“WHO WANTS TO LIVE FOREVER”:
A STUDY IN QUEER TEMPORALITIES WITH DORIAN GRAY AND DRACULA

A Thesis
by
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Abstract

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The overall goal of this thesis is to illuminate the ways in which time is queer for both Dorian Gray and Dracula, how that affects the perception of them-by both readers and characters-throughout the novels, and finally, how each author chooses to utilize what we today would call queer temporalities, as established by Elizabeth Freeman and Jack Halberstam in their works, *Time Binds: Queer Temporalities, Queer Histories* and *In A Queer Time and Place: Transgender Bodies, Subcultural Lives*, respectively. In the first chapter, "'Eternal youth, infinite passions:' Time, Queerness, and Vampiric Figures in *The Picture of Dorian Gray*," I examine the disruption of time within the novel, particularly in regard to how it turns Dorian into a vampiric figure and enforces his ideas regarding the preservation of youth and beauty, allows for the exploration of queerness throughout the narrative. In the next chapter, "'Let's Do the Time Warp Again:' Time, Queerness, and Vampires in *Dracula*," I discuss the depictions of queerness throughout the text, how Stoker connects that to vampires, and finally, the ways in which Stoker presents the effect vampires and

queerness have on the British Empire during the Victorian era.

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Introduction

In this thesis, I will be exploring the distortion of time in two *fin de siècle* novels associated with the Gothic: Oscar Wilde's *The Picture of Dorian Gray* (1890) and Bram Stoker's *Dracula* (1897). I am interested in how time creates a sense of queerness that permeates these two novels, allowing for the recognition of male homoerotic desires, behaviors, and subcultures without needing to explicitly verbalize them. Using the work of Jack Halberstam and Elizabeth Freeman as a foundation, I will analyze the ways in which the characters of Dorian Gray and Dracula have been displaced in time and are operating in opposition to heteronormative (and chrononormative) society. This inability to conform to the expectations of the Victorian world—at least according to how general English society dictated they should—is what sets these characters apart from those around them and creates the conflict within their respective novels. Thus, this thesis project seeks to illuminate the ways in which time is queer for both Dorian Gray and Dracula, how that affects the perception of them, by both readers and characters, and finally, how each author chooses to utilize what we today would call queer temporalities, one to humanize, and the other to condemn.

Gothic Literature in Victorian England

It's generally agreed that Horace Walpole was the first to classify his work, the novel *The Castle of Otranto* (1764), as Gothic literature. During this first wave of Gothic texts, the genre was defined by its fascination with "interior mental processes" that it shared with Romantic era literature as time passed, through the elimination of its quintessential elements such as the sublime, its interest in mental processes never changed (Davison 188). *Otranto*

also showcased many other staples of Gothic literature: elements like castles, gloomy atmospheres, isolation, fear of the supernatural, and the abject. While none of these features are necessary for a text to be considered "Gothic," they do lend themselves to exploring the anxieties and "interior mental processes" that the genre is often interested in (Davison 188).

Though Walpole's work started this turn-of-the-century wave of Gothic fiction, it did not contain all the hallmarks of what we would now consider classic Gothic texts, as it came before many of the conventions of the genre were established. Instead, what would become known as the staples of this new version of the Gothic genre are better seen in the novel *Melmoth the Wanderer* (1820) by Charles Maturin, who borrowed literary techniques from many Gothic writers who came before him. Maturin combined "Walpole's evocative use of architectural space and 'moving' portrait, Radcliffe's suspense, mystery and found manuscript device, Godwin's political message and carceral imagery, Wollstonecraft's focus on real (as opposed to imaginary) terror, Lewis's anti-Catholicism, Chinese-box style narrative frame and interest in the Spanish Inquisition, Byron's Faust narrative and Shelley's sympathy-invoking monster" (Davison 201). *Melmoth* was not a quintessentially Gothic text, as it did not contain many of the staple elements from the first iteration of the Gothic genre, but through Maturin's integration of lesser Gothic elements from many popular authors, he managed to start a new wave of interest in the Gothic. Though this wave would not fully sustain itself throughout the 19th century, as interest in the Gothic would wane before starting back up again, it provided later Gothic authors, like Oscar Wilde, a classic template to return to.

Gothic literature experienced that next wave of popularity during the end of the 19th century, or the *fin de siècle*. At this point, the genre shifted yet again. While still containing

the stylistic elements of the original Gothic texts, this new form of Gothic literature was much more focused on the anxieties brought about by the end of the century and the rise in technology. The Gothic literature during this time period combined the earlier focus on "internal mental processes" with the *fin de siècle* themes of cultural decline. This brought a sense of modernity to the genre, as it reflected the epistemological fears circulating during this time. The Victorian era had "delivered improvements in standards of living, [but] had also brought about forms of misery and deprivation worse than even those seen in the past" (Margree and Randall 217). This dichotomy brought about a sense of ambivalence, as things were both better and worse than ever before, and with this sense of ambivalence came fears of "cultural degeneration with hopes for regeneration and emancipation" (218). For the Victorians, the Gothic was a vehicle they could use to express and explore these fears of social change.

Victorian Sexualities

The *OED* has many definitions of the word "queer," and particularly when looking at the *fin de siècle*, it seems as though multiple definitions were being used at the same time. The *OED* documents that as far back as 1513, the word "queer" has meant "strange, odd, peculiar, eccentric." This definition has been cited as being used well into the 1990s, so it's safe to assume that this was the standard accepted definition during the end of the Victorian era. That said, another definition of "queer" was brewing. The OED also defines "queer" as "a homosexual; *esp.* a homosexual man," which is cited as being used as far back as 1894, in reference to Oscar Wilde. For the sake of this project, I will be using the second definition of "queer," as it was beginning to come into use around the same time as the novels' release.

However, I should note that while that definition utilizes the word "homosexual," that wasn't necessarily a word used during Wilde's time, and as such, the term "queer" will also be used to refer to any non-heteronormative behavior that falls outside of the traditional Victorian gender roles. This expansion of the definition of the term seems apt as both authors that I will discuss would have been alive and involved in conversations where the word would have been used to refer to male homoeroticism, not just "gay" men.

This shift in definitions highlights not only the social change discussed in the previous section, but also the attitude and growing fears that the Victorians had surrounding sexuality. This fixation on sexuality can be seen throughout the Victorian era, as "both men and women were writing voluminous treatments, fictional and nonfictional, in medical tomes and family magazines and sixpenny pamphlets, of prostitution and venereal disease, birth control and masturbation" (Nelson 527). By the mid-1800s, the Victorians seemed to generally land on the idea that the "problem" of sex and sexuality came from men as they "were better able to feel and less able to control their lower natures than women" (Nelson 527).

This idea that "men were sexual, and women were not" was not just imposed upon those who were in heterosexual relationships—though this kind of thinking was born of the heteronormative ideology that was very present in the Victorian era. Queer sexuality was also subject to a sexual double standard. Queer women were largely ignored by the society, as was the standard for women's sexuality in general, and queer men, the primary focus of this project, were thought of as sexual deviants that needed laws to rein them in. Of these laws, the first notable one during the Victorian era was the Offences Against the Person Act of 1861, specifically Section 61, which stated "Whosoever shall be convicted of the abominable

crime of buggery, committed either with mankind or with any animal, shall be liable, at the discretion of the court, to be kept in penal servitude for life or for any term not less than ten years." While this Act was certainly discriminatory and maintained that "buggery" was a criminal act, it was a slight improvement from previous legislation which treated it as a capital offence and could result in one's execution.

The OAPA of 1861 marks a change in the social attitudes towards queerness that continued with the final notable law during this era regarding homosexuality, that being the Criminal Law Amendment Act 1885, specifically Section 11, otherwise known as the Labouchere Amendment. This Amendment stated that

> Any male person who, in public or private, commits, or is party to the commission of, or procures or attempts to procure the commission by any male person of, any act of gross indecency with another male person, shall be liable at the discretion of the Court to be imprisoned for any term not exceeding two years, with or without hard labour.

This law is not only notable in the way that it affected policy, but also in the way that it quickly became something that many abused. In fact, the law eventually became known as "The Blackmailer's Charter" "due to the ambiguity in the legislation about what constituted a homosexual act, men who engaged in any homosexual activity were very easily blackmailed" ("The Criminal…").

The CLAA of 1885 was used to prosecute many people, most notably Oscar Wilde. In 1895, Wilde was accused by the Marquess of Queensberry—the father of Lord Alfred Douglas, one of his lovers—of being either a "ponce and somodomite" or of "posing as somdomite" (the writing is unclear) ("The Criminal…"). During Wilde's trial, which lasted

only from May 22-25 of that year, his publications, particularly *The Picture of Dorian Gray*, were used against him. Wilde was eventually found guilty of gross indecency—though Wilde did sue Queensberry for libel because of this—and all his family's possessions were sold to pay for legal fees. It is speculated that this trial and the conversations sparked by it were inspiration for Bram Stoker's novel *Dracula*, as Wilde and Stoker were family friends. According to Talia Schaffer in "'A Wilde Desire Took Me': The Homoerotic History of *Dracula*," through the character of Dracula, Stoker "reproduces Wilde in all his apparent monstrosity and evil, in order to work through this painful popular image of the homosexual and eventually transform it into a viable identity model" (398).

Victorian Masculinities

While queerness is typically thought of in terms of sexuality, within the Victorian era there were a lot of anxieties about queerness in terms of gender as well. Though there is evidence of men and women negotiating gender norms in varied ways, the gender binary still held strong sway over dominant ideology, particularly with the existence of separate spheres for men and women. Despite the fact there were many women who similarly pushed back against gender norms, the subversive forms of masculinity seen during the Victorian era are more relevant to my project, and therefore will be the focus of this section.

The Victorian ideals of masculinity are best defined as ones rooted in Christianity that are concerned with the idea of "disciplined power" (Adams 134). By the mid-nineteenth century, manliness seemed to have been thought of as ideally being comprised of an "androgynous blend of compassion and courage, gentleness and strength, self-control and native purity" (Nelson 530). This ideal form of masculinity then went on to inform the

Victorian notion of sexuality, as the self-control that was desired in men was also desired in sexuality, as shown in Henry Wright's *Marriage and Parentage*, an 1854 work that "sought to get the minds of married people (especially husbands) off sensual gratification [and] onto parenthood" (Nelson 530). This work asserts that this societal desire for self-control went so far as to say that "[a] child conceived during an act of lust would be degenerate; one conceived during an earnest attempt to procreate would be angelic" (qtd. in Nelson 530). That said, when discussing these ideals of Victorian masculinity, it is worth noting that Victorian society thought that "self-mastery is worth applauding only if one has wayward passions to master," meaning that it was expected for men to have some "wayward passions" that they would need to control in order to keep them in line with Victorian ideals (Adams 111).

When thinking about what transgressive forms of masculinity looked like within the Victorian era, it is useful to turn to the Aesthetes to see how they presented themselves.[1] Though many men associated masculinity with war, and the "decidedly masculine image [of] the late-nineteenth-century British male mind [that] was the soldier, who acted out the real life-or-death struggles on the battlefield," there were some who were more interested in fashion (Shannon 3). Transgressive men and women, like…

> Alice Comyns Carr, Rosamund Marriott Watson, Oscar Wilde, and T. C. Gotch, made the academic Pre-Raphaelite fashions into a daily mode of challenging public display. When female Aesthetes wore dark, straight, unadorned, uncorseted gowns, they looked like men; when male Aesthetes wore flowers, feathers, and jewels, they

[1] Though I only focus on the fashion of the male Aesthetes, it is important to note that there were many female Aesthetes as well. The focus on male fashion is due to the overall trajectory of this thesis, but one would be mistaken if one thought that men were the only ones interested in transgressive fashion.

