

Otherness and Animality in Bram Stoker's *Dracula*: Zoos, Hunting, and Rabies

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1. Introduction

In Bram Stoker's *Dracula*, the arrival of the monster to Britain is described not only with a sense of horror, but also with humor. Members of the local S.P.C.A. attempt to shelter and protect the monster, in the form of a dog at the time. A correspondent of "The Dailygraph" writes, "A good deal of interest was abroad concerning the dog which landed when the ship struck, and more than a few of the members of the S.P.C.A., which is very strong in Whitby, have tried to befriend the animal" (81). Needless to say, the S.P.C.A., or Society for the Prevention of Cruelty to Animals, is an organization that played a crucial role in the development of the animal rights movement in the nineteenth century.¹ The reference to the organization is likely to be a soft satire on the widespread sentimentalism of animal lovers, but the idea of the Count as an animal also gives us intuition into the novel. As Ritvo's works have shown, animals were of significant importance in Victorian culture, as is true in *Dracula*. The novel includes references to vivisection, which caused a considerable controversy in Victorian society, and an episode is set in a zoological garden, a nineteenth century invention. Therefore, reading *Dracula* alongside its era's discourse on animals promises to be rewarding.

The idea of Dracula as an exotic animal helps us to understand the nature of the Otherness of the monster, a theme that has often been discussed. Arsić points out that it envisions the horror that the West has been obsessed with since the Enlightenment: rationality cannot be free from insanity, and it is impossible to wholly discipline the body (551). Otherness has also been associated with colonialism, in that the Count can be understood as the barbarian Other invading the civilized West.² Moreover, the monster represents the return of repressed sexuality, revealing or

intensifying the sexual impulses of those who were bitten.³ In short, the Count embodies the Other who subverts the order of the world, and so what I would like to argue in this paper is that the Otherness of the Count is constructed and reinforced through the resemblance of the monster to animals. As is shown in currently developing animal or animality studies, there have been parallels between representations of non-humans and subjugated people, such as non-white and non-Westerners in Western culture (DeKoven 363). Moreover, at the end of the nineteenth century, sexual desire was regarded as an "animal instinct" under Darwinian influences (Lundblad 499). In this sense, animality is key to the representation of the monster as the Other.

This paper will show how characterization of the Count intermingles with nineteenth century discourse on animals, and investigate how animality or beastliness functions in the novel. Focusing on the socio-cultural impacts of zoological gardens, rabies, and hunting, I will argue that Count Dracula, as a beast, mirrors the animality of human beings, a trait that had been neglected in supposed civilized society.

2. Dracula as an exotic animal

Although the monster behaves as a human, his intimacy with and influence on the animal kingdom is emphasized throughout the novel. Dracula turns into such animals, as a dog, a wolf, and a bat, and mesmerizes other animals into doing his bidding. Although the Count has a human servant Renfield, he is a "zoophagous" patient and said to be "more like a wild beast than a man" (Stoker 102). Moreover, the physiognomy of Dracula endorses his affinity for non-humans, described as such, "His eyes flamed red with devilish passion. The great nostrils of the white aquiline nose opened wide and quivered at the edge,

and the white sharp teeth, behind the full lips of the blood dripping mouth, clamped together like those of a wild beast” (282). It is true that this passage can be also read as evidence of anti-Semitism, as suggested by the “aquiline nose.” However, I would like to emphasize Dracula’s similarity to a “wild beast.”⁴ Stoker exploits not only a caricature of Jews, but also that of animals, in order to reinforce the Otherness of Dracula.

In this regard, it is important to note that Dracula’s influence on animals is limited to wild or violent ones, while domesticated animals stand by human beings’ side. For instance, the vampire hunters ride horses as they chase the monster through Transylvania. Also, whereas wolves serve the Count, a mastiff is killed by the monster, after attempting to protect its master’s territory from the monster’s intrusion: “Early this morning a large dog, a half-bred mastiff belonging to a coal merchant close to Tate Hill Pier, was found dead in the roadway opposite its master’s yard” (81). Another example can be found in Arthur’s three terriers, standing up against the swarm of rats, which, under the spell of the Count, are attacking vampire hunters. Looking back through history, according to White, we see that dogs have been good friends of human beings (67-70). We can see this in other literary works as well: a dog is a good companion to Robinson Crusoe, and in *The Island of Doctor Moreau*, Dog-Man is loyal to the protagonist until the end, while the other Beast Folks revert to their animal instincts. In short, some animals are close with the human world, while others stand outside of it in a representation of brutality. During the Victorian Age, according to Danahay, dogs and cats were regarded as symbols of peace, while such animals as apes and tigers were thought to be primitive and violent (104-105). In *Dracula*, it is primarily undomesticated animals, such as wolves, that fall under Dracula’s influence. In other words, the power of Dracula is to draw out the beastliness of animals, forcing them to revolt against human beings.

