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Sanguine Cravings: Unraveling Blood and Bloodthirstiness in *Dracula*(1897)

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Abstract

Criminal anthropology and racial degeneration have been in discussions when analyzing *Dracula* (1897) by Bram Stoker and what connects them together in a grander scheme of things. This thesis aims to enter this discussion by exploring how the element of blood in the novel connects the two terms. The blood element of the novel acts mostly as a background figure providing motives and incentives to drive the plot forward. The thesis will look at how the blood element works as a linkage between criminal anthropology and racial degeneration at various points in the novel. To do that, this thesis will put the blood element into the spotlight by looking at the bloodthirst and the figurative ways that blood encapsulates. What that will demonstrate is that blood has a much larger role than first anticipated and just how much it permeates the novel at different levels. Criminal anthropology and racial degeneration are just part of what blood connects to, but it is what this thesis will focus on in regard to blood.

Introduction

In this thesis I will examine the blood element of *Dracula* (1897) by Bram Stoker in the context of criminal anthropology and racial degeneration. Criminal anthropology [CA] is according to Halberstam focusing on the visual aspects of pathology: ‘Scientists would catalogue and demonstrate propensities for degenerative behaviour by reading body and faces’ (Halberstam, 1993, 338-339). This concept is especially important in Cesare Lombroso’s work *Criminal Man* (1876), so I will also consider the writings on blood in this text, as it is the work that is mentioned by the novel itself when describing Dracula. Adding to discussions on CA, racial degeneration will also prove essential in considering the centrality of blood in the narrative. The study of degeneration is explained by Arata as: “the study of degeneration was. . .an effective means of "othering" large groups of people by marking them as deviant, criminal, psychotic, defective, simple, hysterical, diseased, primitive, regressive, or just dangerous” (16). Racial degeneration [RD] is just a more focused version of degeneration that specifically looks at degeneration of humanity as a race. The articles of Tomaszweska, Marchbank and Dager all have their own idea of what connects CA and RD, and all of them uses the blood element in their own way. Tomaszweska uses blood connecting CA and RD as a catalyst for springboarding her argument of Dracula being a contemporary stereotypical Jew. Marchbank conceptualizes the term ‘bad blood’ to argue that Dracula’s blood spreading throughout Britain contaminates the racial purity of the Imperial Race. Lastly, Dager focuses on bloodthirstiness as a notable drive of the narrative of blood in *Dracula* (1897). The framework I will be using to examine the blood element is the two categories direct and indirect bloodthirstiness. Bloodthirstiness being the important part as it is the only times where the element of blood is in focus in the novel, hence it functions as evidence of the importance of blood. The examples from the novel I will use is *The Log of Demeter* for the indirect bloodthirstiness as well as the killing of Renfield as a show of direct bloodthirstiness. As for the figurative examples I plan on using a blood transfusion scene and a transformation scene of which each have relations to direct and indirect bloodthirst.

Blood as a catalyst

One of the first scholars to emphasize the key role of blood in connecting CA and RD in *Dracula* is Monika Tomaszweska. In “Vampirism and the Degeneration of the Imperial Race - Stoker’s *Dracula* as the Invasive Degenerate Other”, Tomaszweska argues that the first key issue when reading the character of Dracula in the context of the contemporary fears of the late Victorian era, is his possible similarities with the description of the criminal man, a degenerate and the Jew. Tomaszweska uses blood as a catalyst to constitute Dracula as a racial Other whose aim is to contaminate others like a parasite. This is underlined well with Tomaszweska’s statement: ‘It is the close relationship between the vampire and blood that allows Stoker to encode the theme of racial contamination within the symbolic as well as scientific resonance of blood’ (5). Tomaszweska uses blood to springboard her ideas of CA and RD when reading the key issues underpinning the narrative of *Dracula*:

Thus, Dracula as an atavistic Lombrosian criminal, a foreign invader from barbaric Eastern Europe, and a parasitic Jewish immigrant, conceptualizes the crucial components in the rich constellation of the fin-de-siècle fears. Though apparently disparate, all these representations weave together, constituting a unitary threat to British racial identity (6)