> looked like women. Both groups might say they were only imitating great art, but the visual effect on the average Briton was to confound two centuries' worth of separate-sphere ideology. (Schaffer, "Fashioning Aestheticism…" 44)

It was this outward display of gender nonconformity that seems to have yet again sparked the Victorian sense of anxiety regarding gender and gender roles. This seems especially true since the image being presented by these men was not one of self-control, or restraint, but rather freedom of expression, which very much goes against Victorian masculine ideals.

Gothic Monsters

As stated earlier, during the Victorian era, the Gothic was often used to explore fears of social change. There are some Gothic novels that express those fears through monsters in their narratives; one might think of Mary Shelley's *Frankenstein* as an example.[2] As these monsters were used as stand-ins for intangible fears—social corruption, or ideological invasions— monsters could often be interpreted in many ways, and thus used to explore many different things. In this project I am particularly interested in the ways in which these monsters were used to explore fears around sexuality, which, as has been shown, was a prominent source of anxiety for many Victorians.

Queer Gothic, by George Haggerty, focuses on a clear intersection between queerness and the gothic. Haggerty discusses how Gothic fiction reached the height of its popularity at the same time that gender and sexuality were being defined for modern culture, which he claims led to Gothic fiction being used as a testing ground for the discussion of many

[2] This is due to Frankenstein's Monster being depicted as the product of a new "godlike science" and the cause of the deconstruction of a traditional family structure as the emergence of the monster marks the "inception of an affective chain *outside* humanity—a new family, a new society—[that] raises the frightening possibility of a new and uncontrollable signifying chain, one with unknown rules and grammar" (Brooks 598).

different transgressive genders and sexualities. Haggerty also analyzes how Gothic literature undermines heteronormative practices. Similarly, Eve Kosofsky Sedgwick's chapter "Toward the Gothic: Terrorism and Homosexual Panic," also addresses the connection between Queerness and the Gothic in ways that are useful for my thesis and claims that Gothic novels often come with the promise of depicting sexuality within them, so they were places for authors to explore the aforementioned themes.

One common way that fears around sexuality were expressed in these Gothic texts was through the relationship between a monster and a heterosexual couple. Throughout the narratives, whenever a couple would try to become intimate or further establish their relationship, they would be thwarted by a monster at every turn. This can be seen in *The Castle of Otranto* (through the ghosts and the Statue of Alfonso), *Frankenstein* (through both the Creature and the fear of him), and *Dracula*, just to name a few examples, though this plot appears in varying degrees within each work. This trope is often seen in Gothic literature and could be understood "as being 'about' the eruption of some form of queer sexuality into the midst of a resolutely heterosexual milieu" (Benshoff 226). While this interpretation is not the only one that exists, it does seem congruent with the ongoing anxieties over sexuality that the Victorians were very preoccupied with, especially seeing as it frames queer men as "monsters" (as most—though not all—monsters at this time were very male-coded) who seek to destroy heterosexual couples and thereby disrupt the heteronormative society.

While many monsters are queer-coded, vampires seem to be the quintessential queer monster; this is due, at least in part, to some foundational vampire characters being based upon queer individuals (particularly *Dracula*, and also *The Vampyre* by John Polidori), as well as the often erotic depiction of their feeding, which in turn prompts a discussion of

sexuality. In "Giving Up the Ghost: Nineteenth-Century Vampires," Nina Auerbach points out this historic connection between not only vampires and queerness, but also male vampires and quite scandalous queer men such as in John Polidori's *The Vampyre*. Polidori seems to have based his vampire, Lord Ruthven, on Lord Byron, whose relationships often countered the heteronormative expectations of the time. In an article comparing Byron and Wilde, John Quintus writes "both were married fathers whose wives and children were separated from them, both had sexual relations with young men, both left Great Britain in disgrace and both died abroad" (2). This link between the two men seems to stretch to the characters inspired by them, as Lord Ruthven, Count Dracula, and Dorian Gray seem to have been queer-coded, as I will further discuss in this introduction and project at large. In fact, Wilde has said that Dorian "[is] what I would like to be—in another age perhaps," likely in reference to Dorian's ability to be more openly queer and push against traditional gender roles and expectations in more dramatic ways than Wilde was able to (Wilde, *Letters* 352).

Victorian Time/Queer Time

The increase of technology and the corresponding social changes in the Victorian era have already been mentioned, but one particular aspect of these changes that I would like to highlight is the change in how the world measured time. This will become particularly important when thinking of concepts like queer time, or queer temporalities, as I will discuss below. The primary change in time that occurred during the Victorian era was the establishment of Greenwich Mean Time, or GMT, which was a standard way to use time throughout the world, in 1884. The creation of a standard measurement of time changed the

way society functioned as a whole, thus creating an extreme dichotomy between before and after GMT was established.

It is hard to imagine life before GMT was established. Instead of thinking of time in a scientific and linear manner, time was regarded as a more fluid thing and was measured according to the sun, or when referencing things over a longer period of time, milestones were used. For example, one might refer to something as having happened right after returning from school, thus divorcing it from the exact time at which it happened, and only speaking of the event's starting point in a general manner. This is a very uncommon way of thinking both now and in the Victorian era, as clocks, watches, and all manner of time-keeping devices were becoming more accessible.[3]

With the establishment of GMT, time became a standard way to measure things, thus significantly changing the way society functioned. For instance, Eviatar Zerubavel states that "social life as we know it would probably be impossible were we to rely entirely on time units at least one day long when temporally coordinating ourselves with others," which is how time had to be coordinated before GMT (4-5). It is for this reason that when people do not use GMT, or any standard way of measuring time, that it becomes difficult to communicate with them, and forces them to live outside of society in ways that the rest of us do not understand. When characters in the novels I will be discussing do not adhere to this standard way of measuring time, they are seen as odd, or queer, possibly in both senses of the word. As I will demonstrate, this difference becomes especially apparent with characters who are vampiric (like Dorian Gray) or actual vampires (like Dracula), as they do not experience

[3] Alana Fletcher outlines this change in time and the social perceptions surrounding it towards the beginning of her article "No Clocks in His Castle: The Threat of the Durée in Bram Stoker's *Dracula*."

time in the same way that most other people did at the time, an thereby appear even more unnatural.

Two foundational works that address queer temporalities are *In A Queer Time and Place: Transgender Bodies, Subcultural Lives* (2005) by Jack Halberstam, and *Time Binds: Queer Temporalities, Queer Histories* (2010) by Elizabeth Freeman. While both texts examine the concept of queer time, Halberstam's work focuses more on the effect of queer time on those who are not cisgender, while Freeman's work focuses on how queer time can be used to interpret and discuss history in general.

In A Queer Time and Place, Halberstam defines queer time as a disruption of "conventional accounts of youth culture, adulthood, and maturity" (2). In other words, queer time delineates how many queer people do not adhere to the same markers of aging and time that the middle-class heteronormative society typically does, i.e., dating, getting married, going to college, etc. at a certain age. As Halberstam observes, there are markers of aging that queer people often do not meet at the same time as heterosexual people, if they ever do. For example, while many heterosexual couples are expected to get married and have children before they turn 30, it is unlikely to see a queer couple adhering to that same timeline. Halberstam claims these "liminal subjects" are both ostracized and survive due to this inability to follow the "normative" passage of time.

Building upon Halberstam, Freeman's *Time Binds: Queer Temporalities, Queer Histories*, introduces the term "chrononormativity," or the way an "average" non-queer person would experience time. Freeman primarily uses this idea of queer time as a way to discuss history and concepts such as "temporal drag," thus, while she establishes helpful terms and methods of analysis, the actual analysis that she conducts is not necessarily of

direct interest to this thesis. Additionally, Freeman provocatively discusses the 1915 poem "It's a Queer Time" by Robert Graves. Graves's poem primarily discusses the trauma of trench warfare, but within this war-time poem, Graves exposes a way of thinking that is quite groundbreaking. Throughout this poem, Graves ends almost every stanza with the line, "It's a queer time," which he used to describe the amorphous way in which he was experiencing time (Graves n.p.). This kind of phrasing, and other queer implications from the poem, opens the door to an interesting way to analyze that kind of experience of time, whether it's regarding history or literature. This poem is relevant not only in the topics discussed within, but also because it was published only 35 years after *Dorian Gray* and *Dracula*, and though much changed in that time, it still acts as a fairly timely source of analysis for those texts.

The Picture of Dorian Gray

Dorian Gray is quite notable due in part to the notoriety of its author. It is the connection between Wilde and Maturin that makes it particularly interesting that many suspect *Melmoth the Wanderer* to be a large influence for *Dorian Gray*. The first and most obvious connection between the two works is that Charles Maturin was Wilde's great-uncle. In addition to that, after Wilde's release from prison, he went by the name "Sebastian Melmoth," in relation to Maturin's work and St. Sebastian (a figure popular with homoerotically-inclined men toward the end of the nineteenth century, especially those affiliated with the Aesthetic movement). The connection between the two books also includes a notable portrait, an immortal figure connected to that portrait, as well as many thematic similarities. Another notable connection between the two works, as Lewis Poteet observes, is that Dorian and Melmoth, occupy the same archetype—a man who has struck a

deal to extend his youth and is heavily linked to a portrait—thus establishing the degree to which *Dorian Gray* is rooted in the tradition of the Gothic, as well as Irish works that feature vampiric figures.

Aside from this link to Gothic literary history, there are many other aspects of *Dorian Gray* that have interested scholars since its publication. In particular, studies have focused on homoeroticism, doubling, connections between *The Picture of Dorian Gray* and other gothic texts, and finally, aging.[4]

Though scholars highlight many different aspects of *The Picture of Dorian Gray*, it seems as though the most prominent area of scholarship examines homoeroticism within the novel. A few of the most well-known studies are: "Writing Gone Wilde: Homoerotic Desire in the Closet of Representation" by Ed Cohen, "Homosexual Desire and the Effacement of the Self in 'The Picture of Dorian Gray'" by Jeff Nunokawa, and "The Beautiful Boy as Destroyer: Wilde's The Picture of Dorian Gray" by Camille Paglia. Cohen argues that through the displacement of erotica onto aesthetics throughout *The Picture of Dorian Gray*, Dorian begins to understand that his appearance is what makes him desirable to men and thus why he wants to preserve the beauty that he has seen Basil lust after. Similarly, Nunokawa also discusses how homoeroticism is woven into the narrative of *Dorian Gray*, though he pays special attention to the Hellenic references Wilde makes to establish this throughline of homosexual desire throughout the novel. Finally, continuing with the Hellenic references, Paglia focuses on how the Hellenistic tradition of beautiful young men blends with the Late Romantic traditions within *The Picture of Dorian Gray*.

[4] Though I do mention aging as a topic of scholarly discussion in regard to *Dorian Gray*, it is not exactly a common topic of discussion. I have managed to find quite a few mentions of this topic throughout scholarly works focusing on *Dorian Gray*, but only one real notable article about the topic, which I will discuss in more detail later in this section.

