

That "Oh, my God, my God!" is deftly placed: Mina's verbal ejaculation supplants the Count's liquid one, leaving the fluid unnamed and encouraging us to voice the substitution that the text implies-this blood is semen too. But this scene of fellation is thoroughly displaced. We are at the Count's breast, encouraged once again to substitute white for red, as blood becomes milk: "the attitude of the two had a terrible resemblance to a child forcing a kitten's nose into a saucer of milk." Such fluidity of substitution and displacement entails a confusion of Dracula's sexual identity, or an interfusion of masculine and feminine functions, as Dracula here becomes a lurid mother offering not a breast but an open and bleeding wound. But if the Count's sexuality is double, then the open wound may be yet another displacement (the reader of Dracula must be as mobile as the Count himself). We are back in the genital region, this time a woman's, and we have the suggestion of a bleeding vagina. The image of red and voluptuous lips, with their slow trickle of blood, has, of course, always harbored this potential." p125

"We may read this scene, in which anatomical displacements and the confluence of blood, milk, and semen forcefully erase the demarcation separating the masculine and the feminine, as Dracula's most explicit representation of the anxieties excited by the vampiric kiss. Here Dracula defines most clearly vampirism's threat of gender indefinition... The novel, having presented most explicitly its deepest anxiety, its fear of gender dissolution, now moves mechanically to repudiate that fear." p125-6

"A perverse mirroring occurs, as puncture for puncture the Doctor equals the Count. Van Helsing's doubled penetrations, first the morphine injection that immobilizes the woman and then the infusion of masculine fluid, repeat Dracula's spatially doubled penetrations of Lucy's neck. And that morphine injection, which subdues the woman and improves her receptivity, curiously imitates the Count's strange hypnotic power: both men prefer to immobilize a woman before risking a penetration.⁴¹ More- over, each penetration announces through its displacement this same sense of danger. Dracula enters at the neck, Van Helsing at the limb; each evades available orifices and refuses to submit to the dangers of vaginal contact. The shared displacement is telling: to make your own holes is an ultimate arrogance, an assertion of penetrative prowess that nonetheless acknowledges, in the flight of its evasion, the threatening power imagined to inhabit woman's available openings. Woman's body readily accommodates masculine fear and desire, whether directly libidinal or culturally refined. We may say that Van Helsing and his tradition have polished teeth into hypodermic needles, a cultural refinement that masks violence as healing. Van Helsing himself, calling his medical instruments "the ghastly paraphernalia of our beneficial trade," employs an adjectival oxy- moron (ghastly/beneficial) that itself glosses the troubled relationship between paternalism and violence (146). The medical profession connotes the power to penetrate, devises a delicate instrumentation, and defines canons of propriety, while the religious tradition, with its insistent idealization of women, encodes a restriction on mobility of desire (who penetrates whom) and then licenses a tremendous punishment for the violation of the code." p126

"This mutual reflectivity of the id and superego, of course, constitutes one of vampirism's most disturbing features, as Jonathan Harker, standing before his shaving glass, learns early in the novel: "This time there could be no error, for the man was close to me, and I could see him over my shoulder. But there was no reflection of him in the mirror! The whole room behind me was displayed; but there was no sign of a man in it, except myself" (37). The meaning of this little visual allegory should be clear enough: Dracula need cast no reflection because his presence, already established in Harker's image, would be simply redundant; the monster, indeed, is no one "except myself." p127

"Yet beneath this screen or mask of authorized fraternity a more libidinal bonding occurs as male fluids find a protected pooling place in the body of a woman. We return, for a last time, to those serial transfusions which, while they pretend to serve and protect "good women," actually enable the otherwise inconceivable interfusion of the blood that is semen too. Here displacement (a woman's body) and sublimation (these are medical penetrations) permit the unpermitted, just as in gang rape men share their semen in a location displaced sufficiently to divert the anxiety excited by a more direct union." p128

"Seven years ago we all went through the flames; and the happiness of some of us since then is, we think, well worth the pain we endured. It is an added joy to Mina and to me that our boy's birthday is the same day as that on which Quincey Morris died. His mother holds, I know, the secret belief that some of our brave friend's spirit has passed into him. His bundle of names links all our little band of men together; but we call him Quincey. (449)

