems to even disregard the three other vampires back in his castle, as if Mina was going to acquire a special position among them. She becomes his Eve, although Dracula is not the perfect Adam. The count is rather a wicked creator, whose creatures are his own image and serve his own purposes.

It is significant to note that Mina's rendering of Dracula's speech is found in Dr. Seward's journal, and then the vampire's words are received by the novel's readers after two other layers of narratives, that is, Dracula's words through Mina's, through Dr. Seward's. In each layer the narrator could try to make the monster sound more dreadful, and yet Dracula's words seem to be even affectionate towards Mina. When Mina finally narrates the moment when she drinks the blood, she again tries to excuse herself,

> With that he pulled open his shirt, and with his long sharp nails opened a vein in his breast. When the blood began to spurt out, he took my hands in one of his, holding them tight, and with the other seized my neck and pressed my mouth to the wound, so that I must either suffocate or swallow some of the — Oh my God! my God! what have I done? What have I done to deserve such a fate, I who have tried to walk in meekness and righteousness all my days. (Stoker 304 – 305)

Mina's listeners might have been surprised when she first cries out "What have I done?" as it could express her regret and thus her guilt. What follows, the repetition of the same expression, but now enquiring from God if somehow she deserves her fate, soothes her first reaction although leaving behind the indication of her willingness to submit to the vampire.

As Stevenson explains, if at a first moment it can be argued that Mina was forced to join Dracula, after she has his blood in her veins the movement towards the Count is certainly

voluntary, as she is quickly progressing to become a vampire.

> Dracula is a sexual imperialist, . . . And he can beget this race only on the bodies of other men's women, imperiling the racial integrity of the West. The fear he inspires, however, is also personal, for his is not merely an imperialism that takes women, it is especially an imperialism of seduction – if he initially approaches these women through violence, in the end they are converts, "leagued with your enemy against you." (Stevenson 147)

Dracula's power is most threatening because he has more than his physical strength, but he also counts on his seductiveness. Mina's dismissing of Van Helsing's concern about her safety when the three vampire ladies approach them near Castle Dracula, "Fear for *me*! Why fear for me? None safer in all the world from them than I am" (Stoker 388), proves her new allegiance. She is now their sister, one of them, sharing all the same blood. It is not too late for Mina, however. Her chance of redemption resides in the elimination of the original source of evil in her life. Like Christ's crucifixion in expiation for men, the blade through Dracula's heart restores her previous purity and allegiance with her friends and husband.

3. *Dracula*: fears, readings and important characters

One of *Dracula*'s accomplishments is its monster's ability to embody Victorian *fin de siècle* anxieties, as mentioned before. But what exactly are these anxieties, discussed by so many critics.[13] This chapter will tackle this question and explain why these anxieties are important for the analysis of the novel. In order to understand how the analysis will be done, the epistolary structure of *Dracula* has to be considered. The multiple narratives that constitute the novel offer different perspectives on the same story. Initially, Jonathan Harker, a young lawyer from London, renders the first account of Count Dracula, with whom he had business, at his somber castle. While Jonathan travels to Transylvania to meet his prestigious client and conclude the real state operation of the property the count was acquiring, he decides to keep a journal of his trip to share afterwards with his fiancée, Mina Murray. The lawyer remains skeptical toward strange events that take place in his stay in the castle, until his safety is threatened.

Although Jonathan is convinced he is dealing with the supernatural, he also acknowledges he might have lost his senses. Thus, the reader cannot trust Jonathan's accounts. This is when the reader has access to Mina's journal, and letters, which are also filled with odd events. Mina is also on a trip, visiting her friend Lucy, but differently from Jonathan's trip, Mina's setting is not unfamiliar or peculiar. A few hours from London, Whitby is supposedly a safe place, somewhere meant to provide an enjoyable time by the sea. Peace is disturbed, however, when Dracula comes to town. Mina's narrative, then, is not jeopardized by strange costumes and people in a foreign land that could have impressed a narrator. Her perspective on the story is essential to comprehend the view of a young and respectful English lady from the nineteenth century.

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[13] In this chapter, some of these critics will be cited, such as Nancy F. Rosenberg, Martin Willis, and Nina Auerbach.

Mina is also the link between Jonathan's story and Dracula's first known victim in Whitby, her friend Lucy Westenra. Lucy is being proposed by three suitors: Dr. John Seward, Arthur Holmwood, and Quincey Morris. When Mina visits Lucy, the second gets very ill and Dr. Seaward invites a former professor, Van Helsing, to see her. Van Helsing knows the real reason of Lucy's illness, i.e., a vampire. He attempts to keep her away from the monster and save her life, but in vain, as Lucy dies and resurrects as a vampire. When her suitors and Van Helsing destroy the creature she has become, they also believe to have restored her soul to eternal rest. Besides Jonathan's and Mina's narratives, there are Dr. Seward's journals, newspaper pieces, and other characters' accounts that help assemble the entire story. Therefore, each character's perspective is relevant when considering their views on religion, science, and their perception of Dracula, who can be seen as a demoniac figure, according to Van Helsing's view, as a seductive being, like for Lucy Westenra, or even as both a demonic and a seductive creature, as the Count is for Mina. Since there is not a narrative unity in the novel, the same event can be narrated more than once and from multiple viewpoints. Rather than being an obscuring factor, the multiplicity of narrators enables a broader analysis of an event, as it enables a consideration of the social perspective of that narrator. Mina's encounter with Dracula, for example, is narrated by herself and twice by Dr. Seward, which allows the reader to see this event through the eyes of a young lady and of a male physician.

