

Direction des bibliothèques

AVIS

Ce document a été numérisé par la Division de la gestion des documents et des archives de l'Université de Montréal.

L'auteur a autorisé l'Université de Montréal à reproduire et diffuser, en totalité ou en partie, par quelque moyen que ce soit et sur quelque support que ce soit, et exclusivement à des fins non lucratives d'enseignement et de recherche, des copies de ce mémoire ou de cette thèse.

L'auteur et les coauteurs le cas échéant conservent la propriété du droit d'auteur et des droits moraux qui protègent ce document. Ni la thèse ou le mémoire, ni des extraits substantiels de ce document, ne doivent être imprimés ou autrement reproduits sans l'autorisation de l'auteur.

Afin de se conformer à la Loi canadienne sur la protection des renseignements personnels, quelques formulaires secondaires, coordonnées ou signatures intégrées au texte ont pu être enlevés de ce document. Bien que cela ait pu affecter la pagination, il n'y a aucun contenu manquant.

NOTICE

This document was digitized by the Records Management & Archives Division of Université de Montréal.

The author of this thesis or dissertation has granted a nonexclusive license allowing Université de Montréal to reproduce and publish the document, in part or in whole, and in any format, solely for noncommercial educational and research purposes.

The author and co-authors if applicable retain copyright ownership and moral rights in this document. Neither the whole thesis or dissertation, nor substantial extracts from it, may be printed or otherwise reproduced without the author's permission.

In compliance with the Canadian Privacy Act some supporting forms, contact information or signatures may have been removed from the document. While this may affect the document page count, it does not represent any loss of content from the document.

Université de Montréal

The Elusive Vampire:
An Examination of Unfixed Sexuality in Bram Stoker's *Dracula*

par
Brigitte Suzanne Boudreau

Département d'études anglaises
Faculté des arts et des sciences

Mémoire présenté à la Faculté des études supérieures
en vue de l'obtention du grade de Maîtrise (M.A.)
en études anglaises

Août, 2007

©Brigitte Suzanne Boudreau, 2007



Université de Montréal
Faculté des études supérieures

Ce mémoire intitulé:

The Elusive Vampire:
An Examination of Unfixed Sexuality in Bram Stoker's *Dracula*

présenté par:
Brigitte Suzanne Boudreau

a été évalué par un jury composé des personnes suivantes:

[information retirée / information withdrawn]

président-rapporteur

[information retirée / information withdrawn]

directeur de recherche

[information retirée / information withdrawn]

membre du jury

Résumé de synthèse

Dracula, le roman classique de Bram Stoker, peut être analysé en fonction des thèmes de la sexualité et du genre (*gender studies*). Le texte de *Dracula* peut être étudié selon des approches d'étude variées, en mettant l'emphasis sur le personnage biographique de Bram Stoker, le *paratext* du roman, ainsi que le thème de la maternité dans *Dracula*. Mon mémoire s'intéresse à la façon dont ces approches révèlent la notion de la sexualité instable et la possibilité d'identités sexuelles diverses. Malgré l'insistance de Stoker que le roman ne contient pas d'éléments sexuels, *Dracula* est généralement considéré comme une œuvre qui célèbre l'exploration des identités sexuelles alternatives.

Mots-clés: *Dracula*, littérature Victorienne Gothique, biographie, *paratext*, *peritext*, *epitext*, *object relations theory*, maternité, identités sexuelles alternatives, Bram Stoker, Gérard Genette, Sigmund Freud.

[information retirée /
information withdrawn]

Abstract

The classic novel *Dracula* by Bram Stoker is a work that lends itself to literary analysis from a sexual and gender studies perspective. Of interest are elements in and around the text of *Dracula*, namely the author's biographical construction, a paratextual discussion of the work and the portrayal of the figure of the mother as well as femininity inside the text. These tropes evoke ideas of gender fluidity as well as shifting sexual identities and attitudes. This thesis argues that Bram Stoker's *Dracula* destabilizes and elucidates established sexual norms and has become a work that celebrates alternative sexual identities.

Key words: *Dracula*, Victorian Gothic literature, biography, paratext, peritext, epitext, object relations theory, motherhood, alternative sexual identities, Bram Stoker, Gérald Genette, Sigmund Freud.

Table of Contents

1. Introduction.....	1
2. Chapter 1: The Vampire Art: An Examination of the Biographical Construction of Bram Stoker.....	6
3. Chapter 2: Framing the Vampire: The Paratextual Contours of Bram Stoker's <i>Dracula</i>	28
4. Chapter 3: Mother Dearest, Mother Deadliest: Object Relations Theory and the Trope of Failed Motherhood in <i>Dracula</i>	47
5. Works Cited.....	69
6. Appendix.....	75

I dedicate this work to my parents, Susan and Spencer Boudreau,
and to Charlie Rocke, my everlasting love.

Acknowledgements

I would like to thank my best friend Liz Selke for making my English classes so entertaining, and my supervisor Prof. Michael Eberle-Sinatra for inspiring me to take on this project in the first place and for his help and support along the way.

Introduction

In the recent past, *Dracula*, the classic vampire opus by Bram Stoker has experienced a literary revival. Long ignored by literary scholars after it hit the silver screen at the start of the 20th century, the work is slowly creeping its way into the classroom with an undying appeal. Today, over a century after the first edition appeared in 1897, *Dracula* has found its way into high school, college and university curricula, including here at l'Université de Montréal. Stoker's other lesser-known works are also being rediscovered.

One of the most intriguing aspects of Bram Stoker's *Dracula* is the way in which scholarly and non-scholarly communities have received and interpreted it. Indeed, from internationally recognized authorities on *Dracula*, to aficionados and everyone in between, almost all can unanimously agree that the novel contains a "coded eroticism" (Belford 8). The interpretation of *Dracula* as a sexually-laden work may be due, in part, to "a series of major challenges throughout the twentieth century (ranging from Freud's work to the challenges of feminism and queer politics)" (Eberle-Sinatra 123), wherein "sexuality [became] a source of meaning, of social and political placing, and of individual sense of self" (Weeks qtd. in Eberle-Sinatra 123). Although Stoker was adamant in his denial of sexual undertones in his work, the author's opinion has often been discarded. Instead, critics have generally embraced the notion that Stoker's own repressed sexuality served as an inspiration for *Dracula*.

The idea of sexual oppression is not only found in Stoker's masterpiece. Many novels from the Victorian Gothic period deal with this same theme, and uncover the sexually subjugated society in England during the mid to late 1800s.

Many authors reacted against the gender-anxious structures set in place in nineteenth century Britain, where there was an attempt to brand individuals and relegate them to distinct and unambiguous sexual identity categories. In Stoker's novel, the Count represents problematic desire by breaking from the chains of established gender norms. Indeed, he promotes sexual liberation and the inversion of sex roles, as seen in his interactions with Lucy and Mina. Both women's situations accurately reflect the position of married women in Victorian England, and the break from their societal prisons foreshadows the limitless potential that the "New Woman" promises (Stoker 99). Sexual subjugation is thus not only experienced by fictitious characters in *Dracula*, but was also a powerful and stifling force in Stoker's own life as well as in the world around him.

Several prominent authors have dealt with the topic of gender and sex roles in the Victorian Gothic period and its relation to vampirism. Nina's Auerbach's *Our Vampires, Ourselves* discusses how the female vampire Carmilla is the first Victorian literary figure to "acknowledge" her homosexuality. Auerbach also illustrates that Carmilla's vampiric queer identity is both fluid and interchangeable, which serves to break down established Victorian identity boundaries. Further, Canadian author Elizabeth Miller is an internationally-renowned authority on *Dracula*. Her works, some of which include *Reflections on Dracula: Ten Essays* and *A Dracula Handbook* also shed light on gender issues in the novel. Miller's "Coitus Interruptus: Sex, Bram Stoker, and *Dracula*" published in *Romanticism on the Net* in November 2006 considers both sexual and non-sexual readings of *Dracula*, closely examining sexually-laden scenes such as Lucy's staking. Judith Halberstam's "Technologies of

Monstrosity: Bram Stoker's *Dracula*" also focuses on the vampire as a sexual being, and shows how Dracula's body is a site of female fertility and "perverse" sexuality. In short, many prominent authors have explored gender and sexuality issues and its relation to the figure of the vampire.

This thesis project examines the notion of unfixed sexuality in and around the text of Bram Stoker's *Dracula* in three chapters. Chapter 1, entitled "The Vampire Art: An Examination of the Biographical Construction of Bram Stoker", explores Stoker as a biographical subject through the works of four Stokerians, namely Daniel Farson, Phyllis A. Roth, Barbara Belford and Paul Murray. These biographers reveal that Henry Irving had a central role in shaping Stoker's life and literary career. Stoker is portrayed as an effeminate child in his relationship with Irving, the most important love relationship of his life. Stoker's most well-known works, namely *Personal Reminiscences of Henry Irving* and *Dracula* are considered, and the latter in particular is explored from a biographical point of view, with a focus on Stoker's alternative sexuality as well as that of the characters in the novel.

Chapter 2 entitled "Framing the Vampire: The Paratextual Contours of Bram Stoker's *Dracula*" discusses the paratextual aspects of Bram Stoker's *Dracula*, and the novel is explored through Gérald Genette's theoretical approach outlined in his work *Paratexts: Thresholds of Interpretation*. A peritextual analysis will investigate elements such as the title, dedication and introduction to the novel, and will show how Stoker used real people and events in order to draw the reader into the imaginary realm. Further, an epitextual study of *Dracula* will look at the divergent interpretations of the *Dracula* text from the author to 20th and 21st century readers

and film directors, in particular Francis Ford Coppola's *Bram Stoker's Dracula*.

What is evident here is the extent to which the original novel has been sexualized in its literary and cinematic adaptations.

Chapter 3, entitled "Mother Dearest, Mother Deadliest: Object Relations Theory and the Trope of Failed Motherhood in *Dracula*" focuses on the notion of failed motherhood and the predatory maternal figure in Bram Stoker's *Dracula*. This recurring theme will be examined from a psychoanalytical perspective using the object relations theory approach. Rooted in Freudian theory, this approach shifts the Oedipal father/son focus and explores the bond between mother and child. The object relations theory approach, which can be used to address issues of gender and sexuality, enables a literary analysis of the maternal characters in the novel, namely *Dracula's* daughters/wives, Mrs. Westerna, Lucy, Mina and even *Dracula*. This chapter will further display the negative attitude towards the mother figure as well as sexually unbound women in the Victorian era.

In these three chapters, several aspects of *Dracula* will be considered from a variety of different perspectives and theoretical approaches. Certain key scenes--such as Jonathan's seduction by *Dracula's* daughters/wives and the Count's attack upon Mina--will thus be explored from different angles of vision. Bram Stoker's life chronicles, paratextual elements surrounding *Dracula*, and the novel itself may be examined together to provide a unique and holistic viewpoint of this timeless work. Bram Stoker and the sexually elusive characters he creates in *Dracula* defy Victorian gender and sex norms and enable new polymorphic possibilities for identity formation by virtue of their unfixed and adaptable sexuality.

Chapter 1

The Vampire Art:

An Examination of the Biographical Construction of Bram Stoker

Biography is often thought of as the vampire art—the vampire feeding upon his subject. For me it's the exact opposite. My subject has fed upon me. He's taken my life-blood while I've tried to give him life. I've sacrificed my own life, I've sacrificed my personality, and I've done it willingly.

(Simon Blow qtd. in Meyers, *The Biographer's Art: New Essays* 130)

The words of Simon Blow here ring true on two accounts. On the one hand, they metaphorically describe the biographical project. On another, they summarize in a more direct way what the biographers of Bram Stoker must have felt when writing the life story of the man who produced the greatest vampire tale of all time. In the recent past, biographers have become interested in Stoker, the greatly underappreciated author of *Dracula*. Unlike many prolific writers whose life stories were recorded during and soon after their deaths, Stoker's was a long time coming. His novel seems to have had a more profound impact on the world of cinema than in literary circles.

The first comprehensive biography of Stoker appeared in 1962 with Harry Ludlam's *A Biography of Dracula: The Life Story of Bram Stoker*. In the 1970s, Stoker's work was excavated by Freudians who found that a stake was not simply a stake. Although Stoker remained steadfast in his view that there was nothing sexual in the novel, the stalking, sucking and staking in *Dracula* must have registered on some suggestive plane in the mind of its author. Stokerian scholars now abound, and several biographies have come to the fore, each one promising a new and more exhaustive study of Stoker than the last. Despite the different approaches that these biographers take, all focus largely on Stoker's relationship with Henry Irving, the most celebrated actor of the 19th century, and whom Stoker served as acting manager

and unofficially as a personal assistant and secretary (Dorn). These life-writers claim that Irving was the main inspiration for Count Dracula, and that any understanding of this masterpiece is incomplete without recognizing the extent of the actor's impact on Stoker's life. Many have described the friendship as one in which Irving, like Dracula, depleted Stoker both physically and emotionally from the moment they first met until Irving's last breath.

Biographers unanimously agree that Stoker's slavish devotion began on their first meeting. They also recount other memorable episodes in the Stoker/Irving saga, such as when Irving hired aids to take over Stoker's position and thus betrayed his friend. Even after Irving's death, Stoker was still devoted to him and wrote his two volume, 760 page biography entitled *Personal Reminiscences of Henry Irving*. In *Dracula* too, biographers see traces of his enslavement to Irving. The "imperatives of a good story" (Savoy) thus require biographers to focus largely on the impact Irving had upon Stoker. Further, biographers must present this liaison from "various angles of vision, so that their subject, instead of being flattened out, attains a three-dimensional quality" (Edel 152). In light of this, I argue that Stoker's biographers both feminize and infantilize Stoker in his relationship with Irving. The biographers I will use to examine this Stokerian construction are: Daniel Farson's *The Man Who Wrote Dracula: A Biography of Bram Stoker* (1975), Phyllis A. Roth's *Bram Stoker* (1982), Barbara Belford's *A Biography of the Author of Dracula* (1996), and Paul Murray's *From the Shadow of Dracula: A Life of Bram Stoker* (2004).

