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BLOOD AS A REFERENCE TO FEAR IN *DRACULA*
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BY
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ABSTRACT

BLOOD AS A REFERENCE TO FEAR IN *DRACULA*

BY RWIET JOSEPH

My research project intends to examine the function of blood in Bram Stoker's *Dracula*. Blood, in terms of the novel's plot, functions as a way to either end, corrupt, or save an individual's life. Its multi-functional status reveals its importance in the novel's plot. However, this definition ignores the underlying function blood holds. The following paper explores blood in *Dracula* and how Stoker's presentation of blood reveals fears surrounding religion, sexuality, xenophobia and social degradation, and disease. I intend to focus on the relationship between blood and these five specific anxieties. The immense popularity surrounding Stoker's *Dracula* led to an array of literary criticism examining various aspects of the novel offering a multitude of theories. However, not many critics have explored blood on its own despite its significant role in the novel. An emphasis on blood and establishing a firm understanding of the symbolic meaning behind its usage offers a deeper and more insightful understanding which would further aid existing scholarship.

DEDICATION

This thesis is dedicated to Professor Megan Stephan, I could not have done this without your support and guidance. Thank you for your consistent reassurance as I was fumbling and noticeably overwhelmed by this daunting yet exciting research project. Thank you for pouring out your knowledge and time on me and this idea. Thank you.

TABLE OF CONTENTS

Introduction	4
Literature Review	6
Religion	15
Sexuality	22
Xenophobia	29
Disease	37
Conclusion	44
Annotated Bibliography	45

Introduction

Though different academic and scientific fields agree on the centrality of blood to human existence, the significance of blood differs depending upon the field of study. Within the field of hematology, for example, the function of blood within the human body becomes significant to provide treatment and prevent diseases related to blood. In the field of sociology, the importance of blood lies within the relationship between blood and human cultural and social relationships. In literary studies, the symbolic meaning of blood becomes important to garner a deeper understanding of the text. Bram Stoker's novel *Dracula* (1897), which uses letters, journal entries, and other narrative devices to tell the story of an ancient Transylvanian vampire named Count Dracula, relies on blood as an integral aspect of plot, imagery, and characterization, which prompts an array of questions: What does this representation of blood reveal about late-Victorian social anxieties? What is the importance of blood in *Dracula*?

Dracula begins with Jonathan Harker, a lawyer, traveling to Transylvania to finalize a real estate transaction with Count Dracula. During his stay with Count Dracula, Jonathan experiences many terrifying encounters with apparently supernatural creatures and eventually flees Count Dracula's home. While he remains in Transylvania his fiancée, Mina Murray, visits her friend Lucy Westenra in Whitby. As the two friends spend time together, Count Dracula visits Lucy at night and drinks her blood, rendering Lucy very ill. A doctor, Dr. Seward, attempts to treat Lucy but eventually admits defeat and calls on his old mentor Professor Van Helsing for help. Van Helsing tries many methods to heal Lucy, including

covering her in garlic and performing multiple blood transfusions. Despite all of Van Helsing's efforts, Lucy turns into a vampire. Van Helsing, Seward, Jonathan, Quincey Morris, and Arthur Holmwood, with Mina's help, band together to destroy Lucy after seeing her feed on a child. After returning to England, Count Dracula attacks Mina, feeding on her blood, which begins her transformation into a vampire. The men regroup to kill Count Dracula and save Mina from becoming a vampire.

In *Dracula's* plot, blood functions as a way to either end, corrupt, or save characters; however, these three functions do not acknowledge the ability of blood to reveal underlying societal fears in the novel. Analyzing the role of blood in the historical and social context of *Dracula's* time period allows new and deeper meanings for Stoker's use of blood to emerge. Yet despite blood's integral role within *Dracula*, not many critics have analyzed the function of blood in depth. The following thesis seeks to explore blood as an integral aspect of *Dracula*, attempting to answer questions surrounding its role and significance throughout the novel. The first section explores existing scholarship, providing a more in-depth examination of the gaps present as a result of a lack of an extensive analysis of blood in the novel. The second section examines the relationship between religion and Stoker's use of blood. While the third section explores how blood reveals fears around xenophobia and social degradation. The fourth portion examines the ways blood functions to reveal fears around both female sexuality and homosexuality, and the fifth and final portion examines blood revealing fears surrounding disease and contagion.

Literature Review

Despite the shift in societal thought that occurred during the eighteenth-century Age of Reason and the many new scientific discoveries that followed it—all of which often opposed the validity of the Bible—Christianity and its many denominations still remained prevalent throughout Victorian England. When presented with a monstrous enemy, *Dracula's* characters turn to Christianity as a form of protection, using a variety of Catholic sacred objects. Considering the anti-Catholicism prevalent in the nineteenth-century, Stoker's use of Catholic objects as a means to eradicate an ancient evil offers space for interesting dialogue. Stoker presents religion as a tool to be used rather than a system to believe wholeheartedly. The debate between religion and science within the nineteenth century spreads throughout the novel; when confronted with an ancient and evil being, the characters attempt to rely on new scientific discoveries before being forced to rely on old religious practices. Elizabeth Sanders¹ argues for a depiction of Christianity impacted by the scientific and religious debate of the time, presenting a compromise where religion becomes a science, allowing it to become something humanity can fully grasp and fully control.

During a frightful confrontation with Count Dracula, he torments Mina by forcing her to consume his blood but flees after seeing Sacred Wafers, and as the Crew of Light advance towards him with crucifixes. The religious tools work to prevent Count Dracula from causing any more harm; however, Mina, whose body is now holding the blood of Count Dracula, is no longer seen as human by God. His sacred tools cause Mina significant harm by marking

¹ See "An Up-to-Date Religion: The Challenges and Constructions of Belief in *Dracula*" by Elizabeth Sanders.

her forehead through a burn. When the Crew of Light encounter Count Dracula once more, Count Dracula comments upon the mixing of his blood with Mina's, saying "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" (252). Count Dracula references the creation where God created Eve from Adam: "this is now bone of my bones, and flesh of my flesh: she shall be called Woman, because she was taken out of Man (Genesis 2:23)" (Auerbach and Skal252). As a result of the mixing of her blood with Count Dracula's, Mina can no longer experience the protection of God's tools since she is no longer one of his people. This rejection, as Sanders notes, "casts a disturbing light on the loving Christian God that Mina supposedly represents" (Sanders 78).

Christopher Herbert² offers a different perspective, presenting *Dracula* as a response to the rise of superstition, black magic, and "atavistic prereligious influences" rather than the rising secular community (102). In his exploration of superstition and *Dracula* as a boundary between religion and superstitions, he explores the possibility of *Dracula* as a dark and twisted version of Christianity. In his analysis, Herbert explores the presentation of blood in regards to his exploration of Dracula as a "dark mutation of Christian forms" (111). Count Dracula's messianic presentation and usage of blood, in Herbert's analysis, acts as a marker for a dark and perverse form of Christianity. Blood, often associated with the blood of Christ, holds great conventional and symbolic significance in Christianity. Blood symbolizes life, death, resurrection, and reconciliation with God, but *Dracula's* presentation of blood counters, reverses, or undermines the typical religious representations. Count Dracula's

² See "Vampire Religion" by Christopher Herbert.

ability to sap the life blood of those around him emphasizes giving life to the undead. The vampire figure acts as an evil counterpart of Christ; while Christ died on the cross offering his blood to all creation, Count Dracula attempts to attain immortality through consuming the blood of humans.

Existing scholarship often explores Count Dracula's embodiment of the Victorian fear of female sexuality. Leila May³ suggests that considering the Count's blood-sucking tendencies, he's often characterized as "the walking, emblem of the nineteenth-century horror of disease and contagion, infects not men (although the threat that he might do so pervades the text) but women, who, much like prostitutes, act as 'reservoirs of infection' and potential pollutants of men'" (May 18). While viewing Count Dracula within the context of disease, May's piece connects his embodiment of Victorian fear surrounding disease to the infection and degradation of women. May explores the Victorian fear of moral degradation by making a connection between Stoker's presentation of women and prostitution. Another scholar, Carol Senf,⁴ explores the treatment of women within *Dracula*, arguing for the creation of a "connection between vampirism and sexuality," while noting that this presentation applies strictly to female characters through Stoker's presentation of female sexuality (2). Senf also notes the number of female vampires as compared to males: there are five female vampires and one male vampire, and as a result, the "novel's 'villains,' or vampires, are disproportionately female while the novel's heroes are disproportionately male, [making] the attention of many readers quickly turn to questions of gender" (Senf 1). Alongside the

³ See "Foul Things of the Night': Dread in the Victorian Body" By Leila May.

⁴ See "Those Monstrous Women: A Discussion of Gender in *Dracula*" by Carol Senf.

disproportionate number of female vampires in the text, Dracula only attacks female characters throughout the novel.

At the beginning of the novel, Stoker seemingly presents Lucy Westenra as the emblem of purity, and the nineteenth-century woman, and her descent into vampirism and her relationship to blood depict a fear of female sexuality. Her character thus becomes one clear marker of the connection between female sexuality and vampirism. Senf comments upon the difference in Stoker's description of vampire women as frighteningly desirable: "Harker's sense that a sexually attractive woman is dangerous is reinforced by all the men in the novel" (2). Lucy's descent into vampirism presents a fear of female sexuality, and the description of her character suddenly becomes incredibly sexualized. She's no longer innocent: "she looked, her eyes blazed with unholy light, and the face became wreathed with a voluptuous smile" (Stoker 188). Alongside the drastic change in her description, Lucy and all the other female vampires exclusively feed on children. By having the female vampires feed on children, Stoker connects female sexuality to social degeneration and presents Lucy as a "blatantly sacrilegious reversal of motherhood" (May 19). Stoker's presentation of Mina's character also reflects a fear of female sexuality, after forcibly being fed Count Dracula's blood Mina is punished, she is forsaken by God. As Mina begins to transform into a vampire she's immediately rejected by God, and connecting vampirism to female sexuality Stoker presents it as ungodly.