The reason I chose to keep this whole passage is because it is closely related to my argument of the novel presenting the idea of the unitary threat to British identity, and this is connected, I would argue, to the several iterations that blood has in the novel. It is also where the importance of this quotation comes into play because it combines the concepts of Lombrosian criminal, a foreign invader from barbaric Eastern Europe and the parasitic Jewish immigrant as part of one evil body. While Tomaszweska focuses on the descriptions of Dracula to support her argument of CA and RD being connected with a Jewish element, I would argue that CA and RD in *Dracula* are connected through the significance of blood and that delves even deeper into that connection. Put simply, we might argue that the significance of blood in the novel should be considered as the glue that binds CA, RD, and Jewishness into one evil body.

An essential element of Tomaszweska’s article, is her claim of Dracula being the racial Other who wants to contaminate the racial purity of Britain’s inhabitants in different but key ways related to blood (5). It helps me point out that one aspect of the significance of blood in the novel is the contamination it brings into the British society and that it poses a threat to. It is the idea of Dracula’s blood being a contaminating agent to the British imperial race that leads

to Tomaszweska's inclination towards it being tied to Jewishness. She uses an example from the novel "We Szekelys have a right to be proud, for in our veins flows the blood of many brave races who fought as the lion fights, for lordship" (Stoker, 37) where Tomaszweska uses this to constitute Dracula as a racial outsider because of his many different heritages and as a threat to the British imperial society. On the other hand, I would argue that by using this quote in a different way with focus on the blood, we can unravel one of the iterations that blood takes in the novel, namely the hereditary one. In other words, Dracula being proud of the diversified blood flowing in him ties into the contemporary anti-semitic convention of Jews having no fatherland and no roots to call their own. It also ties into racial degeneration in the sense that blood is being mixed all together from different sources which increases the chance of degeneration and degenerative behaviour.

The concept of 'bad blood'

Another key term to consider in discussion of the importance of blood in *Dracula* is Paul Marchbank's conceptualization of "bad blood." The term "bad blood" is explained by Marchbank in *Dracula: Degeneration, Sexuality and the Jew* as a contaminating agent from foreigners with the sole purpose to eradicate the racially pure blood of British middle-high class, effectively degenerating it (32-33). Marchbank argues that *Dracula* (1897) as a novel and as a character represents many evils linked to sexuality, criminal anthropology, degeneration, and the Jew. The important thing that links Marchbank's idea of bad blood to Tomaszweska's overall discussion of blood is the picture of Dracula as an invader, a criminal and a Jew and them being linked together. As Marchbank explains: "In *Dracula* vampires operate as a degenerate "race" who, like the Jews, are perceived as weakening Englishness by infecting the nation with their "bad blood."" (33). The key takeaway from this quote is that, in Marchbank's eyes, there is a stronger connection between racial degeneration and the Jew with blood integrated into the connection instead of just descriptions. It goes hand in hand with the argument Marchbank makes of several evils being compiled in the body of Dracula and that those evils are linked to each other. Some of the examples that Marchbank uses to prove this is through referring to how people of that time would use criminal anthropology and its visual cues to label someone as prone to crime and as degenerate. Another example Marchbank uses is of how the influx of Jews into Britain led to thought of them causing the Imperial Race of Brits to degenerate with the Jews integrating into British society.

Marchbank's argument centers around Dracula being several evils compiled into one body to highlight the contemporary issues and fears in British society.

To continue this discussion of the symbolic power of blood in *Dracula*, I view the iterations and uses of blood in the novel as glue that ties together the evils that Dracula represents instead of a function of representations of Jewishness in the novel. Also, I want to argue, CA and RD are functions of each other through the connection of blood instead of a one-sided function of racial degeneration. That is not to say that Marchbank's argument of Dracula being the body that holds several evils is inherently wrong, but that I have a different view on what connects the evils. I hold Jewishness in the same regard to CA and RD, but all equally linked to each other through the glue that is blood in the novel. For example, the 'red' eyes that Dracula is frequently described with at different instances in the novel is an example pertaining to Lombroso's *Criminal Man* (1876) where those same 'red' eyes are marks of criminality as eyes of an assassin or a murderer. Similarly, in the same example, the 'red' eyes are symptoms of degeneration as they resemble the eyes of an animalistic predator. While Marchbank focuses parts of the novel that describe Dracula or other characters and their ideals to bring forward an aspect of Jewishness, I would argue that we need to focus more on what subtly links the evils together in the novel.