The next topic of note is the idea of doubling in *The Picture of Dorian Gray*. This topic is best explained by Jack Halberstam in "Gothic Surface, Gothic Depth: The Subject of Secrecy in Stevenson and Wilde" from *Skin Shows*, Arthur Nethercot in "Oscar Wilde and the Devil's Advocate," and Alison Milbank in "Sacrificial Exchange and the Gothic Double in *Melmoth the Wanderer* and *The Picture of Dorian Gray*." Halberstam focuses on how the mirroring and doubling within *The Picture of Dorian Gray* are what creates its Gothic effect. He also discusses the link between homosexuality and the gothic, particularly how it is tied to secrecy and the paranoia of the possibility that one might recognize the desire that the leading character holds towards other men. Nethercot takes a slightly different approach to the topic, as he instead discusses the doubling that he believes Wilde forces upon himself, that being the idea of the Wilde and Anti-Wilde, or the idea of the public persona and the private person. Milbank once again focuses on doubling, but hones in on the similar ways in which *Dorian Gray* and *Melmoth the Wanderer* both use doubling. She argues that one particular form of doubling present in both texts is the appearance of a portrait of the titular characters, both of which give another character, Basil Hallward and Alonzo Monçada respectively, a sense of guilt regarding the owner's degeneration.

Finally, the last major topic of critique regarding *Dorian Gray* addresses the ways in which the novel interacts with other Gothic texts. A few articles that present popular theories as well as a wide range of differing opinions, are "*The Picture of Dorian Gray* as Irish National Tale" by Maureen O'Connor, "Dorian Gray and the Gothic Novel" by Lewis Poteet, and "Oscar Wilde's Aesthetic Gothic: Walter Pater, Dark Enlightenment, and *The Picture of Dorian Gray*" by John Riquelme. Both O'Connor and Poteet focus on the ways in which *Dorian Gray* seems to share many similar elements with other popular Irish Gothic texts,

particularly *Melmoth the Wanderer*. Poteet specifically mentions that Dorian seems to fall into the same archetype as Melmoth, Ambrosio (from *The Monk*), and Manfred (from *The Castle of Otranto*). Finally, Riquelme discusses the ways in which *Dorian Gray* seems to have many parallels to the myth of Narcissus, which backs up the claims by other authors mentioned earlier that *Dorian Gray* has many ties to Hellenistic traditions.

While there are not many studies that discuss aging within *Dorian Gray*, given the focus of this thesis, it is necessary to highlight the previous work done by scholars on this topic, and as such, the article "The Phenomenon of Aging in Oscar Wilde's *Picture of Dorian Gray*: A Lacanian View" by Ellie Ragland-Sullivan is something that readers should be aware of. This article discusses ways that one could interpret the events of *The Picture of Dorian Gray* through a Lacanian lens, especially Lacan's theory of the gaze. The theory of the gaze discusses when something "deceives the eye by dropping time," thus providing a point of analysis for when Dorian disrupts the natural progression of time (480). Ragland-Sullivan continues by arguing that it is this theory that makes the effect of the picture an "unconscious 'truth'" rather than a fact of life.

While my analysis of the text will certainly overlap with some of these previously discussed topics, what I will bring to the discussion, is consideration of Dorian as a vampiric figure (as opposed to a literal vampire) within the text. Additionally, I will also explore how his refusal to adhere to the traditional aging process aids the presentation of him as a queer man, and while this section will highlight some of the same textual moments that Ragland-Sullivan does in her article, I will not be utilizing Lacan, or any of his theories; instead, my discussion will be grounded in theories of queer temporality. By combining those two areas of analysis, I will examine how Wilde portrayed queer individuals throughout the novel.

Dracula

While there are many novels that could be framed by considerations of queer temporality—even many vampire novels—*Dracula* stands out due to its continued popularity. Though *Dracula* may be the most enduring of the Victorian vampire narratives, it was not the first. Instead, it acted as "a response" to the 1872 *Carmilla* by Sheridan LeFanu (Signorotti 607). *Carmilla* was also a displaced Anglo-Irish Gothic vampire novel that dealt with queerness, but between women instead of men. Elizabeth Signorotti argues that this "response" can be primarily seen in the ways that Stoker takes away female agency throughout the novel, and instead reasserts that of the men (619).

While *Carmilla* and *Dracula* have many differences, issues of gender, queerness, and gender roles, as well as the role the Gothic plays in the exploration of such topics, are things that both novels have in common, particularly in regard to how these topics, and the anxieties surrounding them, are thought of in the wider cultural zeitgeist. Specifically, within academic spheres, the most popular topics of *Dracula* scholarship seems to be discussions of Dracula as a foreigner, homoeroticism, gender problems, the role of women within the novel, the economy, and finally, time.

Of the aforementioned topics, the one that seems to be discussed the most often is the depiction of Dracula as a foreigner. Two notable studies are "The Occidental Tourist: *Dracula* and the Anxiety of Reverse Colonization" by Stephen Arata, and the chapter "*Dracula*'s Backlash" from Bram Dijkstra's *Idols of Perversity*. Arata argues that Stoker uses Dracula to "gothicize" the political threats that Britain was faced with as people other than Anglo-Saxons began to "infiltrate." He also argues that this fear comes from the idea

that the outsiders are more powerful than the British, and as such, will be able to overtake them. Dijkstra takes a very different route, and instead, argues that Dracula's animalistic description plays into some racial stereotyping, particularly related to anti-Semitism. Dijkstra also points out how with his animalistic traits, Dracula seems to embody the "antifeminine obsession" of the coming twentieth century.

On the topic of Dracula as a foreigner, one other article is particularly notable: "Voiceless Outsiders: Count Dracula as Bram Stoker" by R.J. Clougherty. This article is unique in that it not only focuses on Dracula's status as an outsider but Stoker's as well, as it discusses both Dracula and Stoker as foreigners "from" Ireland. Clougherty discusses how Stoker's Irish identity places him as an outsider in London, and how that form of othering can then metaphorically be applied to Dracula. This is particularly analyzed in terms of Harker's inability to comprehend cultures outside of his own, specifically those he views as being a part of the "Orient." Furthermore, Clougherty asserts that due to Harker's seeming xenophobia, there is no proof that Dracula is a vampire, as everything has been interpreted by Harker and his compatriots, all of whom lack the knowledge of foreign cultures necessary to be able to explain who or what Dracula is.

Another popular research topic within *Dracula* studies is homoeroticism within the novel; two examples are "Dracula: A Vampire of Our Own" by Nina Auerbach, and "Heterosexual Horror: Dracula, the Closet, and the Marriage-Plot" by Barry McCrea. In Auerbach's essay, she talks about how Dracula is the only male vampire we see in the novel, and how this level of solitude only serves to greater emphasize the homoerotic nature of the male friendships in the novel. Auerbach also argues, as does Talia Schaffer, that Dracula is not based on other vampires, but rather Oscar Wilde, as Dracula is forced to conform to rules

regarding his homoerotic nature that vampires before him never did. McCrea, on the other hand, focuses more on the Gothic genre, observing that the marriage plot—and domestic comedy associated with it—is at odds with the Gothic genre that at times asserts itself within *Dracula*'s narrative. Specifically, McCrea argues that this competition between genres is a device used to illustrate Dracula's queerness, as he is associated with the gothic portion of the plot that often interjects to disrupt the romantic comedy that is otherwise occurring.

Talia Schaffer's article "'A Wilde Desire Took Me': The Homoerotic History of *Dracula*" details both the history of Stoker and Wilde's relationship and how Wilde's trial impacted *Dracula*. This connection between Wilde and *Dracula* is shown through parallels between the trial and events of the novel, as well as some moments where similar verbiage or direct quotes from the trial are used in the novel while referencing similar things. This article also contains a lot of details about Stoker's life unrelated to Wilde, but that will be further discussed within the chapter on *Dracula*.

The next area of scholarship that is often highlighted in articles about *Dracula* is gender within the novel, which often seems to play into the homoeroticism mentioned above. Two well-known articles on this subject are "'Kiss Me with Those Red Lips': Gender and Inversion in Bram Stoker's *Dracula*" by Christopher Craft, and "Vampiric Seduction and Vicissitudes of Masculine Identity in Bram Stoker's *Dracula*" by Dejan Kuzmanovic. Craft focuses on how gender is inverted or fluid throughout *Dracula*, particularly in terms of the vampires and how their mouths and fangs position them to be both or either male or female depending on the situation. Kuzmanovic, on the other hand, looked at how Harker's sexual anxieties and repressed desire interact with his gender and professional anxieties to provoke an identity crisis within him, which ultimately results in the restructuring of his ego.

Many *Dracula* scholars also examine women throughout the novel. Elizabeth Signorotti and Phyllis both point out the massive problems with the female characters in *Dracula*, the biggest of which is that they are often used for little other than to be the victims of violence. Signorotti argues that through *Dracula*, Stoker is responding to the transgressive female empowerment and representation in *Carmilla*. Stoker does this by hinging the group of heroes together through their connection to women who are almost aggressively playing into gender norms. Furthermore, this article asserts that Stoker is very committed to the idea of reinforcing traditional gender roles and female sexuality, as he perceives the idea of female sexual autonomy as something that is destructive to society. On a slightly different note, Roth focuses on how the pre-oedipal complex relates to the violence towards female sexuality in the novel. She pays particular attention to how vampirism is intertwined with sexuality, like how drinking blood is depicted as a sexual act, and how that impacts the dynamics between characters.

The final topic of significant scholarship is that of the economy in *Dracula*, such as "Technologies of Monstrosity: Bram Stoker's *Dracula*" by Jack Halberstam, and "A Capital *Dracula*" by Francis Moretti. Halberstam explores goes into how *Dracula* operates as a sort of Gothic economy in which it "constructs a monster out of the traits which ideologies of race, class, gender, sexuality, and capital want to disavow" (102). He also argues that through *Dracula*'s Gothic economy, the artificiality of the monster is exposed, and thus, the humanness of its enemies is "denaturalized." Moretti instead focuses on Dracula as a capitalist. This idea hinges on the theory that Dracula grows stronger the more "labour-power," or blood, he takes from the living.

Finally, it is worth mentioning that time is occasionally a topic of discussion in regard to *Dracula*. "No Clocks in Hist Castle: The Threat of the Durée in Bram Stoker's 'Dracula.'" by Alana Fletcher discusses how Dracula represents the idea of dealing with time in an archaic manner, compared to Harker and his friends who deal with time in a much more standardized and scientific way, as was popular in the nineteenth century. This is shown through the way that Harker relies on clocks, and dates, as seen in his journal entries, whereas Dracula relies on time in a much more intuitive way and tends to only pay attention to where the sun is in the sky.

Throughout all of these scholarly discussions, one commonality emerges, and that is that Stoker's novel presents a very positive picture of Victorian British society and condemns those who do not fall within the very strict bounds of what would have been considered acceptable. While I agree with this point, I will be venturing outside the standard methods of analyzing *Dracula* in order to discuss the portrayal of time. Within *Dracula*, Stoker uses time, and the standardization of it, in order to other those who track time in a more intuitive sense. Given that the only characters who intuitively track time are vampires who appear to act as "queer" figures, Stoker seems to be speaking out against queer individuals through the use of his "monstrous" vampires.

While there have been many academic discussions of the two texts, I aim to make my analysis unique by exploring how the distortion of time in *Dracula* creates a sense of queerness that permeates the novel. Given that queerness was a particularly taboo topic of conversation during the Victorian era, this thesis will work to expose ways in which the conversation was occurring without it having to have been made explicit. Thus, this will

hopefully open the possibility for further analysis of queer temporalities within other texts at the time in order to establish a larger pattern.

Project Organization

This thesis consists of two chapters and a brief conclusion. The first chapter focuses on time and queerness in *The Portrait of Dorian Gray*. I begin this chapter by outlining the ways in which time, youth, and beauty are integral to Dorian's character. From there, I discuss the ways that devotion to youth and beauty expose Dorian as a queer individual, particularly in regard to how his refusal to age is linked to his relationships with Lord Henry, and Basil, and the Aesthetic movement. After this preliminary analysis, I then draw the two topics together by discussing the ways in which Dorian is shown to be a vampiric figure. Dorian's characterization as a vampiric figure exposes the ways Wilde addresses queerness within the text and how, despite Dorian's vampiric nature and very muddled sense of morality, Wilde still depicts him as someone worthy of sympathy.