While Stoker's presentation of female vampires depicts female sexuality in a negative light, his depiction of Count Dracula's bloodsucking nature also exposes anxieties about male

homosexual relationships, illustrating a fear of exposure and the loss of secrecy. As Stoker began writing *Dracula*, the trial between Oscar Wilde and the Marquess of Queensbury which led to Wilde's arrest occurred. Oscar Wilde was a prominent literary figure known for his novel *The Picture of Dorian Gray* (1891), and his comedy plays *Lady Windermere's Fan* (1892) and *The Importance of Being Earnest* (1895). The revelation of Wilde's sexuality, unfortunately, led to the demise of his career. Talia Schaffer⁵ presents a theory of exploring the homosexual aspects of *Dracula*, considering the historical and biographical context. Her article connects *Dracula* to Stoker's relationship with Oscar Wilde; the two "had an intimate and varied history lasting for at least twenty years" (381). She claims "Dracula explores Stoker's fear and anxiety as a closeted homosexual man during Oscar Wilde's trial... Oscar Wilde's trial set up a stark set of alternatives—safe concealment, or tempting revelation yet forbade anyone to choose between the two" (381). Schaffer⁶ examines *Dracula* and how his relationship with Oscar Wilde impacted the creation of *Dracula*, using textual evidence to further emphasize her claims.

One argument within Leila May's article claims the depiction of Count Dracula as a representation of a breakdown of boundaries, "clear and distinct boundaries: boundaries which, despite all efforts to preserve them, are increasingly in danger of being corroded from some internal disease" (18). Count Dracula actively blurs the line between a variety of areas that should hold distinct boundaries: he blurs the line between life and death and he blurs the line between what should remain inside and what should remain outside. To survive and

⁵ See "'A Wilde Desire Took Me': The Homoerotic History of *Dracula*" by Talia Schaffer.

⁶ Senf considers Schaffer's argument in "Those Monstrous Women: A Discussion of Gender in *Dracula*" by Carol Senf

populate Count Dracula must feed on blood; by draining the blood of others, Count Dracula invades the bodies of others. He draws out what should remain inside and corrupts it, and Stoker's emphasis on this aspect of his character reveals the fear of a loss of secrecy. While May's claim focuses more on disease and female sexuality, the same concept could easily be applied to Schaffer's argument through an analysis of Stoker's use of blood. Focusing on Stoker's presentation of blood, Count Dracula's bloodsucking inclinations portray a fear of what should remain inside being exposed to the world. Schaffer's piece also discusses blood from a different angle, focusing on the transfusion of blood between two Quincey and Mina. Schaffer argues that "Stoker recuperates the infectiousness of the vampire myth by making it into a paradigm for homosexual procreative sex" (419). Keeping Schaffer's argument in mind, Stoker's usage of blood here seems to have an underlying function of revealing the fear of a loss of secrecy, mainly the revelation of one's sexuality to the world.

Count Dracula's depiction as a savage creature who needs to drink blood in order to survive also presents a fear of atavism, degeneration, and rising immigration. Stoker's depiction of Count Dracula's blood-sucking tendencies creates an image of savagery and uncivilized behavior only explainable through a retrograde evolution. Count Dracula's ability to contaminate others elevates the fear of individual retrogression to societal degeneration. Mathias Clasen⁷ touches upon Count Dracula as an embodiment of Victorian anxieties about evolution, focusing on the everlasting figure of Count Dracula. A portion of his text explores an evolutionary perspective and Count Dracula's embodiment of Victorian fears. Clasen emphasizes Count Dracula's animalistic descriptions: "the evolutionary perspective allows us

⁷ See "Attention, Predation, Counterintuition: Why Dracula Won't Die" by Mathias Clasen.

to see Count Dracula as a reflection of the kinds of very real dangers that our ancestors faced” (388). Count Dracula is often described in an animalistic light, whether it’s crawling up the side of his castle in a form resembling a lizard or transforming into a bat. While Count Dracula feeds upon Mina’s blood Stoker depicts him as an animal feeding: “his eyes flamed red with devilish passion; the great nostrils of the white aquiline nose opened wide and quivered at the edge; and the white sharp teeth, behind the full lips of the blood-dripping mouth, champed together like those of a wild beast” (247). The blood dripping from his mouth, the blood staining his victim’s white clothing, and his “red” eyes all emphasize an image of a predator. The red coloring of Count Dracula’s eyes—a color typically used to portray evil—emphasizes his embodiment of evil and impurity, further establishing his depiction as a beast and demonstrating the threat posed by the mixing of his blood with humans.

Count Dracula’s blood-sucking nature demonstrates another related fear held by Victorians: the fear of disease and the transmission of disease from one individual to another. Many literary scholars have analyzed the presence of disease within Stoker’s novel; however, critics often exclude an analysis on blood transmission as a representation of this fear of disease. Martin Willis⁸ offers a historical analysis of *Dracula* within the context of nineteenth-century disease theories: “from this will emerge a clearer recognition of Stoker’s imaginative attempts to consider the effects of disease on the social and cultural body—the body politic of the 1890s—as well as on the body of the individual” (302). He explores the development of specific characters to aid his point, analyzing Lucy’s descent into vampirism

⁸ See “‘The Invisible Giant,’ ‘Dracula, And Disease’” by Martin Willis

as a representation of a fear of disease and illness leading to impurity. As the Crew of Light solidify themselves as an enemy of Count Dracula and work tirelessly to prevent him from contaminating the people of England, his attacks become more vicious.

Alongside a fear of disease, *Dracula* reveals a fear surrounding the progression of medicine and new medicinal treatments. Van Helsing often uses blood transfusions to save characters in the novel, while blood transfusion emerged in the 1600s, it was a method rarely used and forgotten until the mid-19th century, due to bans placed on the procedure. Throughout the Victorian era, the perception of blood fell under the control of the medicinal field as English people began to discover scientific aspects of one's blood and how it pertains to disease. Prior to the Victorian era, the perception of blood was often linked to ideas of kinship, royal lineage, and the blood of Christ. As Owen Chadwick⁹ notes, the shift towards a perception of blood dominated by medical practices and a shift in societal thought due to the Age of Enlightenment led to "more educated Englishmen [doubting] the truth of the Christian religion in 1885 than thirty years before. And in 1885 many persons, whether they doubted or affirmed, blamed 'science' for this change in opinion" (1). The progress of science and scientific findings such as Charles Darwin's *On the Origin of Species* (1859) led to additional scientific discoveries which altered the way individuals perceived blood. However, along with new discoveries came greater fear and uncertainty. Travis Lau¹⁰ explores the change in perception surrounding blood through connecting *Dracula* to the anti-vaccination movement.

⁹ See *The Victorian Church, Part Two: 1860-1901* by Chadwick Owen.

¹⁰ See "'For the blood is the life:' *Dracula* and the Victorian Politics of Blood" by Travis Lau.

Bram Stoker's *Dracula* presents blood as an integral part of the novel's plot while also revealing a wide arrange of societal fears. The connection between blood and the overt religious tones throughout the novel from Dracula as the antichrist to the Crew of Light's use of Catholic sacred objects work together to reveal social anxieties surrounding religion. Stoker's use of blood in regards to female characters presents female sexuality in a negative light. Blood functions were a way to label female sexuality as demonic and as something that should be shunned rather than embraced. In regards to xenophobia and social degradation, blood works to highlight the xenophobic beliefs and mindsets held by the characters in the novel and partly reflect the mindset of the Victorians. The presentation of blood also reveals a strong fear of social degeneration and threats of the past returning in the future. Count Dracula's blood-sucking tendencies reveal a fear of contagion and disease in the nineteenth century. The following paper intends to fill the gap in existing scholarship surrounding Stoker's presentation of blood surrounding religion, sexuality, xenophobia and social degradation, and disease. As we dive further into this topic, you will begin to see the messiness of blood and its ability to link and connect separate topics.

Religion

Throughout *Dracula*, Count Dracula's character is presented as either a figure to oppose Christ or as the devil. While Christ is a figure often representing salvation and freedom, the antiChrist directly opposes Christ and seeks confinement and destruction similar to the devil, who seeks to be God himself. When speaking to Renfield, a character who reveres Count Dracula as a god, Dracula entices his loyalty through a display of all his power and offers him a promise saying, "all these lives will I give you, ay, and many more and greater, through countless ages, if you will fall down and worship me!" (Stoker 245). This scene parallels the interaction between Satan and Christ as the devil tempts Jesus after His forty-day fast, Satan shows Jesus the whole earth and says "all these things I will give You if You fall down and worship me" (Matthew 4:9 NIV). Here Count Dracula is presented as both Satan and Christ: Christ from the perspective of Renfield who worships him and Satan to other characters and to the readers.