This revolt of animals supports a postcolonialist reading of the novel. Following Arata’s excellent argument apropos reverse colonization, any other postcolonialist analysis might appear banal, but I would like to emphasize that the horror of reverse colonization is intensified through the representation of uncontrollable animals. In the age of *Dracula*, animals served as powerful metaphors for non-

European Others, partly because evolutionary theory suggested an analogy between so-called primitive people and animals. As Morse argues, in turn-of-the-century British novels, the relationship between male English aggressors and colonized peoples was often represented through animal metaphors, wherein the Other would be described as a “savage brute that needs taming” (181). Dracula’s revolt enlists the violent behavior of animals, previously under human control, who have since regained their ferocity. Thus, wild animals exceed human mastery and rise against their masters, corresponding to the British fear that the colonized might rebel and resist their control.

It is of significant importance, then, that the novel contains an episode set in a zoological garden. Hypnotized by Dracula, a wolf escapes from the zoo, the news of which horrifies Londoners. However, once the wolf is released from the Count’s spell, it voluntarily returns to its cage. Stoker’s reference to the zoo is quite intriguing, considering that the public zoo was a novelty of the nineteenth century. The first British zoological garden was established in 1828 for academic purposes, opening to the general public in 1847. Afterwards, it did not take long for zoological gardens to become a popular form of entertainment for the middle class, acquiring the name “zoo” when the Great Vance, a popular music hall artist, performed the song “Walking in the Zoo” in 1869.⁵ Considering this historical background, it is no surprise that Stoker chose to set an episode in a zoo.

Regarding the theme of reverse colonization, the zoo plays a significant role in *Dracula*. It represents the conquest and control of nature in the history of animal collection. Since ancient times, animal collections have showcased the power and wealth of their owners, a tradition of which the modern public zoo is a descendent. By exhibiting many species of exotic animals, the zoo has flaunted a “striking spectacle of dominion” (Ritvo, *Animal* 207). The collection of exotic animals symbolizes the successful domination of colonies in Africa and Asia, from which the animals came. In other words, during the age of colonialism, human control over flora and fauna correlated with colonial domination over the “savages,” Europe’s Other.⁶ The most extreme example is Hagenbeck’s human zoos, where so-called primitive tribes were exhibited as though they were exotic animals (Rothfels 81-142). In this way, an important function the zoo was to demonstrate the superiority of Westerners.

Therefore, conveying a sense of control was essential, and emphasized through ubiquitous iron bars (Rothfels 146). Caged violent animals provided visitors with a sense of superiority, in addition to the thrill of being in close proximity to something dangerous, hence feeding the animals became one of the most popular forms of entertainment for visitors (Ritvo, *Animal* 35). By feeding dangerous predators and forcing them to be dependent on humans, they could assert the master and servant relationship between human beings and animals. In other words, it was as “an act which symbolized both proprietorship and domination” (Ritvo, *Animal* 220).

Therefore, when an animal escaped from a zoo, it was symbolically regarded as a revolt against the master. According to Ritvo, exotic animals that escaped nineteenth century zoos were in many cases shot to death (*Animal* 224-226). Killing the animals, instead of bringing them back to the zoo, might appear to be an overreaction, considering the actual level of danger. For symbolic reasons, however, the animals had to be executed since escape was seen as a form of mutiny or treason. Therefore, it was necessary to secure human dominion. Similarly, in *Dracula*, the escape of the wolf from the zoo is described as a symbolic revolt against human, or imperial, rule. The news of its escape “paralyzed London and set all the children in town shivering in their shoes” (140). However, the reason for this horror is not the risk of being attacked, but the symbolic subversion of the master/servant relationship. In fact, the wolf in the novel is rather docile, as shown by its returning home after it is freed from the Count’s influence. As reported by a journalist in a follow up story to the escape, “[Neither of the zookeepers] thought any more of the wolf than I should of a dog. The animal itself was as peaceful and well-behaved...” (140).