In the introductions and prologues to their works, Stokerian biographers articulate why they are drawn to the author of *Dracula*, and claim to have connected

with the writer on some level. First, all share the common bond of being biographers, since Stoker recorded the life of his friend Henry Irving. In fact, when his biography was reviewed in 1906, one critic called Stoker “[a]n ideal biographer ... possessing at once the knowledge of his subject [and] the power of expressing it” (qtd. in Senf 133). It seems that Stoker, who was extremely close to his biographical subject, was in many ways ahead of his time. François Dosse, author of *Le Pari Biographique: Écrire une Vie*, holds that the articulation of the biographer’s attachment to the subject on an intimate level is a relatively new phenomenon in the world of life writing: “C’est l’acte de naissance d’un nouveau type de biographie, non plus de simple portraits, mais de véritable sommes à vocation exhaustive, non plus des ‘arrêts sur images’, mais des biographies ‘actes d’amour’ ... c’est le désir intérieur qui l’emporte et qui se transforme en levier de l’écriture” (126). In other words, personal identification with and deep admiration for the subject and their works is necessary for the success of the modern biographical project. In *Literary Biography*, Leon Edel emphasizes this passionate desire for the biographical subject by comparing biography to “a kind of alchemy of the spirit; to succeed the biographer must perform the ... act of incorporating into himself the experience of another [and] ... to get into the skin of his subject” (9). Edel’s own biographical subject, Henry James, also underlines the importance of identification with the subject: “To live over people’s lives is nothing unless we live over their perceptions, live over the growth, the change, the varying intensity of the same—since it was by these things they themselves lived” (qtd. in Meyers 2). In terms of Stokerian biographers, Roth reveals in *Bram Stoker* that his mission is to bring the figure of Stoker to the fore, claiming

that “Stoker remains ignored and unknown despite *Dracula*” (iii). In *A Biography of the Author of Dracula*, Belford, who is intimately connected to her subject, claims that Stoker eventually became her “friend” whom she characterizes as “witty but sad, rigid but responsible, immature but loving” (xv). In Murray’s *From the Shadow of Dracula: A Life of Bram Stoker*, the author pinpoints similarities between Stoker and himself, and states that his *alma mater*, like Stoker’s, is Trinity College, and that his love for the gothic and horror tales was ignited at a young age as was Stoker’s (xi). What is therefore made clear from the outset is that “identification is no longer seen as a danger . . . in the biographer’s relationship with his or her subject” (Peters 45). Although all of the biographers desire to convey that their lives are tightly intertwined with Stoker’s, only Farson has blood ties; Stoker was his great-uncle. This Canadian born biographer is also the most famous of the Stokerians, as he gained notoriety in the 1950s and 60s as a BBC broadcaster and writer (Fiddy). Farson was also openly homosexual, which he discusses at length in his 1997 autobiography *Never a Normal Man*.

Although contemporary Stokerian biographers have acknowledged the possibility that Stoker was homosexual and in love with Irving, Farson focuses exclusively on his “heterosexual behavior”, since sexual ambiguity was not a topic that biographers felt as comfortable discussing in the 1970s as they do today. Nevertheless, Farson often insinuates that Stoker might have been interested in men. For instance, he begins his chapter entitled: “The Sexual Impulse”, by stating “It was a great friendship”, referring to Stoker and Irving (203). Roth adds that “Stoker’s friendship with Irving was the most important love relationship of his adult life”

(*Bram Stoker* 136). Belford, who is more straightforward about the issue, remarks that ‘The Beefsteak Room’ which Stoker frequented was a “‘homosocial’ world of masculine privilege in which women were used as pawns” and where Elaine Showalter sees evidence of ‘the shadow of homosexuality’” (Belford 127). Murray is even bolder, and declares that Stoker’s homosexuality may explain his possibly sexless relationship with his wife (80). Without a doubt, all agree with the notion that Stoker was part of a homosocial continuum. In Eve Kosofsky Sedgwick’s *Between Men: English Literature and Homosexual Desire*, the author reveals that the concepts of homosociality and homosexuality are on the same plane: “To draw the ‘homosocial’ back into the orbit of ‘desire’ ... is to hypothesize the potential unbrokenness of a continuum between homosocial and homosexual—a continuum whose visibility, for men, in our society, is radically disrupted” (1-2). For Stoker in particular, the realm of the homosocial does not seem worlds apart from that of homosexuality. Stoker could certainly be described as a “man’s man”, which Sedgwick notes is “separated only by an invisible, carefully blurred, always-already-crossed line from being ‘interested in men’” (*Between Men* 89). Stoker would also have had easy access to “the alternative subculture” that life in the theatre provided. The author of *Dracula* thus becomes of great interest to biographers, as he belongs to a certain category of educated bourgeois men particular to the Victorian period. As Sedgwick observes, the “[b]iographies of English gentlemen of the nineteenth and early twentieth century are full of oddities, surprises, and apparent false starts; they seem to have no pre-determined sexual trajectory” (*Between Men* 173). Besides Stoker, Henry James also falls within this grouping, as his “sexual trajectory” is a

constant source of debate in literary and academic circles. Stoker and James were also acquainted with many of the well-known figures of late Victorian England, including Oscar Wilde. A major turning point during this period was the trial of Oscar Wilde in 1895, as it is said to have marked “the beginnings of dissemination across classes of language about male homosexuality” (Sedgwick, *Between Men* 179). Stoker was intimately connected with Wilde, as he was Florence’s previous love interest, whom she left in order to marry Stoker (Belford 85). Despite his compliance with heterosexual norms through marriage, Stoker’s sexual identity remains elusive. What one further observes is that there is a progressive desire on the part of biographers to address the topic of Stoker’s ambiguous sexuality, and the more recent the Stokerian, the more likely they are to advance the possibility that Stoker was a closeted person.

Although Stokerian biographers approach their subject differently and earlier biographers use different narrative techniques than more recent ones, they generally portray Stoker as an effeminate child in his relationship with Irving. In light of this, Sedgwick asserts that homosexuality can be understood in terms of “gender inversion and gender transitivity” (*Epistemology of the Closet* 46). Further, Stokerian biographical narratives are “grounded in a ‘scenic’ method of composition”, which in this case is the narrative primal scene (Savoy). This originally Freudian concept of childhood trauma, which explains peculiar behaviors later in life, can be employed as a model to uncover the turning point of the biographical subject’s life. According to Ned Lukacher, author of *Primal Scenes: Literature, Philosophy, Psychoanalysis*, “[t]he primal scene is always the primal scene of words ... The primal scene is

always constructed from what the analyst-critic hears or reads in the discourse of the patient-text” (68). With this in mind, Stokerians refer back to *Personal Reminiscences*, where Stoker reveals in his own words the impact that Irving had upon him on the rainy December night in 1876 when they first met. The biographers choose to focus on Irving’s reading of Thomas Hood’s poem “The Dream of Eugene Aram”, which he performed with great emotion, calling it a “present” for Stoker, his newfound friend. Farson calls the event “The Fateful Meeting” (23) and goes into detail about what happened that particular night. Roth also mentions this scene and the poem reading in the introduction and conclusion of the biography. Belford highlights the episode in her chapter entitled “Henry Irving” (*Bram Stoker* 70). Finally, for Murray too, Stoker’s reaction to the poem is of central importance. Hood’s “The Dream of Eugene Aram” revolves around the story of Aram, who robs and kills an old man for his riches. Although he tries to dispose of the body, the “very forces of nature conspired to expose his crime” (Belford 73). Stoker witnessed Irving embody the character of the murderous Aram, and at the end of the reading, he collapsed in a swoon. Stoker recalls that “[s]o great was the magnetism of his genius, so profound was the sense of his dominancy that I sat spellbound ... [and] I burst out into something like a violent fit of hysterics” (*Personal Reminiscences* 1:29-31). Murray indicates that hysterics was viewed as an exclusively female affliction at the time when Stoker wrote *Personal Reminiscences*, and that he was not naïve about the implications of his statement: “Jean-Martin Charcot, of whom Stoker was well aware by the time he wrote *Personal Reminiscences*, saw hysteria as a disorder suffered by women or very impressionable men who were ‘well-developed, not enervated by an

indolent or too studious mode of life” (73). Stoker’s effeminate characterization can also be observed later on when he declares “[s]oul had looked into soul! From that hour began a friendship as profound, as close, as lasting as can be between two men”. He then goes on to pontificate that at “the sight of his [Irving’s] picture before me, with those loving words, the record of a time of deep emotion and full understanding of us both, each for the other, *unmans* me once again as I write” (*Personal Reminiscences* 1:33, my emphasis). As such, biographers choose to focus on passages from *Personal Reminiscences* that have the effect of creating a hysterical womanly subject, which is often seen in 19th century sentimental discourses around male friendship.

After announcing that he went into hysterics, Stoker felt the need to reassure his readers that his behavior was out of the ordinary: “I was no hysterical subject. I was no green youth; no weak individual, yielding to a superior emotional force. I was as men go a strong man, strong in many ways” (*Personal Reminiscences* 1:31). Stoker’s vehemence that he “was no hysterical subject” may be related to Michel Foucault’s work *A History of Sexuality*, more specifically the repressive attitudes towards sexuality in Victorian England. In *Epistemology of the Closet*, Sedgwick notes that Foucault “mentions the hysterical woman and the masturbating child, along with “‘entomologized’ sexological categories ... that facilitated the modern freighting of sexual definition with epistemological and power relations” (9). The notion of the hysterical woman was thus firmly ingrained in Stoker’s mind and that of his audience. By professing to his readers that he did not possess any supposed female qualities, Stoker displayed a misogynistic attitude, defined as “oppressive of

the so-called feminine in men ... [and] that ... is oppressive to women” (Sedgwick, *Between Men* 20). Denying his womanliness, however, seems to have negated the desired effect, since biographers continue to explore Stoker’s feminine side to this day. Moreover, a Freudian approach to the analysis of hysteria would entail leading the patient to remember repressed seduction scenes from their childhood. However, if this notion from Freud’s “The Aetiology of Hysteria” (1896) is loosely employed to analyze the biographical subject, then the child-like Stoker could effectively be considered “seduced” by Irving, and this in turn becomes Stoker’s primal scene. As Lukacher confirms, the concept of the primal scene “should not be constricted to the conventional psychoanalytic understanding of the term” (24) and Frederick R. Karl echoes this point, adding that while using psychoanalytic tools, the biographer should feel free to “break from the general rules” (75). The Freudian approach is thus manipulated by biographers, and the narrative primal scene becomes the life-altering poem reading that occurs not in infancy but instead in Stoker’s young adulthood. Although Lukacher views the primal scene to be “an originary event beyond memory whose historical status cannot be determined” (24), it nevertheless becomes a “‘scenic’ method of composition” (Savoy) that centralizes the narrative and assists the literary biographer in making sense of the subject’s life.

Immediately after this scene, Stoker feels the need to explain away his excessive display of emotion as merely a temporary bout of weakness. However, this attempt has the unintentional effect of further highlighting its significance. As Farson points out, Stoker “stressed his physical strength, not in his vindication but in praise of Irving’s ‘splendid power’ which had moved him so greatly” (30). Roth also notes

that after this confession, Stoker “feels the need to qualify his reaction with one of the longest autobiographical statements in *Personal Reminiscences*, a statement in which he describes ... his great psychological and physical strength as an adult” (*Bram Stoker* 132-3). In other words, Stoker confirms that he is both masculine and mature. However, Belford views Stoker’s rant as over-compensatory, and pictures him instead as remarkably juvenile: “[H]e had an impressionable disposition ... Irving had on this evening intruded on Stoker’s immaturity” (74). As such, the biographers seem to have reached the consensus that Stoker was extremely child-like in his relationship with Irving. In essence, the primal scene of these biographies, more specifically Stoker’s reaction to Irving’s poem reading, displays how the biographical subject is both feminized and infantilized in his relationship with Irving. The scene further informs the shape that Stoker’s life would henceforth take, and the Stokerian biographies under investigation stress that the obsessive admiration that he felt for Irving that night would forever enslave him.

Aside from their first meeting, other key moments in the Stoker-Irving friendship reveal Stoker to be both feminine and child-like. Biographers turn once again to *Personal Reminiscences*, but also consider notebooks and letters to examine where evidence of this characterization can be found. Murray points out that long before his courtship of Irving, Stoker described himself in his 1871 notebook as “a strong man with a woman’s heart and the wishes of a lonely child” (65). Later, while reflecting upon their friendship, the womanly and even wifely Stoker uses marital imagery:

Irving and I were so much together that after a few years we could almost read a thought of the other; we could certainly read a glance or an expression.

I have sometimes seen the same capacity in a husband and wife who have lived together for long and who are good friends, accustomed to work together and to understand each other. (*Personal Reminiscences* 1:364)

Stoker's comparison of his union with Irving to a marriage is interestingly connected to Claude Lévi-Strauss' analogy to culture in general as a marriage wherein there is a "total relationship of exchange ... not established between a man and a woman, but between two groups of men, [in which] the woman figures only as one of the objects in exchange, not as one of the partners" (qtd. in Sedgwick, *Epistemology of the Closet* 184). Although Stoker never proclaimed his love for Irving, he might have had strong feelings for him that he was too afraid to express. To use the past conditional, he could have been a closeted person and if so, his love for Irving would have remained unarticulated. Sedgwick elaborates upon this in *Epistemology of the Closet*, highlighting that the notion of closetedness represents "the relations of the known and the unknown, the explicit and the inexplicit around [the] homo/heterosexual definition" (3).

Although Stoker truly desired to be an equal partner in his friendship with Irving, he always played second fiddle to him. As Murray explains, "Stoker's relationship with Irving had undergone a sea of change at the very start, from close friendship to that of a subordinate to a superior" (101). Indeed, the nature of the union was such that Stoker called Irving "Chief" and "Guv'nor" (Belford 100). Sedgwick points out that such a relationship emphasizes "the virile over the effeminate" (*Between Men* 94). Stoker is thus constructed as an obedient child, receiving orders from the parental-like Irving. Belford confirms this, stating that Irving was to adopt "an evil parental role, the most felicitous ever written for him" (5). In "Homophobia, Misogyny, and Capital, The Example of *Our Mutual Friend*",

Sedgwick touches on the notion of ‘homosexual panic’, which Stoker may have experienced in his relationship with Irving. This concept is defined as “the modern, intra-psychic, potentially almost universal extension of the secularization of homosexual anathema” (*Between Men* 162), and as “the most private, psychologized form in which many ... western men experience their vulnerability to the social pressure of homophobic blackmail” (Sedgwick, *Between Men* 185). In “The Beast in the Closet: James and the Writing of Homosexual Panic”, Sedgwick further explores the notion of homosexual panic in Henry James’ writing, more particularly in his work *The Beast in the Jungle*. Sedgwick pinpoints the Victorian “bachelor” as a taxonomy that is particularly interesting to study in light of homosexual panic and its relation to the gothic. Stoker himself was in many ways “a bachelor”, as he certainly never earned the title of “family man”. Indeed, Belford holds that Irving “stole away Stoker’s family life. But Stoker was a willing victim; he much preferred Irving’s company to an evening in front of the fire with Florence cradling their newborn” (121). The author of *Dracula* thus clearly felt the pressure of compulsive heterosexuality and complied with acceptable societal norms. From a biographical perspective, however, one cannot help but sense a resistance to conform in the writings of Stoker. Homosexuality is present there, but it is veiled and unspoken of.