Dracula's ability to deal with different nineteenth-century anxieties was discussed by Nancy F. Rosenberg in "Desire and Loathing in Bram Stoker's *Dracula*" (2000). Rosenberg comments on Mina's statement about good men fighting monsters,

> Mina's use of the plural form suggests the additional meaning of the 'monsters' of the late nineteenth century, among them the emerging New Woman,

> homosexuality, immigration, syphilis, the theory of evolution, and the perception of an overall decay of traditional Victorian values. (1)

Dracula is not one. His multiplicity requires a band of good men, and a woman, from different backgrounds and with different beliefs, to defeat him. The weapon used by these good men and Mina against Dracula, i.e., knowledge, has to be as multiple as the monster is. Refusing to be an unchanging monster from the past the vampire changes to improve his hunting methods. Dracula learns about his prey's weaknesses and he strikes when they are ignorant and conceited. Dr. Van Helsing, Dr. John Seward, Arthur Holmwood, Quincey Morris, Jonathan and Mina Harker, however, prove to be able to change as well, believing in what once they did not.

The infected and contagious monster, Dracula, can represent disease itself, and the strategies employed by his enemies in order to destroy him can be compared to sanitation methods, commonly used in the nineteenth century. Martin Willis in "'The Invisible Giant,' *Dracula*, and Disease" (2007), writes a historical analysis of the novel, considering Victorian disease theories. Willis defends that Stoker seems to be familiarized with at least two lines of thought concerning public health in the nineteenth century: the miasmatist and the germ theories. He also believes that a discussion about both theories can be perceived in *Dracula*, vampirism being a metaphor in the novel for infection and disease. Those who advocated the miasmatist theory believed that the environmental conditions, such as bad water and air, were responsible for diseases. The Miasmatism appeared as a reaction against another theory, the Contagionism, in which it was believed that diseases were transmitted by touch and originated in particular individuals, who were considered contagious and had to be isolated. This attitude towards the ill, also led to discrimination against the poorest, who were often more victimized by diseases as a result of the terrible sanitary conditions they had access to in the nineteenth century. On the other

hand, by the 1870s, scientists started developing the idea that microorganisms, bacteria, could be the cause of diseases, i.e., germ theory. Willis believes that Stocker discusses the social impact of these theories in his novel,

> *Dracula* examines the shift towards germ theory in its portrayal of the vampire and in its construction of the opposition to vampirism by the text's scientific authorities, Abraham Van Helsing and John Seward. The novel also clearly draws on contemporary disagreements over the sources of contagion and the etiology of infectious disease, most effectively in its lengthy evocation of Lucy Westenra's treatment and her eventual (un)death from vampiric infection. (302)

One example of social implications of the vampiric infection is the result of contact with vampires by Jonathan and Lucy. Ascending from the working class, Jonathan is responsible for bringing the disease into motherland. His contamination, however, seems to be less relevant than that of Lucy. He mentally suffers from what he saw in the castle, but miraculously he escapes the three vampire ladies' kisses. Nevertheless, the rich girl Lucy suffers the ultimate punishment for her misconduct and is completely destroyed.

In *Dracula*, vampires are blamed for other characters' considered immoral behaviors. The same happened with germ theory and the invisible enemies, the microbes. Willis explains that,

> germ theory did offer one clear difference from these previous systems of belief [Contagionism and Miasmatism]; that disease was the product of a living organic being - the microbe or bacteria - whose life, like the life of the vampire, depended on human illness. (312)

Both threats, germs and vampires, require sanitization and elimination, in order to preserve the victim/patient's life. The vampire, seen as an organism that can spread disease, entails other fears

from the nineteenth century besides the one of contamination itself. The question about what disease vampires could represent has more than one answer. Not one "disease," alone, according to Victorian moral values, but Dracula can also represent madness, homosexuality, overt female sexuality, and immigration. The fear of immigration or reverse-colonization in *Dracula*, mentioned by Rosenberg, is not the perfect metaphor for disease itself, but for the diseased, who could "contaminate" English culture with his foreign customs or even try to overrule the natives. This fear was discussed by other critics and will be analyzed in the next section.

3.1. Fear of reverse-colonization

Dracula's wish for dominance is one of his core motivations in the novel. His well designed voyage has an expansion purpose and is planned in a businesslike fashion. In "The Occidental Tourist: *Dracula* and the anxiety of reverse-colonization" (2000), Stephen D. Arata defends that *Dracula* enacts the fear of reverse-colonization through the move the count takes from the oriental, mythical and overruled world to the occidental, civilized and ruler world.