Furthermore, the novel uses this episode of escape to play off of the xenophobic fears of its Victorian audience. When Lucy transforms into a vampire and attacks children, mysterious bites are left on their throats. Speculation on the bites goes as follows:

There was no mistaking the similarity to those which had been on Lucy’s throat. They were smaller, and the edges looked fresher, that was all. We asked Vincent to what he attributed them, and he replied that it must have been a bite of some animal, perhaps a rat, but for his own part, he was inclined

to think it was one of the bats which are so numerous on the northern heights of London. “Out of so many harmless ones,” he said, “there may be some wild specimen from the South of a more malignant species. Some sailor may have brought one home, and it managed to escape, or even from the Zoological Gardens a young one may have got loose, or one be bred there from a vampire...” (195)

What is of particular interest here is that the bites are attributed to rats or bats from foreign countries, which are “more malignant” than British ones, and that they are thought to have escaped from a zoo. Here again, the sense of fear is caused by a supposed escape from the zoo. As discussed above, the zoo can be a symbol of the successful rule over the Other, but at the same time, it has the potential risk of reverse colonization. When the zoo fails to control a foreign evil, chaotic forces beyond the pale come to threaten the British’s sense of authority and security.

3. Hunting

If *Dracula* embodies animality and represents the revolt of the colonized, then the hunt is the natural measure for Westerners to take against it. Like zoological gardens, hunting had significant cultural importance in the age of *Dracula*. In Mackenzie’s words, it was the age of the “hunting cult” (26). Just as the zoo was associated with colonialism in the nineteenth and early twentieth century, so was hunting an occasion to celebrate Western dominance.⁷

“[B]ig-game hunting represented the striving and victory of civilized man over the darker primeval and untamed forces still at work in the world,” Mackenzie writes (47). This is how hunting, along with the zoo, came to be a symbol of British imperial influence (Ritvo, *Animal* 243). In the following, I will investigate the colonialist implications of the novel’s depiction of vampire hunting.

In *Dracula*, metaphors of animals and hunting are so powerful that the novel can be read as a variation on the hunting narrative. Along with British imperial expansion, this genre, which consists of accounts of big game hunts in colonies, became widespread in the nineteenth century (Ritvo, *Animal* 243-288). The theme of hunting was also common in the broader literature of the day. Apart from the hunting narrative, many works of children’s literature and adventure fiction

featured big-game hunting, thus fostering a new generation of empire (Mackenzie 45). Although the genre of the hunting narrative did not have a fixed pattern, many were written in diary form. *Dracula* is a collage of texts, wherein diaries and journals are a significant source of information, especially resembling a hunting narrative in the last part, which recounts the final pursuit of the monster. In this way, *Dracula* shows an affinity with the hunting narrative.

If the novel is a version of the hunting narrative, and the Count is an exotic animal, then the vampire hunters are “hunters of the wild beast” (307). In fact, the monster is often represented through images of big cats. It has “something so panther-like in the movement—something so unhuman” (305) and “a cold stare of lion-like disdain” (305). In short, *Dracula* is a man-eating predator, as shown by the following conversation between Mina and Van Helsing:

“But will not the Count take his rebuff wisely? Since he has been driven from England, will he not avoid it, as a tiger does the village from which he has been hunted?”

“Aha!” he said, “your simile of the tiger good, for me, and I shall adopt him. Your maneater, as they of India call the tiger who has once tasted blood of the human, care no more for the other prey, but prowl unceasing till he get him. This that we hunt from our village is a tiger, too, a man-eater, and he never cease to prowl. Nay, in himself he is not one to retire and stay afar. In his life, his living life, he go over the Turkey frontier and attack his enemy on his own ground; he be beaten back, but did he stay? No! He come again, and again, and again.” (320)

Upon hearing the tiger simile, Van Helsing tells the story of a man-eating tiger. Importantly, the anecdote is set in India, highlighting the fact that *Dracula* is an exotic animal, parallel to the colonized Other.