The Irving/Stoker relationship was indeed one where there was a “hypercharged and hyperarticulated paternalis[tic] ... bond between male servant and male employer” (*Between Men*, Sedgwick 162). The reference to Stoker as a “servant” is appropriate here, such was the extent of his dedication. Hopefuls for Stoker’s position as acting manager and personal assistant to Irving abounded, and

the likes of Louis F. Austin were “insinuating [themselves] into Irving’s inner circle” (Belford 173). Throughout their work, Stokerians display how their subject became the jealous wife who “ignored [Austin] and thereby infuriated him” (Belford 174). Roth elaborates upon this point, highlighting that “Stoker’s relationship with Irving was apparently not without its tensions and rivalries” (*Bram Stoker* 136). Farson adds that “Irving’s preference for Austin as his literary adviser must have shaken any belief Bram had that he was indispensable” (86). Although Stoker’s loyalty for Irving never swayed, Belford notes that his “infatuation with men of power continued, doubtless aided by his growing insecurities over Irving’s affection” (189). Murray interprets the rivalry differently, claiming that this jealousy was caused by the fact that “Irving indulged his sardonic sense of humor by fanning a sense of rivalry between Austin and Stoker” (104). Because the competition for Irving’s affection is emphasized by biographers, Stoker is in turn portrayed effeminately in their works.

After Irving’s passing in 1905, Stoker’s obsession with the Laurence Olivier of his day did not fade, but instead grew stronger. Even though Irving’s will contained “not even a small token of appreciation for Stoker” (Dorn), the latter nevertheless produced *Personal Reminiscences* in 1906, where he occasionally graces Stokerians with autobiographical information about himself. Indeed, when the biography first appeared, one critic remarked that “in Mr. Bram Stoker’s ‘Personal Reminiscences of Henry Irving’ ... there is a little too much of Mr. Bram Stoker” (qtd. in Senf 137). However, first-hand information from the subject or recollections in their own words are considered extremely valuable for the biographical project, if not the most important source of information. Stokerian biographers thus frequently

quote him and it is clear that they are not inventing an effeminate, child-like subject, but rather are simply relying on what Stoker said or wrote about himself that points to such a characterization. Indeed, “[a]utobiographers have to be true . . . to the image they would like to present to the public or posterity” (Schlaeger 59). Belford reveals that in *Personal Reminiscences*, Stoker produced a rather subjective account of Irving’s life story, which borders on idol worship. She calls the work “two volumes of unobjective idolatry with occasional insights into himself, but he could not (or would not) bring himself to look critically at the Irving legend, such was his loyalty” (307). Belford also indicates that he quotes Elizabeth Barrett Browning to convey what he calls his “heartbreaking” sincerity about Irving’s death. The fact that Stoker chose to cite Barrett Browning to impart his sense of loss clearly displays how he feminized himself in his relationship with Irving, and the biographers bring this construction to the fore once again. Farson, for instance, points out that *Personal Reminiscences* is a testament to their union: “‘Love’ is not too strong a word for the relationship that developed”, and which only terminated with death (27, Farson’s emphasis). Roth adds that *Personal Reminiscences* “sustains the tone of deeply affectionate respect and unqualified admiration which marked Stoker’s feelings for the man he served so devotedly” (*Bram Stoker* 18-9). This devotion was to be Stoker’s destiny in Murray’s point of view: “It was Stoker’s fate to be associated with Henry Irving for the rest of his life” (237). Indeed, in his 1912 obituary, Stoker’s greatest literary achievement was said to be *Personal Reminiscences* rather than *Dracula*. In short, Stoker’s femininity and perpetual youthfulness shine through

Personal Reminiscences, and his biographers explore this portrayal when recounting his life story in relation to Irving.

Images of child-like, effeminate males can be observed throughout the Victorian Gothic novel *Dracula*, and Stokerians focus on such characterizations in order to better understand the nature of the relationship between Stoker and Irving. Sedgwick sheds light on the fact that only in the Victorian Gothic period--to which *Dracula* belongs--does the emergence of a “comparable body of homosexual thematics emerge clearly” (*Between Men* 92). Without a doubt, biographers unanimously agree that *Dracula* is a largely autobiographical work, and Belford goes so far as to claim that Stoker “dumped the signposts of his life into a supernatural cauldron and called it *Dracula*” (256). Indeed, Irving is considered by many Stokerians and *Dracula* scholars as the central model for the father of all vampires, both physically and psychologically (Murray 177). *Dracula* is thus an echo of Irving, which recalls the trope of the double in late Victorian gothic novels. Here, “persons have their echoes—a function of doubling, replication” (Elbarbary 120). For instance, *Dracula* is “a tall old man, clean shaven save for a long white moustache, and clad in black from head to foot” (Stoker 22). In addition, he has a strong face described as “aquiline, with high bridge of the thin nose” (Stoker 24). As Belford observes, his face resembles Irving’s noticeably aquiline features (239). Further, Irving is portrayed as an eccentric figure that “defied description” and who had “an incomparable power for eeriness” (Belford 71). Roth also notes that the similarities between Irving and *Dracula* were so great that Stoker might have written the work “expressly to be performed by Henry Irving” (*Bram Stoker* 136). Murray is

convinced that the similarities between the two are more psychological in nature, noting that “the case for seeing Irving as Dracula ... is based largely on ... an alleged feeling on Stoker’s part ... that he was exploited by the actor” (177). Belford reiterates this point, adding that Dracula became “a sinister caricature of Irving as a mesmerist and a depleter, an artist draining those about him to feed his ego” (270). The one he drained the most, of course, was Stoker, and biographers pinpoint scenes in *Dracula* where effeminate or female child-like characters become the victims of this Irvingesque Count. For instance, Dracula imprisons the foolish and child-like solicitor Jonathan Harker, who shares many similarities with the historical Stoker. Belford calls Jonathan “Stoker’s alter ego”, who like Stoker, was a man of law, albeit Stoker received a degree in law but never practiced (5). Harker’s hypnotic-like obsession with Dracula throughout the work creates what Sedgwick calls the paranoid gothic novel. Here, homophobia is once again a central theme, and is dealt with through “a more active, polylogic engagement of ‘private’ with ‘public’ discourses, as in the wild dichotomous play around solipsism and intersubjectivity of a male paranoid plot like that of *Frankenstein*” (Sedgwick, *Epistemology of the Closet* 186-7). *Dracula*, like *Frankenstein*, has a largely “paranoid plot”, which is particularly evident with the character of Jonathan Harker. Belford views the scene in the castle where Jonathan is seduced by Dracula’s wives/daughters and is subsequently interrupted by Dracula as “Stoker’s most revealing scene from a biographical point of view” (7). Here, demonic women prepare to vamp the helpless Jonathan who has succumbed to their lustful appetites. Just before they proceed with their fatal kiss, Dracula violently interrupts them, claiming Jonathan as his own:

In the moonlight opposite me were three young women, ladies by their dress and manner ... I felt in my heart a wicked, burning desire that they would kiss me with those red lips ... But at that instant, another sensation swept through me as quick as lightning. I was conscious of the presence of the Count, and of his being as if lapped in a storm of fury ... In a voice which, though low and almost in a whisper seemed to cut through the air and then ring in the room he said, 'How dare you touch him, any of you? How dare you cast eyes on him when I had forbidden it? Back, I tell you all! This man belongs to me!'.
(Stoker 44-6)

Belford reads this scene, especially when Dracula declares: "This man belongs to me!" as the Victorian male fear that "Dracula will seduce, penetrate (with his phallic shaped canine teeth), and drain another male ... Nowhere in the novel is Irving's mesmeric control over Stoker more manifest" (7). In the same vein, Sedgwick reveals in *Between Men* that at the time when Stoker wrote *Dracula*, intercourse between two men was not referred to directly, but rather called the "unspeakable" act, and this "trope of the unspeakable" constantly manifests itself throughout gothic literature (94). Aside from this scene, there are several other instances throughout *Dracula* that insinuate the unspoken act of male love. Jonathan's fear of penetration thus casts him as an effeminate male, whom biographers once again associate with Stoker himself. Following this scene, Dracula offers his daughters/brides an infant child in Jonathan's place:

'Are we to have nothing to-night?' said one of them [the women] ... as she pointed to the bag ... which moved as though there were some living thing within it ... For answer he nodded his head ... If my ears did not deceive me there was a gasp and a low wail, as of a half smothered child. The women closed round, whilst I was aghast with horror. (Stoker 46-7)

Here, the smothered child becomes Jonathan's double, who, like the helpless babe, is overpowered and consumed by the forces of evil. In light of this, Stoker can be linked to the figure of the threatened child in *Dracula*, and this analogy is interpreted by biographers as being particularly relevant to his relationship with Irving. Indeed,

Farson described Stoker as “a young girl” in his hierarchical liaison with Irving (24). Stoker’s metaphorical gender reassignment by biographers also displays the instability of gender roles, which is brought to the fore by Sedgwick in *Epistemology of the Closet*. Indeed, the author regards sex, gender and sexuality as “terms whose usage relations and analytical relations are almost irremediably slippery” (27). In the novel, other children come under the attack of Dracula’s vampiric followers. For instance, once Lucy is vamped, she preys upon small children.¹ Further, the scene in which Dracula attacks Mina can also be interpreted as a representation of Irving preying upon Stoker. Like Jonathan, Belford believes that Mina is another one of Stoker’s doubles, and claims that he “inform[s] the brave and loyal Mina” (5). Here, Mina is threatened by the evil count and is forced to suck blood from his breast like a child from its mother:

[Dracula]’s 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 the terrible resemblance to a child forcing a kitten’s nose into a saucer of milk to compel it to drink. (Stoker 300)

In this scene, Dracula becomes an evil maternal figure, whose feeding does not nourish Mina but instead poisons and plagues her. Foucault’s definition of homosexuality is interesting in light of this scene, and is highlighted by Segwick in *Epistemology of the Closet*. The former claims that the homosexual inverts “the masculine and the feminine in oneself, [and experiences a sort of] interior androgyny, a hermaphroditism of the soul” (45). In addition, the foiling of an evil parent and an innocent child is described by Roth as “Stoker’s idealizations and simplifications of his relationships with those around him and of their dealings with each other ... [It] is

¹ See Chapter 3 for an in-depth analysis of Lucy as a predatory maternal figure.

consistent with the attributes of [his] fiction ... it is the mold in which *Dracula* and many other of Stoker's stories are cast" (*Bram Stoker* 137). In light of this, Mina represents Stoker, who is once again feminized and infantilized in his relationship with Irving, who stands for Dracula. In sum, Stokerian biographers, especially Belford, address the possibility that Irving was a veritable model for Dracula, and the articulation of the abusive Irving/Stoker relationship takes shape in this classic vampire tale. Indeed, both children and child-like characters as well as feminine and female ones could represent Stoker, and become the victims of the Irving-like Dracula.

Overall, this chapter has attempted to analyze a focal point of several Stokerian biographies, namely how the life of Bram Stoker is rendered comprehensible through his relationship with Henry Irving. Indeed, Daniel Farson, Phyllis A. Roth, Barbara Belford and Paul Murray reveal that Irving had a central role in shaping Stoker's life and literary career. From the moment they first met, Stoker became enamored with this larger-than-life figure, and his admiration-turned-obsession is brought to the fore through several stories in the Stoker/Irving saga. Stoker's attachment to Irving would persist long after the actor's death, as Stoker wrote the massive and idolatrous *Personal Reminiscences of Henry Irving*. Irving's hypnotic effect on Stoker is further interwoven into the plot of *Dracula*. With this in mind, Stokerians construct their subject as an effeminate child in his relationship with Irving, and this construction enables them to portray Stoker in a captivating light. Moreover, this model raises issues concerning the limitations of the biographical project. For instance, one might wonder just how close the biographical subject is to

the historical person, and how accurate the descriptions and insinuations of Stoker as effeminate and childish truly are. The biographer's tendency to focus on one set of personality traits in their subject perhaps limits the possibility of telling the true life story of an individual. Further, the biographer often excludes the parts of their subject's life that are not deemed relevant enough, or if they conflict with the portrait they are attempting to produce. In addition, the literary biography is always flawed in some regard, and although in Stoker's case the biographies are considered non-fiction, they are not completely historical either, as the authors sometimes take liberties to fill in blanks in Stoker's life that cannot be truly known. Despite this, Stokerian biographers effectively articulate the fact that Stoker was forever cast as Irving's subordinate. Indeed, like a child and a dutiful Victorian wife, theirs would never be an equal partnership. The infantilization and feminization of Stoker leads biographers to pontificate about their subject's seemingly ambiguous sexuality, a topic that dated Stokerians have hinted at and that recent biographers have explored in greater depth. Further, Stokerian biographers pick a key moment in Stoker's life that effectively explains why he chose to live a life of servitude. In many ways, Irving became for Stoker what *la rose* was for Saint Exupéry's *Le Petit Prince*; Stoker served him unselfishly and unconditionally, helping him to flourish into the greatest actor of the 19th century. However, he did not receive his due recognition and *Dracula* became Stoker's way of articulating to what extent he had been sucked dry by Irving. In essence, without understanding the paramount importance of Irving's impact on Stoker, *Dracula* cannot be fully appreciated. By both infantilizing and feminizing Stoker in the most important relationship of his life, Stokerians succeed in

making the biography of the author of *Dracula* comprehensible to readers today.

Stoker's seemingly fluid and unfixed sexuality as described by his biographers can be further explored in terms of a paratextual examination of the *Dracula* text.

Chapter 2

Framing the Vampire: The Paratextual Contours of Bram Stoker's *Dracula*

Almost everyone in the Western world has heard of Dracula, whether he or she has read Bram Stoker's opus or not. It is probably the best-known unread novel in the world.

(Miller, *Reflections on Dracula: Ten Essays* 199)

Just as the Stokerian biographical project has explored the portrayal of an effeminate and child-like man, so too can the paratextual elements of the novel be examined in light of gender inversion and alternative sexualities. Interestingly enough, Stoker himself assured his friend William Gladstone in 1897 that “there is nothing base in this book” (Letter 48), and his 1908 essay “The Censorship of Fiction” warned that reading fiction poses a sexual threat to society. This clash between author and audience is not uncommon, but the extent to which the understanding of the novel differs begs the question: how did Stoker and *Dracula* readers find themselves at opposite ends of the interpretive spectrum? Part of the answer may be found by considering the paratextual contours of *Dracula*. Through an examination of the peritext and epitext of Stoker's vampire novel, this chapter will illustrate that the paratextual study of *Dracula* by scholars, critics and others helped to morph the novel into one of the most sexual stories of all time, despite Stoker's resistance to this erotic interpretation. There is thus evidence here of the de-centering of the author, as *Dracula* seems to belong more to us than he does to Bram Stoker.