> Stoker thus transforms the materials of vampire myth, making them bear the weight of the culture's fears over its declining status. The appearance of vampires becomes the sign of profound trouble. With vampirism marking the intersection of racial strife, political upheaval, and the fall of empire, Dracula's move to London indicates that Great Britain, rather than the Carpathians, is now the scene of these connected struggles. The Count has penetrated to the heart of modern Europe's largest empire, and his very presence seems to presage its doom. (166)

The vampire in *Dracula* is more than a corporeal monster that can harm particular individuals. Its presence in London relocates issues that once were thought to be inherent to colonized areas.

Going to London also represents a movement from the medieval past, narrated by Dracula to Jonathan, to the industrial turmoil in which the big city was inserted. In London, the count could create monsters like himself, but that would dominate in a new era. Arata continues,

> All the novel's vampires are distinguished by their robust health and their equally robust fertility. The vampire serves, then, to highlight the alarming decline among the British, since the undead are, paradoxically, both "healthier" and more "fertile" than the living. Perversely, a vampiric attack can serve to invigorate its victim. (167)

Lucy does look more alive than ever when she resurrects as a vampire, and more than that, she can finally enact a sexuality once retracted by social conventions in her human life. Her voluptuousness suggests that she is ready to procreate, and create more vampires, in the same way Dracula did to her. Finally, Lucy's transformation into a vampire can also imply a fear of contamination. Her English blood is tainted by Dracula in a slow process which makes her gradually more like the monster. The result of their union is a being that resembles Lucy but carries vampire blood in its veins. This offspring represents the result of miscegenation, the foreigner genes being the most evident in this equation.

Dracula's wish is not solely to "procreate" his race, but to mingle so much into British culture any person does not recognize him as a foreigner. He uses Jonathan to learn all he can about London's customs and to improve his accent. Arata writes,

> The shock of recognition that overtakes Harker, and presumably the British reader, when he sees Dracula comfortably decked out in Victorian garb is, however, only part of the terror of this scene. The truly disturbing notion is not that Dracula impersonates Harker, but that he does it so well. Here indeed is the nub: Dracula

> can "pass." (170-71)

An unrecognized evil is unstoppable; therefore, those who know about Dracula's true identity become responsible for destroying him and preserving the ignorant citizens of London.

Besides Dracula, another character who can be connected to the fear of reversed colonization is the American, and one of Lucy's suitors, Quincy P. Morris. Despite being a member of the hunting crew, Morris, like Dracula, comes from abroad. His death by the end of the novel, then, restores the natives' secure and ruling place. According to Moretti, Morris is a vampire, but Stoker could not make this explicit because,

> To make Morris a vampire would mean accusing capitalism directly: or rather accusing Britain, admitting that it is Britain herself that has given birth to the monster. This cannot be. For the good of Britain, then, Morris must be sacrificed. But Britain must be kept out of a crime whose legitimacy she cannot recognize. (Moretti 152)

However, similar to the critical uncertainty surrounding Dracula's final death, Morris's presence does not completely vanish from Jonathan and Mina's life, and they name their son after the hero. Morris's residual presence, and possibly Dracula's, could symbolize that restored London/Britain still had challenges and other monsters to fight ahead.

It could be argued that if Morris represents a threat, for being a foreigner, so does Van Helsing. Nevertheless, Van Helsing's position is very different from Morris's. The doctor also has different accent and ideas, but he by no means represents a threat. He does not show any intention to stay in London rather than what is required of him. Moreover, his lunatic wife back in Netherland represents a strong link to his own country. Van Helsing's stay is requested and important as long as he and his friends from England fight against the same enemy.

Nina Auerbach's opinion in *Our Vampires, Ourselves* (1995) about the kind of relationship established between Dracula and its prey is similar to Stevenson's, mentioned before in chapter one, i.e., Jonathan's response to Dracula is the result of fear towards the unknown. She disagrees, however, that this relationship is primarily sexual.

> *Dracula* is in love less with death or sexuality than with hierarchies, erecting barriers hitherto foreign to vampire literature; the gulf between male and female, antiquity and newness, class and class, England and non-England, vampire and mortal, homoerotic and heterosexual love, infuses its genre with a new fear: fear of the hated unknown. (Auerbach 66 – 67)

For Auerbach, the count first seeks power. His wish to go to London, a metropolis peopled with several mortals, is coupled with his desire to rule over his prey, and the ones he transforms into creatures like himself. If establishing hierarchies is at the heart of Dracula's motives, this could also be seen as Van Helsing and his team's core motivation to resist him. Dracula, the monster, the different, the outsider, the other, cannot be allowed to acquire power over London or any of its citizens.

The relationship established between the Count and his lawyer, Jonathan Harker, also illustrates Dracula's wish for dominance. Auerbach believes that there is no affinity between the two characters and they assume opposite and complementary roles right in the beginning of the novel:

> Critical ingenuity can detect various subtle affinities between the horrified young man and the horrible old vampire – Jonathan, does, for instance, crawl out of the castle in the same lizardlike fashion that appalled him when he watched Dracula do it – but finally, both assume the rigid roles of master and servant, spectacle and

> spectator, tyrant and victim, monster and human, making no attempt to bridge the distance. Caste, not kinship, determines their relationship. (70)

Dracula's interest in Jonathan continues provided that the lawyer helps him to get to London, a city full of possibilities for the Count and his thirst for blood. After Jonathan serves Dracula's purpose, he is discarded, left to the female vampires in the castle. However, although Auerbach's claim that Dracula seeks dominance is very sound, it does not invalidate the possibility of the novel to deal with homosexual anxiety as well.