Like escaped zoo animals, man-eating animals had considerable implications in a nineteenth century imperialist context. While domesticated animals were regarded as good servants, dangerous carnivorous animals were identified with rebellious minority groups, as Ritvo argues, “[p]opular zoology books therefore tended to present them [beasts of prey] as both dangerous and depraved, like alien or socially excluded human groups who would not acknowledge

the authority of their superiors” (*Animal* 25). Thanks to this analogy, “[e]ating human flesh symbolized the ultimate rebellion, the radical reversal of roles between master and servant” (Ritvo, *Animal* 29). In *Dracula*, the man-eating vampire is represented as an ethnic minority, neglecting British authority and bringing about a revolt. Therefore, hunting the vampire becomes a measure to reestablish the master/servant relationship between humans and animals, or between the Western and the colonized.

While the metaphors of big-cats encouraged the Victorian reader to associate the Count with rebellious colonized peoples, the metaphor of hunting also emphasizes the British identity of the vampire hunters, although their members are not necessarily British in nationality. Furthermore, the hunt of *Dracula* is presented not only as big-game hunting, but also as fox hunting. Upon beginning his escape from England, the monster is compared to a fox on the run, “He meant escape. Hear me, ESCAPE! He saw that with but one earth box left, and a pack of men following like dogs after a fox, this London was no place for him. . . . Our old fox is wily. Oh! So wily, and we must follow with wile” (313-4).

Similar to fox hunters, the vampire hunters work as a group to find traces of the Count, and in Transylvania, pursue and chase the monster on horseback until the eventual kill. Fox hunting is commonly thought to be an aristocratic sport, but it also had the function of uniting group members, sometimes from different social classes and genders (Gates 201-202, Mackenzie 22). Unlike big-game hunting, which was almost exclusively for male hunters, fox hunting was relatively open to women. Considering this fact, the fox hunt is a suitable metaphor for the vampire hunt, whose participants are multinational, and include one woman. In other words, the various members are united through the act of hunting the monster, associated with the English hunting tradition. In this manner, *Dracula* is characterized as a dangerous animal, while the hunters are understood to be a civilized group who respects cooperation and English tradition.

4. Rabies and sexuality

The theme of reverse colonization can be regarded as an instance of the return of the repressed, considering how *Dracula* stimulates repressed

animalistic drives and subverts order.⁸ This function of the monster also holds true in regards to the issue of sexuality. As is often argued, a salient feature of the novel's vampires is the intensification of sexual drive. Once a human turns into a vampire, his or her repressed sexual impulse is aroused (Roth 113, Showalter 180-181). Most noticeably, female vampires use their eroticism to hypnotize and seduce Jonathan Harker. Also, when Lucy turns into a vampire, her exposed sexual instinct provokes a sense of disgust and horror in the minds of the vampire hunters, which Stevenson calls a "typical Victorian attitude about female sexuality" (145). In this section, I will illustrate how the horror of the exposed sexual drive intermingles with the fear of animality.

Firstly, the representations of exposed sexuality include animal metaphors. The eroticism of the female vampires who seduce Jonathan is emphasized in their similarity to animals. One of the female vampires is said to be "like an animal" as follows:

The girl went on her knees, and bent over me, simply gloating. There was a deliberate voluptuousness which was both thrilling and repulsive, and as she arched her neck she actually licked her lips like an animal.... Then she paused, and I could hear the churning sound of her tongue as it licked her teeth and lips, and I could feel the hot breath on my neck.... I could feel the soft, shivering touch of the lips on the super sensitive skin of my throat, and the hard dents of two sharp teeth, just touching and pausing there. I closed my eyes in languorous ecstasy and waited, waited with beating heart. (38)

In this passage, the sensuality of the vampires is highlighted by the use of such words as "lips," "tongues," "lick," "touch," "breath," and "skin." These words invoke the eroticism of the female body, the expression of which had been confined to private places by Victorian morality. In other words, vampirism activates repressed sexuality, showing how human beings are no more than an animal species, driven by sexual instinct.

This link between animality and sexuality encourages us to focus on rabies. Needless to say, rabies is one of the possible models of vampirism. It is highly likely that the vampire, whose victims are transformed into vampires themselves, is a fanciful embodiment of the human fear of infectious diseases.