First, some definitions need clarification. According to G erald Genette, author of *Paratexts: Thresholds of Interpretation*, a paratext “is what enables a text to become a book and to be offered as such to its readers and, more generally, to the public” (1). They are, more specifically the “‘verbal or other productions’– such as the author's name, title, (possibly including an indication of the genre), preface,

dedication, epigraphs, illustrations, book design in the broadest sense, interviews, commentaries, and so on – that frame the text in the manner depicted above, give it its ‘external’ contours” (Stanitzek 30). As such, the paratext is comprised of that which accompanies a text.

Genette provides a formula to distinguish between the different types of paratext: “*paratext = peritext + epitext*” (5). The peritext is, in one form or another, confined within the corpus of a book, and “necessarily has a *location* that can be situated in relation to the location of the text itself: around the text and either within the same volume or at a more respectful (or more prudent) distance” (Genette 4). The peritext answers the questions: “(... *where?*)”, “(*how?*)”, “(*from whom? to whom?*)”, “(*to do what?*)” and includes elements such as the title, preface, dedication, chapter titles, and notes (Genette 4-5). As such, the peritext deals with the more immediate and official aspects of the work that cannot be disputed. The epitext, on the other hand, is spatially located outside of the book, and thus forms “the distanced elements” surrounding a work (Genette 5). Moreover, “[t]he *unofficial* (or *semiofficial*) is most of the authorial epitext” (Genette 10), some examples of which include: “interviews, debates, comments by the author appearing at a later date in letters, diaries, or other genres or media” (Stanitzek 31). The epitext thus refers to the way in which the work is perceived by the author and readers alike once it is released into the public domain. In short, someone is always held accountable for the peritext, but no one person is ever responsible for the epitext (Boro, 14 Sept. 2006). Now that these definitions have been clarified, an excavation of the peritextual elements of Stoker’s novel can be undertaken.

The first edition of *Dracula* appeared in May 1897, published in London by Archibald Constable and Company (Miller, *A Dracula Handbook* 52). Critics received it moderately well, but as *Dracula* expert Elizabeth Miller reports, “it was by no means a best-seller” (*A Dracula Handbook* 52). Further, critics in 1897 did not address the erotic content of the novel, and *Dracula* was described as “a ripping good, blood-curdling novel, perfect for reading on the train” (Belford xii). At the time, the front cover was not adorned with an illustration as most editions of the novel are today, thus providing no indication as to the nature of the story. Only the words ‘Dracula by Bram Stoker’ pierced the yellow-colored dust cover with blood-red lettering (Appendix, Fig. 1).

The title of the novel is an interesting place to begin this peritextual case study. The provisional title Stoker chose was *The Un-dead*, and *Dracula*’s name was set to be the quite unoriginal ‘Count Wampyr’. According to Barbara Belford, author of *Bram Stoker: A Biography of the Author of Dracula*, the name change was a perceptive one, since “a novel called *The Un-dead* would never have endured in the 21st century” (269). Still, Stoker’s “pre-title” or “working-title” is important to consider, as it illustrates the work as a malleable process, and considers the “genetic prehistory, or prenatal life, of the title” (Genette 66). The final title chosen, of course, was *Dracula*, which Genette would categorize as part of a group of works with “really simple titles, that is, those reduced to a single element ‘title’, without subtitle or genre indication” (57). Indeed, in 1897, the name ‘Dracula’ did not evoke a specific genre in the minds of late Victorian readers in the way it does today. In fact, ‘Dracula’ was all but unknown to the general populace, and even the historical figure

from which Stoker drew his inspiration—"Voivode Dracula"—which in Wallachian means "Devil" (Wilkinson qtd. in Miller, "Coitus Interruptus" 203) did not ring a bell of recognition in his initial audience.

Apparently, the fact that the *Dracula* title was somewhat original and not thematic as in the case of *The Un-dead* was a wise choice on the part of the author, since "[a] title should not be a recipe. The less it reveals about the contents, the better it is" (Lessing qtd. in Adorno xxiii). Today, things could not be more different. According to Miller, "the name 'Dracula' has become synonymous with 'vampire'" (*A Dracula Handbook* 144). Miller adds that the appeal of Dracula and of the vampire in general "lies in its eroticism" (*A Dracula Handbook* 144). It also displays that for each epoch, the vampire has come to mean something different, and continuously shape-shifts with the advent of new generations. This underpins D. F. McKenzie's belief that "for better or for worse, readers inevitably make their own meanings" (19). Essentially, the title *Dracula*, once free of connotations for a *fin de siècle* audience, now resonates with sexuality in the minds of readers and even non-readers today, and evokes the image of a dangerous yet desirable creature.

Scholars have also noted that another peritextual element, the dedication, shares comparable features. The dedication of Stoker's work is the next peritextual element worth examining. The inscription at the beginning of the book reads: "To My Dear Friend Hommy-Beg", a Manx term of endearment for Stoker's close friend Thomas Hall Caine (known as Hall Caine) meaning "little Tommy" (Appendix, Fig. 2 and 3). According to Genette, Caine could be labeled a "private dedicatee", described as one who is "known to the public or not, to whom a work is dedicated in

the name of a personal relationship” (131). In this case, the dedication seems to be quite personal and even cryptic, since a Victorian layperson would have been unaware that “Hommy-Beg” referred to the well-known Caine.

Caine was, like Stoker, an English novelist who dedicated his own 1893 work, *Cap'n Davy's Honeymoon*, to Stoker (Wolf, *The Annotated Dracula* xx), and is said to have been “the only man with whom Stoker forged a relationship separate from [Henry] Irving” (Belford 218). Because of the fact that “every documentary or bibliographical aspect of a literary work is meaningful, and potentially significant” (Tanselle qtd. in McGann 43), biographers who have analyzed the implications of the dedication as well as the relationship between the two men have found theirs to be a sexually ambiguous one. In *From the Shadow of Dracula: A Life of Bram Stoker*, Paul Murray discusses their liaison at length:

Homosexuality on Stoker's part could have been ... [a] reason for discontinuation of heterosexual relations with Florence [his wife]. Hall Caine, who may have flirted with homosexuality in his youth, moved to an address near Stoker's in 1881 and the two formed a close and lifelong friendship. Caine wrote later in life that the affection between two men could be as tender and strong as the love between women and men. (80)

As such, Stoker's dedication to Caine has become a peritextual element of the novel that has caught the attention of Stokerian biographers, eager to decipher Stoker's elusive sexual past, as discussed in Chapter 1. Indeed, it has been interpreted as a peritextual vista into the sex life of the author of *Dracula*, once again demonstrating the extent to which every aspect of this vampire novel has been eroticized.

Stoker's prefatory material, like his title and dedication, has also been viewed with a similar lens. The preface of the 1897 and “Author's Foreward” of the 1901 editions of *Dracula* are key peritextual elements in the examination of the novel.

Since the book is written in an epistolary style and is comprised of a sequence of diary entries, letters, logs, and newspaper clippings, the introductory statement was designed to conform to the rest of the novel. The original 1897 preface reads:

How these papers have been placed in sequence will be made manifest in the reading of them. All needless matters have been eliminated, so that a history almost at variance with the possibilities of later-day belief may stand forth as simple fact. There is throughout no statement of past things wherein memory may err, for all the records chosen are exactly contemporary, given from the standpoints and within the range of knowledge of those who made them.
(Stoker 6)

Here, Stoker sets up the novel not as a fiction, but as a series of veritable events that actually occurred. Leonard Wolf, a well-known Stokerian editor, notes that this technique, which was also utilized by Wilkie Collins for his novel *The Woman in White*, is a popular convention in gothic literature (*The Annotated Dracula* xxi). It also illustrates how “texts shape the response of readers, however active they may be” (Darnton 132). For instance, “the opening pages of *The Canterbury Tales* and *A Farewell to Arms* create a frame and cast the reader in a role, which he cannot avoid no matter what he thinks of pilgrimages and civil wars” (Darnton 132). Similarly, from the very beginning of *Dracula*, readers become locked into the story, with no means of escape. Moreover, this “fictional preface” has the function of attributing authorship to someone other than the author. Miller notes in “Shape-Shifting Text: Editions and Versions of *Dracula*”, that Stoker “intended the voice of the preface to be that of Jonathan Harker or a fictional editor, who may or may not have been Stoker himself” (181). Stoker thus abandons his position of real-life author and entices his readers to enter the world of fiction even before they have begun reading the novel. Genette elaborates upon this point: “[T]he primary function of the fictional preface, which is to effect a fictional attribution, is supplemented with and reinforced

by secondary functions arising from the simulation of the serious preface-or more precisely, ... from simulation of one or another type of serious preface” (279). Thus, by providing the reader with a solemn-sounding fictional preface, Stoker effectively removes himself from the position of author, and becomes a scribe, who simply reports a succession of events. This method enabled him to blur the line between fiction and reality, a technique he continued to perfect in his 1901 edition.

Even more intriguing is the “Author’s Foreward” to Stoker’s 1901 Icelandic edition of *Dracula*. In this first foreign-language translation called *Makt Myrkranna* (“Might of Darkness”), Stoker not only claims that he is a long-time friend of the characters of Jonathan, Mina, and Dr. Abraham Van Helsing, but he also goes the extra mile by creating a parallel between his vampire tale and the real-life heinous Jack the Ripper prostitute slayings. Miller contends that here Stoker desires to create a “willing suspension of disbelief” in the minds of his readers (“Shape-Shifting Text” 181). Indeed, as Carol Margret Davison, author of “Blood Brothers: Dracula and Jack the Ripper” argues, “Stoker attempts to place his narrative within an actual historical context” (148) by alluding to Jack the Ripper’s misadventures in London:

I state again that this mysterious tragedy which is here described is completely true in all its external respects, though naturally I have reached a different conclusion on certain points than those involved in the story. But the events are incontrovertible, and so many people know of them that they cannot be denied. This series of crimes has not yet passed from the memory—a series of crimes which appear to have originated from the same source, and which at the time created as much repugnance in people everywhere as the notorious murders of Jack the Ripper. (Stoker, Introduction 7-8)

By relating the two characters that Davison refers to as the blood brothers “Jack and Drac”, and stressing that the crimes “originated from the same source”, Stoker ensured that the Ripper sex crimes became incorporated into “Dracula’s dense

narrative whirlpool” (Davison 148) (Appendix, Fig. 4). In linking this once again to Genette’s notion of a fictional preface, Stoker seems to have gone above and beyond creating a simple statement, and in reality crafted a serious “Author’s Foreward” that resonated with his readership long after they had finished reading his novel:

To effect a fiction, one must (as all novelists know) do a bit more than make a performance statement: one must *constitute* this fiction by dint of fictionally convincing details; one must, therefore, *flesh it out*—and the most effective way of doing so seems to be to *simulate a serious preface*, with all the paraphernalia of discourse and messages (that is, functions) which such a simulation entails. (Genette 279)

Stoker certainly “fleshed out” his fictional “Author’s Foreward” to *Dracula* with his reference to the flesh-obsessed Jack the Ripper, and by doing so implies that Dracula, like his murderous confrere, represents perverse sexuality. The serious tone of the fictional author is thus of paramount importance in the introductory material of the work, as it enables the reader to embark upon a seemingly real-life adventure.

This connection also reflected back upon Stoker’s own sexual persona, as *Dracula* readers were increasingly unable to distinguish the boundary between fact and fiction. This occurrence, it seems, is the result of the way in which readers “take liberties with texts”, which Robert Darnton notes is crucial to consider when studying the history of reading (132). One such example was the rumor that began to circulate in the United States after the 1901 edition, that Dracula “[was] actually a cryptic novelisation of the Jack the Ripper mystery based on certain secret information that was only known to Bram Stoker and to a close circle of friends!” (Haining 3). There is also the theory that Jack the Ripper was an insane doctor suffering from syphilis who wanted to take his revenge on the harlots he blamed for his fate (Showalter 94). Coincidentally, Stoker himself is rumored to have caught syphilis “probably around

the turn of the century, possibly from a prostitute in Paris” (Murray 267). Belford aligns herself with this hypothesis, in a description of Stoker that sounds *Jack the Ripper-ish*: “In biography and fiction, Stoker variously has been given a frigid wife, a penchant for prostitutes (particularly during their menstrual period), a sexually transmitted disease, and inherited insanity” (Belford x). Many scholars have used this theory to further display how “*Dracula* is a book about disease written by a diseased author” (Miller, “Coitus Interruptus” 201). Because of this, some critics actually believe that “Stoker, afflicted with syphilis, reenacted in *Dracula* ‘with a mixture of moral outrage and prurience, the 1888 murders of Whitechapel prostitutes attributed to Jack the Ripper’” (Tracy qtd. in Davison 160). To many, this is a radical claim, but the fact remains that Stoker’s fictitious “Author’s Foreward” resulted in a myriad of theories linking the sexual figures of *Dracula*, Jack the Ripper, and Stoker himself into a voracious love triangle, so to speak. These theories, which range from the probable to the far-fetched, exemplify Roger Chartier’s notion that a “text takes on meaning for those who read it” (7) and displays the looseness of interpretation when it comes to *Dracula*. In effect, Stoker’s prefatory material to *Dracula*, which includes the fictitious preface and “Author’s Foreward” in the 1897 and 1901 editions respectively, illustrate the extent to which *Dracula* became real--and sexualized--through the peritextual medium. The epitext, too, will enable an exploration of this vampire novel as an erotic social construction.

Central to the examination of the paratext of Bram Stoker’s *Dracula* is the epitext of the work. This includes the documents that Stoker and others produced after writing his vampire novel that are directly or indirectly related to the text itself.

Dracula's epitext reveals the ways in which Stoker wanted--and did not want--his audience to interpret the text through both private and public epitext. First, as aforementioned, Stoker claimed to one of his friends, William Gladstone, in 1897 that "there is nothing base in this book" (Letter 48). Genette would define this, in relation to *Dracula*, as a private epitext, as it describes that which is sent to "a full-fledged addressee, one whom the author addresses for that person's own sake even if the author's ulterior motive is to let the public subsequently stand witness to this interlocution" (371). As such, Stoker was definitely aware of the sexual nuances in his novel, and wanted at least one person, his friend William Gladstone, and probably his entire social circle, to rest assured that *Dracula* was no carnal creation.