While blood as a physical object is not present in this scene, blood is referenced as a metaphor that aids Count Dracula's presentation as either an anti-Christ or as the devil. Renfield notes his experience of falling under Count Dracula's trance, "and then a red cloud, like the colour of blood, seemed to close over my eyes; and before I knew what I was doing, I found myself opening the sash and saying to Him: 'Come in, Lord and Master!'" (245) Stoker associates Count Dracula's abilities with blood through the color red, and the dark connotation further establishes Count Dracula as a messianic figure to oppose Christ and God. The use of capitalizations in Renfield's words also highlights Count Dracula's

messianic portrayal: he refers to Count Dracula as “Him” and “Lord and Master” (245). The capitalization of him, lord, and master mimic how those words are capitalized in the Bible when referring to God or Christ. The use of the words “Lord and Master” also parallels the reference to Christ as the Lord and Savior. The difference between the two emphasizes Count Dracula as an anti-Christ figure because while Christ is referred to as the Lord and Savior, Count Dracula is referred to as Lord and Master. Rather than offering saving and freedom like Christ, Count Dracula offers enslavement, the exact opposite of the freedom Christ offers.

Out of fear for her life, Van Helsing attempts to provide Mina with protection against Count Dracula; he places a sacred wafer on her forehead. However, rather than providing protection, the wafer burns Mina’s forehead, leaving a clear mark. Before this scene, Van Helsing and a few others witness Count Dracula consuming Mina’s blood and forcing her to consume his. The sacred wafer, or communion bread, symbolizes forgiveness and reconciliation, but Mina’s physical response shows she no longer has the option of forgiveness or reconciliation. She is deemed as an “other”—more similar to Count Dracula than to a human—as a result of Count Dracula’s blood flowing in her veins. This rejection Mina endures is harsh given her saintly and pure characterization throughout the novel. Van Helsing often refers to Mina as a godly woman, saying “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” (168-169). The mixing of her blood with Count Dracula’s means that under the sight of God she is no longer “fashioned by his own hand”—she is an other. Mina immediately reacts to this rejection by denouncing herself,

claiming “Even the Almighty shuns my polluted flesh! I must bear this mark of shame upon my forehead until the Judgement Day,” Mina is aware of the Lord’s rejection of her due to her contaminated blood. The Lord’s response reveals an immense lack of mercy and an unloving god, Mina did not willingly consume Count Dracula’s blood, rather he forced her to drink his blood. Despite her stance as a victim she’s punished harshly for a crime where her will was not considered.

As Renfield attacks Dr. Seward, he manages to deeply cut Dr. Seward’s arm, causing his blood to drop onto the floor. Renfield immediately responds to his blood spilling: “he was lying on his belly on the floor licking up, like a dog, the blood which had fallen from my wounded wrist. He was easily secured, and, to my surprise, went with the attendants quite placidly, simply repeating over and over again: ‘The blood is the life! The blood is the life!’” (Stoker 129-130). Renfield’s odd obsession with blood and life makes him a perfect servant to Count Dracula, and Renfield has clearly adopted Dracula’s philosophy towards the significance of blood. His words “The blood is the life! The blood is the life!” present a perversion of the Christian idea that Christ’s blood represents life. The editors of the Norton Critical Edition of *Dracula* comment on this scene: “in the New Testament, however, Jesus famously offers his blood at the Last upper for sacred consumption... ‘Whoso eateth my flesh, and drinketh my blood, hath eternal life; and I will raise him up at the last day’ (John 6:54)” (Auerbach and Skal 130). Within Christian ideology, the blood of Christ represents eternal life and salvation, but traditionally, Christ’s blood gives life, while Renfield’s words and actions take life. In order for Count Dracula to survive he must feed on the blood of

others, rather than offering his blood to save the lives of many like Christ. Kelle Landix¹¹ discusses Count Dracula's embodiment of the antichrist, a figure to oppose Christ. His position as the antichrist can be seen through "his bastardization of the Christian Holy sacraments. He drinks the blood of his victims to gain power (Communion)" (3). Renfield, who is a worshiper of Count Dracula, holds the same ideology as him; rather than offering his own life, Renfield attacks Dr. Seward and quite literally drinks his blood, taking his life away.

As the Crew of Light figure out Count Dracula's whereabouts, they devise a plan to hunt him down. In another attempt to dismiss Mina from joining the men as they hunt for Count Dracula, Van Helsing claims she should no longer be troubled with this matter: "that terrible baptism of blood which he give you makes you free to go to him in spirit, as you have yet done in your times of freedom, when the sun rise and set" (Stoker 297). Van Helsing uses Count Dracula's attack on Mina as reasoning for her withdrawal from accompanying the Crew of Light. His words, "that terrible baptism of blood which he give you," emphasize Count Dracula's role as the antichrist. Because Mina has been forced to drink Dracula's blood, Van Helsing believes she has been baptized as one of his disciples. In Christian theology, a baptism symbolizes rebirth through water, so that believers can imitate Christ in His death, burial, and resurrection. Van Helsing calls the vampiric process a blood baptism, a type of baptism that symbolizes death and resurrection in a way that darkly parallels baptism in Christian theology. This blood baptism may also be seen as "a parody of the Catholic devotion to the sacred heart of Jesus, in which Christ opens his breast to show his self-giving

¹¹ See "Dracula: An Allegory of Anglican Conflict" by Kelle Landix

heart. Mina's drinking of Dracula's blood is also an act of eucharistic[sic] participation, in which the communicant drinks from the chalice" (Scholar Milbank quoted in [Landix 3-4]). By replicating the Catholic devotion in a way that glorifies evil rather than goodness, Stoker constructs Count Dracula as the antichrist figure in the novel.

In a confrontation with the Crew of Light (Chapter 22), Count Dracula comments upon the mixing of his blood with Mina's, saying "and you, their best beloved one, are now to me, flesh of my flesh, blood of my blood, kin of my kin; my bountiful wine-press for a while; and shall be later on my companion and my helper" (Stoker 252). Count Dracula references the creation where God created Eve from Adam: "this is now bone of my bones, and flesh of my flesh: she shall be called Woman, because she was taken out of Man (Genesis 2:23)" (Auerbach and Skal 252). Count Dracula's consistent use of the Bible's language further emphasizes his role as the antichrist or a representation of a dark form of Christianity. By sharing his blood with Mina, she has unwillingly become one of his followers, like a disciple of darkness. Count Dracula's obsession with blood as a way to unify himself with his followers touches upon his position as the antichrist: "in this latter reading, Herbert identifies Dracula as the representation of religion in its darkest form, and his appearance both in London and in the novel functions as a kind of return of the 'repressed aspect of Christian faith'" (Scholar Herbet quoted in [Sanders 80]). The mystical aspects of Christianity can often be repressed or denied because of the intense questioning that surrounds mystical aspects of the Bible and Christianity, and Sanders touches upon Dracula exploring these mystical aspects of Christianity. Count Dracula's embodiment as a representation of a dark form of Christianity reveals anxiety surrounding a sense of

uncertainty in regards to Christianity. Count Dracula as the antichrist seems to reveal a struggle for the Victorian population with processing the unknown and the more mystical aspects of Christianity.

As Dr. Seward gazes upon Lucy after she has fully transformed into a vampire, he describes her new physical features that daunt him. He writes, “she seemed like a nightmare of Lucy as she lay there; the pointed teeth, the bloodstained, voluptuous mouth—which made one shudder to see—the whole carnal and unspiritual appearance, seeming like a devilish mockery of Lucy’s sweet purity” (Stoker 190). Dr. Seward’s description of Lucy presents her as a being cursed by God, or a creature that directly opposes God’s natural intent for creation—a perversion of humanity. As Dr. Seward looks at Lucy as a vampire, he believes she is a mockery of the Lucy he knew, as if the devil tried to mimic a human. Herbert touches on a vampire’s bloodsucking nature, “the perverted craving for blood that stands for moral evil in this novel is somehow a distillate of piety itself, *piety in its pure form*” (112). Herbert discusses vampires’ blood-sucking tendencies as something formed by a religious aspect, further emphasizing Count Dracula and the vampires in a novel representing a darker form of Christianity. Dr. Seward’s description of Lucy reveals inherent characteristics reflecting the devil or this dark form of Christianity simply through the appearances of vampires. By noting her bloodstained mouth and describing her by writing “whole carnal and unspiritual appearance,” Dr. Seward presents Lucy as a being that should be isolated by society, she is presented as a being forsaken by God.

As religion shifts with the emergence of new scientific discoveries, a heated debate between religion and science continues throughout the nineteenth-century. Stoker’s *Dracula*

reflects this debate throughout the Victorian era. Stoker's presentation of blood reveals a dark form of Christianity with Count Dracula as the antichrist leading others astray. Blood often aids the metaphor linking Dracula to the antichrist throughout the novel. The presence of Count Dracula as the antichrist reveals a social anxiety surrounding Christianity. As Lucy transforms into a vampire, she is described as inherently unspiritual, completely separated from God, this is a consequence of becoming a vampire, Lucy's transformation turns her into a creature forsaken by God. Alongside revealing the unspiritual nature of a vampire, Lucy's transformation offers immense commentary on the connection between blood, vampirism, and female sexuality.