With a wish to dominate, procreate, and intermingle, Dracula is an aspirant imperialist who becomes frustrated. Owing to some of its resistant natives, Britain is saved, at least for that moment. If a troubled future is indicated by certain doubts concerning Dracula's death, the novel's final scene reinforces tranquility, as seven years after the vampire's destruction London and Transylvania remain undisturbed.

3.2. Fear of homosexuality

Dracula's longing to dominate Jonathan as a master can also be understood as sexual desire. Dejan Kuzmanovic in "Vampiric Seduction and Vicissitudes of Masculine Identity in Bram Stoker's *Dracula*" (2009) disagrees with the idea that there is no affinity between Dracula and Jonathan, and explains that *Dracula* is primarily about Jonathan Harker's initiation to professional and sexual maturity. This initiation is only possible provided the Count's disturbance of the lawyer's unconscious, and re-conciliation after that disturbance or crisis. Kuzmanovic claims that in chapter three Jonathan identifies with the ladies who once inhabited the room he is in, and that such identification implies a homosexual desire for Dracula (412). However, if the lawyer experiences such a reversal of sexual position, Jonathan's feminine identification would

only reinforce Dracula's heterosexual power, since his victims would feel weak and defenseless confronted with the monster's male seduction power.

Nevertheless, Kuzmanovic has a point when he explains that seduction in *Dracula* plays an ambiguous part in both shattering and enabling the reconstruction of social order:

> If in some relatively obvious ways Dracula stands for transgression, he also stands for – or, paradoxically, enables – a recuperation of stability and order. In psychoanalytic terms, Dracula is as much a ruse of the ego conjured up for the purpose of protecting the ego against disruptions as he is the initiator or facilitator of such disruptions . . . The vampire's seduction is partly a trace of, or a promise of a return to, that pre-symbolic, pre-ego-formation state of complete fulfillment in as much as he is an immortal, inexplicable, shape-shifting force whose presence is mysteriously felt by humans; on the other hand, as soon as Dracula acquires a particular shape, is assigned a particular motivation as well as a set of positive characteristics (things he can or cannot do, for example) – in other words, as soon as Dracula is diagnosed, primarily by Van Helsing – he becomes a figuration conjured up by the ego for the purposes of preventing its further destabilization. (413-14)

Dracula represents a threat to Victorian social order. He blurs the lines between desire and rejection. Since this threat is materialized in the figure of the Count, it can also be physically destroyed.

The absence of some elements in the novel, which makes *Dracula* differ from *Carmilla* and "The Vampyre" as mentioned before, deals as much about homosexuality as if they were present. One of these missing elements is the lack of intimacy between Dracula and humans.

Auerbach writes that,

> I suspect that Dracula's primary progenitor is not lord Ruthven, Varney or Carmilla, but Oscar Wilde in the dock. The Labouchère Amendment of 1885, which criminalized homosexuality among men, not only authorized Wilde's conviction: it restricted sexuality in the next decade 'by shifting emphasis from sexual acts between men, especially sodomy, the traditional focus of legislation, to sexual sentiment or thought, and this way to an abstract entity soon to be widely referred to as 'homosexuality.'' (Dellamora, *Masculine Desire*, p.200) The Wilde trials of 1895 put a judicial seal on the category the Labouchère Amendment had fostered. As a result of the trials, affinity between men lost its fluidity. Its tainted embodiment, the homosexual, was imprisoned in a fixed nature, re-created as a man alone, like Dracula, and, like Dracula, one hunted and immobilized by the 'stalwart manliness' of normal citizens. Now unnatural and illegal, the oath that bound vampire to mortal was annulled. (Auerbach 84)

Not only Wilde was put to trial but also some of his works, such as *The Portrait of Dorian Gray* (1890) and *Phrases and Philosophies for Use of the Young* (1894), accused of being immoral and filled with homosexual themes. After Wilde's verdict, artists were afraid of persecution because of works considered polemical. The suggestion that Stoker might have been influenced by the famous trial is not a mere supposition as the atmosphere in arts in the late nineteenth century changed. As discussed before, in *Dracula* vampires lost their intimacy with human beings, similarly as same sex friends lost public intimacy with each other after the Wilde trials.

Queer criticism also detects and discusses homosexual themes in *Dracula*. In "Heterosexual Horror: *Dracula*, the Closet, and the Marriage-Plot" (2010), Barry McCrea claims

that *Dracula* is about heterosexual relations narrated with a queer eye:

> In telling us something about the relationship between private, individual desire and the social mechanisms through which it is channeled or narrated, the examination of *Dracula* through the lens of the closet can also tell us something about the creative imagination — itself a kind of closet, a sealed realm of private fantasy — and how it relates to the "real" or "official" world outside . . . *Dracula*'s subtle but persistent focus on marriage, and the uncanny continuity between castle Dracula and the happy English home both suggest that the horrified fantasy is about life outside, not inside, the closet. *Dracula*. . . is a novel about heterosexuality as it is viewed from inside the gay closet — as an exotic foreign world, at once alluring and frightening. (252, 253)

McCrea's closet is not essentially homosexual and rather represents what is secluded from the public eye. He continues,

> But even if the vampire terrorizes the characters in the novel by his foreignness, a series of powerful textual signals suggests that the real horror of the story comes from Dracula's "insiderness"— from his familiarity, in every sense of that word. (McCrea 255-56)

Therefore, one of the most threatening characteristic about the count is his ability of being simultaneously foreign and familiar, as the other characters are at times able to identify themselves with the monster, and thus be monsters themselves. This "insiderness," and at the same time foreignness, can be related to Freud's "The Uncanny," which was discussed in chapter one.