Moreover, to deliver this message to a much wider audience, Stoker produced an essay in 1908 entitled "The Censorship of Fiction" in which he warns that reading fiction poses a sexual menace to society, particularly for Britain's youths. In it, he states:

[A] number of books have been published in England that would be a disgrace to any country less civilized than our own. The class of works to which I allude are meant by both authors and publishers to bring to the winning of commercial success the forces of inherent evil in man ... The evil is a grave and dangerous one, and may, if it does not already, deeply affect the principles and lives of the young people of this country ... If no other adequate way can be found, and if the plague-spot continues to enlarge, a censorship there must be. (485-486)

In case his readers had not quite grasped "the class of works" to which he referred, Stoker adds later in this essay that "the only emotions [evoked by reading] which in the long-run harm are those arising from sex impulses, and when we have realized this we have put a finger on the actual point of danger" ("The Censorship of Fiction" 250). If interpreted as epitextual material to *Dracula* like Stoker's letter, Genette

would categorize this work as a public epitext, since “the author addresses the public, possibly through an intermediary” (371). Scholars and critics have noted that “The Censorship of Fiction” apparently contradicts Stoker’s advocacy for more liberal sexual attitudes, which his vampire novel seems to profess.

Conversely, some Stokerian authorities, such as Jacqueline LeBlanc in “‘It is not good to note this down’: *Dracula* and the Erotic Technologies of Censorship”, have suggested that the 1908 essay exposes “a continuum between censorship and eroticism” (250), especially when *Dracula* is interpreted as the story of a group of Western male characters set to stamp out a sexually perverse Eastern Count. Many more, however, are not able to reconcile “Stoker’s prudish call for censorship with the eroticism of his novel *Dracula*” (LeBlanc 250). Murray suggests that Stoker might have known that he was infected with syphilis at the time he wrote the essay and was “attempting to build societal structures that would prevent others [from] suffering his fate” (254). Another theory proposes that Stoker simply did not realize that *Dracula* was sexually-laden in the slightest, and that the novel is an unconscious Freudian production, a “kind of incestuous, necrophilous, oral-anal-sadistic all-in wrestling match” (Richardson qtd. in Miller, “Coitus Interruptus” 190). It is likely, however, that the stalking, sucking and staking in *Dracula* registered on some suggestive plane in the mind of its author. Belford echoes this point: “Stoker was an intelligent and insightful man ... He was many things, but naïve was not one of them; he was fully aware of the subtexts in his horror tale” (xii-xiii). It seems that when it comes to *Dracula*, the focus has not been “to reveal, as purely as possible, the original artist’s creative intention” (McGann 41), but rather to excavate Stoker’s

oeuvre from an increasingly sexual point of view. According to D.C. Greetham, author of *Textual Scholarship: An Introduction*, the author's personal opinion should not be placed on a pedestal above other perspectives:

An author may claim to have undertaken one sort of work but in fact have produced another, and an author's critical evaluation of that work is not *prima facie* any more reliable or authoritative than any other commentator's. Some authors ... are perversely unhelpful about their works, and even some intentionalist textual critics may question and ultimately reject the announced intentions of an author. (364)

Despite the fact that author and audience have been at odds, one thing can be unanimously agreed upon; Stoker clearly stated and implied in at least one letter and essay respectively, that he did not want *Dracula* to be interpreted as a sexually perverse novel. It seems, however, that like many artists, Stoker's work became "distinctly mutable once [it] fell out of his control" (Johns 18). In short, although during Stoker's lifetime the author attempted to dissuade his audience from an evocative reading of his vampire novel, his epitextual attempts to do so were in vain. One of the main reasons why was the Count's transition from the literary world to the silver screen.

The examination of *Dracula* as a form of cinematic epitext also yields interesting findings. If Bram Stoker, who died on April 20th 1912, had lived another ten years, he would have experienced the first film adaptation of his vampire novel in the 1922 German silent film *Nosferatu, eine Symphonie des Grauens* ("Nosferatu, a Symphony of Horror"). The rest, as they say, is history. From the hypnotic power of Béla Lugosi to the seductive charm of Gary Oldman, the cinematic *Dracula* has captured the heart of Hollywood. The insatiable interest in *Dracula* movies displays how Stoker's author-function, like Ann Radcliffe's "exceeds [his] own work"

(Foucault 154). Just as Radcliffe “made possible the appearance of the Gothic horror novel at the beginning of the nineteenth century” (Foucault 154), the author of *Dracula* sparked the fire of a plethora of vampire films. An analysis of the innumerable *Dracula* movies and even more countless vampire film derivatives is certainly beyond the scope of this paper; as such, for the purpose of this study, Francis Ford Coppola’s 1992 film *Bram Stoker’s Dracula* shall be explored as a form of epitextual adaptation of the original novel by Stoker (Appendix, Fig. 5).

In his article “Texts and Paratexts in Media”, Georg Stanitzek underlines the complications which arise from trying to reconcile Genette’s notion of paratext to media and cultural studies. Although Genette mentions that there is “paratext outside of literature” (407), Stanitzek criticizes him for not providing the necessary tools to examine non-literary paratext properly. On one hand, Genette’s categories can be utilized to describe the peritext and epitext in film texts, such as “the peritextual qualities of titles, subtitles, and title sequences and the epitextual placement of film posters, trailers, and stills” (Stanitzek 36). On the other hand, difficulties such as “the question of who is speaking cannot be answered by naming a person but only by constructing a source of enunciation”, and “a film cannot be attributed to *one* author, and it is difficult to stylize a film in this direction as an author’s film” (Stanitzek 37). The tools employed to analyze the paratext of films are thus not as adequately developed as those used to study literary works.

Although Coppola’s *Bram Stoker’s Dracula* could be examined as a work in its own right, it is interesting to consider it as an epitextual offshoot of the original *Dracula*. Wolf notes that *Bram Stoker’s Dracula* remains the most costly vampire

film ever made, and exclaims that “it is surely the most spectacular and the most sexually graphic film based on Stoker’s novel” (Introduction xv). First, the title, *Bram Stoker’s Dracula*, gives the viewer the allusion that the onus is on the director to provide a film that is faithful to the novel, and to Bram Stoker himself. To a certain degree, the author is used like a brand name, and like ‘Aunt Jemima’, immediately evokes a certain mental image with all the stereotypes associated with that representation (Boro, 2 Nov. 2006). In this “posthumous attribution”, the viewer is thus led to believe that Coppola holds the authority of the author in high esteem, and that the movie itself is not the product of the director, screenwriter, or actors, but rather belongs to Bram Stoker, with a capital ‘B’. However, this is not the case, as the film takes on a life of its own, with a plot that centers around a love story between Dracula and Mina that is totally absent from the original work. In fact, Coppola asserted in a post-production interview that “You could make a movie on Dracula even without the Stoker, [and] it would still be fascinating” (qtd. in Glover 140). The name ‘Bram Stoker’ is thus arguably misused by the director, who alternatively should have called the film *Francis Ford Coppola’s Dracula*. Genette reinforces this point: “Given the existence of ... posthumous attributions, let us keep in mind at least the thought that the sender of the author’s name is not necessarily always the author himself” (46). Indeed, this movie adaptation of the novel proves how easy it is to morph the original text, especially when the author is not around to offer a rebuttal. As Thomas L. Berger and Jesse M. Lander reiterate, “Death becomes an author, freeing editors and publishers [and directors] to shape the author’s image without fear of contradictions or troublesome new developments” (405). Despite this, the film

should not be dismissed as an “epitextual insult” to the novel, and “multiplicity [should] not be lamented but explored” (Berger and Lander 412). In fact, the movie is the closest thing to Bram Stoker’s *Dracula* that many individuals will ever get. It also points to the fact that somewhere along the way, the sense of the text of *Dracula* shifted, and Coppola seized the opportunity to transform the novel’s subtle Victorian sexual innuendoes into a work that truly resonates with people today: a full-fledged visual sex fest. He does not, however, completely depart from the original work, as Jake Brown suggests in his essay “Draculafilm: ‘High’ and ‘Low’ Until the End of the World”:

Coppola seeks to unite the ‘high’ and ‘low’ elements of the story, sticking close, at times at least, to the narrative integrity of what may be a Victorian masterpiece, while simultaneously ensuring pop appeal by casting three of the hottest modern screen idols in a quite lurid romantic triangle: Keanu Reeves (Harker), Winona Ryder (Mina), and Gary Oldman (Dracula). (273)

Coppola’s 1992 multi-million dollar budget film represents another way in which *Dracula* has been re-molded once it fell into the public domain. Take, for instance, one of the most well-known parts of the novel, where Mina is threatened by the evil count and is forced to suck blood from his breast:

[Dracula]’s 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 the terrible resemblance to a child forcing a kitten’s nose into a saucer of milk to compel it to drink. (Stoker 300)

The subtle suggestion of sexuality in this scene is diametrically opposed to Coppola’s film rendition, where Mina is a willing victim who begs Dracula to make her a vampire so that she can join him in eternal life:

DRACULA: Mina, to walk with me, you must die to your breathing life and be reborn to mine.

MINA: You are my love and my life always.

DRACULA: Then I give you life eternal, everlasting love, the power over the storm and the beasts of the earth. Walk with me to be my loving wife forever.

MINA: I will. Yes, yes.

Dracula bites Mina and then opens a vein in his chest

DRACULA: Mina! Mina, drink and join me in eternal life.

Mina feeds off Dracula's chest and then Dracula abruptly removes her

DRACULA: No, I cannot let this be.

MINA: Please, I don't care. Make me yours.

DRACULA: You'll be cursed as I am and walk through the shadow of death for all eternity. I love you too much to condemn you.

MINA: Then take me away from all this death! (*Bram Stoker's Dracula*).

As this excerpt displays, Coppola's film re-invents Stoker's vampire as a Byronic hero whose sexual advances are not resisted but instead embraced by his victim/lover, and whose erotic appeal "is given a new genealogy" (Glover 141). Miller adds that the movie is more redolent of *The Beauty and the Beast* than it is of Stoker's novel (*A Dracula Handbook* 129). In sum, Coppola's film *Bram Stoker's Dracula* is a good example of an epitextual adaptation of Stoker's work that has been incredibly sensualized, despite the author's pleas for an anti-sexual understanding of the text. It seems that as a culture, we have hushed the author, and his/her personal opinion has become one of many in a sea of interpretations.

Overall, a close examination of *Dracula* based on Gérald Genette's *Paratexts: Thresholds of Interpretation*, reveals that although Bram Stoker is a figure of responsibility without whom there could be no paratext, there is, at the same time, a

trend towards the de-centering of the author (Speed Hill 38). Indeed, the author is no longer at the centre of the text and does not stop the play of meaning. Stoker's vampire novel is a perfect example of such a work; it took on a life of its own and the author lost control of the epitext. A peritextual study of the novel, that is, the title, dedication, preface and "Author's Foreward", reveals that Stoker was able to make *Dracula* a household name, draw attention to the people in his social circle, and blur the line between fictional events and real-life occurrences. He was not, however, able to control the way in which each aspect of his peritext was later construed as erotic in nature, and even less capable of suppressing the inferences regarding his own sexual portrayal. His failed efforts at this can be found within the epitext of his work, as he tried in vain through a letter and a fire and brimstone essay to convince his private and public circles that *Dracula* was not an improprious work. A century or so after these assays, films such as Francis Ford Coppola's sexually-laden *Bram Stoker's Dracula* stand as witnesses to Stoker's futile attempts. Coppola's film, if interpreted as an epitextual adaptation of Stoker's novel, proves that, once and for all, the adaptable *Dracula* belongs more to us than he does to Bram Stoker. Nevertheless, it was Stoker who first bore this monster, so perhaps a truce can be reached, and *Dracula* can be viewed as a shared creation, as G. Thomas Tanselle suggests: "[A]ll works in all media, all human artifacts, may be viewed either as the products of individual creators or as the results of the collaborative effort of all persons required to bring them to the attention of the public" (24). The collaborative effort of exposing *Dracula* as a work which celebrates sexuality can further lead to an exploration of the novel through a Freudian lens.

Chapter 3

Mother Dearest, Mother Deadliest: Object Relations Theory and the Trope of Failed Motherhood in *Dracula*

The woman who bears him, the woman who is his mate and the woman who destroys him; ... they are the three forms taken by the figure of the mother in the course of a man's life-the mother herself, the beloved one who is chosen after her pattern, and lastly the Mother Earth who receives him once more. But it is in vain that an old man yearns for the love of a woman as he had it first from his mother; the third of his Fates alone, the silent Goddess of Death, will take him into her arms.

(“The Theme of the Three Caskets” qtd. in Jacobus 249)

The idea of unstable sex roles and gender inversion can be seen in the text of *Dracula* and is manifest, for instance, in the portrayal of female and feminine characters in the novel. One example of this is the recurring trope of failed motherhood that permeates throughout Stoker's work. Indeed, the mother or maternal figure fails to protect her children against vampires, and some go so far as to prey upon children once they themselves have become “undead”. The object relations theory is an interesting way to examine the maternal characters in *Dracula*. The object relations theory “favors a model that ... concentrates ... on the way the self interacts with its social world, especially the initial world of primary caretakers such as the mother ...” (Rivkin and Ryan 438). This psychoanalytic approach was co-founded by and is most often associated with the well-known psychoanalyst Melanie Klein. The theory itself is rooted in the disciplines of Freudian child psychology and psychoanalysis. Both past and contemporary object relations theorists may thus be used to shed light on a psychoanalytical examination of the novel.

Freudian interpretations of *Dracula* have largely contended that the novel may be understood as a manifestation of the Oedipus complex on either an explicit or implicit level (Roth, “Suddenly Sexual Women in Bram Stoker's *Dracula*” 113).

John Paul Riquelme points out in his article “What is Psychoanalytic Criticism?” that

“[w]hat Freud did was develop a language that described, a model that explained, a theory that encompassed human psychology” (467). From this perspective, the small band of men that sets out to destroy the count stands for the sons turning against their father, and the women they must save from Dracula symbolize the mother figures that the sons will in turn repossess from their father (Roth, “Suddenly Sexual Women” 115). The object relations approach, however, shifts the patriarchal focus and attempts to address the deeper function of the maternal figure. One of the co-founders of the school of object relations theory, D.W. Winnicott, holds that the mother/child relationship is “*dyadic*—that is, as being dynamic in both directions” (Riquelme 473), thereby focusing on the interaction between mother and child of both sexes. Object relations theory thus challenges the Freudian classification of clear-cut gender roles, and “underscores the infant’s primary erotic connection with the body of the pre-oedipal mother—a connection which is conceptualized as the central organizing axis for all human social relationships” (Elliott 118). In light of this, *Dracula* may be analyzed as a matrix-centered novel, and characters such as the weird sisters, Lucy Westerna, Mrs. Westerna, and Mina Murray should be closely examined. Even Dracula may be seen as a maternal figure, as he transcends and inverts gender roles throughout the text. In essence, many of the relationships in the novel may be understood as mother/son and mother/daughter binaries, and examined from an object relations approach.