Sexuality

As a result of the countless attacks, Lucy often needs blood transfusions to replenish her body. After another attack, Lucy is left very faint and needs more blood: “young miss is bad, very bad. She wants blood, and blood she must have or die” (Stoker 113). Her immense desire for blood while still being a human paints her as “a natural vampire who, through scientific technology ingests others’ blood and vitality” (Auerbach and Skal 113). At the same time, the men around her willingly offer their blood. Arthur boldly states “tell me, and I shall do it. My life is hers, and I would give the last drop of blood in my body for her” (Stoker 113). His proclamation resonates with all her lovers as they all give their blood to Lucy. Lucy’s character acts as a cautionary tale for men and what they should look for in a woman. She is depicted as careless and is demonized for enjoying the love she receives from multiple men. Lucy’s character undergoes the transformation into a vampire symbolizing her fully embracing herself as a sexual being. Her transformation reveals Victorian beliefs on female sexuality. As Senf notes, “the ease with which Lucy changes from innocent maiden to voluptuous vampire reveals a great deal about Victorian ideas on female behavior. The rapidity of the changes implies a degree of latent evil that is easily unleashed by sexual initiation” (Senf 2). The demonization her character endures early on reveals the Victorian preoccupation with the idea of a latent evil within women that can be easily and quickly unleashed. While she is still human, Lucy is described in a negative light for expressing excitement over multiple men asking for her hand and for draining the blood of good men

(Chapter 5). Lucy's character reveals Victorian ideology surrounding women and sexuality, she presents the belief of female sexuality representing evil.

As Van Helsing discusses Lucy's condition he comments upon her death, stating "and yet that poor Lucy, with four men's blood in her poor veins, could not live even one day?" (Stoker 171). Van Helsing's comment reveals his beliefs in the natural superiority of men; he states that despite Lucy holding the blood of four strong men she still succumbed to her "disease." His words hint at the blood of men holding more strength than the blood of women, and yet despite the strength of men's blood, Lucy still died. Van Helsing's words emphasize Lucy's position as a cautionary tale for men, Lucy often takes from the able-bodied men around her and rejoices over what she takes and still dies. Throughout the novel, Lucy is described as both the ideal Victorian woman and as someone who threatens to transgress against the rules for women's behavior: "In Lucy, Stoker paints a portrait of a young woman who is all convention on the surface, certainly of one who seems to accept the traditional roles of wife and mother that are laid out for her. During the day, Lucy never admits her rebellion about the constraints placed on women, but at night her rebellion surfaces as she wanders around Whitby in her sleep and eventually meets Dracula" (Senf 3). Senf comments on Lucy's dissatisfaction with her life and role as the ideal Victorian woman as well as her repression of her sexuality. However, this realization is depicted as dangerous not only to Lucy but to the men around her, because her actions impact the men and what they do to try and save her life.

One clear marker of the connection between female sexuality and vampirism is the character, Lucy Westenra and her transition into a vampire. Lucy's descent into vampirism

presents a fear of female sexuality; the description surrounding her character suddenly becomes incredibly sexualized. She's no longer innocent, instead "she seemed like a nightmare of Lucy as she lay there; the pointed teeth, the bloodstained, voluptuous mouth—which made one shudder to see—the whole carnal and unspiritual appearance, seeming like a devilish mockery of Lucy's sweet purity" (Stoker 190). Stoker's language creates a negative connotation, directing the readers towards a more sensual description that is immediately demonized. By describing Lucy's "bloodstained, voluptuous mouth" there is a strong sexual aspect to her identity now, as a result of her being a vampire which emphasizes the connection between vampirism and female sexuality. The male character's response to shudder or the strong emotions of disgust they feel offer what Stoker sees as a proper reaction to female sexuality and the possibility of women embracing themselves as sexual beings. Stoker's description of Lucy matches his description of Count Dracula's sisters: "there is no doubt that Stoker links Lucy Westenra with the three brides, for once Lucy becomes a full-fledged vampire, she is equally voluptuous and lacking in maternal sentiments" (Senf 2). By connecting Lucy to the three female vampires, Stoker confirms the demise of Lucy's innocence and her stance as the ideal Victorian woman; she has now fallen from grace and has become only a sexual being. Lucy's identity is now tied only to her sexuality.

Lucy's character portrays the repression of female sexuality and emphasizes the connection between female sexuality and vampirism. After fully transitioning into a vampire Lucy begins to prey on others for sustenance. The fear of female sexuality and its ability to pollute other women is not only depicted through Stoker's presentation of female vampires

but through their use of blood or, more specifically, from whom or what they decide to drink blood. Upon discovering Lucy as a vampire, the Crew of Light see her sucking the blood of a child, “with a careless motion she flung to the ground, callous as a devil, the child that up to now she had clutched strenuously to her breast, growling over it as a dog growls over a bone. The child gave a sharp cry, and lay there moaning. There was a cold-bloodedness in the act” (Stoker 188). Stoker presents an incredibly chilling and perverse scene not because of a mythological monster draining the lifeblood of a child but because Lucy’s actions offer an immense contrast to conventional expectations for women’s behavior during the Victorian era. While Count Dracula feeds upon both males and females, Lucy and the other female vampires only feed upon children. The act of preying upon innocent children is incredibly perverse and horrifying to Victorian readers because women, especially during this era, are expected to possess nurturing characteristics—yet here these women are, draining the blood away from those they should instinctively want to protect. By presenting female vampires as sexually desiring creatures with selective tastes for the blood of children and small animals, Stoker presents female sexuality as something to be abhorred.

After her death, Van Helsing brings Dr. Seward to view Lucy’s body in an attempt to convince him that she has transformed into a vampire. While gazing upon her presumably dead body, Dr. Seward comments on her beauty: “Death had given back part of her beauty, for her brow and cheeks had recovered some of their flowing lines; even the lips had lost their deadly pallor. It was as if the blood, no longer needed for the working of the heart, had gone to make the harshness of death as little rude as might be” (Stoker 147). The return of her beauty and Dr. Seward’s attraction towards her emphasizes the promiscuity of female

sexuality Stoker depicts. His comments also tap into a fear of still experiencing sexual attraction towards women who are deemed as sexually promiscuous. The male characters' feelings towards Lucy and other female vampires reveal a strong fear of female sexuality and a fear of its ability to spread to other women: "the walking, emblem of the nineteenth-century horror of disease and contagion, infects not men (although the threat that he might do so pervades the text) but women, who, much like prostitutes, act as 'reservoirs of infection' and potential pollutants of men'" (May 18). The connection between female sexuality and vampirism Stoker creates emphasizes this belief that one woman embracing her sexuality will spread and corrupt other women surrounding her. This transmission poses a threat not only to women but to men as well, there is a strong sense of fear that the sexual promiscuity of women will negatively affect men and degrade them to a certain degree.

After Lucy fully transforms into a vampire, Van Helsing gathers all of Lucy's admirers to murder her and grant her a peaceful rest. Van Helsing takes the Crew of Light to her grave where they encounter her and manage to kill her. As they murder her, Dr. Seward notes "the thing in the coffin writhed; and a hideous, blood-curdling screech came from the opened red lips. The body shook and quivered and twisted till the lips were cut, and the mouth was smeared with a crimson foam" (Stoker 192). Dr. Seward strips Lucy of all her humanity by referring to her as "the thing," he then uses descriptions such as "writhed... hideous, blood-curling screech... the body shook and quivered and twisted." These descriptions suggest an animal rather than a human woman (Stoker 192). He uses the word carnal which immediately connotes a sexual aspect to Lucy. Senf expands on the connection between female sexuality and Count Dracula: "this peculiar mixing of gender identities and

sexual relationships enables readers to see that Stoker associated Dracula with the sexuality of women, a social issue of which he and his contemporaries were increasingly aware” (5). Senf claims the connection between gender and sexuality to Count Dracula reveals an awareness Stoker has of growing female sexuality. By connecting female sexuality to Count Dracula and vampirism, Stoker presents sexuality in a negative light. Female sexuality is then demonized and characterized as the “other” that should not be embraced or encouraged. Dr. Seward’s diction further vilifies women who are in touch with their sexuality. By referring to Lucy as “the thing,” he objectifies her while simultaneously denying her humanity as a result of her acknowledging that she is a sexual being.

While Jonathan lays in the room, against Count Dracula’s warning, he pretends to sleep in the presence of three female vampires. The vampires discuss amongst themselves on whether or not to eat him; despite hearing this Jonathan remains silent, “the fair girl advanced and bent over me till I could feel the movement of her breath upon me. Sweet it was in one sense, honey-sweet, and sent the same tingling through the nerves as her voice, but with a bitter underlying the sweet, a bitter offensiveness, as one smells in blood” (Stoker 42). The female vampires are immediately sexualized through Jonathan’s choice of words to describe them. His words also reveal a sexual attraction against one’s better judgment. He describes the women as sweet yet also bitter, making an interesting connection and comparison between their voice and blood. Jonathan’s disgust yet excitement with the female vampires reveals a broader nineteenth-century fear surrounding female sexuality: “although nineteenth-century thinkers tended to regard women as less sexually oriented than men, the presence of large numbers of prostitutes in urban areas meant that people were aware that at

least some women were sexual beings” (Senf 2). There is a strong connection between vampirism and female sexuality in *Dracula*, as demonstrated by the three female vampires and Lucy. Here Jonathan finds himself drawn towards the female vampires and their “sweet” breath and is pulled away by comparing their breath to the taste of blood. Unlike the instinctual disgust Jonathan feels towards Count Dracula, female vampires hold a stronger sense of allure for human men which makes them more dangerous.

Stoker links female sexuality to vampirism through his presentation of blood; specifically, he uses blood lust to depict their sexuality. The female vampires are immediately sexualized simply through the words he uses to describe their physiques and body movements, this sexualization is emphasized with the presence of blood. As Lucy transforms into a vampire she calls her lover forward, using her feminine charms to lure him, in her first moments as a vampire Lucy is immediately attempting to seduce the men around her to devour their blood (Chapter 12). Alongside using blood to reflect a strong fear of female sexuality, Stoker’s use of blood also reflects repressed homosexuality. Count Dracula’s interactions with Harker hold a homoerotic aspect to them, this heightens the fear of vampires. Both male and female vampires hold a certain allure over both genders. While blood functions to reflect fears surrounding female sexuality and homosexuality, Stoker’s use of blood reflects xenophobic beliefs and a strong fear of social degradation and atavism.