Homosexuality in the nineteenth century was considered an immoral practice, and a way of life commonly associated with artists, who were even seen as sick or perturbed individuals.

Homosexuality, then, was considered by many a feared disease that could contaminate especially young people under the influence of a homosexual. The homosexual artist, like Wilde, was put to trial like a vampire would have been, i.e., a figure of power and influence, with the ability of contaminating younger or weaker minded people in his immoral activities. Rosenberg also comments on the fear of homosexuality in the nineteenth century that can be identified in *Dracula*,

> In addition to attacking the women, there is also an undercurrent of fear that Dracula may penetrate the men as well. He is at his most threatening when he declares of Jonathan: "This man belongs to me!" This exclamation does have homoerotic overtones, and is important in its implication of power and control, as well as its reflection of the gender controversy of the nineteenth century. The debate over sexuality was active; two years prior to the 1897 publication of *Dracula*, Oscar Wilde stood trial for sodomy. (3)

Rosenberg, like Auerbach, draws a connection between the Wilde trials and *Dracula*. However, Rosenberg argues that the identification of homosexual anxiety in the novel is due to what can be noticed in Dracula and Jonathan's relation. For her, Dracula's claim of possession expresses homoerotic feelings without compromising the novel's heterosexual power. Dracula and Jonathan can or cannot play a homoerotic game. The novel, however, deals with nineteenth-century audience's anxiety of homosexuality as a threat, dreading that, like Dracula, Oscar Wilde, or other non-fictional characters, are vampires that can contaminate others. This can be perceived either by Dracula and Jonathan's intimacy and connection identified by some critics, like Rosenberg, or exactly by the lack of it, as pointed by others, like Auerbach.

3.3. Fear of overt female sexuality

There is much uncertainty about *Dracula*'s homosexual content. Critics generally agree, however, that the novel deals with female sexuality, usually by repressing the women, or female monsters, that enact this sexuality. The fact that those who show this sensuality are monsters, the three vampire ladies and vampire Lucy for example, already illustrates the fear of overt female sexuality. In other words, to be voluptuous in *Dracula* is to be dangerous. The men in the novel have to resist vampire sexual power or be destroyed by it. Paul Goetsch in *Monsters in English Literature: From the Romantic Age to the First World War* (2002) analyzes *Dracula* through questions of sexuality, identity, colonization, exploitation and degeneration. Discussing patriarchy and sexuality in Victorian Age and its literary monsters, he states,

> Dracula's enemies dread racial contamination and sexual impurity, but above all they are concerned about the vampires' influence on women. This fear explains the barely veiled misogyny of the text and its contradictory fantasies of absolute male power over women and extreme male dependence on them. In this context, Dracula is the monstrous other whose bite awakens female sexuality, changes women into monsters, and thus endangers the status quo of the gender system. (299)

Once again, Dracula can be read as the threat that needs to be destroyed, otherwise jeopardizing social order, morality and Victorian gender hierarchy. The woman who is not biddable to a man and the social code she is inserted in is seen as a monster. Since Lucy shows this awakened sexuality described by Goetsch, her behavior is often considered inappropriate and frowned by Mina. Even before her transformation into a vampire, Lucy already insinuates a certain rebellion. Her encounter with Dracula, then, seals her destiny: she and her sexuality have to be extinguished,

as they menace to ruin other good women.

Mina, on the other hand, is the role model of purity and respectfulness. That does not mean, however, that she only plays a passive role in the novel. Some critics, such as Charles E. Prescott and Grace A. Giorgio in "Vampiric Affinities: Mina Harker and the Paradox of Femininity in Bram Stocker's *Dracula*" (2005) even compare her to the *New Woman* of Victorian Age. They state that,

> Mina's commitment to work positions her as something other than Jonathan Harker's passive, chivalric ideal. Despite her disclaimers of wifely propriety, writing represents for Mina an attempt to establish a strong sense of self, which in this charged historical moment carries the political resonance of the New Woman. (490)

Thus, her claims of submission towards her husband seem to be an excuse for her wish of professional betterment, and even a disguise for her male brain. This excuse, however, is important to preserve Mina's image as the perfect wife.