"As Craft writes: Are we male or are we female? Do we have penetrators or orifices? And if both, what does that mean? And what about our bodily fluids, the red and the white? What are the relations between blood and semen, milk and blood? Further- more, this mouth, bespeaking the subversion of the stable and lucid distinctions of gender, is the mouth of all vampires, male and female. (109)" p279

"here is no physical sign of difference between the aggressions of male and female vampires. So- cial difference, however, is clearly present: as in the one-sex model discussed by Laqueur, the masculine is posited as socially superior. However, while the act of vampirism-active penetration of the neck-appears masculine, both male and female vampires engage in it." p279

"In Stoker's novel the inability to classify the vampire body within the two- sex model produces anxiety within the traditional Victorians who inhabit the novel. Jonathan Harker's first glimpse of Dracula's mouth invokes the disturb- ing mingling of male and female, masculine and feminine imagery outlined by Craft. Harker writes, "as he spoke he smiled, the lamplight fell on a hard- looking mouth, with the very red lips and sharp-looking teeth, as white as ivory" (? 1:19-20; emphasis added). The phallic metaphors-"hard," "sharp"- are complicated by the "red lips" with their connotations of feminine beauty. The troubling status of the vampire's body is further indicated in the novel through the use of the pronoun "it" to refer to the vampire. The captain's log of the Demeter refers to Dracula as "it" (?7:106). Although vampires retain their social gender as men or women, anatomically they are the same, with the genital organs being superseded by a mouth which is the same in both male and female vampires." p279

"Similarly, Lucy as vampire, although clearly a woman, is referred to most frequently as "it." John Seward, Lucy's former admirer, refers to her thus: "I was, in fact, beginning to shudder at the presence of this being, this Un-Dead, as Van Helsing called it, and to loathe it" (?15:241-42). For Sew- ard, Lucy as vampire is a "thing" which bears Lucy's "shape" (?16:253). During the brutal destruction of Lucy's body, she is referred to exclusively in gender-neutral terms as "the thing" and "the body" (?16:258-59). While several critics have read Lucy-as-thing as a comment on the inhuman quality of female sexuality, the angel become whore and hence inhuman, John Allen Stevenson argues that "female vampires are not angels turned into whores but human women who have become something very strange - beings in whom tra- ditional distinctions between male and female have been lost and traditional rules confusingly mixed" (146).⁶ From this perspective Lucy and Dracula are "things" not because of their aggressive sexuality but because they defy classification as male or female: they uncannily inhabit the human body and render supposed genital differences between men and women null and void." p280

"[Mina drinking blood from Dracula's chest] The horror produced by this scene... may be related to the horror associated with a body in flux. The confusion of fluids-blood for semen, blood for milk, a man's blood for men- strual blood-of sexual acts-enforced fellatio on a man's chest, a man breast- feeding a woman, a woman performing cunnilingus on a man's chest-and of gender roles-a man nurturing a woman, a man's chest substituting for a menstruating vagina-point back to the one-sex model discussed by Laqueur in which the body itself was prone to fluctuations between "male" and "fe- male" organs and fluids. 7 Mina's subsequent horror over the act suggests that she has understood it as a sexual experience, but one which defies "normal" heterosexual dimensions.... Her ina- bility to name the substance she has swallowed suggests that she perceives it as more than blood.⁸ Stoker associates Dracula's blood with both semen and menstrual blood: Mina has performed both fellatio and cunnilingus-as the use of the word "wound" suggests-on Dracula: her experience is beyond any classification in Mina's two-sex world and is hence unspeakable and "un- clean. "" p380

"The novel so thoroughly tropes the vampiric body as danger- ous that even casual contact with it throws gender systems and sexual identities into flux. Jonathan's imprisonment in the Castle Dracula undermines his mas- culine identity by placing him in the position of a Gothic heroine. Like Emily St. Aubert imprisoned by the ruthless Montoni, Jonathan gradually comes to realize that he is under Dracula's despotic power. He states, "when I found that I was a prisoner a sort of wild feeling came over me. I rushed up and down the stairs, trying every door and peering out of every window I could find; but after a little the conviction of my helplessness overpowered all other things" (?3:39).⁹ Jonathan, like Emily, finds himself losing hold of his reason due to his imprisonment. Dracula appropriates his letters, reading and censor- ing his discourse, much as Gothic heroines such as Emily, Marian Halcombe, and Maud Ruthven have their letters and/or diaries stolen and censored by tyrannical men. Jonathan identifies himself with "some fair lady" writing love letters as he sits at a table writing his journal entries (?3:49). 1" p381