The second chapter addresses immortality and queerness in *Dracula*. This chapter begins by discussing how time was measured during the Victorian era, and what that says about the characters who do not track time according to the new, scientific method of doing so. I then showcase how Stoker portrays both Dracula and Harker as queer men, particularly focusing on how Stoker queers these characters. From there, I analyze how vampires are depicted within the text, including their role in relation to the British Empire, playing close attention to the ways in which Stoker seemingly portrays them as sexual predators. Finally, I end with a discussion of Dracula's role as villain, and what Stoker seems to want readers to take away from the villainization of Dracula.

The final chapter is my conclusion, in which I highlight the role that women play within both *Dracula* and *Dorian* Gray. I also discuss the ways this research could be continued, particularly regarding more modern vampiric works that would make for interesting comparisons. Finally, summarize how this thesis has advanced the discussions happening within both the fields of Gothic Victorian literature, and queer studies.

Chapter 1: "Eternal youth, infinite passions": Time, Queerness, and Vampiric Figures in *The Picture of Dorian Gray*

The Picture of Dorian Gray has always prompted strong responses from readers, whether it was from the original editor[5]—who felt the need to censor the work—or the original Victorian audience—many of whom despised the book and thought it should have remained unwritten (as will be highlighted in the conclusion of this chapter). This novel has been deemed so controversial that it was even used during Oscar Wilde's trial as a way to prove him guilty of "gross indecency with another male person." Given that we are once again living in a time where books are commonly being banned for containing content deemed "too queer," it seems more important than ever to discuss *Dorian Gray* and the queerness within.

In this chapter, I examine queerness within the text from a new angle. Instead of arguing for the existence of homoerotic themes in *Dorian Gray*, I take its queerness at face value and—following the work of Halberstam and Freeman on queer temporalities—argue that queerness emerges from the disturbance of time within the text. My analysis suggests that this disruption of time, particularly the idea of maintaining the image of youth and beauty, allows for the exploration of queerness within the book. Furthermore, I also argue that this sense of queer time works to turn Dorian into a vampiric figure, which contributes to a queer literary trend that uses vampires as a way to subtly discuss queerness. This analysis

[5] I am, of course, speaking of J.M. Stoddart, the editor of the first edition of *The Picture of Dorian Gray* (Wilde, *Uncensored Dorian Gray* iii). Without consulting Wilde, Stoddart made significant changes to the text, and though this practice is not necessarily novel, these changes are notable as they consisted of Stoddart editing out around 500 words worth of content that was much more explicitly queer than anything else contained within the text. Due to this editorial change, I will be using a copy of the text that follows the original manuscript that Wilde submitted to Stoddart before Stoddart was allowed to make his changes for my analysis.

will highlight the ways in which Wilde both contributed to the queer vampiric tradition and used that tradition in order to "humanize" queer individuals.

Youth and Beauty: The Importance of Time

If there is one thing that readers are supposed to know about Dorian Gray, it is that he is beautiful. Given that he is viewed as an object of desire by almost every person he encounters, Dorian's beauty is not something that is up to interpretation. Instead, it is the role that his beauty plays in the narrative and overall message of the novel that is a common topic of discussion when scholars look at this work. Within this section, I aim to discuss the ways in which youth is said to equal beauty, and vice versa, throughout both the text and works written by Aesthetes that seem to have inspired Wilde. My discussion will clarify how beauty is not just Dorian's defining characteristic, but is also the most important thing in the world to him—primarily due to the attention he receives from men because of it—and as such, he will do anything to maintain his youth and beauty. Dorian's desperation for youth and beauty is ultimately what drives his transformation into a vampiric character who is unable to age.

When trying to understand why Dorian is seen as beautiful, and why staying beautiful matters so much to him, it is important to note both his physical description and the beauty standards of the Aesthetes during this time. In the novel, Dorian is described by Lord Henry as being "wonderfully handsome, with his finely-curved lips, his frank blue eyes, his crisp gold hair" (Wilde 9). When first reading this description, it may not stand out as anything noteworthy, but it is surprisingly revealing as to why Dorian is regarded so highly for his beauty. In *Idols of Perversity*, Bram Dijkstra discusses how in the Victorian era, some would

use Darwin's theory of evolution in order to justify queerness,[6] as women were viewed as being lesser than, evolutionary speaking, which men would use to excuse their "indiscretions." From there the idea of an "evolutionary fantasy" came about, which was the idea of a young man who was so handsome that he would affect men in the same way as women. This man who represented the "evolutionary fantasy" was often described as a "young, blond, godlike male with steel blue eyes" (Dijkstra, 204). When one compares the description of Dorian to the description of this "evolutionary fantasy," it is clear that the two sound remarkably similar, or even, exactly the same. It is from these descriptions that readers can safely assume that Dorian not only knew he was handsome but was widely regarded as such by people regardless of sex; he was the "paradigmatic image of masculine beauty and desirability" (Jaffe 164).

While Dorian's appearance may match that of the "evolutionary fantasy," his character and appearance were also created around the Aesthetic ideal, thus inviting a link to queerness. For Aesthetes, Wilde included, it seems as though there was less of a focus on a specific image of beauty that they desired, and more focused on the idea of youthfulness. This fixation on youth, and the beauty that came along with it, can be seen in many foundational Aesthetic texts, specifically, John Symonds's *A Problem in Greek Ethics*, Joris-Karl Huysmans's *Against Nature* (otherwise known as the yellow book that corrupts Dorian), and Walter Pater's *The Renaissance in Art and Poetry*. Many Aesthetic texts, including the ones previously mentioned, tend to draw from the Hellenic tradition, as the Greeks were known for "not only tolerating homosexual passions, but deeming them of spiritual value,"

[6] It is important to note that within this context, the term "queerness" is only being used to refer to male queerness, as female queerness was not regularly spoken about during the Victorian era and was often dismissed altogether. As such, public discussions of queerness within the Victorian era seem to almost exclusively focus on queer men.

though that tended to be specifically in regard to pederastic relationships, hence the focus on youth (Symonds n.p.). This focus on youth can be seen quite clearly in Huysmans's work as he highlights an encounter between Des Esseintes and a young boy, in which he describes the boy as being, "a young scamp of sixteen or so, a peaky-faced, sharp-eyed child, as attractive in his way as any girl" (88). Huysmans then goes on to describe how Des Esseintes takes the boy into a brothel in order to corrupt him. This particular scene not only shows the devotion that these men had to youth, as seen by Des Esseintes' attraction to the young boy, but it also showcases the trend of older men attempting to corrupt the younger men that they are attracted to, which seems to be what Lord Henry is attempting to accomplish in regard to Dorian throughout the novel, as I will later discuss. Additionally, this trend can be seen in the work of Pater, who when discussing the idea of youth and beauty in regard to Hellenism writes,

> If one had to choose a single product of Hellenic art, to save in a wreck of all the rest, one would choose from the "beautiful multitude" of the Panathenaic frieze, the line of youths on horseback, with their level glances, their proud, patient lips, their chastened reins, their whole bodies in exquisite service. This colourless, unclassified purity of life, with its blending and interpretation of intellectual, spiritual, and physical elements, still folded together, pregnant with the possibilities of a whole world closed within it, is the highest expression of that indifference which lies beyond all that is relative or partial. (216)

As seen in this quote, when discussing what to save from Hellenic art, Pater immediately jumps to the image of beautiful young men, who he notably describes in a quite sensual manner. Further, Pater goes on to describe exactly what about these youths makes them so

worthy of saving, and his main points seem to consist of their innocence, which is obviously connected to their youth. This yet again shows that for Aesthetes, who Wilde used as inspiration for Dorain, youth is connected with beauty, and both are held in high regards, especially for these seemingly queer men.

In addition to discussions of youth and beauty, Huysmans and Pater both extend that conversation to also reflect on a certain kind of timelessness, similar to a queer temporality, that seems to have been popular within the Aesthetic movement, which Wilde appears to have borrowed from. Huysmans highlights this sense of confusion regarding time particularly well, as he writes, "The fact is that the period in which a man of talent is condemned to live is dull and stupid, the artist is haunted, perhaps unknown to himself, by a nostalgic yearning for another age" (168). This quote first and foremost speaks to the idea of queer temporalities as it highlights this sense of timelessness that artists feel where they are both living in the present and past at seemingly the same time, as the past "haunts" them, sometimes without their knowledge. Additionally, Huysmans uses this quote to showcase how this phenomenon is specifically related to artists who are unable to fully live the ways they wish they could, hence their "dull and stupid" lives. It is this connection that works to illustrate what is now known as a queer temporality, in which artists, who seem to be living "queer" lives, are unable to, which prompts a listless, timeless sort of existence. Pater addresses a similar idea in his work, saying,

> The longer we contemplate that Hellenic ideal, in which man is at unity with himself, with his physical nature, with the outward world, the more we may be inclined to regret that he should ever have passed beyond it, to contend for a perfection that

> makes the blood turbid, and frets the flesh, and discredits the actual world about us. (222)

This quote is particularly insightful as it highlights queer temporalities in a very different way than previously seen. Instead of discussing how time feels when it becomes queer, Pater discusses how this experience disrupts the body, saying that it "makes the blood turbid," "frets the flesh," and even more extreme, it "discredits the actual world around us." Pater seems to be saying that this Hellenic ideal he references, one of "shameless and childlike" sensuality, is something that makes him want to disrupt time so that he never has to leave the stage of life in which he holds that ideal, but by disrupting time, he is ultimately disrupting his body (222). While this discussion of queer temporalities is not specifically about what happens to Dorian, it does show that within the Aesthete-world, conversations were being had about what we would call queer time, specifically in regard to how it connects to youth and beauty, as both of those are traits that Aesthetes were very eager to preserve. Additionally, the fact that both comments were made regarding queerness, as seen through artists and the Hellenic beliefs, it seems very clear that these men were attempting to put youth and beauty in conversation with ideas of time disturbances, especially when they want to preserve a childlike mentality or yearning

Similar to the Aesthetes' reaction to youth and beauty, upon first seeing Dorian, Lord Henry quickly remarks to himself that Dorian has "[a]ll the candour of youth…as well as all youth's passionate purity. One felt that he had kept himself unspotted from the world…He was made to be worshipped" (Wilde 9). From this initial reaction, it is clear to readers that Lord Henry not only finds Dorian to be beautiful—or perhaps ethereal would be a better word for it—but that he likes Dorian's beauty due, at least in part, to his youth, like the

Aesthetes, making the two traits seemingly inseparable as one informs Lord Henry's perception of the other. Though it is not the focus of the quote, readers can also see that Lord Henry's feelings towards Dorian are not strictly platonic, thus these lines hint not only at the relationship between Dorian's beauty and youth, but also at a possible erotic relationship between Dorian and Lord Henry. When commenting on this initial interaction between the men, Audrey Jaffe goes so far as to say that Dorian's change throughout the novel allegorizes "the emergence of cultural identity per se as an effect of triangulated desire" (172). This quote not only showcases the innocence that Dorian has upon entering the scene, as he has yet to experience the emergence of his identity, but it also speaks to the way Dorian has been, and will continue to be, influenced by both Lord Henry and Basil, who are both represented as attracted to "the evolutionary fantasy."