Xenophobia

During his stay with the Count, Jonathan constantly feels a strong and instinctual fear around Dracula. As Jonathan was shaving himself Count Dracula stood nearby watching, “that vague feeling of uneasiness which I always have when the Count is near; but at the instant I saw that the cut had bled a little, and the blood was trickling over my chin. I laid down the razor, turning as I did so half round to look for some sticking plaster. When the Count saw my face, his eyes blazed with a sort of demoniac fury, and he suddenly made a grab at my throat” (Stoker 31). The human characters throughout the novel feel an instinctual unease around Count Dracula and the other vampires in the novel, this instinctual fear works to “other” Dracula and further separates him from humanity. The human characters hold the ability to know deep down, purely on instinct, that there is something wrong with him. Jonathan’s words and the presentation of blood in this scene present Count Dracula as an animal rather than a human. Count Dracula’s bloodlust and animalistic response reveal a fear of social retrogression. Clasen discusses Dracula’s animalistic features. Count Dracula is “a contextually infected 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” (381). Stoker’s description of Dracula depicts an animal and an ancient evil that threatens the current foundations of Jonathan’s social world. His characterization as an “other” align him with foreign people more than with the British.

While both the Count and Jonathan engage in a conversation with one another, Dracula discusses in great detail the superiority of his bloodline. Dracula recounts the glory

of his people and the many battles they fought, “we threw off the Hungarian yoke, we of the Dracula blood were amongst their leaders, for our spirit would not brook that we were not free... the warlike days are over. Blood is too precious a thing in these days of dishonourable peace” (Stoker 33-35). Through the Count’s speech, he mentions blood eight times, the consistent mention of blood, and the speech discussing the amount of wars his bloodline has fought all work together to present Dracula and his kind as bloodthirsty beasts. Dracula’s concluding sentence reveals a desire to return to this “warlike” time where he’s able to indulge in his fantasies of spilling blood on the field and attaining glory through death.

Count Dracula represents a strong fear of social degeneration. Stephen D. Arata¹² comments on the common theories surrounding Dracula’s embodiment of this fear in his article. He writes, “Carol Senf, like Brantlinger, suggests that Dracula manifests ‘the threat of the primitive trying to colonize the civilized world,’ while Burton Hatlen argues that the Count ‘represents a dark, primitive strata of civilization’ come to disrupt further an already beleaguered Victorian culture” (Scholar Senf and Halten, quoted in [626]). Both claims build on a similar idea of Count Dracula representing an evil entity attempting to disrupt the social world of the English. By emphasizing blood and his love for war in his backstory, Dracula is represented as a significant threat with years of experience. He comes from a completely different era in history, which presents him as an enemy from the past with the strength to disrupt Jonathan’s current world. Dracula’s bloodlust, “points in both directions: to the vampire’s need for its special food, and also to the warrior’s desire for conquest” (630). His desire to conquer presents itself as a threat to Britain and reveals a fear of colonization of the

¹² See “The Occidental Tourist: Dracula and the Anxiety of Reverse Colonization” by Stephan D. Arata.

British Empire. By emphasizing blood and his love for war in his backstory, Dracula is represented as a significant threat with years of experience. He comes from a completely different era in history, which presents him as an enemy from the past with the strength to disrupt Jonathan's current world.

Jonathan travels to Transylvania for his job with Count Dracula; as he travels through new lands he experiences culture shock while learning about the cultures of Eastern European countries. As his guest learns about the land's history, the Count notes, "Why, there is hardly a foot of soil in all this region that has not been enriched by the blood of men, patriots or invaders" (Stoker 27). The tone suggests a sense of hostility towards Jonathan and the people of London, while his words reveal a desire for blood to enrich the soil once more. The word enrich holds a positive connotation, Dracula believes the bloodshed was positive and needs to occur once more. His words paint an image of savagery by commenting on the amount of blood. However, Dracula's desire for conquest greatly resembles the British Empire Dracula's desire to invade "London in order to "batten on the helpless" natives there mirrors British imperial activities abroad" (Arata 633). Whether intentional or not, Dracula's desire to colonize London for his personal desires reflects British imperialism and offers commentary on their actions throughout history. Count Dracula acts as a mirror to Britain's imperialist history.

While the following scene, which was discussed previously, works to present social retrograde, it also touches upon a human's instinctual fear to avoid predators. During his stay with the Count, Jonathan constantly feels a strong and instinctual fear around Dracula. As Jonathan was shaving himself Count Dracula stood nearby watching, "that vague feeling of

uneasiness which I always have when the Count is near; but at the instant I saw that the cut had bled a little, and the blood was trickling over my chin. I laid down the razor, turning as I did so half round to look for some sticking plaster. When the Count saw my face, his eyes blazed with a sort of demoniac fury, and he suddenly made a grab at my throat” (Stoker 31). The human characters throughout the novel feel an instinctual unease around Count Dracula and the other vampires in the novel, this instinctual fear works to “other” Dracula and further separates him from humanity. Jonathan’s words and the presentation of blood in this scene present Count Dracula as an animal rather than a human. Count Dracula’s bloodlust and animalistic response reveal a fear of social retrograde. Count Dracula is “a contextually infected 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” (Clasen 381). Stoker’s description of Dracula depicts an animal and an evil that threatens the current foundations of Jonathan’s social world.

Dracula manages to transform Lucy into a vampire after his consistent attacks on her body. After Lucy reemerges as a vampire her descriptions drastically change, “the beautiful colour became livid, the eyes seemed to throw out sparks of hell-fire, the brows were wrinkled as though the folds of the flesh were the coils of Medusa’s snakes, and the lovely, blood-stained mouth grew to an open square, as in the passion masks of the Greeks and Japanese. If ever a face meant death—if looks could kill—we saw it at that moment” (Stoker 188). When describing Lucy as a vampire, Stoker uses descriptions connected to different cultures and he uses these descriptions because he believes they perfectly encapsulate the horror of Lucy’s new body. Stoker’s reliance on the cultures of others to depict the beast

Lucy transformed into reveals a belief that something this horrific can only come from other cultures and other countries.

Count Dracula only attacks female characters throughout the novel and attempts to repopulate London with vampires through the women in the novel, he manages to transform Lucy into a vampire after continually draining her blood. As Count Dracula begins his attacks on Lucy, beginning her transformation into a vampire, others around her begin to notice odd things happening to Lucy. Mina notices the Count's bite marks but blames the incident on herself, "for there are two little red points like pin-pricks, and on the band of her nightdress was a drop of blood" (Stoker 89). Count Dracula's attempts to invade London through transforming the women into vampires reveals a fear of those who are not white and Southern or Eastern Europeans invading England: "if Dracula's kiss serves to deracinate Lucy, and by doing unleash what the male characters consider her incipiently monstrous sexual appetite, then the only way to counter this process is to "re-racinate" her by reinfusing her with the "proper" blood" (Arata 632). Dracula's decision to attack women reflects his desire to repopulate London and take control; he views women's bodies as a way to achieve that goal. As Dracula is attempting to turn Lucy into a species more like him, the Crew of Light offer their blood to Lucy to keep her as one of them.

Jonathan enters Transylvania excited to complete his job but leaves in terror as he discovers who the Count truly is. After he realizes Dracula is not human he feels guilt over assisting the Count in his move to London, "this was the being I was helping to transfer to London, where, perhaps, for centuries to come he might, amongst its teeming millions, satiate his lust for blood, and create a new and ever-widening circle of semi-demons to batten

on the helpless” (Stoker 53-54). Jonathan’s fear of the Count is a looming fear of an outsider invading England and turning its people into something unrecognizable by individuals native to England. Jonathan feared the colonization of his home country: “fantasies of reverse colonization are more than products of geopolitical fears. They are also responses to cultural guilt... as fantasizes, these narratives provide an opportunity to atone for imperial sins, since reverse colonization often is represented as deserved punishment” (Arata 623). Throughout the novel, Dracula’s stance as a representation of this fear of reverse colonization becomes more solidified through the Count’s actions. But in this scene, Jonathan notes his blood lust painting an image of savagery and animalistic behaviors, he immediately describes Dracula as a beast less than human.

Despite Count Dracula’s human appearance, the protagonists of the novel quickly and continuously discover his nonhuman and nonhuman characteristics. While describing a scene where the characters are confronted with Count Dracula’s supernatural abilities, Stoker depicts a clear image of savagery through an emphasis on blood. The Crew of Light stumbles upon a frightful scene where Count Dracula attacks Mina: “her white nightdress was smeared with blood, and a thin stream trickled down the man’s bare breast which was shown by his tom-open dress” (Stoker 247). As Count Dracula forcibly holds Mina in a position where she is forced to consume his blood, excess blood trickles down his breast while her white nightdress is smeared. The smeared blood on his bare breast depicts a beastly image one cannot interpret as human.