Tanya Pikula in "Bram Stoker's *Dracula* and Late-Victorian Advertising Tactics: Earnest Men, Virtuous Ladies, and Porn" (2012) reads *Dracula* as a cultural product of Late-Victorian society. She analyzes the marketing tactics employed by Bram Stoker in order to sell his novel, saying that the writer commodifies sex. In her opinion, the novel relies on the assumption made by advertisers of the time that women are more susceptible to the power of propaganda. She states,

> If one accepts the notion that *Dracula*'s monstrosities are in large part shaped by a conservative reaction to fin-de-siècle, female-oriented consumer decadence, then it is obvious that the text identifies consumption with overt eroticism and transgression of Victorian gender norms. (290)

Contrary to Prescott and Giorgio, Pikula does not believe that Mina can be identified with the "New Woman," accepting Mina's disclaims of other aspirations besides the assistance of her husband. Even so, Mina and Lucy, first acknowledged as models of what society expected from them, also start changing and this change is threatening to Victorian society. Their change in the novel can also be understood as a reflection of the real changes experienced by some women in the Victorian scenario. Unfortunately, what enables their transformation is a being, essentially evil, which establishes their transformation as something evil as well.

Mina's repressed self can come to surface when Dracula makes, or rather, allows her to drink his blood. In this sense Dracula's blood is for Mina what the novel is for the reader, as both novel and blood confer what is desired but repressed, i.e., transgression. Mina is a mirror image for the female reader from nineteenth-century London, because behaving like a respectable girl and being considered as such by the men around her, she still gets to experience something different and drink from Dracula's blood, which gives her the excuse to become, like Dracula, a transgressing figure, free from all the rules imposed on her by her condition and society. Her indulging experience, however, is not free of punishments and it costs one of her friend's life, Morris, and almost her own.

Sexuality in *Dracula* menaces gender roles. The good and respectful bride, Lucy, becomes a sexual and powerful monster, and it takes four men and an arsenal of crucifixes, holy wafers, and a big stake to destroy what once was a fragile lady. Rosenberg writes that,

> The anxiety about gender roles also surfaces through *Dracula*'s depiction of the friction arising from suppressed sexuality. In the Victorian era, sexual impulses were to be resisted . . . In *Dracula*, female characters are depicted as being sexually aggressive, and the results of their aggression vary in the novel's three primary

> sexually-anxious scenes: Jonathan's seduction by Dracula's three brides/sisters; Lucy's final death at the hands of the brothers-in-altruism; and Mina's drinking blood from Dracula's chest as Jonathan lies powerless close by. (3-4)

The three scenes mentioned above have in common the victim's power to resist or not the vampires. In the first one, Jonathan fails the test and is ironically saved by Dracula. His disbelief in what he sees in the castle is what almost dooms him, but as a male figure he can be pardoned while the fault of his potentially adulterous behavior is transferred to the intimidating and sensual vampire ladies. The first danger about these three figures is not due to their fangs but to their sexual appetite and promiscuity, as a woman who shows her sexuality becomes a metaphor for monstrosity in *Dracula*. In the second scene, there is another example of the parallel made between seductive and dangerous. Lucy has to be resisted by the four men in charge of her destruction. This time, with the help of the other three, Arthur is able to pass the test and complete his duty in destroying the sensual monster that Lucy had become. The unity of these four friends becomes a lesson of how to defeat evil. In the last scene mentioned by Rosenberg, there is no sensual female vampire but a potential one. As a female, Mina is too weak to resist the physical and psychological male power exercised by Dracula. The sensuality of the scene, however, is what posits Mina as a potential threat as well as Dracula. Rosenberg writes,

> The concept that woman can be sexual is a radical one, but the women of *Dracula* are allowed no middle ground and are not necessarily empowered. The brides/sisters are the Eves to Jonathan's steadfast mother/fiancée Mina's Mary and it is made clear that, although he does desire them, it is wrong for him to do so. Jonathan later writes in horror: 'I am alone in the castle with those awful women. Faugh! Mina is a woman, and there is nought in common. They are devils of the

> pit!'. We find, nevertheless, that the four women have more in common than Jonathan thought, and that Mina does have the capacity to be like them. *Dracula*'s women, unfortunately, cannot be sexual without also being diabolical. (4)

Women in *Dracula* do have much to say about social conventions and what is expected of them, but they are not necessarily empowered because they are punished as soon as their speech ends and their actions begin. It is almost acceptable to lament the impossibility of marrying three husbands, as long as a girl does not start acting in a provocative and sensual way.

3.4. Fear of madness

Since the beginning of the novel, the reader can notice that Jonathan fears becoming mad. Jonathan narrates the first days of his trip with an incredulous and doubtful mind. Describing in detail all the strange events that happen, he prefers to question his sanity rather than believe his own eyes. This happens because he cannot understand or explain what he encounters in the castle. In "'I Live in the Weak and the Wounded': The Monster of Brad Anderson's *Session 9*" (2008), Duane W. Kight makes remarks that go beyond the monster and the movie he discusses but that can be applied to many other monsters such as Dracula. He directly tackles Bram Stoker's monster by setting examples from *Dracula* that are shared by other monsters in literature and cinema. Addressing the issue of comprehending and categorizing evil, Kight explains that human reason tries to fit everything into its frames of knowledge, and what is left out, because of its incomprehensibility, is considered monstrous:

> Tracing those boundaries, categories and hierarchies of evil, however, always leaves an excess that cannot be accounted for in our schemes: the monster that expresses this excess always occupies a space between, beyond, beneath human

> reason, and its resistance to an incarnation that could pin it down and allow for its colonization, control, domestication, domination and ultimate expulsion dooms our strategies to failure. Dracula, no matter how many times he is staked and falls to dust, remains undead and returns. This is the tragedy of human existence. (Kight 12)

Incapable of finding a logical explanation for his experiences in Transylvania, Jonathan becomes mentally destabilized. Even after he escapes and is sheltered by nuns in Romania, he spends months partially recovering and the mere sight of Dracula in London makes Jonathan collapse again.