While those around Dorian certainly hold youth and beauty in high esteem from the beginning of the novel, it is only once interacting with Lord Henry Wotton that Dorian's perspective on those matters seems to emerge, thus showing readers that Dorian's desire for youth and beauty is at least in part motivated by how others—specifically queer men—view him. While Dorian held beauty in high esteem before talking to Lord Henry, after their discussion Dorian's ideology begins to shift slightly, so that it more closely aligns with Lord Henry's.[7] As Lord Henry says, "When your youth goes, your beauty will go with it," and it is only after hearing this that Dorian begins to reflect on the aging process, and promptly begins

[7] Though I tend to read Lord Henry's influence over Dorian as something that is possible due to Dorian's admiration for—or as some might refer to it, crush on—him, that is not the only interpretation of their dynamic. Houston Baker has proposed that this influence came about because Dorian "sold his soul to a Mephistophelian Lord Henry Wotton" (350). There are also others who view the relationship through a more moralistic lens and argue that Dorian might be more inclined to listen to Lord Henry as they hold similar beliefs about the way the word works. Specifically, Sheldon Liebman argues that where Basil believes that the universe has a "moral order," Lord Henry operates off the assumption that there is no moral order, which seems to be much closer to how Dorian understands the world (297).

to panic about it, thus positioning Lord Henry to be the origin of sin within the novel, as Dorian's morality will begin to plumet after adopting Lord Henry's worldview (13). This drop in morality can be seen most prominently when Dorian ends his engagement with Sybil, which was only motivated by Dorian's love of her beauty and "talent" and is ended when that illusion is shattered for Dorian. Despite the fact that Dorian began the morning singing Sybil's praises, he ends the night telling her,

> Yes…you have killed my love. You used to stir my imagination. Now you don't even stir my curiosity…I loved you because you were wonderful, because you had genius and intellect, because you realized the dreams of great poets, and gave shape and substance to the shadows of art…You are nothing to me now. I will never see you again. I will never think of you. I will never mention your name…I wish I had never laid eyes upon you! You have spoiled the romance of my life. (34)

As seen in the quote, after Dorian experiences Sybil's less than perfect acting, he realizes that she is not the ideal of aesthetic perfection that he once imagined her to be, and thus his love for her is shattered. This not only shows how Dorian is obsessed with the idea of beauty, but also how cruelly he breaks his engagement with Sybil, someone he believed himself to be in love with that morning. This clearly illustrates that Dorian has changed immensely since meeting Lord Henry, as he would not have been as inclined to be cruel to someone just because they weren't beautiful before his obsession with youth and beauty began, which was started by Lord Henry.

Once Basil finishes his portrait of Dorian, Dorian begins to contemplate his aging further as he says, "How sad it is! I shall grow old, and horrid, and dreadful…If it was only the other way! If it was I who were to be always young, and the picture that were to grow

old! For this—for this—I would give everything;" It is presumably here that Dorian becomes irrevocably linked with his portrait, thus permanently disrupting the aging process for himself (15). In other words, "[Dorian's] soul is no longer his own: it has been appropriated by art" (Oates 426). I find that Oates's quote regarding Dorian's "soul" being lost when he stops aging to be particularly insightful, as it hints towards how much Dorian is willing to give away in order to maintain his youth and beauty. Though I am focusing on the uncensored version of the text, I feel it is noteworthy that in the final version of *Dorian Gray* this idea of Dorian trading his soul is emphasized in the quote, "I would give my soul for that," thus showing that the idea of a soul trade is consistent with how Wilde portrayed Dorian's transformation (Wilde 25 [2007]). This is evidence that youth and beauty means everything to him and how he is willing to disrupt the circle of life in order to preserve them for himself.

As previously mentioned, both Dorian and Lord Henry agree that youth and beauty are concepts that affect one another, but they are not the only ones who share this perspective, Wilde himself seems to agree with the two men. During his trial, Wilde expressed his fondness for youth, as he said, "I like to study the young in everything. There is something fascinating in youthfulness" ("Defense Witness Oscar Wilde"). Wilde further emphasized not only his love for youth, but his disdain for aging, as he remarked that he enjoyed being with "those who are young, bright, happy, careless, and free. [He did] not like the sensible and…the old," and later stated that he delighted "in the society of people much younger than [him]…and to [him] youth, the mere fact of youth, is so wonderful that [he] would sooner talk to a young man for half-an-hour than be—well, cross examined in Court" ("Testimony of Oscar Wilde…"). Further, Wilde is known for saying: "Basil Hallward is

what I think I am: Lord Henry what the world thinks me: Dorian what I would like to be — in other ages, perhaps," from which, readers can assume that Lord Henry must have been perceived to be like Wilde (Wilde, *Letters 352*). It is important to note, given the quote, that Wilde does not personally identify with Lord Henry, but rather thinks that the public believes he is like Lord Henry. This is presumably because Lord Henry is portrayed as the "corrupting" force within the novel, but that is not actually the case. Despite the fact that Lord Henry might have encouraged certain thoughts within Dorian, Dorian was the one who fully adopted these ideas and halted his aging in order to further align himself with Henry's (and the "little yellow book's") ideas. In other words, although Lord Henry may seem like the bad guy to the general public, by saying that he would like to be Dorian, Wilde is inadvertently saying that he does not see Lord Henry as a "corruptor." Wilde is instead claiming that Lord Henry is simply a man who shares beliefs in common with Dorian, but, unlike Dorian, is unable to fully live the lifestyle he proposes. Dorian can live that lifestyle, because of, the portrait and the subsequent temporal stasis that it enables for Dorian. One should note that while Wilde does not seem to view Lord Henry as a corruptor, Victorian society did, and many scholars still do. Martha Vicinus emphasizes Lord Henry's manipulative nature when she remarks that, "Wotton plays Dorian like a violin," in reference to how Lord Henry seduces—seemingly both intellectually and physically—Dorian (96).

Though Dorian's devotion to youth and beauty, as learned from Lord Henry, is something that developed quite quickly for him, this only seems to make him more obsessive over it. It is clear that youth and beauty mean everything to Dorian, and he would give anything to maintain them; his stance ultimately disrupts his own aging process and gives rise to the vampiric traits that begin to emerge in Dorian after his transformation (which will

be further explored in the next section). Dorian's unknowing pact with his portrait allows for this admiration and obsession with youth and beauty to overtake his life. He can no longer age as the average person does, as the portrait manifests changes in his appearance instead of his body. It is because of this lack of visible aging—as well as his notoriety (though the two are connected as I will explain further throughout the course of this chapter) —that Dorian can no longer move about society in the same way he once could. Instead, as the novel progresses, he begins to be cast out of more and more of society. Not only was Dorian shunned from society,

> …those who had been most intimate with him appeared, after a time, to shun him…Women who had wildly adored him, and for his sake had braved all social censure and set convention at defiance, were seen to grow pallid with shame or horror if Dorian Gray entered the room. It was said that even the sinful creatures who prowl the streets at night had cursed him as he passed by, seeing in him a corruption greater than their own, and knowing but too well the horror of his real life. (64)

As seen in the quote, it was not just strangers who cast Dorian aside, but rather most people who had a connection with the man. Thus, instead of enjoying the same kind of society that he once did, Dorian now occupies a gray area in which he is seemingly wealthy enough to belong to society, but his reputation has been tarnished to the degree that people from that circle will not speak to him, which seems to leave Dorian primarily alone in his queer temporality. While his friends age and grow out of the mindsets they might once have had, for example, thinking that beauty and youth are inseparable concepts, Dorian is stuck in a temporal stasis, unable to progress to the next stage of adulthood and thinking. Thus Dorian

becomes, permanently stuck in an anti-heteronormative relationship to time, which becomes increasingly obvious in his interactions with others.

Though I may have described Dorian as being "stuck" in this temporal stasis, that does not reflect Dorian's feelings on his status, as he enjoys living his life in this manner. The novel states that guests at Dorian's house thought that "he seemed to belong to those whom Dante describes as having sought to 'make themselves perfect by the worship of beauty.' Like Gautier, he was one for whom 'the visible world existed.' And certainly, to him life itself was the first, the greatest, of the arts, and for it all the other arts seemed to be but a preparation" (Wilde 57). It is from his quote that readers can see that Dorian was enjoying his new form of living, as to him life had become a piece of art, which given the fact that he could remain young and beautiful forever, it seems as though Dorian enjoyed the art that his life was. Moreso, the longer Dorian is stuck at one age, the more he seems devoted to the idea that youth and beauty are the pinnacle of human existence, thus making him increasingly happy with his circumstances in life. This perspective aligns with the fact that many Victorian artists seemed to find a sort of "sensuous purity in young male bodies," thus making it even more clear as to why the more Aesthete characters seem to hold this belief, such as Dorian (Dijkstra 200). In fact, Vicinus claims that Basil's portrait of Dorian is "[t]he most famous artistic rendition of adolescent beauty[8]" (96). It is through this claim that readers are able to see just how pervasive Dorian's beauty was, how integral it was, and still is, to his "image," both in and outside of the novel, and why he might go to such lengths to maintain this youth and beauty.

[8] Though I do not entirely agree with Vicinus' assertion that Dorian is an adolescent, his physical appearance does seem to match that of the adolescent beauty standards of the time.

Living Death: Dorian Gray as Vampiric Figure

As previously established, at the beginning of the novel, Dorian Gray enters into an unusual relationship to time in which he no longer appears to age or be affected by it; instead, his aging is only visible when one looks at the Dorian shown in the portrait painted by Basil. Because this relationship to time disrupts, among other things, expectations about Dorian and his life cycle that are grounded in heteronormativity, we can say that Dorian occupies a queer temporality. Despite Dorian holding the desires—such as the need to hold onto his youth and beauty—that motivate his vampiric behaviors before he enters into this temporality, his queer relationship to time emphasizes these traits, and allows Dorian to act on them in much more significant ways. This heightening of vampiric traits after Dorian's change will be seen throughout the rest of this section, as I will discuss the vampiric traits that Dorian portrays and how they contribute to his queer identity. Ultimately, this will serve as a way to not only explore how Dorian exists within a queer temporality, but also how he is rooted within a Gothic literary tradition of vampiric characters. This, in turn affects how readers can interpret and view him, as a character.

Before delving into all the ways in which Dorian can be classified as a vampiric figure, and how that relates to the perception of him as a queer character, I want to first outline what exactly a vampire is. The *Oxford English Dictionary* defines "vampire" as "a preternatural being of a malignant nature (in the original form of the belief, a reanimated corpse), supposed to seek nourishment, or do harm, by sucking the blood of sleeping persons; a man or woman abnormally endowed with similar habits." Vampires exist outside of "normal" society; though this may literally be due to their monstrous tendencies, they are

often used as a stand-in for those who are being shunned by society for very real things, like race, religion, sexuality, etc.

Given that Dorian is not a literal vampire, we should also consider the notion of the "moral vampire," a concept that was likely inspired by Wilde himself. This is a term created in 1885 by Rosa Campbell Praed, a famous Australian novelist, and her collaborator/partner, Nancy Howard, an occultist, and is defined in one of her novels as being "a human being with the power of absorbing into his own system all the vitality and will-force of anyone peculiarly susceptible to magnetic influence, till the poor creature lost all individuality, and became a mere shell, [galvanized] into obedience by the will of its destroyer[9]" (Praed 26). Though Wilde knew Praed and seems to have been an influence for Praed and Howard when they created the term, it does not seem to precisely describe Dorian's vampiric status. This is to be expected, as Praed seems to have published her novel with the first instance of this term after the initial publication of *Dorian Gray*.