The important role of bloodthirstiness in *Dracula*

To consider this issue further, we might introduce Katey Dager's focus on bloodthirstiness as a notable drive of the narrative of blood in *Dracula*. Dager, in *Reverse Colonization as a Function of Criminal Atavism in Bram Stoker's Dracula* (2014), states: "Blood is his main source of sustenance and the source of his influence. His lust for blood shows him as vampire, criminal, and warrior at once." (10). This quote is important because it suggests that a thirst for blood is the reason Dracula peculiar constitution is what it is. It is an example used by Dager of how blood can be used as glue to connect several characteristics to one body. Blood to Dager is seen as the character's racial identity and Dager uses this as a base to connect CA and RD through examples in the novel as well as the similarities to Jewish immigrants into Victorian Britain. The example from the novel that Dager uses is of a blood transfusion scene where the order in which blood is transfused in a hierarchical order from high class blood to low class which Dager uses to highlight the use of blood as an identity (11). This way of viewing blood in scenes from *Dracula* is more in line with my argument in terms of blood

playing a pivotal part in most scenes from the novel as a background character. Dager ends the explanation of the scene with regarding the transformation that happens later as the result of degeneration caused by a contaminated racial identity. The transformation is of a innocent young woman called Lucy, who Dracula fed on and injected with his blood sparking the gradual process of transformation into an unhinged vampire. Her contaminated racial identity being a physical change, with changes to her hair and a devilishly seductive smile and insatiable thirst for blood.

The next key issue that Dager presents is the idea that blood has a role as a source of power. Through bloodsucking, Dracula becomes able to perform supernatural feats such as compulsion, super strength, and speed as well as extended longevity. In this case blood functions as a motivator to get this power and sustained longevity, which entices the power-hungry Dracula. Not to mention that Dracula is able to spread his blood to his victims and have them become the same as him. Dracula exercises his authority over those he infects and steadily creates his own empire of vampires as he spreads his authority and blood. Thus, becoming a genuine threat to Victorian England through the power that blood gives him and his kin. Dager did not use an example from the novel in this case but if we were to use one to underline the legitimacy of the claim, it would be when Mina in the woods starts to lose reason as she is almost fully transitioned into a vampire. This scene is pivotal for this claim because the power of Dracula's blood can gradually take control and shake even the strongest of wills. Mina is almost at her wit's end as she gets closer and closer to transitioning, and she can feel the influence that Dracula has growing stronger as well. It is a testament to the power that Dracula's blood has and that it exudes over others.

Finally, CA permeates the whole of Dager's article and that includes on the accounts that Dager mentions blood. CA is then linked through Dracula's inherent criminality in accordance with Lombroso's descriptions of criminals as violent beings. Dager points to one of the sentences from Lombroso which contains how criminals have a craving for excessive violence and desire for mutilation and blood (Lombroso 15). Dager goes to point out how Dracula's excessive bloodthirst stems from his inherent criminality. Dracula's enjoyment of others' misery is as much a characteristic in a criminal as it is in a degenerate, which is essentially what Dager wishes to unveil with her connection of CA in this regard. Through this connection it is unveiled that blood indeed connects CA and RD through excessive bloodthirst. Dager's depiction of bloodthirst is something Tomaszweska and Marchbank failed to mention, regarding how blood fits into the frame of CA, RD and Jewishness being

connected. However, this article tends to lean heavily into the racial otherness of Dracula, whereas I would wish for the article to elaborate on the point of the blood element in the novel. Blood is in this article viewed mostly as a representation of your racial identity and although it suggests a linkage between CA and RD, it is in the function of blood as more of a catalyst. While the examples from the novel that Dager uses are relevant for this thesis, the breakdown of those examples is done in the light of racial otherness as the headliner instead of blood, which this thesis will examine further.