One attempt to explain those who are different is the creation of prisons and mental institutions, which categorize individuals whose behaviors differ from what is expected by other members of society. In *Dracula*, Renfield is an example of one of these individuals who apparently does not belong anywhere but in an asylum. His incarceration operates as labeling, i.e., putting him aside categorizes him as insane while the others are categorized as sane. Considering Foucault's *Discipline and Punish: The Birth of the Prison* (1975), Kight maintains that

> The prison/asylum is an enclosure where the central power establishes a machinery that 'explores [the human body], breaks it down and rearranges it' so that an initial categorization and hierarchisation ranging from the most to the least insane of the inmates can lead to a homogenization of bodies ready to be released into the world outside. (14)

What is most peculiar about Renfield, however, is that he seems to be the one that better understands Dracula. The lunatic believes Dracula to be his master, mimicking the count's survival method of preying on living creatures to strengthen his power. Renfield is locked up

because his behavior is not consistent with what is expected by society, and if difference cannot be contained it has to be destructed. Renfield is a lunatic with a method, as notes Dr. Seward (72). His awareness of the danger surrounding the asylum makes him less a fool than Jonathan, who is ignorant in the first days at Castle Dracula.

The madhouse supposedly represents logic, and when the place is invaded by monsters and supernatural beings, madhouse and reasoning are damaged. Rosenberg also writes about the madhouse and establishes a relation between the place and the novel.

> That Dr. Seward's home is a madhouse is the perfect setting for this Gothic horror novel. The insane asylum is where the characters eventually base themselves, and it represents the safe place in which desire is controllable and reason prevails. However, Mother Mina is not safe in this home, a further example of how *Dracula* embeds conflicting gender roles. Terror in the form of Dracula not only penetrates the peace of first Lucy's mother's home, then the insane asylum; it also penetrates the women. (Rosenberg 2)

When Dracula penetrates the asylum, he shatters all possibility for reasoning, safety and control. The madhouse in *Dracula* has a peculiarity that makes the invasion even more disturbing, since Dr. Seward not only works there but he also inhabits the place. Homes and women are linked in the novel, as both are supposed to represent a safe harbor for men. According to Victorian ideals, good women belonged to their households, taking care of their children, keeping things in order, and waiting for their husbands. Dr. Seward's "home", however, lacks the caring wife, who he thought could be Lucy. When the vampire hunting crew decides to keep Mina out of danger by leaving her at the asylum, they consolidate the ideal that women belonged to the private and secure life, far from the public eye. At the same time, these good intentioned men are responsible for

creating the ideal scenario for Dracula to penetrate/corrupt their homes/women.

Dracula is never an uninvited guest, though. Far from an ideal home, the asylum becomes susceptible to disturbance because Renfield grants access to the vampire. This hints that Lucy's home is also dysfunctional, what could be noticed in the mother-daughter relationship, and it explains why Dracula can disturb that household as well. The key characters in *Dracula* take for granted that they are the only victims the Count makes in London, which seems reasonable, as in them the vampire already finds the perfect prey. Dracula is a premeditating and calculating hunter, and nothing in the novel suggests that he randomly selects his victims, but rather, chooses them because of their weaknesses. These victims' mental frailty, especially Jonathan's and Renfield's, expresses the fear of madness in the nineteenth century, as even men become vulnerable to behaviors usually associated with women, like Van Helsing's hysterical laugh. Those are some of Dracula's power: to destabilize gender roles, reasoning, taboos, and traditional concepts. He enters places that were once considered safe (the home, the squarely discourses, and the strict comportment rules), and disturbs them. Dracula, however, is only capable of disturbing, because he preys upon weaknesses, predispositions, and desires already found in his victims. If not invited to enter, Dracula remains a looming danger, powerless to do harm.

Conclusion

The characters' transgressions in *Dracula* represent more than the breaking of society rule, when a connection between biblical texts and the novel is considered. These transgressions, especially when committed by women, are understood with the same seriousness of mortal sins. Lucy's wish to marry three husbands, for example, is her first transgression in the novel, and because this desire was originated in herself rather than in Dracula, she receives the ultimate punishment for her inexcusable behavior, being completely destroyed. Transgressing, in *Dracula*, is harming a powerful set of Victorian beliefs that had a religious status around them. The characters' misbehaviors, however, also allow for the reinforcement of the rules broken, when punishment is successfully applied to these transgressors.

Certain sins in the Old Testament, such as the contagion with what was considered impure, were treated with additional gravity because they were offences that could easily generate others. Touching the dead made a person impure because the lifeless body was considered unclean, but it still had the capacity of contaminating the living with diseases and its impurity. The living-dead in *Dracula* threaten the living because they refuse to stay in their coffins: Dracula desires to increase his race numbers, Lucy longs for Arthur's embrace, and nothing different can be expected from Mina if she too becomes a monster, given the examples of the female vampires in the novel.