Despite all of this, the "moral vampire" seems to have quite a few things in common with the traditional vampire, and as such, through the analysis of the two definitions, it becomes easier to understand exactly what kind of vampiric figure Wilde might have been attempting to portray in Dorian. Specifically, the two terms both seem to focus on the fact that these creatures are abhuman, but do not seem to fit neatly into society's idea of what a "human" is. While traditional vampires are reanimated corpses, or "preternatural" beings,

[9] Though this quote comes from a work of fiction, I find it notable in that Nancy Howard, a medium and occultist, was involved in the research and writing of this novel, thus giving the term some credibility, at least as much credibility as one can give a term regarding the occult. I also find this term, and authors worthy of mention due to their connection with Wilde. Wilde and Praed were supposedly quite familiar with each other, and one of Praed's earlier works, *Affinities: A Romance of To-Day* (1885), "is centered around such an unmistakable portrait of Oscar Wilde as a 'moral vampire' that the novel's publisher, George Bentley, objected to its explicitness: 'You have no right to draw a portrait so like Oscar Wilde that the public at once identify him, and then make this man do anything which society would condemn him for" (McCann 176).

moral vampires are humans with a magnetic influence, and the power to absorb vitality from others. Dorian seems to occupy a sort of middle ground between those two differing types of non-traditional humans, as he is not a reanimated corpse, but he does exist outside the bounds of time in a similar manner, and while he cannot literally absorb vitality from others in the ways that we might imagine vampires to, he seems to do so socially, or inadvertently. Additionally, with the sheer number of individuals that Dorian seems to befriend or seduce within the novel, one would find it hard to argue that he does not have a magnetic influence over those around him. Finally, the two definitions heavily focus on the idea of consumption, which is something we yet again see reflected in Dorian, as he regularly consumes the vitality and social standing of those around him, as I will discuss below. Due to the fact that parts of both definitions seem to describe Dorian quite accurately, I will not be exclusively using either term to describe him. Instead, for the purpose of this analysis, I will be using the term "vampiric figure" to describe Dorian, as the term allows for the understanding that Dorian does not neatly fit into the category of either vampire or moral vampire. Additionally, Wilde does not seem to be overly concerned with maintaining a strict understanding of the occult throughout the novel—as he seems to never provide an explanation for any of the occult happenings within the narrative, e.g., the portrait—and this term allows for a more amorphous understanding of the vampire that follows Wilde's loose handling of the occult.

While Dorian seems to have a vampire's immortality, that is not the only thing that indicates that he is in an undefinable state that is not quite living and not quite dead. Instead, much of the language used in reference to Dorian seems to emphasize the idea that Dorian is an other--not only because of his sexuality, but also because he has been removed from the circle of life, and as such, he has removed himself from humanity. Towards the end of the

novel, it is said that Dorian was not afraid of anything; it was only "the living death of his own soul that troubled him" (Wilde 86). This language directly hints at the idea of vampires, as Dorian is thinking of himself as experiencing a "living death." This language also emphasizes the idea of Dorian exiting the systems of chrononormativity, which in turn illustrates Dorian's queer identity. It is only through chrononormativity that individuals are able to mature as Victorian society believes they should, as without its structures, individuals are unable to get married or have children when they are supposed to, or at all in the case of Dorian. Thus, explaining how Dorian ensures his legacy, not through having children, but instead through exerting his influence on/over people and the parts of society he has access to. It is through this description of Dorian, and the realization of his queer temporality that readers may begin to view him as a predator, or threat, to Victorian society at large, as he is both disrupting the normal structure of it for himself and attempting to influence those who still find themselves following the standard temporal structure that it prides itself on. Overall, this sense of moral death—in addition to the other vampiric traits previously mentioned—that accompanies Dorian's transformation shows readers how much this change has affected him, and that he is distinctly different than he was before.

This decline in morality that comes with Dorian's transformation hints at another element of him that falls within the vampiric tradition: his sensuality. Gothic vampires are often read as very sensual beings—some examples of this include Lucy Westenra from *Dracula*, and Lord Ruthven from *The Vampyre*—and as such, one could read Dorian's obsession with beauty and his moral decline as following that trend. In fact, vampires were so connected to the idea of sensuality, that prostitutes were often described as being vampiric. Leila May describes how the Victorians thought

> …the prostitute represented the decay whose potential was the contamination of the social body…and concentrated around the image of a monster most unnatural. The parallelism between the vampire and the prostitute demonstrates the intensification of bourgeois dread almost to the point of an uncanny apotheosis. (16)

In other words, Victorians found this form of sexuality quite frightening whether it was showing up in a prostitute or a vampire. The Victorian fear of prostitutes and vampires, is also related to the fear of contagion. While literal vampires and prostitutes may represent genuine threats of disease, Dorian instead represents a sort of moral contagion (as well as a temporal one, though that will be expanded upon at the end of this section) in which he either destroys the moral standing of a person he meets, or actively "infects" their life in such a way that they are not allowed back into polite society.

Though this may seem like a slightly tenuous connection for readers, it's one that is outlined in the text by Basil, thus not only reinforcing the claim, but also informing readers that this depiction of Dorian is intentional, as even the more naive characters within the novel are picking up on it. As Basil explains to Dorian, "They say that you corrupt everyone whom you become intimate with, and that it is quite sufficient for you to enter a house, for shame of some kind to follow after you" (69). Here, readers see how Dorian's mere presence is enough to cause concern, and that those who he is familiar with and "intimate" with experience some form of corruption after being with him. This quote emphasizes how Dorian represents a kind of contagion that is beginning to spread, which is quite similar to how vampires, prostitutes (as previously discussed), and queerness ("the love that dare not speak its name") are often spoken about, or rather not spoken about, and it is never specifically said what Dorian did to get his bad reputation, nor what book corrupted him. Furthermore, the narrative of corruption

is also discussed between Lord Henry and Dorian in a very similar way when Dorian says to Lord Henry, "[Y]ou poisoned me with a book once…promise me that you will never lend that book to anyone. It does harm" (85). This quote is quite interesting because it seems to reinforce the idea that Lord Henry has infected Dorian with these ideas, which lead to Dorian's transformation, thus showing Lord Henry to be the origin of the "disease," which could be both vampirism and/or queerness (or a type of Aestheticism often linked to queerness).

While this "disease" may seem to simply be moral, that is not entirely the case; it is also a disease of time. As readers see with Sybil Vane, Basil, and later, Alan Campbell, this disease progresses beyond Dorian tarnishing the reputation of those around him and turns into something that is actively ending the lives of those around Dorian. This is where Dorian's true vampiric status makes itself known; after his transformation, Dorian—or his presence—is actively consuming the lives of those around him. In essence, the temporal stasis that works to keep him young affects those around him in reverse, bringing them to an untimely end. Dorian's former friend Alan is one of the better examples of this, as Dorian corrupts his morality, which in turn results in Alan killing himself. More specifically, while Dorian is talking with Alan, whom Dorian called to help dispose of Basil's body, Alan seems to believe, and rightly so, that Dorian was responsible for Basil's death. After Dorian claims Basil's death was a suicide, Alan responds, "I am glad of that. But who drove him to it? You, I should fancy" (Wilde 78). Up to this point in the novel, readers have only really heard about Dorian's possible social and moral corruption of others, but here it becomes clear that he is actively causing people to harm themselves. In other words, he is not only acting as a

vampiric figure in the way he is spreading corruption, but it is now clear that he is also leaving a trail of bodies behind him, as a vampire would.

Despite the fact that Dorian is spreading this temporal disease, it does not seem as though everyone in his life is affected the same way, nor does it seem that everyone in his life is affected at all. Consider Alan's suicide shortly after helping Dorian dispose of Basil's body. The speed at which the "disease" affects Alan is much different than the speed at which it seemed to affect Basil, who lasted quite a while being friends with Dorian before ultimately being murdered by him. As for Lord Henry, Dorian-as-disease does not affect him at all. What is the difference between those men and why would this metaphorical disease affect them all so differently? One could argue that these differences can be attributed to the queerness of the individual and their adherence to the belief that youth is beauty. Those like Basil and Lord Henry—who display quite a bit of queerness throughout the novel and have engaged in the same kind of rhetoric Dorian himself adopts regarding aging—seem almost immune to the "disease," at least for as long as they agree with Dorian's ideology. In contrast, those like Alan—who have not displayed very much queerness, and do not hold youth and beauty in high esteem—are immediately consumed by the disease. Thus, it appears as though the only protection from Dorian's vampiric qualities is the queerness and Aesthetic beliefs linked to queerness that othered Dorian in the first place. While I do not believe that Dorian is a literal vampire, the temporal disease that he is spreading, intentionally or otherwise, allows him to act in a very vampiric way, as each death caused by the disease allows him to continue existing in his temporal stasis for a little longer than he might have otherwise been able to. Additionally, while this temporal disease does seem to create temporal disturbances in the lives of those affected by it, it also creates a feeling of unease in

them when they are around Dorian. For instance, the general public wants to avoid Dorian, and Alan, remarks that he had "intended never to enter your house again, Gray" (78). Thus, the text suggests Dorian operates both as an infection, and as a feeling of dis-ease that follows him and infects those who are either not queer or do not adhere to the belief that youth is beauty.

Though this queer temporality surrounding Dorian has allowed him to resist aging (and visible sin) for quite a while, the same cannot be said of his portrait, the source of this vampirism. It is through the descriptions of the portrait towards the end of the novel that readers are allowed to see just how corrupting Dorian's vampiric qualities really are, despire initially being "good" for Dorian (though it might not be for those surrounding him). For example, Dorian looks at the portrait and describes the painted form of himself as being "evil and age[d]," and notices the "hideous lines that seared the wrinkling forehead or crawled around the heavy sensual mouth, wondering sometimes which were the more horrible, the signs of sin or the signs of age" (Wilde 57). Here we do not see the same connection being drawn between age and beauty, or at least not in the same way as we did at the beginning of the novel; instead, we see Dorian assert that the signs of aging he sees in the portrait hint not only at aging itself, but also at an underlying evilness or sin that is held within the Dorian shown in the portrait. As Jaffe describes it, within the novel, "[a]ge and sin…are interchangeable not only with each other but also with other forms of the 'loathsome'" (166). This new connection is significant as it shows how Dorian's obsession with youth and beauty has begun to backfire on him, and though it is not visible in his physical form yet, the corruption of this vampirism that allows him to maintain his youth and beauty has begun to take a toll on him. Additionally, it suggests to readers that Victorian society, as represented

by the portrait, presumably viewed Dorian's queerness as another sin associated with his aging, or as Jaffe might say, another form of the "loathsome" only visible through his portrait.