Stoker’s emphasis on blood acting as a marker of Count Dracula’s animalistic nature corresponds with his use of the color red in this scene. Stoker describes Count Dracula’s eyes

as “flamed red with devilish passion;” and continues to describe other features of his face, “the great nostrils of the white sharp teeth, behind the full lips of the blood-dripping mouth, champed together like those of a wild beast” (247). The color red works as an extension of the imagery Stoker creates using blood, the connection is emphasized by blood being red in its color. The physical positioning of the two immediately alerts readers to a savage depiction and the emphasis on blood only strengthens this depiction. Stoker continues to highlight the imagery by pointing out Count Dracula’s “red devilish eyes” and in the same sentence emphasizing the blood by noting his “blood-dripping mouth” (247). Stoker also describes Count Dracula’s eyes as “devilish”; the devil is often associated with the color red, and both are associated with blood. The use of blood and the color red work with one another to create an image where Count Dracula is a beast rather than a human.

On the surface, the plot of *Dracula* follows a group of individuals attempting to prevent an individual from entering London and transforming the citizens living in England into vampires. The novel’s plot alone holds xenophobic undertones; however, Stoker’s use of blood highlights these ideals and presents social fears about atavism, which is the fear of retrograde to an ancient state. As an overpowering predator who has lived for centuries, Count Dracula immediately signals a fear of retrogression—his whole being reflects a different time period and a different world. The other characters “other” Dracula and attempt to prevent him from entering the country. They hold a strong fear that he will enter and corrupt the citizens of England. This plot reflects a certain level of animosity towards immigrants attempting to enter Britain. There is also a strong sense of fear for those who have been attacked by Dracula; since their blood is no longer pure, they’re not considered

English or human anymore. The disdain towards the mixing of blood reflects a level of disgust towards immigrants uniting in marriage with English-born natives. This disdain also reflects a strong fear of disease in nineteenth-century England.

Disease

As Jonathan stares at the Count's body in disgust, he realizes the Count's intent behind moving to London. Jonathan regrets aiding his move, "this was the being I was helping to transfer to London, where, perhaps, for centuries to come he might, amongst its teeming millions, satiate his lust for blood, and create a new and ever-widening circle of semi-demons to batten on the helpless" (Stoker 53-54). While this scene reveals a strong fear of a foreign invader entering and conquering England, this scene also reveals a strong fear of disease. Jonathan specifically notes Dracula's ability to create other vampires, "for centuries to come he might, amongst its teeming millions, satiate his lust for blood, and create a new and ever-widening circle of semi-demons" (Stoker 53-54). Jonathan fears that the Count will transform the population of London into vampires like himself and destroy his home country. Dracula's ability to turn someone into a vampire reveals a fear of contagion and a disease's ability to spread quickly: "by portraying Dracula as a disease-carrier, Stoker invested his Count with the subtext of syphilis and tapped into an anxiety of sexually transmitted diseases that was widespread at the time" (Clasen 389). In his article Clasen connects Dracula's position as a disease carrier to the syphilis epidemic occurring in the nineteenth century, connecting his character to a fear of both disease and the emergence of sexual appetite.

Count Dracula's ability to transform others into a vampire by entering the bloodstream solidifies his position as the embodiment of fear surrounding disease and contagion. As Dracula continues to attack Lucy those surrounding her begin to notice small pricks on her body but contribute these pricks to her safety-pins. After some time, they begin

to question the origin of these pin pricks: “I trust her feeling ill may not be from that unlucky prick of the safety-pin. I looked at her throat just now as she lay asleep, and the tiny wounds seem not to have healed” (Stoker 92). Mina, who spends a considerable amount of time with Lucy, begins to notice the remains of Dracula’s attacks on Lucy. His ability to infect individuals and leave only small remnants behind reveals anxiety about the inability to notice the symptoms of infectious diseases. Lucy’s quick death and transformation also emphasizes the fear of disease that is incredibly contagious and a disease that causes negative harm quickly. Willis comments on the social implications of disease: “moreover, *Dracula* also pays close attention to the social and cultural repercussion of disease transmission, as well as to the disruption of political and economic capital caused by infection” (302). A highly infectious disease holds socio-economic repercussions as well as disruption to the political atmosphere, Willis in his interpretation reveals another aspect of fear surrounding disease.

Count Dracula’s ability to overpower other characters purely based on strength reveals a fear of the inability to fight off a disease. When Mina is Dracula’s victim, they struggle, and, “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 247). Stoker uses the image of a child and a kitten to depict Count Dracula forcing Mina to consume his blood, both the child and kitten are associated with weakness and cannot protect themselves well against stronger enemies. Mina has no means to protect herself from his attack; he came in the middle of the night as she rested and attacked her. The decision to force her to drink his blood immediately infects Mina, and he makes things worse by drinking her blood as well. Count Dracula is “highly contagious, a parasitic disease-bearer, a supernaturally animated corpse with a range

of disturbing abilities and connotations" (Clasen 381). His ability to swiftly attack his prey and leave very few traces (or symptoms) for others to detect reveals a strong sense of fear surrounding the contagiousness of a disease and its ability to infect others undetected.

Count Dracula manages to attack both Lucy and Mina, successfully turning Lucy into a vampire. Once Lucy fully transforms into a vampire, the Crew of Light seek her out to end her life: "Van Helsing raised his lantern and drew the slide; by the concentrated light that fell on Lucy's face we could see that the lips were crimson with fresh blood" (Stoker 187). The Crew of Light catches Lucy feeding on the blood of little children, attacking defenseless others the same way Count Dracula attacked her. The quickness of her transformation and Van Helsing's inability to save her in time reveals a fear around disease and contagion. Incredibly contagious diseases are frightening because of their ability to go undetected and quickly affect others. The infectious aspect of Dracula's disease holds a social and political connotation as well. Willis discusses how Lucy's transformation, in particular, reflects the social and political fears surrounding disease: "what the novel is aiming to highlight is the ease with which disease can alter the social position of the infected individual and the ready associations between sexual conduct and propensity for infection" (315). Her sickness is connected to her sexuality, as stated previously; however, disease impacts others' perceptions of the individual as well. While those surrounding Lucy stayed by her side, the Crew of Light ultimately decided death was her only salvation.

The characters' instinctual disgust towards Count Dracula reflects the natural response individuals have towards disease and contagion. Jonathan finds the Count sleeping in his coffin after feeding and notices the grotesque differences in his appearance: "it seemed

as if the whole awful creature were simply gorged with blood. He lay like a filthy leech, exhausted with his repletion. I shuddered as I bent over to touch him, and every sense in me revolted at the contact” (Stoker 53). Jonathan bends down to touch him and is filled with disgust; simply staring at his body is enough to invoke feelings of revolt. Many characters, like Jonathan, express an instinctual disgust towards Count Dracula, even when Dracula has not done anything worthy of suspicion. The character's strong sense of disgust reflects a genetic reaction to rejecting bad substances from entering the body (Clasen 389). This bodily reaction presents the character's disgust as “a functional mechanism that protects the organism from harm. In terms of fitness, it pays to be alert and cautious towards disgusting objects” (Clasen 389). Jonathan's physical reaction to Count Dracula is a natural reaction to protect oneself from disease, the characters treat the Count as if he is a disease. Stoker's inclusion of this reaction reflects a natural fear of contagion and its ability to negatively impact a society.

Dracula as a vampire who drains the blood of others to survive and holds the ability to infect others with the “disease” of vampirism immediately signals to readers a strong fear of disease and contagion. There are many aspects of Dracula that reflect this fear, including his ability to attack his prey and go unnoticed; often, contagious diseases are not noticeable till symptoms appear. As Dracula continues his numerous attacks on Lucy, many of those surrounding her are unable to notice the symptoms due to their unfamiliarity with vampires and the minimal remnants left by the Count. The quickness at which those who have been infected either die or turn into a vampire reflect a fear of the speed and inevitability of death. As different diseases plague the nineteenth-century and the rise of medicinal treatment,

Stoker's novel *Dracula* reflects a response to the rising diseases and the growth in medical treatment.

In my attempt to separate blood into four distinct sections, I've realized it's impossible to completely isolate the symbolism of blood into separate sections. Similar to blood as a liquid, the symbolic meanings of blood often pour out and spill into different sections as meanings become meshed with one another. One clear example of blood being used to signify a fear of religion, sexuality, xenophobia, and disease displaying the difficulty of separating blood into strict distinctions can be seen through this scene:

'Now let me guard yourself. On your forehead I touch this piece of Sacred Wafer in the name of the Father, the Son, and—' There was a fearful scream which almost froze our hearts to hear. As he placed the Wafer on Mina's forehead, it had seared it—has burned into the flesh as though it had been a piece of white-hot metal... But the words to her thought came quickly; the echo of the scream had not ceased to ring on the air when there came a reaction, and she sank on her knees on the floor in agony of abasement. 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 Judgement Day.' They all paused. (Stoker 258-259)

The scene above reflects a heavenly rejection despite Mina often being referred to as "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" (168-169). Mina immediately reacts to this rejection by denouncing herself claiming "Even the Almighty

shuns my polluted flesh! I must bear this mark of shame upon my forehead until the Judgement Day,” Mina is aware of the Lord’s rejection of her due to her contaminated blood (259). The Lord’s response reveals an immense lack of mercy and an unloving god, Mina did not willingly consume Count Dracula’s blood, rather he forced her to drink his blood. Despite her stance as a victim she’s punished harshly for a crime where her will was not considered, “an act, moreover, that is tantamount to rape” (Sanders 78). Relying on the connection between vampirism and female sexuality, the Lord’s rejection of Mina reflects a strong rejection of the acceptance of female sexuality. Women who embrace their sexuality rather than rejecting it will face rejection from God as a consequence.