Within the analyzed texts, it seems that blood is the answer for salvation and eternal damnation. Christ's blood in the Bible is able to wash a person's sin away because it is itself clean but also because it satiates a thirst for blood originated from that first Original Sin in the book of Genesis. God's own son goes through a violent death, one reserved for criminals, in order to excuse humankind from the same fate. Bloodshed is thus presented as a necessity for the

restoration of sanctity.

In *Dracula*, blood is also seen as a valuable fluid, as Van Helsing explains, "A brave man's blood is the best thing on this earth when a woman is in trouble" (Stoker 157). Arthur's blood, and subsequently other honorable men's blood, partially recovers Lucy's health and delay her fate. However, Dracula's wish to overpower his male enemies in London starts to materialize, because of the blood transfusions in the novel. Through Lucy's veins, Dracula can also drink the blood of these valuable men. Lucy initiates a transformation into a vehicle for the dissemination of evil, which is consolidated when she rises as a vampire. Renfield's proclamation "The blood is the life!" (149), explains what blood means for Count Dracula: not exactly "life" but rather "existence." His words are also meaningful in relation to the Christians' belief that "For the wages of sin is death, but the free gift of God is eternal life in Christ Jesus our Lord" (Romans 6.23). God's free gift of life, however, is only made available after the wages of sin are paid with Christ's blood on the cross.

The belief of Orthodox Christianity in the transubstantiation of the Eucharist, i.e., Christ's literal presence in the Eucharist, clashes against the skeptical view of Anglican Church, what can also be noticed in Jonathan's initial disregard of crucifixes, holy water and sacred wafers. These religious artifacts become somewhat effective against the vampire for what they represent, i.e., holiness. The parallel between biblical communion and vampire blood feasting, however, becomes a formidable one when considering transubstantiation. If Christ's flesh and blood are believed to be eaten and drunk by his followers every time they partake of the religious ritual, then Dracula is not innovative when he shares his own blood with Mina. What readers have access to in Mina's blood-drinking scene is then Dracula's version of communion. Mina starts becoming Dracula's own through the ritual: his follower, companion and helper. Dracula cannot be solely

defeated with the aid of religious artifacts. Since he also represents a social and economic threat, his enemies have to use modern devices of the nineteenth century to destroy him. Some of these modern devices backfire, like the blood transfusions, but others, such as the gramophone, and the typewriter are vital assets in the destruction of the monster. The typewriter and the gramophone, particularly, aid Mina and her friends to gather valuable information on Dracula.

In "Vampiric Typewriting", Jennifer Wicke states that "The incongruity – and mastery – of *Dracula* lies in its willingness to set the mythological, Gothic, medieval mystery of Count Dracula squarely in the midst of Printing House Square" (172). In other words, *Dracula* updates the mythological and supernatural content to an age of science and industrial revolution. Holy water, garlic, and crosses are as important for the monster's destruction as the typewriter and the gramophone. Because Dracula is an evil from the past but learns to survive in a new age, his enemies are only successful when they finally combine old and new weapons against him.

Victorian taboos, fears, and religious values intermingle in *Dracula*'s plot. Exemplarily, the biblical disdain for foreigners, who were considered unclean and capable of contaminating God's people with their customs, is translated into the fear of reverse-colonization in the novel[14], perceived in the characters' response to the foreign vampire. From small Transylvania, Dracula's conquering aspirations are perceived as an insult and have to be annihilated. Moreover, the fear of overt female sexuality is not originated in the nineteenth century. In Victorian society, women's new aims did worry conservatives, but women in the Bible were not expected to act for themselves either, and their praised qualities were the ones that allowed a woman to assist her husband and take care of her children. When vampire Lucy harms little children, feeding on their blood, she

[14] The fear of reverse-colonization in *Dracula* is discussed in chapter three of this thesis.

becomes exactly the opposite of what is expected from a virtuous woman (Proverbs 31).[15]

Every character in *Dracula*, without exception, has to fit a certain set of rules, otherwise be eliminated or marginalized by society. Single women are supposed to get married, live reservedly, and be faithful to their husbands; none is expected to eat insects nor drink blood; and the dead should not rise from their coffins against the living. Any deviant behavior in the novel comes with a punishment. Renfield, for instance, is set aside in a mental institution, a place especially designed for those who did not behave accordingly. Dracula's destruction allows for the restitution of a previous undisturbed state because he is considered a primary source of evil. Not exclusively the wrongdoer in the novel, however, Dracula works like the tempter in the Bible, i.e., Satan. The vampire detects his victims' flaws and preys upon them, leading Lucy, and nearly Mina, through their own path of destruction.

Finally, Dracula's seductiveness is his weapon for tempting his prey. Seductiveness is not solely related to sensuality in the novel, but to the vampire's great power of persuasion and the ability to offer exactly what that person desires, but does not admit even to him or herself. His victims become willing prey because Dracula grants them the opportunity of transgressing the strict set of moral codes that restrained them their whole lives. The price of such transgressions, like in the book of Genesis, is the expulsion of the transgressor and the condemnation into a wandering "life."[16]

[15] Cited before in section 2.2. Original Sin and Temptation.
[16] Genesis 3.22 and 4.12

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