Direct bloodthirstiness & indirect bloodthirstiness

To move forwards in the discussion on blood in regard to the evidence provided by the three scholars in the racial Other, “bad blood” and bloodthirstiness, I will be using the idea of two categories: direct bloodthirstiness and indirect bloodthirstiness. The reason this is important is because with these two categories I will be demonstrating that through bloodthirstiness, the background character of blood is in the spotlight and in focus for that passage or scene, inciting or motivating the characters. Blood in *Dracula* is usually working in the background, but on cases of bloodthirst, it is very much the centerpiece, hence its importance for my argument. Additionally, it will demonstrate how the blood element permeates at many different parts of the story and consequently drives the plot forward. Blood connecting CA and RD is the context for which the blood element shows its importance alongside bloodthirstiness which is why they are integrated with each other when talking about the importance of blood.

The direct bloodthirstiness in *Dracula* on both a literal and symbolic level

Direct bloodthirstiness is one key way of framing the continued significance of blood in *Dracula*. The reason the direct nature of bloodthirstiness is important is because it is a literary device for propelling the story forward, whether it is to create intrigue or incite action. What direct bloodthirstiness does for the blood element is depict its direct influence on the main plot and its characters, cementing itself as an essential part of the villain’s motivation. The first example I will use to demonstrate this is a scene where the main characters find Dracula indulging in his thirst for blood and involve themselves directly. That scene is when Dracula kills Renfield and feeds on one of the main characters Mina. It is said in the novel “When i came to Renfield’s room i found him lying on the floor on his left side in a glittering pool of blood.” (Stoker 255). The important thing to note with this quote is the pool of blood that

Renfield is reduced to as Dracula did not care to drink this blood, but simply killed him. I want to add an important context as Renfield has been in league with Dracula for a long time and Dracula still killed him in a brutal way for being in the way of him feeding on Mina. It gives weight to his excessive bloodthirst that the main characters end up on the receiving end of. Concurrently, in the same room, Mina is being fed upon and afterwards forced to drink Dracula's blood and being subjected to his bloodthirst directly and infected with it forcibly. The bloodthirst directly impacts the plot and becomes a motivator for the main characters as they want revenge for Dracula's heinous acts in subjecting one of the main characters to his bloodthirst. Thereby, Dracula has infected the main characters with a lust for blood, be it for revenge or pleasure allowing the blood element to be a part of the protagonists' character and not just the antagonist. Hence, the blood element has a much greater area of effect than before that scene.

A second example of the impact direct bloodthirstiness on our understandings of CA and RD is not in a scene with Dracula but in a scene with Lucy. Here in a quite harrowing scene, Lucy, which is the deceased wife of one of the main characters, is feeding on an innocent child. The horror here is clear: 'by the concentrated light that fell on Lucy's face we could see that the lips were crimson with fresh blood, and that the stream had trickled over her chin and stained the purity of her lawn death-robe' (Stoker 199). The quote has a marker of direct bloodthirst through highlighting the fact that the blood had **stained** her robe. This is essential as it is an indication of Lucy having given up her purity to satisfy her desire for blood, that is to say purity in the context of Victorian England is a synonym for innocence. Consequently, Lucy drinking blood stained not only her purity but also her innocence as she can be labeled a criminal for drinking the blood of a child. Her bloodthirst was so overbearing that it overtook the human principles of purity and innocence that were very highly valued at the time.

Afterwards Lucy turns her bloodthirst towards the main characters and dashes towards them consumed by her desire for blood. It is also stated: 'Lucy's eyes in form and colour; but Lucy's eyes unclean and full of hell-fire, instead of the pure, gentle orbs we knew.' (Stoker 200) where the description of Lucy's eyes hints towards a red-ish color to them, which is a marker for murderers according to Lombroso. Through these two quotes we get the sense of direct bloodthirst in it affecting the main characters and them directly being involved in the action. Lucy directly shows us to what extent her bloodthirst has consumed her and stained her and become something completely different. Because of this direct bloodthirstiness, she has racially degenerated into an ab-human who feeds on innocents like an animal. Lucy's

bloodthirst is connected to RD as we get an example of how RD functions as a process. Her ties to CA comes in the form of her excessive bloodthirst first and foremost, but also her eyes in particular as they are prominent markers in criminal anthropology. Her red-ish eyes resemble that of an assassin's or that of a murderer. On a concluding note, bloodthirst is what sparks this RD process and at the same time gives reason for calling Lucy a criminal. It is a direct example of the bloodthirst being able to stain even the purest and innocent members of society.