In addition to rabies, many infectious diseases, such as cholera, syphilis, and tuberculosis, have been thought to be its model. In the fields of literary and cultural studies, rabies has not attracted as much interest as cholera and tuberculosis, but it surely was, as Ritvo says in *The Animal Estate*, a significant impetus of the nineteenth century imagination (168). Of course, it is fruitless to seek one definitive source of imagination. We should assume that the monster is an amalgam of various images. Nonetheless, considering the socio-cultural impact of rabies around the time when *Dracula* was conceived, the association between the monster and rabies is of particular interest, especially when reading the novel in the context of animality.

Before investigating the issue, let us briefly summarize what vampirism and rabies have in common. As Gómez-Alonso and Heick argue, from a medical point of view, it is likely that rabies played an important role in the formation of vampire mythology. Most obviously, a bite transmits each disease. Also, vampires traditionally transform into dogs, wolves and bats, while rabies is transmitted not only by dogs, but by wolves and bats as well. Moreover, a rabies patient tends to be aggressive and have the impulse to bite, as well as to display a propensity towards wandering, in addition to an aversion to mirrors. Furthermore, the each infection causes hydrophobia. In addition to these similarities, the important characteristic I would like to focus on is that both rabies and vampirism are associated with sexuality. Rabies can be transmitted through sexual contact as well as a bite, while hypersexuality is one of the significant symptoms of rabies patients. Likewise, in *Dracula*, the act of biting has sexual connotations, while the vampires arouse the animalistic sexual instincts of human beings.

It is largely due to the sexual aspect that rabies was perceived as so horrifying, although it did not have a salient number of victims from a statistical point of view. This is why Ritvo calls rabies a "metaphorical disease" (*Animal* 170), or, in Kete's words, a "meaning-laden" illness, comparable with "medieval leprosy, modern tuberculosis, contemporary AIDS" (98). Such symptoms as priapism and spontaneous ejaculation were perceived as revolting, especially in such a sexually conservative society as Victorian England. In a way, rabies transforms a human into an animal, unable control its sexual drive. In fact, another important feature of rabies is that, regardless of species, all case shows similar symptoms (Gomez-Alonso, 858). This fact

implies that human beings, privileged in the ostensible hierarchy of species, were dragged down to the same level as other animal species. In other words, by exposing their animality, rabies reminded people that human beings were no more than a species of animal. As Kete points out, “Rabies transformed human being into beast, wild, uncontrollable, and dangerous, as the disease unfolded in the imagination of contemporaries” (99). In this way, a rabies patient sheds the mask of civilization and reverts to a beast-like state, concerned solely with satisfying its sexual desires (Kete 101-103, Kalof 141-144).

This chaotic amalgamation of animality and sexuality is the very essence of monstrosity in *Dracula*. As argued above, the Count’s physiognomy is similar to that of animals, although Dracula’s animal-like face is also quite sensual, “His face was not a good face. It was hard, and cruel, and sensual, and big white teeth, that looked all the whiter because his lips were so red, were pointed like an animal’s” (172). As is the case with the seductive female vampires, the horror of the vampire is produced by the mixture of animality and sexuality. Moreover, the monster eroticizes his victims. For a sexually conservative society, where the female sexual drive was strictly confined and regulated, the Count’s tendency to liberate or activate the sexual drive of his female victims, bringing out into the open, was especially horrifying. This power is similar to that which he has on animals, in that it initiates the return of the repressed. While escape from the zoo represents the subversion of colonial rule, vampirism as a rabies-like infection represents the revelation of an animal-like sexuality otherwise hidden beneath the mask of civilization.