"All three [monster, Victor, Walton], like Shelley herself, appear to be trying to understand their presence in a fallen world, and trying at the same time to define the nature of the lost paradise that must have existed before the fall. But unlike Adam, all three characters seem to have fallen not merely from Eden but from the earth, fallen directly into hell, like Sin, Satan and-by implication-Eve. Thus their questionings are in some sense female, for they belong in a line of literary women's questionings of the fall into gender that goes back at least to Anne Finch's plaintive "How are we fal'n?" and forward to Sylvia Plath's horrified "I have fallen very far!"¹⁰ p51

"What reinforces our sense of this hellish solipsism is the barely disguised incest at the heart of a number of the marriages and/or romances the novel describes. Most notably, Victor Frankenstein is slated to marry his "more than sister" Elizabeth Lavenza, whom he confesses to having always considered "a possession of my own" (Ch. 1, 21). But the mysterious Mrs. Saville, to whom Walton's letters are addressed, is apparently in some sense his more than sister, just as Caroline Beaufort was clearly a more than wife, in fact a daughter, to her father's friend Alphonse Frankenstein. Even relation-less Justine appears to have a metaphorically incestuous relationship with the Frankensteins, since as their servant she becomes their possession and more than sister, while the female monster Victor half-constructs in Scotland will be a more than sister as well as a mate to the monster, since both have the same parent/creator." p55

"...the disguised but intensely sexual waking dream in which Victor Frankenstein in effect couples with his monster by applying "the instruments of life" to its body and inducing a shudder of response (Ch. 5, 42)" p55-6

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ART 12: Heterosexual Horror: Dracula, the Closet, and the Marriage-Plot, McCre

"The point is not identity politics - what we can uncover about Stoker's life - but what this postulated predicament - that he was a closeted gay man - might tell us about *Dracula*." p252

"Talia Schaffer details Stoker's close friendship with Oscar Wilde, disavowed in a panic after Wilde's disgrace and conviction, and contends that *Dracula* explores Stoker's fear and anxiety as a closeted homosexual man during Oscar Wilde's trial (1881)." p253

"...the romantic comedy promised by these letters, in which, after some ups and downs, Jonathan would come back to wed Mina, and Lucy, after some obstacles and confusion, would marry one of her suit-ors, is not merely a literary form that is begun and interrupted. In hidden respects, *Dracula* remains Lucy; what we are encountering throughout as we read this story of vampires, bloodsuckers, and zombies is a version of the romantic comedy, a retelling of the marriage-plot." p255

"Much criticism focuses on the opposition between Lucy as an embodiment of dangerous, unbridled femininity, a promiscuous and threatening female whose vampishness is literalized when she is transformed into a vampire, requiring her destruction by the patriarchy. According to Jennifer Fleissner, *Dracula* "kill[s] off Lucy, the 'susceptible' sexual woman, and place[s] Mina, the working woman as wife, mother, and writing machine" (448). Carol A. Senf reads the whole novel as a response to the anxieties provoked by the advent of the fin de siècle "New Woman" (33). But, as Nina Auerbach points out, to see Lucy's vampire self as an overt and confident expression of female sexuality is to miss the family values inherent in Stoker's vampirism. Auerbach points out that "Lucy . . . becomes more virtuous after death than she was in life" and that "[v]ampirism in *Dracula* does not challenge marriage ... it inculcates the restraints of marriage in a reluctant girl" (160)." p262-3

"To this feminist understanding of marriage as a vampiric prison we can add the vision of female heterosexuality as viewed from the gay male closet. In the marriage-plot, otherwise free-floating or "dark" desires are harnessed into orderly channels of social and biological reproduction, the inner vampire transformed, so to speak, into the outward wife and mother. Lucy herself understands her own and Mina's lives to be determined quite precisely by the terms of the traditional marriage-plot: "You and I, Mina dear,"