The mixing of her blood with the Count’s exiles her from God’s sight and grace, the Lord’s harsh rejection of Mina holds xenophobic undertones. Count Dracula is characterized as an “other” from Eastern Europe, he embodies this fear of an outsider attacking England. Mina’s rejection, as a result of her blood being mixed with his, emphasizes a strong fear of immigration and the mixing of English men and women with other ethnicities. After her attack Mina is deemed unclean: “Mina, the men fear, is perfectly capable of producing ‘offspring,’ but not with Jonathan. The prohibition regarding Mina is linked to the fear of vampiric fecundity, a fecundity that threatens to overwhelm the far less prolific British men” (Arata 631) Throughout the novel, there is a looming fear of an other invading England and turning its people into something unrecognizable by individuals native to England. Count Dracula embodies this fear and for God to reject Mina as a result of her blood being mixed with his emphasizes a strong fear of immigration and the mixing of English men and women with other ethnicities. The Lord rejecting her due to impure blood reflects a fear of disease as

well, Count Dracula manages to infect Mina with the “disease” of vampirism by consuming her blood and forcing her to consume his. After being infected by the Count, she’s immediately ostracized and the Crew of Light begin to isolate Mina from any further exploits. Blood in *Dracula* often flows between different spheres, connecting discussion around religion and xenophobia together and often bleeds into other areas as well. As a result of the fluidity of blood, answering the question of how blood functions in the novel becomes incredibly difficult to answer because blood functions in a number of ways.

Conclusion

Bram Stoker's novel *Dracula* has heavily influenced depictions of the vampire figure throughout the twentieth century and up to today. The novel has kept the vampire figure in popular literature for years. The fame surrounding the novel has led to multiple adaptations and endless commentary. Stoker's presentation of blood offers an array of commentary and provides many areas to study. Blood in the novel is very messy and hard to isolate into one section; it often seeps out into different sections, and even in my attempt to isolate blood to four sections it leaks out into other areas or between one section and another. The late-19th century fears revealed in Stoker's presentation of blood surrounding religion, sexuality, xenophobia and social degradation, and disease are fears that can still be seen in our current society. Female sexuality is still often shamed and repressed, homosexuality is often treated with disgust and disdain, foreigners are constantly turned away and treated poorly. The past two years have demonstrated that people in Western societies continue to have a strong fear of disease and contagion: we are still currently recovering from a worldwide pandemic and also revealed a strong fear of new medical treatment to prevent the spread of COVID-19. Although *Dracula* was written in the nineteenth century, reflecting the specific fears of Stoker and his contemporaries, the anxieties represented by blood in the novel still exist today.

Annotated Bibliography

Science:

Clasen, Mathias. "Attention, Predation, Counterintuition: Why Dracula Won't Die." *Style*, vol. 46, no. 3-4, 2012, pp. 378–398. JSTOR, www.jstor.org/stable/10.5325/style.46.3-4.378. Accessed 3 June 2021.

Mathias Clasen's article seeks to discover the reason behind *Dracula's* never-ending fame arguing for a biocultural analysis of the novel to provide an answer for *Dracula's* lasting impact. The article is broken up into four sections, the first portion introduces the following paper, methods the author intends to implement, and explores the novel's reception. The section discusses Stoker's narrative style and ability to stimulate the reader's mind, offering this as one reason for the novel's fame. The third portion offers a biocultural analysis of the novel, presenting a connection between Count Dracula and humanity's battle with predators in the wild as well as Count Dracula's connection to disease and contagion. The final portion discusses the current perception of the vampire, emphasizing the difference between Stoker's vampire and the current perception of a vampire.

Jann, Rosemary. "Saved by Science? The Mixed Messages of Stoker's Dracula." *Texas Studies in Literature and Language*, vol. 31, no. 2, University of Texas Press, 1989, pp. 273–87, <http://www.jstor.org/stable/40754893>.

Jann's article "Saved by Science? The Mixed Messages of Stoker's *Dracula*" argues for *Dracula* as a reaction to materialist science. Jann explores the two opposing messages, one that encourages belief in the supernatural and another that emphasizes scientific reasoning and rational thinking. Jann claims the position of *Dracula* places itself within a reaction against the rise in a simplistic materialism. Through an exploration of the use of scientific reasoning and rational thinking as a tool to defeat *Dracula* as well as a belief in the supernatural, Jann claims Stoker may offer a limit to materialist science.

Lau, Travis. "‘For the blood is the life:’ *Dracula* and the Victorian Politics of Blood."

Remedianetwork, 2016. PDF.

Travis Lau's article explores the shifting perception of blood during the Victorian era through analyzing the written work on medicine surrounding blood and immunity. Lau argues for a contextualization of *Dracula* in regards to the anti-vaccination movement in the nineteenth-century. The vampire image created offered anti-vaccinationist further anxiety surrounding medical practices due to the similarity of a vampire's teeth to a doctor's vaccination tools. The English belief of pure blood leading to a healthy life also worked against the normalizing of vaccinations and *Dracula's* dramatization of procedures such as transfusion offered more reasoning to oppose vaccinations. Lau's piece explores how the beliefs held by those opposing vaccinations appear within Stoker's novel and how *Dracula* articulates the anxieties surrounding vaccination and transfusion.

Parsons, Maria. “Vamping the Woman: Menstrual Pathologies in Bram Stoker’s *Dracula*.”

Essay, PDF.

“Vamping the Woman: Menstrual Pathologies in Bram Stoker’s *Dracula*” explores the medical discoveries in regards to women’s bodies, more specifically menstruation, in connection to Victorian art and literature. By setting up the comparison of women to snakes and vampires as a notion that emphasizes the idea of female sexuality as something to be abhorred, Parson argues that Stoker’s vampire represents the development of female sexuality. Through an analysis and focus on menstruation, Parsons compares Lucy’s transition into a vampire to a girl's transition into womanhood through puberty where *Dracula* represents female sexuality. Lucy’s death as a vampire, according to Parsons, reflects rape and play of power over the female body and through her staking and beheading becomes an example of clitoridectomy. Through an exploration of medical knowledge on menstruation during the Victorian age Parsons argues the transformation Lucy endures reinforces the control and repression of female sexuality.

Willis, Martin. ““The Invisible Giant," 'Dracula', And Disease.” *Studies in the Novel*, vol. 39, no. 3, 2007, pp. 301–325. *JSTOR*, www.jstor.org/stable/29533817. Accessed 4 June 2021.

The author examines disease theories in the nineteenth-century within Bram Stoker’s “The Invisible Giant” and *Dracula* to present a historical analysis revealing Stoker’s awareness of the relationship between disease and the

sphere of society, culture, and politics. He focuses on contagionism, miasmatic, and germ theory exploring how Stoker touches upon theories of disease more intensely within *Dracula* than in “The Invisible Giant” setting “The Invisible Giant” “as a direct ancestor of *Dracula*” (310). The article’s portion on *Dracula* explores *Dracula*’s relation to germ theory, and connects disease to political, societal, and cultural values through an exploration of the characters and their experiences. Willis concludes that Stoker’s interactions with disease theories in his works demonstrate his awareness of diseases and its impact on social, political, and cultural values.

Sexuality:

Chez, Keridiana. “‘You Can’t Trust Wolves No More Not Women’: Canines, Women, and Deceptive Docility in Bram Stoker’s ‘*Dracula*.’” *Victorian Review*, vol. 38, no. 1, 2012, pp. 77– 92. *JSTOR*, www.jstor.org/stable/23646855. Accessed 6 June 2021.

The author connects Stoker’s portrayal of rabies and canines to women, offering an understanding of anxieties surrounding the new women and its impact on the Victorian family. Chez argues that *Dracula* functions as a cautionary tale on the transformation of one’s wife or pet. The author claims the female characters within *Dracula* act as pets that can be exposed to rabidity and therefore are positioned as household pets in need of protection. Chez concludes the article with commentary on the problematic relationship

between Englishwomen as domesticated dogs revealing anxieties within the Victorian family dimensions.

Kuzmanovic, Dejan. "Vampiric Seduction and Vicissitudes of Masculine Identity in Bram Stoker's 'Dracula.'" *Victorian Literature and Culture*, vol. 37, no. 2, 2009, pp. 411–425. *JSTOR*, www.jstor.org/stable/40347238. Accessed 27 Apr. 2021.

The author examines Jonathan Harker's position as an individual seduced by the vampire and an individual responsible for Count Dracula's demise. Dejan explores gender and masculinity through the character of Jonathan Harker, examining the ways in which Jonathan's repressed desires and sexual anxieties interact with Jonathan's gender and professional fears. The article studies Jonathan's masculine and feminine characteristics and how, ultimately, his masculinity is affirmed through various events in the novel's plot. The author connects Jonathan's experiences with sexual and professional development to a deeper psychic process regarding his ego.

May, Leila S. "'Foul Things of the Night': Dread in the Victorian Body." *The Modern Language Review*, vol. 93, no. 1, 1998, pp. 16–22. *JSTOR*, www.jstor.org/stable/3733619. Accessed 3 June. 2021.

Leila S. May's article explores the Victorian fear of moral degradation through connecting prostitution and *Dracula*. May argues there is a "parallelism between the vampire and the prostitute [demonstrating] the intensification of bourgeois dread almost to the point of an uncanny apotheosis" (16). May analyzes Count Dracula's position as an embodiment of

the Victorian fear of disease and connects his position as a disease-carrier, contaminating both men and women, to prostitutes; claiming his disease-carrier status reflects the fear of moral degradation.

McCrea, Barry. "Heterosexual Horror: Dracula, the Closet, and the Marriage-Plot." *NOVEL: A Forum on Fiction*, vol. 43, no. 2, 2010, pp. 251–270. *JSTOR*, www.jstor.org/stable/40959705. Accessed 31 May 2021.

