

	emotional immaturity, making him come across as childlike and, ironically, sickly sweet. The idea that Renfield needs to kill an animal to give himself life is very similar to Dracula - Renfield also enjoys watching his victims die a slow and painful death in the traps that he creates. The idea that he “<i>disgorged</i>” a load of feathers from eating the birds he kept is both grotesque and animalistic, suggesting that - also like Dracula - Renfield is not entirely human and acts as a predator. He clearly enjoys other living creatures’ pain, making him seem sadistic and severely mentally unwell. Unlike Dracula, Renfield appears not to always be entirely in control of his behaviours, as demonstrated by his fluctuating mood. Renfield asks for “<i>a kitten, a nice little, sleek, playful kitten, that I can play with, and teach, and feed - and feed - and feed!</i>” - this shows how manipulative Renfield is, as this phrase evokes a child asking their parents for a pet. Dr Seward only agrees initially because Renfield is his guinea pig - he is totally intrigued by his uniqueness. The repetition of feed (x3) makes this seem like Renfield wants to fatten up the kitten to be slaughtered. This is particularly upsetting as kittens represent vulnerability and domestic bliss. <i>“I could see a warning of danger in it, for there was a sudden fierce, sidelong look which meant killing. The man is an undeveloped homicidal maniac”</i> - this suggests that speed with which Renfield’s mood can change making him appear to be bingla. This clearly frightens Dr Seward as he has never seen anyone quite so disturbed in his career. <i>“I look at that last letter of his, but somehow it does not satisfy me”</i> - Mina has a gut instinct that things are not alright with Jonathan, suggesting that she is a devoted and caring wife and that the couple have a close, sensitive relationship.
Themes and features (e.g. Gothic)	Pathetic fallacy of the bad weather at the end of the chapter. “<i>All is vastness; the clouds are piled up like giant rocks</i>” - this reminds the reader of the boulders which guarded Jonathan’s journey to Dracula’s castle. May hint at Dracula’s omnipresence. Symbolism of Swales (the old man) as an antithesis to Dracula - whilst both of them dislike the idea of dying, Swales has accepted it but Dracula cannot die. Mr Swales can also detect prophecies and approaching horror, yet everyone ignores him - perhaps due to his almost comical accent (which, in Victorian times, would have suggested that he was illiterate).
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