The monster’s animalistic violence and sexual desire were especially shocking in an age when people came to regard animals as lovable. In the nineteenth century, when industrialization and urbanization were on the rise, wild animals disappeared from everyday life, which, paradoxically, fuelled the enthusiasm for pet animals, the development of animal rights charities, and the popularity of zoos.⁹ Meanwhile, the wildness of pet animals tended to be overlooked. Pet owners loved their pets, but dogs and cats were treated as if they were human beings, without wild and violent impulses, “sterilized, isolated, and usually deprived of contact with other animals” (Thomas 119). As Danahay argues, pet animals were supposed to be inoculated to violence and cruelty, necessary to the Darwinian notion of the

“struggle for existence,” so it was crucial to “keep at a bay a violent, carnivorous nature of animals” (100). This characteristic is seen in the literary works of the day, such as *Peter Rabbit*, *Toad of Toad Hall*, and *Black Beauty*, in which animals are “more human than people” (Lansbury 180-181). It is in this cultural context that Count Dracula emerged as a carnivorous, cruel, and sensual animal. The vampire, formerly a human, emphasizes that human beings are also a species of animal, with same violent and sensual nature as other animal species.

5. Hunters and the hunted

We can easily detect in the vampire hunters an opposition between the beastliness of the vampires and the civilization the hunters stand for. While the Count is a dangerous beast, the vampire hunters are men of science and technology. However, the dichotomy is not thorough, in that the hunters are forced to confront their own animality.

Before the investigation into the hunters’ animality, it might be helpful to briefly demonstrate the apparent dichotomy between the hunters and the monster. The vampire hunters kill the monster and eventually reclaim the civilized world, while what is emphasized in the hunt is their scientific and technological persuasion. Hunting itself may seem primitive, involving the act of killing animals, but in the nineteenth century sport hunting was regarded as one of the “markers of civilization and gentlemanly conduct” (Mackenzie 26). This notion was supported by rising interest in natural history. In the late Victorian Age, hunting was widely socially accepted, partly because of its contribution to “zoological, botanical, meteorological and ballistical knowledge” (Mackenzie 51). This association of hunting with science is apparent in the novel as well. Van Helsing is “a philosopher and a metaphysician, and one of the most advanced scientists of his day,” and does intensive research in the British Museum collecting the necessary information for defeating Dracula. Dr. Seward, a disciple of Van Helsing, believes in science and advocates the practice of vivisection, which was at that time strongly criticized by such organizations as the R.S.P.C.A. This reference to the late Victorian debate highlights his enthusiasm for science: “Men sneered at vivisection, and yet look at its results today! Why not advance science in its most difficult and vital

aspect, the knowledge of the brain?" (71) Apart from this enthusiasm, what is salient in the hunt is the use of technology such as the telegraph, typewriters, and a stenograph machine. In other words, it is the combination of science and technology that defies the chaotic and primitive forces embodied by Dracula. Therefore, in a way, the novel can be read as a variation on the traditional *topos* of culture's conquest over nature.

However, the relationship between the monster and the hunters is not so simple: the vampire is, at the same time, a mirror image of the hunters. As Sage points out, the physiognomy of Van Helsing is similar to that of the Count (182-183). Also, like the vampire hunters, the Count is fully aware of the power of information, collecting intelligence before moving to England. More importantly, as Wicke points out, the vampire hunters rely on reproductive technologies, such as Kodak camera photographs and typewritten copies, which, in a way, resemble vampirism in that they both are concerned with making copies (475-476). Also, as Otis points out, the hunters and the hunted both exploit communication networks. While the hunters transmit information by such tools as the telegraph, the Count uses Mina as a channel to spy on the hunters. Knowing this, Van Helsing hypnotizes Mina and opens communication with the Count, spying on him in return. Otis argues that this use of "telepathy," the word coined in 1882, is similar to its contemporary technological invention: the wireless telegraph (210-215). This intersection of the technological and the spiritual suggests that the dichotomy between the hunters' science and the vampire's occultism is not as clean cut as it appears.¹⁰

At the moment of the kill this apparent dichotomy collapses, in that the hunters' own beastliness is mirrored back at them. Although the scientific and technological angle is emphasized, the hunt inevitably involves violent acts, as shown in Van Helsing's words, "I shall cut off her head and fill her mouth with garlic, and I shall drive a stake through her body" (201). Only through this "bloody work" (201) or "butcher work" (371), can the body of the undead be effaced. The phrase "butcher work" also mirrors the deeds of Dracula, for whom the hunters are "like sheep in a butcher's" (306). Furthermore, the word "butchery" reminds the reader of the analogy between butchers and Jack the Ripper (Adams 85). Just as Jack the Ripper murdered prostitutes like a butcher in 1888, the

vampire hunters kill three seductive female vampires, accompanying "the horrid screeching as the stake drove home, the plunging of writhing form, and lips of bloody foam" (371). Even though the hunters like to see themselves as civilized and sophisticated, the final moment of the hunt requires of them a brutal task.