McCrea examines Stoker's *Dracula* arguing for a representation of life in the closet rather than fear and hatred towards the closet. McCrea analyzes the marriage plot throughout *Dracula* to validate his claim; he focuses on Lucy and her romantic endeavors and the relationship between Mina Murray and Jonathan Harker. Through an exploration of characters within the novels and relationships characters held with one another, McCrea concludes Stoker's representation of heterosexual relationships presents the closet as a place more than a place of frustration and anger, a place of possibility.

Schaffer, Talia. "'A Wilde Desire Took Me': The Homoerotic History of Dracula." *ELH*, vol. 61, no. 2, 1994, pp. 381–425. *JSTOR*, www.jstor.org/stable/2873274. Accessed 30 May 2021.

Schaffer's piece explores the influence Oscar Wilde and his trial had on the creation of Bram Stoker's *Dracula*. Schaffer claims critics have failed to recognize their relationship with one another as a result of a lack of information (1). Schaffer provides evidence for Stoker's homosexuality through an examination of his letters and relationship to Henry Irving and

Oscar Wilde, focusing more on Stoker's relationship with Wilde. After providing extensive context, Schaffer begins to analyze *Dracula* and the ways the novel reflects his relationship with Wilde. Schaffer claims Count Dracula represents "the complex of fears, desires, secrecies, repressions, and punishment that Wilde's name evoked in 1895" rather than simply reflecting Wilde (8). Schaffer argues for Wilde's influence on *Dracula* through establishing a case for Stoker's sexuality through an examination of Stoker's letters, the individual's Stoker associated with, and through examining the ways Stoker projects himself and Wilde into the novel.

Senf, Carol A. "Those Monstrous Women: A Discussion of Gender in *Dracula*." *Children's Literature Review*, edited by Jelena Krstovic, vol. 178, Gale, 2013. *Gale Literature Resource Center*,
link.gale.com/apps/doc/H1420112251/GLS?u=uclosangeles&sid=bookmark-GLS&xid=e9a1e904. Accessed 6 June 2021. Originally published in *Dracula: Between Tradition and Modernism*, Twayne Publishers, 1998, pp. 47-62.

The author examines *Dracula's* depiction of women and argues the portrayals reveal Stoker's response to the changing roles of women within the Victorian age. Senf comments upon different scenes throughout the novel where different characters interact with female characters and how these interactions reveal Stoker's view on the new women of the nineteenth-century. Through analyzing Jonathan Harker's interaction with the three vampire women and the experiences of Lucy and Mina, Senf questions if Stoker was a

traditionalist but notes his celebration of Mina Harker's character. Concluding Stoker's work as one that surpasses the values held by the character, allowing readers to remember the strength and intricacy of Mina's character.

Signorotti, Elizabeth. "Repossessing the Body: Transgressive Desire in 'Carmilla' and 'Dracula.'" *Criticism*, vol. 38, no. 4, Wayne State University Press, 1996, pp. 607–32, <http://www.jstor.org/stable/23118160>.

Elizabeth Signorotti's article analyzes Joseph Sheridan Le Fanu's *Carmilla* and Bram Stoker's novel *Dracula* claiming that Stoker responds to the female freedom portrayed in Le Fanu's *Carmilla* with a portrayal of women where they are subservient to men. Through an analysis of the different portrayal of women in both novels, Signorotti compares the presentation of female character's to Lau's presentation. Stoker's presentation presents female sexuality as a threat and this threat is dealt with in the novel while Fanu's novel portrays an embrace of female sexuality. Signorotti analyzes both Lucy and Mina's character to strengthen her argument, she claims Lucy reveals the consequences of a woman attempting to evade men and destroy male power while Mina goes through a process of being subservient to the men in the book. The freedom presented in Fanu's *Carmilla* towards women is taken away by Stoker's vampire in *Dracula*, Stoker reinstates male authority to the detriment of the female characters.

Spear, Jeffrey L. "Gender and Sexual Dis-Ease in *Dracula*." *Twentieth-Century Literary Criticism*, edited by Jonathan Vereecke, vol. 367, Gale, 2019, pp. 157-164. *Gale*

Literature Criticism,

link.gale.com/apps/doc/IQYKQD328803002/GLS?u=uclosangeles&sid=bookmark-GLS&xid=0329817f. Accessed 31 May 2021. Originally published in *Virginal Sexuality and Textuality in Victorian Literature*, edited by Lloyd Davis, State U of New York P, 1993, pp. 179-192.

Spear's critical essay explores the ways in which *Dracula* threatens established gender and sexual norms held within the Victorian age. The author claims the novel presents a separation between masculinity that almost falls into dependency and a gendered womanhood without sex. Through an examination of different instances surrounding Lucy and Mina, Spear claims *Dracula* reveals the ways in which Count Dracula threatens established norms. The author explores the male fear of female sexuality in *Dracula* and concludes Count Dracula and the interest with the non-genital sexuality he represents continues.

Religion:

Bowles, Noelle. "Crucifix, Communion, and Convent: The Real Presence of Anglican

Ritualism in Bram Stoker's 'Dracula.'" *Christianity and Literature*, vol. 62, no. 2, 2013, pp. 243–258. *JSTOR*, www.jstor.org/stable/44324133. Accessed 30 May 2021.

Bowles argues that the presentation of religion within Bram Stoker's *Dracula* offers commentary on issues within the Anglican community through an examination of theological debates surrounding the novel. The article explores

different issues surrounding the Anglican community and how Stoker addresses certain topics in *Dracula*. Bowles examines issues surrounding the use of the cross as a crucifix to emphasize the theological significance of Stoker's use of crucifixes in his novel. Bowles concludes that the presence of God within *Dracula* depicts sympathies towards the Anglican church rather than commentary opposing the Anglican church.

Chadwick, Owen. *The Victorian Church, 1860-1901*. Wipf & Stock Pub, 2010.

Chadwick's book explores the church within the late-Victorian era. He surveys the Victorian church in England, focusing on the growing crisis of faith. He explores the growing doubt and its relation to the growing knowledge of science within the nineteenth-century. Chadwick's work also explores the development and the impact of the growing doubt on the church.

Herbert, Christopher. "Vampire Religion." *Representations*, vol. 79, no. 1, 2002, pp. 100–121. *JSTOR*, www.jstor.org/stable/10.1525/rep.2002.79.1.100. Accessed 6 June 2021.

Herbert argues for the religious aspects of *Dracula* to be in response to the rise of superstition and black magic rather than the secular community. He examines the novel, analyzing different scenes and providing commentary on vampirism and Christianity and how the two function within *Dracula*. Through an examination of how Christianity and vampirism overlap, Herbert presents vampirism as a twisted version of Christianity rather than an entirely separate religion. Alongside this Herbert discusses different interpretations,

interpretations in favor of a positive religious presentation and interpretations in favor of a darker portrayal.

Landix, Kelle "Dracula: An Allegory of Anglican Conflict," *Ellipsis*: Vol. 44 , Article 27.

Landix's essay explores *Dracula* and how the novel reflects the religious battles occurring within the nineteenth-century. The article focuses specifically on conflicting religious views within the Anglican community through use of Christian symbols like the crucifix. Landix also argues that Stoker offers commentary on the shifting views surrounding science and religion. Landix believes *Dracula* called for readers to view both the occult and religion without bias and to be open to what both offer.

Sanders, Elizabeth. "An Up-to-Date Religion: The Challenges and Constructions of Belief in *Dracula*." *Twentieth-Century Literary Criticism*, edited by Jonathan Vereecke, vol. 367, Gale, 2019. *Gale Literature Resource Center*, link.gale.com/apps/doc/H1420125582/GLS?u=uclosangeles&sid=bookmark-GLS&xid=06bc4de7. Accessed 6 June 2021. Originally published in *Religion and Literature*, vol. 47, no. 3, Autumn 2015, pp. 77-98.

Sanders' critical essay examines the representation of Christianity in *Dracula*, seeking to present Stoker's depiction of Christianity. Sander argues for a depiction of Christianity that has been impacted by scientific and religious debate, presenting religion as knowledge understandable to humanity. Sander analyzes Charles Taylor's *A Secular Age* in relation to *Dracula* and sets a case for how Stoker connects Christianity and science as one religion. Through an analysis of religious artifacts within the novel, the portrayal of prayers, and the burn Mina attained through communion water function as examples to validate Sanders' claim to a compromise between science and religion. Sander's argument surrounds *Dracula's* ability to provide aspects of both Christianity yet offering a religion humanity can control and fully grasp.

Xenophobia:

Arata, Stephen D. "The Occidental Tourist: 'Dracula' and the Anxiety of Reverse Colonization." *Victorian Studies*, vol. 33, no. 4, Indiana University Press, 1990, pp. 621–45, <http://www.jstor.org/stable/3827794>.

Arata's piece argues for Bram Stoker's novel *Dracula* revealing a fear of reverse colonization occurring in Britain. By establishing the historical setting, Arata explores the decline of Britain through its representation in Literature, focusing on Bram Stoker's *Dracula*. He presents the idea of fantasies of reverse colonization as a result of fear and guilt. Through

analyzing different characters throughout the novel Arata argues for the novel reflecting this sense of guilt and fear.

Other Sources Cited:

Stoker, Bram, et al. *Dracula: Authoritative Text, Contexts, Reviews and Reactions, Dramatic and Film Variations, Criticism*. W.W. Norton & Company, 1997.