The trope of failed motherhood in *Dracula* may be first explored from a biographical point of view, to help underscore the profound impact that Stoker’s

mother had on his writings.² According to Riquelme, “[t]he author’s purpose in writing is to gratify secretly some forbidden wish, in particular an infantile wish or desire that has been repressed into the unconscious mind” (471). In light of this, it is plausible that the reoccurring image of the mother figure in *Dracula* is the result of the author’s own strong maternal connection. Interestingly enough, Charlotte Stoker was by all accounts a positive role model and a very good mother, who constantly doted on the sickly Stoker in his childhood (Belford 16). As Belford recounts in her biography of Stoker, Charlotte had a formative role in shaping her son’s literary career. In the first seven years of Stoker’s life when he was bed-ridden, his mother entertained him with Irish folk tales as well as true horror stories of her survival of the 1832 cholera epidemic in Sligo, Ireland. Stoker loved her stories so much that he asked her to write them down for him, but perhaps on some level he blamed his physical condition on the incredible hardships that the Irish had endured (Belford 18). Joseph Valente, author of *Dracula’s Crypt: Bram Stoker, Irishness, and the Question of Blood*, reiterates this point: “Stoker’s transference identification with his mother’s life history was probably heightened . . . by the belief that his disabling childhood illness had resulted from contagion following in the potato famine’s wake” (16). Some of the stories included how his mother “heard the banshee cry when her mother died; of how some during the famine drank blood from the veins of cattle, including the family cow” (Belford 18). Belford holds that Charlotte “provided the flamboyant genes” and was a source of inspiration for her son long after her story-telling was over. She was also Stoker’s greatest *Dracula* fan, calling it “splendid” and predicting that “it should make a widespread reputation and much money for you” (Belford

² See Chapter 1 for an in-depth analysis of Bram Stoker as a biographical subject.

274). In *Dracula*, the good mother figure, Mina, seems to be inspired by Charlotte. As Belford reiterates, “Charlotte informs the brave and loyal Mina” (5) and *Dracula* is the most autobiographical of Stoker’s works. Certainly the relationship between Stoker and his mother sharply contrasts with the generally negative representation of mother figures throughout *Dracula*. Nevertheless, it is clear that Stoker’s mother “haunts his writing” (Belford 28).

In terms of maternal characters in the novel, the weird sisters, also referred to as Dracula’s daughters/brides who are incestuously involved with him, are paramount to the discussion of motherhood in *Dracula* as they both invert and pervert the natural role of the mother. When Jonathan first encounters them in a forbidden part of the castle, he describes them as “ladies by their dress and manner” (Stoker 44). Two of them are “dark, and had high aquiline noses, like the Count, and great dark, piercing eyes, that seemed to be almost red when contrasted with the pale yellow moon” (Stoker 44). The other is fair with “great masses of golden hair and eyes like pale sapphires” (Stoker 44). Curiously, Jonathan recognizes the third from somewhere: “I seemed somehow to know her face, and to know it in connection with some dreamy fear, but I could not recollect at the moment how or where” (Stoker 44-5). Roth claims that the face that Jonathan cannot recollect “is that of the mother (almost archetypally presented), she whom he desires yet fears, the temptress-seductress, Medusa” (“Suddenly Sexual Women” 119). Indeed, the face that Jonathan cannot place may be related to the unconscious, and more specifically to the ghostly figure of the mother.

According to Madelon Sprengnether, author of *The Spectral Mother: Freud, Feminism and Psychoanalysis*, the body of the mother “becomes that which is longed for yet cannot be appropriated, a representative of both home and not home, and hence, in Freud’s terms, the site of the uncanny” (9). In light of this, Jonathan could be said to remember his mother in the bodily form of these vampiric seductresses, since “[l]ove and desire are born through an erotic union with [the] mother” (Elliott 118). The weird sisters in this scene awaken feelings of desire in the passionless Jonathan for the first time. Indeed, the women’s appeal “is described almost pornographically” (Roth, “Suddenly Sexual Women” 114) and Christopher Bentley, in “The Monster in the Bedroom: Sexual Symbolism in Bram Stoker’s *Dracula*”, sees the scene as “a masturbatory fantasy or erotic dream” (28). At once both attracted and repulsed by the voluptuous women, Jonathan remarks: “[t]here was something about them that made me uneasy, some longing and at the same time some deadly fear. I felt in my heart a wicked, burning desire that they would kiss me with those red lips” (Stoker 45). The conflicting feelings that Jonathan experiences here are consistent with the object relations notion that the child desires and at the same time wants to destroy the mother (Elliott 118). Just as the women prepare to bite Jonathan, however, Dracula interrupts them and forbids them from going near him. He then offers them an infant child in Jonathan’s place as compensation:

‘Are we to have nothing to-night?’ said one of them [the women] ... as she pointed to the bag ... which moved as though there were some living thing within it ... For answer he nodded his head ... If my ears did not deceive me there was a gasp and a low wail, as of a half smothered child. The women closed round, whilst I was aghast with horror. (Stoker 46-7)

Here, the smothered child represents Jonathan’s double, who, like the helpless babe, is overpowered and devoured by the forces of evil. In this sense, then, the women

consume him, just as they feast upon the child. This can once again be linked to the trope of failed motherhood, since “female vampires reverse the maternal role by eating rather than nourishing babies” (Belford 14). In the same vein, Dennis Foster notes the relevance of the Freudian oral stage in *Dracula*, which may be defined as a period when “desires for nourishment and infantile sexual desires overlap” (qtd. in Riquelme 472). The weird sisters thus exemplify the oral stage, as they “suck, eat, consume, consume utterly –even inappropriately–which in its most extreme form involves the appetite to eat (and destroy by eating) human flesh” (Riquelme 476).

Furthermore, the consumption of the child and Jonathan (metaphorically) recalls the image of the *vagina dentata*. Indeed, the vampiric women’s mouths, which are described in the novel as dripping with “moisture shinning on the red tongue as it lapped the white sharp teeth” (Stoker 62), brings to mind a menstruating vagina. Roth holds that this taboo and uncanny representation is related to feelings of violent hatred towards the mother figure:

The fantasy of incest and matricide evokes the mythic image of the *vagina dentata* evident in so many folk tales in which the mouth and the vagina are identified with one another by the primitive mind and pose the threat of castration to all men until the teeth are extracted by the hero. (“Suddenly Sexual Women” 119-2)

The sexualized mother figure that is lusted after and feared thus becomes a victorious predator, since her teeth are not extracted. Indeed, the matriarchal vampires become the most fearful creatures in the entire novel, as they are able “to assert their sexuality in a much more explicit manner than ... [the] ‘living’ characters” (Bentley 28). They further pervert and invert the image of the idealized Marion figure and set themselves up as whores at the opposite end of this dichotomous spectrum.

Dorothy Dinnerstein explores the depiction of the maternal figure as predator in *The Mermaid and the Minotaur: Sexual Arrangements and Human Malaise*. In her work, the author reveals that because women in late capitalist societies were solely responsible for parenting, their children became fearful of them. Indeed, “[t]he early mother’s apparent omnipotence, then, her ambivalent role as ultimate source of good and evil, is a central source of human malaise: our species’ uneasy, unstable stance toward nature, and its uneasy, unstable sexual arrangements, are inseparable aspects of this malaise” (100). Interestingly enough, Jonathan adopts a passive role towards the overpowering maternal figures of the weird sisters, who in turn treat him as a helpless Victorian child who is seen but not heard. Later, when Dracula leaves the castle, he forsakes Jonathan to the women, and the reader is left to decide whether they have succeeded in “penetrating” him or not. Christopher Craft clarifies this point in “Kiss Me with Those Red Lips: Gender and Inversion in Bram Stoker’s *Dracula*”: “Dracula, soon departing for England, leaves Harker to the weird sisters, whose final penetration of him, implied but never represented, occurs in the dark interspace to which Harker’s journal gives no access” (6). In addition, both sexes are said to fear the power that the mother yields over them as infants, a fear which leads children to betray the “ ‘engulfing mother’ by turning to the father in search of emotional security” (Elliott 118). As such, from the very beginning of the novel, the weird sisters, who are both Dracula’s wives and daughters, are portrayed as erotic and predatory maternal figures.

At the end of the novel, Dr. Abraham Van Helsing and Mina encounter the weird sisters once again. This time, of course, Van Helsing has heard of them from

Jonathan, and thus somewhat anticipates their presence at Castle Dracula. At this point, the maternal weird sisters seem to be connected to the natural world around them, as they appear out of a windy snowfall. As Van Helsing recalls: “It was as though my memories of all Jonathan’s horrid experience were befooling me. For the snow flakes and the mist began to wheel and circle round, till I could get as though a shadowy glimpse of those women that would have kissed him (Stoker 390). The weird sisters’ connection with Mother Nature, however, is yet again perverted as they attack the horses which “moaned in terror as men do in pain” (Stoker 390). As with the devoured infant, the brides/daughters of Dracula reveal their predatorial instinct, and cowardly attack defenseless creatures. They then attempt to lure Mina out of her protective circle, beckoning her to join them: “They smiled ever at poor dear Madam Mina ... and said in those so sweet tingling tones that Jonathan said were of the intolerable sweetness of the water glasses:—‘Come, sister. Come to us. Come!’” (Stoker 390-1). Clearly, the women recognize Mina as tainted after Dracula’s attack and see her as one of their own. The red scar on her forehead further demarcates her as impure and she is confident that they will not attack her. The end for the weird sisters comes when Van Helsing dispatches them in their sleep. He almost fails to succeed in his task, however, due to the mesmerizing beauty of the women, especially the fair one: “She was so fair to look on, so radiantly beautiful, so exquisitely voluptuous, that the very instinct of man in me, which calls some of my sex to love and to protect one of hers, made my head whirl with new emotion ... before the spell could be wrought further upon me, I had nerved myself to my wild work” (Stoker 394). If the weird sisters are considered maternal figures, then Van

Helsing's actions here may be viewed as matricide. Indeed, Roth underlines that there is a desire throughout the text to "destroy the threatening mother, she who threatens by being desirable" ("Suddenly Sexual Women" 120). The weird sisters may thus once again be considered predatory maternal figures in *Dracula*, and their image evokes the trope of failed motherhood throughout the text. The object relations approach in psychoanalytic theory helps to further uncover this recurring theme in the novel, especially through the character of Lucy.

As the central fallen woman of *Dracula*, Lucy is both the child of a failed mother, and a maternal figure who preys upon children. Although Lucy's mother, Mrs. Westerna, plays a relatively minor role in the novel, it is significant insofar as she repeatedly places her daughter in grave danger and is ultimately responsible for her death at the hands of Dracula. In Nancy Chodorow's work *The Reproduction of Mothering: Psychoanalysis and the Sociology of Gender*, the author asserts that the mother/daughter bond is unique in psychological terms, and quite different from the mother/son union. Chodorow calls this liaison the "narcissistic object-attachment", which signifies that the mother does not regard the daughter as a distinct and unique, but rather as a double and an extension of herself:

A mother is likely to experience a sense of oneness and continuity with her infant. However, this sense is stronger, and lasts longer, vis-à-vis daughters. Primary identification and symbiosis with daughters tend to be stronger and cathexis of daughters is more likely to remain and emphasize narcissistic elements, that is, to be based on experiencing a daughter as an extension or double of the mother herself, with cathexis of the daughter as a sexual other usually remaining a weaker, less significant theme. (109)

As such, the bond between Mrs. Westerna and Lucy in *Dracula* may be interpreted as an emotionally negative union in which the mother subconsciously seeks to destroy her double for self-serving narcissistic purposes. In chapter 11, for instance, Mrs.

Westerna removes all the garlic from Lucy's, room, thereby allowing Dracula to have easy access to her. It seems that on some level, she does realize the consequences of her actions, as she proudly announces to Van Helsing: "You must not take all the credit to yourself, doctor. Lucy's state this morning is due in part to me ... There were a lot of those horrible, strongsmelling flowers about everywhere, and she had actually a bunch of them round her neck" (Stoker 144). Worried that the odor would bother her daughter, Mrs. Westerna adds: "I took them all away and opened a bit of the window to let in a little fresh air. You will be pleased with her, I am sure" (Stoker 144). At this point, Van Helsing breaks down, knowing full well that Dracula has had ample opportunity to attack Lucy. His excuses for Mrs. Westerna's behavior, however, seem far-fetched: "This poor mother, all unknowing, and all for the best as she think, does such thing as lose her daughter body and soul, and we must not tell her, we must not even warn her, or she die, then both die. Oh, how we are beset! How are all the powers of the devils against us!" (Stoker 145). Mrs. Westerna's subconscious intention to harm her daughter is exemplified once again in the scene where a wolf appears at Lucy's bedroom window. Lucy recalls her mother's reaction to the creature: "Mother cried out in a fright, and struggled up into a sitting posture, and clutched wildly at anything that would help her. Amongst other things, she clutched the wreath of flowers that Dr. Van Helsing insisted on my wearing round my neck, and tore it away from me" (Stoker 154). With her dying breath, Lucy's mother somehow manages to continue to harm her daughter: "Then she fell over, as if struck with lightning, and her head hit my forehead and made me dizzy for a moment or two" (Stoker 154). As this scene demonstrates, the mother's selfish and

narcissistic desire to protect herself at the cost of harming her child shows how once again, the mother figure fails to shield her child from danger. This brings to mind the mother of the unfortunate child, who comes to the castle to demand her infant from Dracula (Stoker 53). Her efforts are in vain, however, and like Mrs. Westerna, she fails to save her offspring. The mother/daughter connection is thus unique, as Chodorow suggests, but Stoker presents it in a negative light throughout *Dracula*.