Thus, the novel can be read as a story of humans coming to recognize their own beastliness. As such, *Dracula* can be viewed as a descendent of such literary works as *Gulliver's Travels* and *Frankenstein*, wherein people discover their own animality through other animals. As Brown puts it: "[G]azing into the mirror held up for them by animal-kind, these speakers recognize in their own reflected faces the images of monster, orang-utan, or Yahoo" (28). Needless to say, the beastliness the vampire hunters are forced to confront has colonial implications. As argued above, *Dracula* represents the fear of reverse colonization, while colonialism was often associated with beastliness. As Morse points out, in many works of Victorian literature, including those by Kipling and Doyle, imperialists were often represented as the "unruly beasts" (181). Similarly, Count Dracula is a beastly invader, with an ambition to colonize Britain. That is why, as Arata argues, "[i]n the marauding, invasive Other, British culture sees its own imperial practices mirrored back in monstrous forms" (623). Thus, *Dracula* as a mirror reflects the hunters' animality, to which they have applied so much effort to negate.

6. Conclusion

The age of *Dracula* saw increased interests in animals, in such forms as the development of animal protection movements, the boom of pet animals, and the establishment of zoological gardens and their growing popularity. Yet, through this trend, animals were idealized as human-like creatures, and their animality, or their potential for violence, was disavowed. Rather than being portrayed as our Other, they were cast in an anthropomorphic representation. It is in this social context that *Dracula* appeared as an exotic beast and reminded the British of the chaotic forces that might be unleashed from a tamed species. Releasing a wolf from its cage and bidding animals to attack human beings, the monster highlights the potential uncontrollability of tame, imprisoned animals. Moreover, because of the analogy between the animal and what were thought to be primitive races, the

Count's animality had colonialist implications: the subversive forces of the monster were associated with the possible revolt of the colonized.

Furthermore, the monster reflects the fact that human beings are no more than a species of animal. Just as rabies, in the nineteenth century, collapsed the distance between humans and their Other, animals, so does the monster bring out the ferocious and sexual impulses of human beings. As previously mentioned, the novel belongs to a group of literary works wherein humans discover their own animality through interaction with beasts and monsters. More specifically, *Dracula* is a hunting narrative in which civilized men hunt down a dangerous beast, but in the end, reveals their propensity for savage behavior as well. Beneath their mask of sophistication, the vampire hunters anticipate the hunters described by William Golding in *Lord of the Flies*. Thus, the beastly qualities of Count Dracula are a reflection of humanity's own animality.

Notes

1. See Turner 122-137 and Ritvo, *Animal* 125-166 for discussions of S.P.C.A and the animal protection movement in the nineteenth century.
2. For a postcolonialist reading of *Dracula*, see Arata and Brantlinger 227-253.
3. On the issue of sexuality in *Dracula*, see Roth 113, and Showalter 180-181.
4. For a discussion of anti-Semitism in *Dracula*, see Halberstam 337-344.
5. For a detailed account for the development of the zoo in Victorian age, see Rothfels; Ritvo *Order*; and Baratay and Hardouin-Fugier.
6. The relationship between the zoo and imperialism is often discussed in such works as Ritvo *Order*; Rothfels 21-22; Thomas 227; and Berger 21.
7. Apart from Mackenzie, Ritvo and Cartmill 136-140 also argue this point.
8. Moretti focuses on the theme of the return of the repressed (98-104).
9. Most famously, Berger argues apropos modernization and increasing kindness to animals (21-23). Also, Turner relates the enthusiasm for animals to the shift from agrarian society to an industrial one. Moreover, there are many studies on the pet boom in the nineteenth century. For example, Thomas analyzes the boom in Europe, while Ritvo focuses on the trend in Britain in particular (*Animal* 81-151); Brown discusses what lapdogs meant for women in the age (65-89). Kete's argument is also helpful, although it focuses on the pet boom in Paris.
10. Senf and May 21-22 also points out similarities between the vampire and the hunters.

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