"Stoker began writing *Dracula* one month after his friend, rival, and compatriot Oscar Wilde was convicted of the crime of sodomy...*Dracula* explores Stoker's fear and anxiety as a closeted homosexual man during Oscar Wilde's trial" p381

" *Dracula*'s victims constantly negotiate between hiding or revealing their condition. *Dracula* seems to be structured by the anguishing choice between repressed helplessness and dangerous action, and it is the unconsciousness of the whole problem that gives the novel its mythic status." p382

"It is important to trace, not Stoker's sexual history, but the textual history of Stoker's repressed sexuality. We need to locate the metaphors by which he named the love that so famously could not speak its name. This detective work will help us understand that contemporary homo- sexuality was not simply poured into language that contained it with varying success. Rather, homosexuality was produced by the language that evaluated, disguised, and denounced it. Through descriptions of himself, his idol Whitman, his employer Henry Irving, and his friend Hall Caine, Stoker invented the discourse that became *Dracula*." p385

" Fictions may begin as replace- ments, but they can lose their reference; in *Dracula*, a text is an object of desire, stolen, hidden, protected, copied, and transmitted from man to man. (Stoker dedicated *Dracula* to Caine and Caine dedicated his short stories to Stoker.) In Stoker's sublimated sexual universe, a 'book' is not a clumsy substitute for 'body' but an actually affective sexual experience itself. Literary orgasm avoids the dangers of homosexual sex: in Stoker's words, "public ignominy, police interference, or the reproaches of conscience."2" p387

"Wilde's grotesquely distorted public persona became the face of homosexuality in 1895-the face Stoker was supposed to see in his own mirror, that would indeed support his self-accusation of 'ugliness.' Thus Jonathan Harker expects to see the monstrous face of *Dracula* in his own mirror." p388-9

"It should be no surprise that, within the stony fastness of Castle *Dracula*, censorship nourishes. *Dracula* reads and destroys Harker's illicit literary productions, and within the great stone lunatic asylum, *Dracula* burns Seward's overemotional diary." p390

"These first five chapters read as a nightmarish meeting between Harker and *Dracula*, who are fictionalized projections of Stoker and Wilde. Like Stoker, whose name his echoes, Harker is a married man, a solicitor who has not practiced law, and a younger man loyally working for a beloved older man. *Dracula*, however, does not produce such a straightforward identification. He represents not so much Oscar Wilde as the complex of fears, desires, secretcies, repressions, and punishments that Wilde's name evoked in 1895. *Dracula* is Wilde-as-threat, a complex cultural construction not to be confused with the historical individual Oscar Wilde. *Dracula* represents the ghoulishly inflated vision of Wilde produced by Wilde's prosecutors; the corrupting, evil, secretive, manipulative, magnetic devourer of innocent boys. Furthermore, *Dracula* also carries the weight of Stoker's imaginative identification with Wilde. For Stoker writes *Dracula*'s plot to allow his surrogate Harker to experience imprisonment, just as Wilde languished in gaol. Thus Stoker manages to speak both from the closet and from the open; he simultaneously explores Wilde-as-monster, and identifies with the real Wilde's pain. He writes as a man victimized by Wilde's trial, and yet as a man who sympathizes with Wilde's victimization. Within *Dracula*, this binary opposition supplants the cruder opposition between closeting and coming out." p398

"It was probably inevitable that Stoker would rejuvenate Wilde in the specific form of a vampire. Turn-of-the-century 'inversion' theory considered homosexuals neither male nor female, but, in Edward Carpenter's phrase, the "intermediate sex," inhabiting a no-man's land like the Undead who were neither dead nor alive." p398

"As Ellis Hanson argues, "To comprehend the vampire is to recognize that abjected space that gay men are obliged to inhabit; that space unspeakable or unnameable, itself defined as orifice, as a 'dark continent' men dare not penetrate."6"9 The vampire figure therefore fit easily as metaphor for the love that dare not speak its name. To homophobes, vampirism could function as a way of naming the homosexual as monstrous, dirty, threatening. To homosexu- als, vampirism could be an elegy for the enforced interment of their desires. *Dracula*, however, functions as both accusation and elegy. Stoker used the Wildean figure of *Dracula* to define homosexuality as simulta- neously monstrous, dirty, threatening, alluring, buried, corrupting, contagious, and indestructible." p399