Lucy also displays negative maternal behavior towards children once she is transformed into a vampire. Like the weird sisters, Lucy preys upon children, although her victims actually survive her attacks, unlike the infant at Castle Dracula. Once Lucy's nightly meetings with Dracula commence, she becomes "infected with his hunger" (Foster 485) and has "an appetite like a cormorant" (Stoker 117). Ironically, the children she preys upon refer to her affectionately as the "bloofer lady" (Stoker 208). This "bloofer lady", which is child-talk for a "beautiful lady" (Hindle 448) is not seen as a threat to the youngsters she attacks, as they heed to her call when she summons. As Foster points out, "the bloofer lady does not frighten children" (488). Indeed, one child who has been bitten by Lucy tells his nurse that he wants "to play with the 'bloofer lady'" (Stoker 209), and other youths play games where they imitate Lucy whisking them away: "a favorite game of the little ones at present is luring each other away by wiles" (Stoker 189). Foster observes that the children, like the main male characters, "are drawn to this motherly, erotically charged woman, giving themselves to her while they also identify with her" (488). As such, Lucy adopts a maternal role wherein she is "the source of both joy and horror to her child, since she is the one who can both give and take life. Lucy's vampiric

relations with the children expose the link between the oral and the erotic in the era of childhood and the mutual haunting of mother and child” (Foster 488). Lucy becomes a blood-thirsty predator who brings about death orally and who reverses the natural role of the mother by feeding off her young victims.

In the scene where Lucy is finally caught with a child by the band of men inside her tomb, her attitude towards the youngster recalls Shakespeare’s Lady Macbeth. In *Dracula*, Stoker writes: “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” (Stoker 226). Comparatively, in *Macbeth* Shakespeare ascribes to Lady Macbeth the following lines: “How tender ’tis to love the babe that milks me: / I would, while it was smiling in my face, / Have pluck’d my nipple from his boneless gums, / And dash’d the brains out, had I so sworn as you / Have done to this” (1.7 55-59). As these two passages demonstrate, Lucy, like Lady Macbeth, displays a cruel and even animalistic behavior towards children. Similarly to the weird sisters, youngsters have become no more than food to her. The trope of failed motherhood is thus personified by the character of Lucy once she has become a vampire.

Lucy may also be viewed as a maternal figure to her three suitors; John Seward, Quincey Morris, and Arthur Holmwood, (the last of whom she chooses to marry). Like Dracula’s relationship with the weird sisters, the uncanny union between Lucy and the small band of men is both motherly and sexual in nature. First, when Lucy receives her proposals, she finds it difficult to reject John and Quincey,

like a mother who loves each of her children equally: “Why can’t they let a girl marry three men, or as many as want her, and save all this trouble? But this is heresy, and I must not say it” (Stoker 67). Roth points out that when Lucy turns down John and Quincey, she becomes a “rejecting figure, rejecting two of the three ‘sons’ in the novel” (“Suddenly Sexual Women” 117). Later, Arthur believes that he alone has given a blood transfusion to Lucy, and announces that this fluid exchange “made her truly his bride” (Stoker 187). However, because Van Helsing, Dr. Seward, and Quincey Morris have also donated their blood to her, Van Helsing insinuates that Lucy “is a polyandrist” (Stoker 187). Besides the sexual allusions, the exchange of blood reinforces the bond between Lucy and the men, suggesting that she is truly a maternal figure to them. In terms of the object relations approach, the desire to destroy the mother is once again relevant here. For instance, when Lucy receives her proposals, she notices that John fidgets with his knife as he asks for her hand in marriage. Lucy finds this odd behavior for someone proposing: “he [Dr. Seward] wanted to appear at ease he kept playing with a lancet in a way that made me nearly scream” (Stoker 65). Quincey also never fails to carry a bowie knife, and Arthur Holmwood, turned Lord Godalming after the death of his father, ultimately dispatches Lucy with a stake. Aside from the phallic insinuation here, the weapons carried by the men may also suggest the love/hate relationship they share with Lucy, which is once again consistent with the object relations approach: “The paradox of desire is that the infant loves the mother, but hates her as well” (Elliott 118). Once vamped, Lucy learns to become a visceral sexual being that goes after what she wants and is no longer inhibited by Victorian rules of conduct for young women. For

instance, right before her first “death”, when she is fighting for each breath, she makes advances towards her would-be husband: “Arthur! Oh, my love, I am so glad you have come! Kiss me!” (Stoker 172). Lucy’s lewd forcefulness is echoed later when she has become a vampire, and commands Arthur to join her: “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 226). The aggressive sexuality that Lucy exudes leads to her second and ultimate “death” by staking. Indeed, the contradictory sentiments of love and hate towards the motherly Lucy culminate when Arthur drives a stake through her heart:

The Thing in the coffin writhed, and a hideous, bloodcurdling screech came from the opened red lips. The body shook and quivered and twisted in wild contortions. The sharp white teeth champed together till the lips were cut, and the mouth was smeared with crimson foam. But Arthur never faltered. He looked like a figure of Thor as his untrembling arm rose and fell, driving deeper and deeper the mercybearing stake, whilst the blood from the pierced heart welled and spurted up around it. His face was set, and high duty seemed to shine through it. The sight of it gave us courage so that our voices seemed to ring through the little vault. (Stoker 230)

This scene resonates of an honor killing where the entire family stand as witnesses to the punishment of what is deemed a sexually liberated woman. Further, Arthur and the other men gain a certain amount of satisfaction in destroying Lucy in a sexually-laden manner, and Roth believes that the scene is also incestuous, as all the other “sons” gain visual pleasure in observing Lucy’s killing. From a Freudian perspective, these deep-seeded feelings would not be consciously registered in their minds, but instead would be repressed into the unconscious. Riquelme underscores that the theory of repression explains how “much of what lies in the unconscious mind has been put there by consciousness, which acts as a censor, driving underground unconscious or conscious thoughts or instincts that it deems unacceptable. Censored

materials often involve infantile sexual desires” (468). As such, from an object relations perspective, vampirism becomes “a disguise for greatly desired and equally strongly feared fantasies” towards the figure of the mother (Roth, “Suddenly Sexual Women” 115). In analyzing Lucy from an object relations point of view, she clearly displays the trope of failed motherhood first as the child of a mother who does not succeed in protecting her, and later as a perverted maternal figure towards the children she preys upon. She is also the wanton mother to the small band of men until her untimely death when Mina, the “mother spirit” of the novel, replaces her.

In contrast to Lucy, Mina Murray (later Harker), is the good mother figure, and arguably the central heroine of *Dracula*. Acting as Lucy’s foil, Mina represents the quasi-Marion mother type, who is generally “chaste but somewhat sexless” (Bentley 28) throughout almost the entire work. Unlike Lucy, Mina is an orphan, having “never [known] either father or mother” (Stoker 168) and thus does not feel the effects of failed motherhood as a child. Mina replaces Lucy as the maternal figure for the band of men, and also experiences motherhood first-hand at the end of the novel. First, she becomes the emotional confidant of John, Quincey and Arthur when Lucy dies. As Peter K. Garrett observes: “After Lucy’s ‘true’ death, the interest transfers to Mina as the three grief-stricken men each get emotional release and solace from her powerful ‘mother spirit’” (131). Indeed, there are several instances where one could imagine Mina as a statuesque Madonna cradling her child. In one episode, Mina tells of how she comforts the heart-broken Arthur:

We women have something of the mother in us that makes us rise above smaller matters when the mother-spirit is invoked; I felt this big man’s sorrowing head resting upon me, as though it were that of the baby that

someday may lie on my bosom, and I stroked his hair as though he were my own child. (Stoker 245)

Mina also comforts Quincey who suffers from Lucy's loss. She notes in her journal that "[h]e bore his own trouble so bravely that my heart bled for him" and assures him that she can provide the shoulder to cry on that he desperately seeks: "Will you let me be your friend, and will you come to me for comfort if you need it?" (Stoker 246). Dr. Seward also receives kind treatment from Mina, who sometimes regards him as having "the naivety of a child" (Stoker 235). Mina is thus an important maternal figure throughout the novel. The pre-Oedipal mother/son bond is referred to as "anaclitic object-attachment", which signifies that mothers relate to their sons "as different and other from themselves. Mothers thus lead their sons to disengage emotionally from care and intimacy. This prepares boys for an instrumental, abstract attitude towards the world" (Elliott 122). In *Dracula*, Mina encourages this attitude of emotional withdrawal when she convinces the men that she must go with them to Transylvania to help defeat the evil Count: "You men are brave and strong. You are strong in your numbers, for you can defy that which would break down the human endurance of one who had to guard alone" (Stoker 348). Later, she makes them vow that if she turns into a vampire, they will dispatch her immediately: "You must promise me, one and all, even you, my beloved husband, that should the time come, you will kill me" (Stoker 352). Mina thus becomes the prototypical maternal figure to her "sons", and encourages the manifestation of the "anaclitic object-attachment" relationship by forcing her "boys" to be emotionally strong and to set their feelings aside.

Mina's maternal role is shifted to that of a child in the episode where she is attacked by Dracula and forced to drink his blood. Described as "the primal scene in oral terms" (Bierman qtd. in Roth, "Suddenly Sexual Women" 114), the sexually-laden encounter rivals Lucy's staking, and many critics consider it to be "a symbolic act of enforced fellation" (Craft 20). Dr. Seward recalls the scene in his diary:

With his left hand he [Dracula] 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 night-dress was smeared with blood, and a thin stream trickled down the man's bare chest 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 300)

In this scene, Dracula takes on a maternal role towards his would-be child/wife Mina, and nourishes her with his "plague-carrying" blood. As with Lucy, it seems that "this horrible hunger that we would psychically repress turns out to be an infectious, communicable appetite. First Lucy, then Mina, is subject to 'vampiric conversation' thanks to the carelessness of four suitors" (Riquelme 476). Although Mina is being forced into the act of sucking Dracula's blood, she clearly experiences a "primitive oral desire" in this scene. Foster contends that Mina becomes the "'sucking child', the 'child drinking at her mother's breast', and a 'vampire': in drinking Dracula's blood, she enjoys the pleasure normally reserved for the vampire" (qtd. in Riquelme 476-7). Through Dracula's advances, Mina becomes a tainted maternal figure for the rest of the novel.

Not only is the figure of the mother once again perverted, but this scene also inverts gender categories by having a male "breastfeed" a female. Craft elaborates upon this point: "In this initiation scene Dracula compels Mina into a world where gender distinctions collapse, where male and female bodily fluids intermingle

terribly” (20). Indeed, the idealized maternal figure of Mina is rendered child-like, and Dracula, the supreme maternal force, takes the stage. As such, Dracula robs Mina of her role as “mother spirit” of the novel after their encounter. Later, the marking caused by Van Helsing’s wafer on Mina’s forehead further reflects her post-lapsarian, tainted condition. Although Dracula is defeated in the end, and Mina bears a child, the once unspoiled and pure mother figure nevertheless becomes blemished. Indeed, her attitude seems more aligned with Lucy’s, as she has named her son in honor of all the men. As Jonathan notes: “His bundle of names links all our little band of men together. But we call him Quincey” (Stoker 402). The decision to name the child after all the men in the group may be interpreted as Mina’s symbolic marriage to them, thereby fulfilling Lucy’s desire to join in matrimony with as many men as she wishes. It also creates a somewhat incestual aura over the text, since it implies that Dracula’s blood flows in the child’s veins, as Judith Halberstam points out in “Technologies of Monstrosity: Bram Stoker’s *Dracula*”: “Blood circulates throughout vampiric sexuality as a substitute or metaphor for other bodily fluids (milk, semen)” (345). It also leaves the reader with the sense that compulsive heterosexuality has been defeated at the end of the novel, as Halberstam suggests:

[E]ven though monogamous sexuality appears to triumph in the birth of Quincey ... the boy is as much the son of Dracula as he is of the ‘little band of men’ ... after whom he is named. Blood has been mixed after all; and like the ‘mass of material’ which tells the story of the vampire but contains ‘hardly one authentic document’, Quincey is hardly the authentic reproduction of his parents. Monster, in fact, merges with man ... and the boy reincarnates the dead American, Quincey Morris, and the dead vampire, Dracula ... (“Technologies of Monstrosity” 349-50)

Essentially, *Dracula* ends on a polygamous note, and implies that with the birth (or re-birth) of Quincey, the next generation will not easily accept established and

unshakable identity categories. Here also, the themes of maternity and incest are conflated, which ultimately indicates a sort of unnatural motherhood. In sum, Mina, who may be viewed as the good mother figure of *Dracula*, is also depicted in a negative light following Dracula's attack upon her. The object relations approach, more specifically the anaclitic object-attachment, helps to uncover how she displays traits of the failed maternal figure. Dracula too displays maternal qualities, thus inverting traditional gender-set categories.

This approach challenges the traditional Freudian reading of Dracula as the evil father figure of the novel. Instead, an object relations approach might consider him as a powerful maternal force. As aforementioned, the attack upon Mina clearly inverts his role as a potent phallic male, and transforms him into an effeminate mother figure. Foster argues that as the symbolic matrix of the novel, Dracula "teaches the women he assaults to be vigorous in their pursuit of enjoyment as men usually are" (489). Dracula also acts motherly towards Jonathan in his castle, when the latter is attacked by the weird sisters. As Foster points out, Dracula, "[l]ike a parent speaking to a child, ... warns Harker not to venture out of his room at night" (490). When Jonathan disobeys and finds himself the prey of Dracula's daughters/wives, the Count saves him from certain death:

I was conscious of the presence of the Count, and of his being as if lapped in a storm of fury ... In a voice which, though low and almost in a whisper seemed to cut through the air and then ring in the room he said, 'How dare you touch him, any of you? How dare you cast eyes on him when I had forbidden it? Back, I tell you all! This man belongs to me!' (Stoker 46)

As such, Dracula displays the possibility of being a good maternal figure. In the next scene, however, he gives the weird sisters the bag containing the "half-smothered child" (Stoker 47), thus reverting back into an evil mother figure. Further, he

eventually abandons Jonathan, as the latter states: “I am alone in the castle with those awful women. Faugh!” (Stoker 61), thus demonstrating once again that the Count is a neglectful “mother”. Later, Dracula announces that the women he has attacked, namely Lucy and Mina, belong to him, once again like a possessive mother: “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” (Stoker 326). In short, Dracula possesses some significant maternal traits that might not always be considered negative to the modern reader, especially since he promotes and encourages sexual liberation. He does, however, invert and pervert the natural role of the mother and in this sense represents a failed maternal figure as well as a good one.