Despite this corruption not being physically visible in Dorian until his death, this corruption is visible in his personality, as pointed out by those around him, which allows readers to see that this corruption did not come out of nowhere; it had a specific source. While readers may feel as though they need to speculate on the source of this corruption, it is laid out quite clearly throughout the novel. The first mention of the identity of the culprit can be seen where Dorian accuses Lord Henry of corrupting him. This idea that Lord Henry is the origin of the corruption is corroborated by Basil when he says to Dorian, "Now, I don't know what has come over you. You talk as if you had no heart, no pity in you. It is all Lord Henry's influence. I see that" (45). Here, Basil not only accuses Lord Henry of corrupting Dorian, but specifically frames this as a bad thing, as though Lord Henry is the source of all immorality in Dorian. Elana Gomel describes this connection, "Dorian [began] by emulating Lord Henry but soon outstrips his mentor, who can only watch enviously as his erstwhile disciple gets away with scandal and eventually murder" (82). Additionally, Gomel remarks that Lord Henry is curious about "Dorian's hidden life, which mirrors his own" (82). Thus, even though this hidden life is also hidden to the readers, and the specific changes that Dorian has made to his life are fairly vague, one can assume from Basil's comments, and the fact that they seem to enact some kind of mirroring between Dorian and Lord Henry's lives that they are not positive. When describing what Lord Henry does each day, all Dorian can say is that he "spends his days in saying what is incredible, and his evenings in doing what is improbable" (Wilde 50). This is notable because it shows that even Dorian, who is

presumably privy to much of what Lord Henry does, either doesn't know how Lord Henry spends his days, or is unable to verbalize what he does. Given that Lord Henry and Dorian are close friends and constant companions, it seems incredibly unlikely that Dorian wouldn't have more of an idea of how Lord Henry spends his time, thus readers are seemingly led to believe that what Lord Henry spends his day doing is something that is unspeakable. This highlights a queerness in the two of them, as it seems to be a likely reference to queerness being referred to as what Lord Alfred Douglas would call "the love that dare not speak its name." Additionally, it could also be a further hint towards the idea that they exist within a queer temporality as they are unable to conform to the traditional schedule of most people, who live and work according to what society dictates during the day, and sleep at night. This final interpretation goes back to the idea of vampirism, as vampires also lurk in the night, committing unspeakable acts. As Basil highlights in his comment to Dorian, "there are other stories, stories that you have been seen creeping at dawn out of dreadful houses and slinking in disguise into the foulest dens in London," seemingly suggesting that Dorian has become a creature of the night (69).

Despite the assertion that Dorian has been forcibly removed from much of his social circle and operates primarily by night, that is not entirely true. One large exception to this claim comes in the form of Dorian's romance with Hetty Merton, a woman living outside of the city in a village. While this romance exists outside of Dorian's typical habits and does not seem to be something of particular consequence to either Dorian or Lord Henry, with whom he discusses it, the Hetty episode does showcase an interesting dichotomy between Dorian and his portrait, which further emphasizes the temporal differences between the two. This dichotomy is best exposed when one thinks about why Dorian is engaging in this romance

with Hetty, and how important it is to him. While Dorian does claim to have loved Hetty, he also remarks that "[s]he was quite beautiful, and wonderfully like Sybil Vane," and goes on to assert that this similarity is likely what first attracted him to her (82). Given the fact that Dorian has already thrown away this relationship, it does not seem as though Hetty meant any more to him than Sybil, and his frequent comparisons between the two women, suggests that Dorian's main reason for maintaining a relationship with Hetty was likely because it made him feel younger, as it reminded him of when he was with Sybil. Additionally, Hetty also seems to resemble Sybil in her reaction to Dorian leaving her. Though the text gives no concrete answers, Lord Henry compares Hetty to Ophelia saying to Dorian, "Besides, how do you know that Hetty isn't floating at the present moment in some mull-pond, with water-lillies round her, like Ophelia" (83).

Regardless, it is clear that if nothing else, Hetty is dead to Dorian in that he has dropped her from his life, despite Dorian maintaining his stance that this romance between him and Hetty was a good thing for the woman. When Lord Henry attempts to point out that this was a very selfish act on Dorian's part, as he seemingly only dated her in order to remind himself of his youth, Dorian says, "Don't let me talk about it any more, and don't try to persuade me that the first good action I have done for years, the first little bit of self-sacrifice I have ever known, is really a sort of sin" (83). It is through that statement that readers can see the true dichotomy between Dorian and his portrait is not just the differing temporal states, but also the differing attitudes towards "sin." Where the portrait showcases all evidence of age and sin plainly on Dorian's face, the real Dorian cannot admit to either, thus leading to some extreme moments of further separation between the two. Additionally, I find it particularly interesting that this romance with Hetty is only revealed, and seemingly

initiated, after Basil's death, and after Dorian has been forced to view his portrait again, thus seemingly suggesting that after viewing an aging version of his visage, Dorian was so desperate to remind himself of his youth that he sought out a woman who looked like Sybil, his "romance" that he engaged in at the beginning of his temporal stasis. Furthermore, Dorian's relationship with Hetty also seems to function within some kind of additional queer temporality, as both Hetty's social status, and the story of her relationship with Dorian seems to directly mirror Sybil's social status, and her relationship with Dorian. These parallels are strong enough that they almost seem to suggest that Hetty is a reincarnation of Sybil, as everything about her seems so eerily similar to Sybil. All of this hints at Dorian being stuck in something resembling a time bubble, as he is not only unable to age, but he is also unable to progress past what seems to have been his first major relationship: with Sybil.

Despite the negative reputation that surrounds Dorian, and his supposed corruption, he is still able to get away with his "bad" behavior for quite a long time, which seems to indicate that Dorian's youth and beauty—even while in his vampiric state—means something positive to the part of Victorian society that he is a member of. This Victorian society seems to believe that Dorian does not have the appearance of someone who would commit the kinds of social atrocities that his social peers believe he has committed. Furthermore, despite what Dorian has presumably done since the temporal stasis began, Basil still believes that he has not done those things, or at least that they were not done by his own volition, instead he believes that "[i]t is all Henry's influence" (45). Though there is a discrepancy between Dorian's appearance and his actions, it is that discrepancy that has kept him "safe." If Dorian maintained those actions but not his youthful appearance, he would not have been deemed acceptable company by society for as long as he was; his beauty and temporal stasis allow

him to live on, not just in terms of the longevity of his life, but also in terms of his way of living, particularly regarding the things he does that his social sphere finds to be unseemly. This once again speaks to the corruption seen within him, as this perceived innocence, matched with the state of his morality at the beginning of the novel, seems to illustrate that this corruption was not something within Dorian this whole time, but rather, that it is something that has come about with his transformation.

The Devil's Work?: Conclusion

It was in 1891, the same year that Wilde published his new preface, that he began a relationship with Lord Alfred Douglas, the relationship that would eventually result in his trial for gross indecency. Given that Wilde was still actively engaged in amatory relationships with other men, it does not seem as though he would actively want to paint a quite obviously queer character, such as Dorian—whom he claims he wishes he could be—in a purely negative light. Instead, the preface was meant to ward off those who wanted to read the book to find the "horrific" queerness that frightened them so much.[10] Thus, the preface had a dual meaning: to those who were not queer, it attempted to dissuade them from reading into the queerness, as it would "expose" them as people looking for queerness, but for those who were queer, it gave them permission to read into it, as it would reinforce and validate the queerness that they felt in themselves. This makes the preface incredibly impactful, as it illustrates Wilde's motive throughout the novel, and that he is committed to finding a way to

[10] The most famous review that mentioned such a sentiment highlighted the fear of queerness at the time comes from *The Scots Observer* and was published on July 5th, 1890. This review includes some particularly reactionary quotes, such as: "Mr. Oscar Wilde has again been writing stuff that were better unwritten," "[the story] deals with matters only fit for the Criminal Investigation Department," and finally, "Mr. Wilde has brains, and art, and style; but if he can write for none but outlawed noblemen and perverted telegraph-boys, the sooner he takes to tailoring (or some other decent trade) the better for his own reputation and the public morals" ("Review of *The Picture of Dorian Gray*").

safely address queerness, particularly with and among his fellow Aesthetes, as this attempts to prevent any negative discussion surrounding the queerness within the text. Furthermore, it illustrates the lengths that Wilde is willing to go to ensure that Dorian is not viewed as a purely evil character, despite the moral depravity displayed by him throughout the novel.

As Dorian states within the novel, "Each of us has Heaven and Hell in him" (72). It is precisely that idea that Wilde seemingly wanted to impart to his readers. When those who are looking for queerness within the book, Wilde claims that it is at their own peril, and only they are to blame for what they find, thus—even though they likely thought they were doing something morally good by trying to expose the queerness—they have found themselves caught up in said queerness, which they would find morally reprehensible. Similar things can be said of Dorian. While he started with good intentions, trying to preserve youth and beauty, something Wilde would have been very supportive of, he eventually transformed into someone so morally bankrupt that he killed his friend. Dorian, like many of the Victorian readers, contained both Heaven and Hell within him. Despite all of this, in the end, Dorian becomes the portrait in the very way he feared, thus presenting an image of sin to the world. While Dorian himself might claim that his final appearance was one of evil, it does not seem as though Wilde would agree. Given that the primary purpose of the Preface was to assert that art is not something that can be morally judged, and the Aesthetes that Wilde admired believed the same thing, it seems as though Wilde wished readers would judge Dorian in a similar manner. Huysmans relays a similar sentiment in *Against Nature*, when he describes "pictures, full of abominable fancies, reeking of burnt flesh, dripping with blood, echoing with screams and curses," yet he asserts that Des Esseintes thought they were "mines of interesting information and could be studied for hours on end without a moment's boredom"

(81-82). These quotes showcase the same phenomenon that Wilde is attempting to achieve with Dorian, something that interests people, makes them feel something, and can be observed for hours, but not something that requires a moral judgement.

It is using this logic that Wilde seems to be attempting to show how queerness is neither good nor bad, but instead human. In this way, we can say that Wilde presents readers with a classic Gothic novel in which, "[t]he monsters…are not horrifying 'Others' meant to generate panic but figures of sympathy through which [he] calls into question social boundaries and categories" (Hultgren). Just like how Dorian, and even Basil, through his obsession with Dorian, contain both Heaven and Hell and cannot rightly be classified as either "good" or "evil," neither can the queerness that they are associated with. Instead, the figure representing the truest form of evil within the novel is Lord Henry. This is made clear to the readers not only through his initial corruption of Dorian, but also because by the end of the novel, Dorian asks Lord Henry to stop sharing a certain book, the book being the thing that corrupted Dorian, as he has come to realize that this manner of corruption is not positive. While both Dorian and Basil seem to gain some sense of understanding regarding corruption by the end of the novel, Lord Henry never seems to gain that same understanding. Instead, Lord Henry represents queerness as the majority of Victorian society saw it: evil. Wilde also seems to assert this idea when he said, "Lord Henry [is] what the world thinks of me," which seems accurate due to both Lord Henry's role being that of a corruptor, and him seemingly acting as the quintessential Victorian Aesthete (at least until Dorian outdoes him) (Wilde, *Letters*). This shows that while Dorian and Basil represent how an actual queer person might see themselves, and presumably others like them, Lord Henry is simply what society thought queer people were—the fabled image of a queer person—and as such, he is shown as a

corruptor and as someone capable of doing bad things with seemingly no remorse. By placing both Dorian and Basil against Lord Henry—as both expose his corruption at different points in the novel—Wilde allows readers to be more understanding of Dorian and Basil as queer characters, in that they were not corruptors themselves, at least not to the extent that Henry is, instead merely victims to the true source of corruption, the embodiment of the Victorian notion of what a queer man was.

It's worth mentioning that while I firmly believe the Preface has this dual purpose—attempting to dissuade critics from reading queerness into the text and humanizing the queer characters—not every scholar agrees with that interpretation. Most notably, "[t]wo recent editors of the novel seem content to assume that the Preface can be taken at face value" (Pudney 118). On the other hand, "Wilde's biographer, the late Richard Ellmann, did not share this view, pointing to contradictions between the Preface's statements and the events of the novel" (118). Eric Pudney discusses how the ambiguity of Wilde's statements in the preface was likely a tactic to keep Wilde's true opinions hidden, as "[to] reveal art and conceal the artist is art's aim," thus not allowing readers to stop his attempts at creating sympathy for his queer characters throughout the novel (Wilde 100). Despite that comment, Pudney does eventually state that due to contradictions between the statements in the Preface and the actual content of the novel, "Wilde was perhaps enjoying a private joke at the expense of his critics" (122). Regardless, it does seem as though the majority of critics agree that the Preface was likely not meant to be taken at face value and was primarily used as an attempt to get readers who might not typically read the book due to the queerness to give it a chance, seemingly in the hopes that by the end of the text they will be open to viewing Dorian as a morally gray character, instead of someone who is purely evil.