The indirect bloodthirstiness of *Dracula*

Indirect bloodthirstiness works in the way that the thirst for blood is shown in an intangible way, whether it be through a concept or a story told to one of the main characters in passing. The first example I want to use for indirect bloodthirstiness is the *Log of Demeter* (Stoker 87) where a strange ship is washed ashore and on the boat is a mutilated captain with a paper that accounts for what happened in his hands. Through this paper the reader gets some insight into how bloodthirsty Dracula can be by systematically killing off every crewmember on the ship. Another detail to note is that not everyone had their blood sucked and is killed in a brutal and violent way purely for the sake of violence and seeing blood flow. It is an indirect showing of bloodthirstiness in this way because of it happening totally independent of the story's main character and she happens upon this information by coincidence. It is not explicitly stated that it is Dracula performing these actions, but the reader makes that connection by filling in the blanks. Already here we can connect CA and RD if we make Dracula's bloodthirstiness the main motivation for the actions and events of the *Log of Demeter*. CA in the sense of bloodthirstiness relates to Lombroso writing of criminals as having "the irresistible craving for evil for its own sake, the desire not only to extinguish life in the victim, but to mutilate the corpse, tear its flesh, and drink its blood" (Lombroso 15). This cements bloodthirstiness as an inherently criminal trait and can thus be directly connected to Dracula's excessive bloodthirst and concurrently label him as a criminal and a threat. Likewise, it is also connected to RD through the matter of bloodsucking as transgressing the figurative border of humanity eventually turning into a vampire. Your stature as a human degenerating into something more primitive and uncivilized by indulging in a thirst for blood and becoming alike to Dracula, unhinged, and consumed by an insatiable bloodthirst.

The second example of indirect bloodthirstiness is in the middle part of the novel where there are mysterious disappearances of children happening in various places. It is stated "It has always been late in the evening when they have been missed, and on two occasions the

children have not been found until early in the following morning.” (Stoker 170) This is further explained thus: “It has the same tiny wound in the throat as has been noticed in other cases. It was terribly weak and looked quite emaciated” (Stoker 171). The reader is made aware by this transpiring news that there is someone with an unsatiable thirst for blood going around feeding on children in the evenings. The reason I chose to highlight these two quotes is because they encapsulate indirectly in the sense of it being independent from the main characters and the fact that the reader is left to fill in the blanks themselves in terms of who they think does this. All that is explicitly stated is that the perpetrator is a ‘bloofer lady’ which immediately signifies to the reader that there is someone infected with Dracula’s excessive bloodthirst. This case of indirect bloodthirst connects CA and RD through bloodthirst being a criminal trait with an added element of getting confirmation that racial degeneration has happened to someone else than Dracula and that it is contagious. It suggests that criminals such as Dracula are not a one-time occurrence, but that becoming a criminal can happen to others as well. This passage further develops the connection that CA and RD have to bloodthirst through it being no longer solely a societal issue embodied by Dracula; rather, this bloodthirstiness is spreading throughout society and applying itself to others as well.

The wealthy ways of blood and bloodthirstiness

Moving on, I want to examine the figurative form of blood as a version of the blood element in the novel. I will focus more specifically on how blood and wealth can be considered the same within the framework that is direct and indirect bloodthirstiness. What happens when in the scene where Dracula gets ambushed in his English home is an example, I will use to argue wealth as figurative form of blood. In the novel when one of the main characters attacks Dracula it says: “As it was, the point just cut the cloth of his coat, making a wide gap whence a bundle of banknotes and a stream of gold fell out.” (Stoker 281). The attack does not strike Dracula’s body but rather his coat which is filled with wealth and the way it streams out of his coat has a striking resemblance to how blood would stream out of a wound. His coat is essentially ‘bleeding’ out the wealth stored in it. This example would fit into the direct bloodthirstiness as there is a legitimate desire from one of the main characters, Harker to shed Dracula’s blood out of spite for his past actions, which develops Harker into a morally grey person. Dracula’s reaction to this cut is also reminiscent of getting angry over being wounded where it says: The expression of the Count’s face was so hellish, that for a moment I feared for Harker” (Stoker 281). His reaction was as if it was a wound to his body and blood was