Overall, the trope of failed motherhood is an important recurring motif in Stoker’s *Dracula*, and one that may be examined using the object relations approach. Exemplifying this theme of perverted and inverted maternal behavior are the characters of the weird sisters, Lucy and Dracula. Although Mina cannot be categorized with these vampiric predators, she nevertheless remains a tainted maternal figure after Dracula’s attack and thus loses her ideal mother status. Mrs. Westerna, on an unconscious level, seems to will her daughter’s destruction, and thus fails to be a good mother as well. Within the object relations approach, the narcissistic object-attachment theory helps shed light on the relationships between mothers and daughters, such as Mrs. Westerna and Lucy. The anaclitic object-attachment theory, by contrast, focuses on the bonds shared between maternal figures and their sons, such as the small band of men with Lucy, and subsequently with

Mina. Throughout *Dracula*, children and child-like figures are both sexually drawn to and repulsed by their mothers, such as Jonathan towards the weird sisters. In addition, uncanny feelings of matricide regularly surface in the minds of the incestual sons, who sexually desire their mothers and at the same time will their destruction. The object relations approach thus complements and completes an analysis of the phenomenon that is *Dracula*, and helps make sense of the theme of unfixed and adaptable gender roles as well as sexuality issues that appear throughout the novel.

Works Cited

- Adorno, Theodor W. *Notes to Literature (vol. 2)*. Ed. Rolf Tiedemann. Trans. Shierry Weber Nicholsen. New York: Columbia University Press, 1992.
- Belford, Barbara. *Bram Stoker: A Biography of the Author of Dracula*. New York: Alfred A. Knopf, Inc., 1996.
- Bentley, Christopher. "The Monster in the Bedroom: Sexual Symbolism in Bram Stoker's *Dracula*". *Literature and Psychology* 22 (1972): 27-34.
- Berger, Thomas L. and Jesse M. Lander. "Shakespeare in Print, 1593-1640." *A Companion to Shakespeare*. Ed. David Scott Kastan. New York: Blackwell Publishing, 1999. 395-413.
- Boro, Joyce. Class Notes. ANG 6740: From Text to Hypertext. Université de Montréal, Montreal, Que. Fall 2006.
- Bram Stoker's Dracula*. Dir. Francis Ford Coppola. Perf. Gary Oldman, Winona Ryder, Anthony Hopkins, and Keanu Reeves. 1992. DVD. Columbia Tristar Home Video, 1997.
- Brown, Jake. "Draculafilm: 'High' and 'Low' Until the End of the World." *Bram Stoker's Dracula: Sucking Through the Century, 1897-1997*. Ed. Carol Margret Davison. Toronto: Dundurn Press, 1997. 269-82.
- Chartier, Roger. *The Order of Books: Readers, Authors, and Libraries in Europe between the Fourteenth and Eighteenth Centuries*. Trans. Lydia G. Cochrane. Stanford: Stanford University Press, 1992.
- Chodorow, Nancy. *The Reproduction of Mothering: Psychoanalysis and the Sociology of Gender*. Berkeley: University of California Press, 1978.
- Craft, Christopher. "Kiss Me with Those Red Lips: Gender and Inversion in Bram Stoker's *Dracula*". *Representations* 8 (1984): 107-33. JSTOR. McGill University Humanities and Social Sciences Library. 4 Aug. 2007. <<http://www.jstor.org>>.
- Darnton, Robert. "What is the History of Books?" *The Kiss of Lamourette: Reflections in Cultural History*. New York: W. W. Norton, 1990. 107-35.
- Davison, Carol Margret. "Blood Brothers: Dracula and Jack the Ripper." *Bram Stoker's Dracula: Sucking Through the Century, 1897-1997*. Ed. Carol Margret Davison. Toronto: Dundurn Press, 1997. 147-72.
- Dinnerstein, Dorothy. *The Mermaid and the Minotaur: Sexual Arrangements and Human Malaise*. New York: Harper and Row, 1976.

- Dorn, Jennifer. "The Literary World of Bram Stoker". *British Heritage*. 18.7 (1997). *Academic Search Premier*. EBSCOhost. Champlain College Library. 15 Mar. 2006. <<http://search.ebscohost.com>>.
- Dosse, François. *Le Pari Biographique: Écrire une Vie*. Paris: Éditions La Découverte, 2005.
- Eberle-Sinatra, Michael. "Exploring Gothic Sexuality." *Gothic Studies* 7 (2005): 123-26. *Academic Search Premier*. EBSCOhost. Champlain College Library. 6 Dec. 2006. <<http://search.ebscohost.com>>.
- Edel, Leon. *Literary Biography*. Bloomington: Indiana University Press, 1959.
- Elbarbary, Samir. "Heart of Darkness and Late-Victorian Fascination with the Primitive and the Double". *Twentieth Century Literature*. 39.1 (1993). 113-28. *Academic Search Premier*. EBSCOhost. Champlain College Library. 15 Mar. 2006. <<http://search.ebscohost.com>>.
- Elliott, Anthony. *Psychoanalytic Theory: An Introduction*. Oxford: Blackwell, 1994.
- Farson, Daniel. *Never a Normal Man*. Toronto: Harper Collins, 1997.
- . *The Man Who Wrote Dracula: A Biography of Bram Stoker*. London: Michael Joseph, 1975.
- Fiddy, Dick. "Daniel Farson: Writer, Director, Presenter". *British Film Institute*. 15 Mar. 2006. <www.screenonline.org>.
- Foster, Dennis. "'The little children can be bitten': A Hunger for Dracula". *Dracula: Complete, Authoritative Text with Biographical, Historical, and Cultural Contexts, Critical History, and Essays from Contemporary Critical Perspectives*. Ed. John Paul Riquelme. New York: Palgrave, 2002. 483-99.
- Foucault, Michel. "What is an Author?" *Textual Strategies: Perspectives in Post-Structuralist Criticism*. Ed. Josué V. Harari. New York: Cornell University Press, 1979. 141-60.
- Garrett, Peter K. *Gothic Reflections: Narrative Force in Nineteenth-Century Fiction*. Ithaca: Cornell University Press, 2003.
- Genette, Gérard. *Paratexts: Thresholds of Interpretation*. Trans. Jane E. Lewin. Cambridge: Cambridge University Press, 1997.
- Glover, David. *Vampires, Mummies and Liberals: Bram Stoker and the Politics of Popular Fiction*. Durham and London: Duke University Press, 1996.

- Greetham, D.C. *Textual Scholarship: An Introduction*. New York and London: Garland, 1994.
- Haining, Peter, Ed. *The Vampire Omnibus*. London: Orion, 1995.
- Halberstam, Judith. "Technologies of Monstrosity: Bram Stoker's *Dracula*". *Victorian Studies*. 36 (1993): 333-53. *Academic Search Premier*. EBSCOhost. Champlain College Library. 4 Apr. 2007. <<http://search.ebscohost.com>>.
- Hindle, Maurice, Ed. "Notes". *Dracula* by Bram Stoker. London: Penguin Classics, 2003. 439-65.
- Jacobus, Mary. *First Things: The Maternal Imaginary in Literature, Art, and Psychoanalysis*. New York: Routledge, 1995.
- Johns, Adrian. *The Nature of the Book: Print and Knowledge in the Making*. Chicago and London: University of Chicago Press, 1998.
- Karl, Frederick R. "Joseph Conrad". *The Craft of Literary Biography*. Ed. Jeffrey Meyers. New York: Schocken Books, 1985. 69-88.
- LeBlanc, Jacqueline. "'It is not good to note this down': *Dracula* and the Erotic Technologies of Censorship." *Bram Stoker's Dracula: Sucking Through the Century, 1897-1997*. Ed. Carol Margret Davison. Toronto: Dundurn Press, 1997. 249-68.
- Lukacher, Ned. *Primal Scenes: Literature, Philosophy, Psychoanalysis*. Ithaca: Cornell University Press, 1986.
- McGann, Jerome. "The Socialization of Texts." *The Book History Reader*. Ed. David Finkelstein and Alistair McCleery. London and New York: Routledge, 2002. 39-46.
- McKenzie, D. F. *Bibliography and the Sociology of Texts*. Cambridge: Cambridge University Press, 1999.
- Miller, Elizabeth. *A Dracula Handbook*. New York: Xlibris, 2005.
- . "Coitus Interruptus: Sex, Bram Stoker, and *Dracula*." *Romanticism on the Net* 44 (Nov. 2006). 189-209. <<http://www.ron.umontreal.ca/>>.
- . "Shape-Shifting Text: Editions and Versions of *Dracula*." *Reflections on Dracula: Ten Essays*. White Rock: Transylvania Press, 1997. 171-98.

- Meyers, Jeffrey, Ed. *The Biographer's Art: New Essays*. London: Macmillan Press, 1989.
- . *The Craft of Literary Biography*. New York: Schocken Books, 1985.
- Murray, Paul. *From the Shadow of Dracula: A Life of Bram Stoker*. London: Jonathan Cape, 2004.
- Peters, Catherine. "Secondary Lives: Biography in Context". *The Art of Literary Biography*. Ed. John Batchelor. Oxford: Oxford University Press, 1995. 43-56.
- Riquelme, John Paul. "What is Psychoanalytic Criticism?". *Dracula: Complete Authoritative Text with Biographical, Historical, and Cultural Contexts, Critical History, and Essays from Contemporary Critical Perspectives*. Ed. John Paul Riquelme. New York: Palgrave, 2002. 466-77.
- Rivkin, Julie and Michael Ryan, Eds. "Psychoanalysis and Psychology". *Literary Theory: An Anthology (2nd ed.)*. New York: Blackwell Publishing, 2004. 389-504.
- Roth, Phyllis A. *Bram Stoker*. Boston: Twayne, 1982.
- . "Suddenly Sexual Women in Bram Stoker's *Dracula*". *Literature and Psychology* 27.3 (1977): 113-21.
- Savoy, Éric. "ANG 6530: Seminars, Schedule, etc." Email to Brigitte Suzanne Boudreau. 20 Feb. 2006.
- Schlaeger, Jürgen. "Biography: Cult as Culture". *The Art of Literary Biography*. Ed. John Batchelor. Oxford: Oxford University Press, 1995. 57-72.
- Sedgwick, Eve Kosofsky. *Between Men: English Literature and Homosexual Desire*. New York: Columbia University Press, 1985.
- . *Epistemology of the Closet*. Berkeley: University of California Press, 1990.
- Senf, Carol A., Ed. "The Drama: Mr. Stoker's Irving" *Times* 5 (1906): 353. Rpt. in *The Critical Response to Bram Stoker*. London: Greenwood Press, 1993.
- . "Two Actors". *Academy and Literature* 71 (1906): 369-70. Rpt. in *The Critical Response to Bram Stoker*. London: Greenwood Press, 1993.
- Shakespeare, William. *Macbeth*. Ed. Stephen Greenblatt. New York: W. W. Norton and Company, 1997.

- Speed Hill, W. "Where We Are and How We Got Here: Editing after Post-Structuralism." *Shakespeare Studies* 24 (1996): 38-46.
- Sprengnether, Madelon. *The Spectral Mother: Freud, Feminism and Psychoanalysis*. Ithaca: Cornell University Press, 1990.
- Stanitzek, Georg. "Texts and Paratexts in Media." *Critical Inquiry* 32 (2005): 27-42. Trans. Ellen Klein. *Academic Search Premier*. EBSCOhost. Champlain College Library. 22 Nov. 2006.<<http://search.ebscohost.com>>.
- Stoker, Bram. *Dracula*. Eds. Christopher Frayling and Maurice Hindle. London: Penguin Classics, 2003.
- . Introduction. *Makt Myrkranna*. Trans. Vladimar Asmundsson. *Bram Stoker Society Journal* 5 (1993): 7-8.
- . Letter to William Gladstone. 24 May 1897. *Journal of Dracula Studies* 1 (1999): 48.
- . *Personal Reminiscences of Henry Irving (vol. 1)*. London: William Heinemann, 1906.
- . *The Annotated Dracula*. Ed. Leonard Wolf. New York: Clarkson N. Potter, Inc., 1975.
- . "The Censorship of Fiction." *The Nineteenth Century* 64 (September 1908): 479-87.
- Tanselle, Thomas G. "The Varieties of Scholarly Editing." *Scholarly Editing: A Guide to Research*. Ed. D. C. Greetham. New York: The Modern Language Association of America, 1995. 9-32.
- Valente, Joseph. *Dracula's Crypt: Bram Stoker, Irishness, and the Question of Blood*. Urbana: University of Illinois Press, 2002.
- Wolf, Leonard, Ed. Introduction. *Dracula*. By Bram Stoker. New York: Signet Classic, 1992.
- . *The Annotated Dracula*. By Bram Stoker. New York: Clarkson N. Potter, Inc., 1975.

Appendix

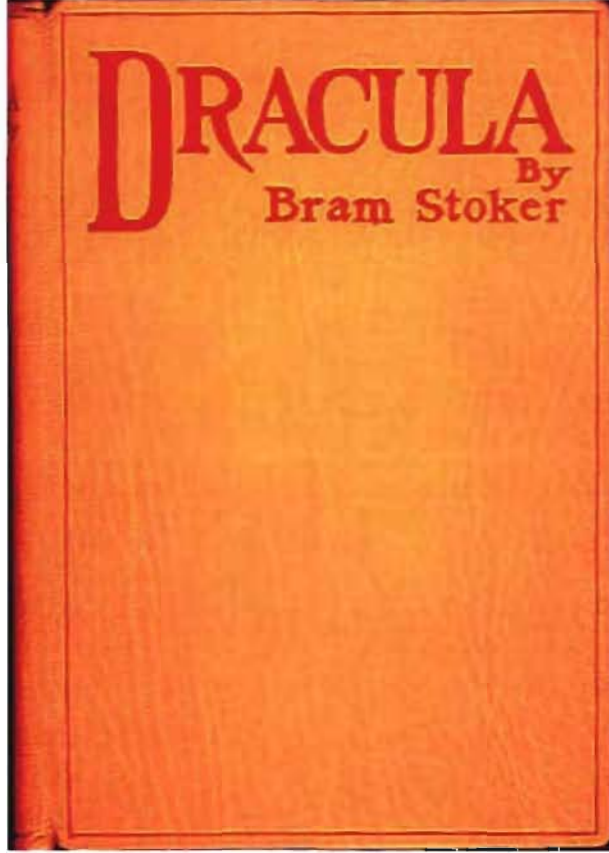


Fig. 1: Dust jacket of the first edition of *Dracula*



Fig 2: Bram Stoker



Fig. 3: Hall Caine (“Hommy-Beg”),
to whom Stoker dedicated
Dracula



Fig. 4: Front cover of the first issue of *Blood of the Innocent* (featuring Dracula and Jack the Ripper) published in 1986 by WARP graphics



Fig. 5: Film poster for the 1992 movie *Bram Stoker's Dracula*, directed by Francis Ford Coppola