flowing out, making him angry beyond belief. This would fit into the indirect bloodthirstiness category because we see his obsession with wealth through his expression and furthermore with his next choice of action confirming it. ‘‘ The next instant, with a sinuous dive he swept under Harker’s arm, ere his blow could fall, and, grasping a handful of the money from the floor, dashed across the room, threw himself at the window’’ (Stoker 281). From this we can gather that at least from Dracula’s perspective his wealth has the same importance to him because they represent the same thing: status. What I mean by that is that blood to Dracula is a way to gain a higher status in life’s hierarchy by being stronger, faster, and long lasting and through that is able to dominate others. Wealth does the same thing but in a more civilized and subtle way in making him an important member of society able to dominate others with his monetary advantage.

We now have a demonstrated precedence for viewing blood and wealth in the same regard but how does it connect to CA and RD? Lombroso in his work stated: ‘‘On the other hand the possession of wealth is frequently an incentive to crime because it creates an ever-increasing appetite for riches...’’ (151) and it is a statement that fits Dracula’s character and his obsession with wealth. Dracula proves the statement correct as he indulges in criminal activities such as murder to obtain more wealth on several occasions and as such can be labeled a criminal because of it. It is connected to RD in the sense of Dracula amassing wealth to help build his empire of vampires that he strives towards achieving. That means hoarding a huge amount of wealth would require centuries to gather and then planning how to use it for your goals. RD permeates this notion of Dracula as he is only capable of amassing the necessary amount of wealth to create his empire through him degenerating into a being able to live for the centuries needed. It is an indirect warning of what excessive greed can lead a person to do to get what they want, thus labeling excessive greed as a degenerative trait.

The other example I will use inverses the positions, where blood can be considered a metaphor for wealth instead of vice versa. It is a blood transfusion scene that says: ‘‘We must have another transfusion of blood, and that soon, or that poor girl’s life won’t be worth an hour’s purchase’’ (Stoker 145). In this quote blood is a form of liquidity, where the transfusion of blood is a transaction of blood in exchange for time. A fact of importance related to this quote is that it is one of the main characters saying this. Based on this I can infer that this main character views blood as something exchangeable and as a currency capable of providing more time for a dying person. This is considerable as it provides perspective on blood from someone other than Dracula that views blood as a form of wealth

that everyone has and wants. Following this, the figurative form of blood as wealth further establishes blood's importance in the novel, not just to the antagonist, but the protagonists as well. Blood being viewed as wealth is also a metaphor that brings logic to the story, as it now makes sense why Dracula is so obsessed with blood as it allows him to extend his longevity through siphoning other's blood. On the other hand, for the protagonists, it allows someone to escape death or gain increased longevity through exchanging blood for time and can be used selflessly to save someone else. The perspectives from the protagonists and the antagonist in relation to this being the same, but with key differences separating the two. Dracula uses the wealth of time that blood can be exchanged for, to satiate his own greediness and selfishness. On the other hand, the protagonists use it selflessly to try and save others and instead sacrifice their own blood to help others. CA and RD are connected to this through it being the correct way to avoid the RD process and at the same time avoid turning to criminal actions in the face of adversity where blood is in the picture. The important reason that I chose this example is that it shows that everyone has an inherent bloodthirstiness that is both direct and indirect in nature. Whether it be the protagonists using blood to save someone, or a villain using it to power himself up, they have a desire for blood to be able to perform these feats. In this blood transfusion scene, the direct bloodthirstiness comes from the need that Lucy has for blood to survive, and which leads to her directly getting a blood transfusion from the other main characters, which is a turning point in the story. The indirect bloodthirstiness in this scene stems from the need for blood to buy more time for Lucy, where blood is used as a metaphor for wealth as way to purchase time. Direct and indirect bloodthirstiness are both linked to this scene, but which are also dancing based on the characters being inherently bloodthirsty.

The bloody ways of Dracula are inheritable?

In addition to looking at the figurative form of blood as wealth, I will be further inspecting a passage, which Tomaszewska uses to catalyze her own argument of Dracula being a unitary threat to British society connected by CA, RD and Jewishness. I will use a version of the blood element in another figurative form of heritage to further argue the importance of blood by looking at the deeper parts of the passage. The passage in question being: "We Szekelys have a right to be proud, for in our veins flows the blood of many brave races who fought as the lion fights, for lordship" (Stoker, 37). The category for this scene would be indirect bloodthirstiness as Dracula remarks how proud he is of his blood heritage and shows an obsession with strong blood earlier in the scene. What is important to take away from this

passage is how the 'brave races' are all warrior races in some way shape or form. What I mean by that is that all the races are of an older age where fighting and war was common. It sets the stage for finding out why Dracula's blood has a virus like effect. The diversified blood is of a more primitive time as in technology not being as developed and peace was less frequent. The reason the blood is poisonous to the British society is that it is a contrast to the newer and more peaceful blood that the British is supposed to have. This passage used by Tomaszewska, in this way show that there is it not only the one aspect of Jewishness based on contemporary anti-semitic stereotypes. Consequently, on a more fundamental level, the blood represents the ideals and ways of old, which eventually comes to haunt the protagonists. It is a gothic element used by most gothic authors and the blood element is intrinsically linked to RD. The common contemporary conception of RD of that time was that since even the peak of human civilization Greeks faded away, the British was no exception and it held true even more because of the recent decline of Britain as a world power. The direction I am going with this is that Dracula's blood on a deeper and fundamental level in this passage, is a threat to not just the Imperial Race, but also to the modern norms, values, and ideals. That way, blood establishes its significance in and importance throughout this novel.

If we were to further examine heritage as a figurative form of blood in the novel, then I want to bring back Marchbank's term 'bad blood' as I want to use it to examine blood further. Before that though I want to firmly establish what role heritage must play in the grand scheme of things. Heritage plays a part in that it is connected to CA and RD in its own way because both have their own perspectives on what role heritage plays. For RD, heritage is part of the process in the sense that it was believed that someone with degenerative traits could pass on those traits to the next generation. That is also the case with CA in that it was believed it could be inherited from your predecessors if they were criminals themselves. 'Bad blood' on the other hand is more focused towards ethnic groups or a person. The consequences of allowing it to spread is there being more 'bad blood' that degenerates and pollutes the purity of the Imperial race's blood. Where am I going with this? Dracula himself encapsulates both heritage and 'bad blood' through his ability to turn anyone into a vampire by feeding on them and infecting them with his blood. More importantly, Dracula himself says: "And you, their best beloved one, are now to me, flesh of my flesh; blood of my blood; kin of my kin..." (Stoker 266) where he essentially labels a victim of his feeding as family and becoming part of his heritage. Therefore, also spreading Dracula's criminality and degeneracy to the next generation of vampires and giving them a disposition for CA and RD. Within the framework

of bloodthirstiness, this scene would fit into the direct category as Dracula shows an obsession with turning the main characters into minions for his new empire of vampires. He does this by feeding on one of them and directly turning them into vampires.

Conclusion

Throughout this thesis, I have demonstrated just how big of a role the blood element of Dracula has and how it glues together CA and RD. I used the framework direct and indirect bloodthirstiness to structure the different versions that blood incorporates and use bloodthirstiness as a basis. I used figurative ways and forms that blood encapsulates such as wealth and heritage that demonstrate how integrated blood is on different levels. I used my articles to establish a base for what the consensus is for blood and bloodthirstiness on the account of CA and RD in the novel. Following that, I dove deeper into how blood connected the two concepts and to what degree they did. All in all, with this thesis I have argued that blood is a much more prominent character in the novel that glues together CA and RD in many different ways within a framework of bloodthirstiness.

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