By employing the Gothic tradition in his portrayal of Dorian as a vampiric figure, Wilde can present Dorian as a person with a complex morality who still deserves sympathy, as is common for Gothic authors to do with their "monsters" (such as in *Frankenstein*). The effect of the Gothic is compounded when Dorian, the supposed "monster," is compared with Lord Henry, the actual monster of the novel, as one is then able to fully sympathize with Dorian and how he was seemingly corrupted by someone he trusted. By injecting Lord Henry's character with all of the traits that a Victorian audience would have expected of a queer man, Wilde gives his readers a queer man to hate, but he ensures that it is not a "real" queer man, rather it is a queer man made out of all of their presuppositions regarding queer men as a whole. Additionally, by allowing Dorian to exist within a queer temporality, and still have the potential to gain a sense of understanding from readers, Wilde is showing that those living outside of the Victorian society's heteronormativity are still deserving of consideration, even if they happen to be queer individuals, or perhaps, especially because they are queer individuals. Through this, Wilde presents his audience with two incredibly complex queer men, and because of his Preface, which appears to indulge those judgmental readers, Wilde is allowed to get away with that portrayal.

Chapter 2: "Let's Do the Time Warp Again": Time, Queerness, and Vampires in *Dracula*

Dracula is a monster of a novel, not necessarily in length, but in the sheer number of topics that Stoker seemingly wanted to address within the text. Scholars have analyzed racial stereotypes, gender roles, the idea of marriage, the idea of the empire, venereal disease, working women and many other topics that were common in Victorian Gothic texts in the context of this novel. These varying analyses are possible because Stoker, like many Gothic authors, used "...the Gothic monster [to represent] many answers to the question of who must be removed from the community at large" (Halberstam, *Skin Shows* 3). It is through that lens that I will discuss the idea of queerness in the text, and how Stoker associates it with vampires. In doing so, I will first analyze the ways in which Dracula and Jonathan Harker are depicted as queer; I then examine depictions of queer affection and temporalities within the text, and how the portrayal of each creates a negative perception surrounding the vampiric characters in a way that deviates from the Gothic tradition.

"Is He Quite Well?": Masculinity (or the Lack Thereof) in Jonathan Harker

When one considers notions of modern masculinity, it may not seem as though Jonathan Harker deviates from these ideas, but Victorian audiences would not have held the same belief. When attempting to understand Victorian notions of masculinity, it is important to remember that "self-control, restraint, and distance became the hallmarks of ideal masculine identity" (Potvin 327). Additionally, there was a strong "relationship between heroism, nationalism, and the 'preferred forms of masculinity' in the late nineteenth and early twentieth [century]" (327). From these short definitions, it should already be easier to

understand why Harker does not fit into these "masculine"[11] molds. Throughout this section I will detail how Harker is depicted as more "feminine" than "masculine," and how through this subversion of traditional gender presentation Stoker begins to show how Harker is much more of an outsider than one might initially suspect. Additionally, I will highlight the difficulties that Harker faces when attempting to integrate with Victorian society, such as his inability to, or lack of desire to, seize control in a given situation, particularly when he is residing in Dracula's castle. These difficulties are important to note when discussing Harker as they become much more of an issue for Dracula in regard to his queerness, both in terms of sexuality and time.

Victorian ideals of middle and upper-class masculinity were primarily concerned with "disciplined power" in men, which was the idea that men need not be burly or exceedingly physically powerful, but that they should also show great restraint and sell-discipline. When one compares that ideal to what Harker displays, it is clear that he lacks that element of power that the Victorians would have wanted to see in an ideal man. One primary example of this comes while Harker is staying with Dracula, as he finds he is unable to feel any sense of calm when staying in his own quarters and ventures out to find a haven. Harker finds his haven within the women's quarters, thus establishing Harker's non-traditional masculinity as he aligns himself with a primarily non-male dominated space. When Harker first discovers the rooms once belonging to the women of the castle, he describes his experience in a remarkably positive tone. He writes:

[11] Though this section will discuss the idea of "masculine" and "feminine" traits, I feel the need to state that this is a binary that the Victorians were particularly invested in, hence the focus on it. I recognize that this dichotomy between masculine and feminine is a false one, and that these terms have very little use when one puts them in a modern context. That said, for the purpose of this discussion, I will be engaging with this false binary as that is how the majority of Victorians would have thought of things, thus through the engagement with this binary, I will be able to better illustrate what Stoker accomplished through his subversions of said binary.

> …I found a quietude come over me. Here I am, sitting at a little oak table where in old times possibly some fair lady sat to pen, with much thought and many blushes, her ill-spelt love-letter, and writing in my diary in shorthand all that happened since I closed it last. (40)

By his own account, Harker has found a place of comfort, and oddly enough, instead of it being his private room, or any other secluded place in the castle, it is a woman's room. He becomes aligned with the previous female occupant when he finds himself mirroring the woman he imagines used to live there, as he writes in his diary in the same spot he imagines she would write love-letters. This act of mirroring becomes more poignant when one considers what Harker is actually writing, as yes, he is writing in his diary, but he is also writing a letter, to a degree. His diary entries include reminders to mention certain things to his fiancée Mina and thus is meant to serve as an account of his time abroad so he can later recount it to her. Additionally, by the end of Harker's stay at the Castle, it becomes clear to readers that he intends for Mina to read this journal, as he is unsure of whether or not he will live and wishes to say his goodbyes to everyone before his demise, "Goodbye, all! Mina!" (55). That said, the diary entries can also act as letters to Dracula; despite the fact that the diary is not intended for Dracula to read, if Jonathan dies at the Castle in the manner, as he suspects he will, then Dracula would be just as likely to read his diary as Mina would be. Furthermore, almost every entry within the diary is exclusively about Dracula, whether it is describing how Dracula makes Harker feel, or Dracula's physical appearance, the diary dedicates more time to addressing Dracula than Mina, thus illustrating that Harker not only aligns himself with a non-traditional form of masculinity, he is also not focused on who he should: his fiancée.

Though Harker's second visit to those rooms goes slightly differently, he still writes about how comforting he finds the room, and how he is once again mirroring the behavior of women who have stayed there before him. While this does serve to once again emphasize Harker's non-traditional masculinity, it also proves that this is not a one-off thing for Harker; this switching of gender roles is something Harker is quite comfortable doing. When describing this second visit, Harker writes:

> The soft moonlight soothed, and the wide expanse without gave a sense of freedom which refreshed me. I determined not to return to-night to the gloom-haunted rooms, but to sleep here, where, of old, ladies had sat and sung and lived sweet lives while their gentle breasts were sad for their menfolk away in the midst of the remorseless wars. (41)

As seen in this quote, Harker reiterates that he feels much more comfortable in the ladies' quarters than he does his own. It is here that the mirroring becomes particularly important, as the act of doing what these women have previously done in the same space is what seems to offer Harker a bit of comfort, as opposed to the physical room. This draws a direct line between Harker and femininity, which would have seemed quite queer for Victorian readers, as men who displayed feminine traits were not accepted as part of "normal" society. This also hints at Harker's non-heterosexual nature, as Dejan Kuzmanovic explains, "Dracula has emphasized to Harker that he comes from a tradition of warriors and that he sees himself as heir to that tradition, [this] makes it possible to see Harker's thoughts about the ladies being sad for the warriors as an expression of his own sympathy and perhaps desire, for Dracula" (416). From this scene alone, it should be clear to readers that Harker not only displays a

queer form of masculinity but is also very much entrenched in a queer form of sexuality, as I will discuss more later in the chapter.

Harker's gender troubles do not end at Dracula's castle, instead they follow him back to England and infect his relationship with his fiancée, Mina. When Harker returns to England, Mina not only becomes his caretaker, but is also shown to be the more intellectual of the two, at least for a period of time. This can be seen quite plainly when Mina first meets Van Helsing, as it is within the discussion between the two of them that Van Helsing begins praising her for the notes she took while she was living with Lucy, as it is through these notes that Van Helsing is able to better understand the ongoing situation with Dracula. Van Helsing values her notes and imput so greatly that he says to Mina, "Oh, you so clever woman…I knew that Mr. Jonathan was a man of much thankfulness; but see, his wife have all good things" (164). After Van Helsing finished reading her notes, he continues with his praise, saying "I have read your diary that you have so goodly written for me, and which breathes out truth in every line" (165). Throughout those quotes it becomes clear to see that people value Mina immensely, and not just because she seems to be a nice woman, but specifically due to her intellect. She was smart enough that she thought to take detailed notes of what was happening with Lucy, and she thought to transcribe those notes into something that could be read by most people. Though characters do not take the time to comment on Mina's intellect often, it seems quite telling that the individual who is treated as an expert throughout the book, is relying on and praising Mina's intellect.

Within most vampire novels the two main protagonists are the terrified woman and the hero. Though one might expect Mina to occupy the role of the terrified woman, readers

instead see her operating as an incredibly independent woman, especially while Harker is away. In Mina's first letter to Lucy, she writes,

> I have been working very hard lately, because I want to keep up with Jonathan's studies, and I have been practising shorthand very assiduously. When we are married, I shall be able to be useful to Jonathan, and if I can stenograph well enough I can take down what he wants to say in this way and write it out for him on the typewriter, at which also I am practising very hard. (55)

As seen in the quote, Mina is not just a pretty woman, rather she is someone who tries incredibly hard to be useful. While her fiancée is gone, Mina takes the time to learn new skills so that she can help him with his work when he returns. Instead of aligning with the traditional way that trope plays out, Mina has become the hero,[12] the "true male, the *intellectual* male" and Harker has become the terrified woman (Dijkstra, 340). It is through this that readers can see how Harker is characterized not only as someone who is being depicted as someone lesser than women, but also as someone who is themselves quite effeminate and often acts in the role of a woman, or as Christopher Craft refers to it, "[he] enjoys a 'feminine' passivity," as will be further explained below (109).

Despite the lack of severe backlash towards Mina and Harker from other characters within the novel, Victorians would have perceived this kind of inverted gender binary and disrupted gender roles as quite abnormal, as they preferred the easy-to-understand gender categories of "brave men" and "good women." While "brave men" and "good women" are never specifically defined within the text, Van Helsing and Mina have spoken about the

[12] Despite Mina's status as the hero, she is nevertheless kicked out of the group hunting the vampires by Van Helsing. This is due to the fact that Van Helsing appears to be an ideal Victorian man, unlike Harker, and as such, he cannot allow a woman to continue acting as a "true male." Thus, this expulsion only serves to further highlight the ways in which Mina portrays a subversive form of femininity that is not endorsed by Stoker.

terms enough to give readers an idea of some traits that might fall within each category. Mina's best hint at what is meant by "brave men," comes when she says, "Oh, it did me good to see the way that these brave men worked. How can women help loving men when they are so earnest, and so true, and so brave" (308). From this description, it seems clear that "brave men" are not passive figures, as they are specifically characterized as "brave," "earnest," and "true," due to the way in which they work. Thus, readers can surmise that this kind of ideal Victorian masculinity is one of action, and strength, though is also comprised of a few traits not often thought of specifically in connection with masculinity, that being earnestness and truth. On the other hand, Van Helsing's description of "good women" leaves much to be desired. When speaking with Mina, Van Helsing says,

> Believe, me, then, that I come here full of respect for you, and you have given me hope—hope, not in what I am seeking of, but that there are good women still left to make life happy—good women, whose lives and whose truths may make good lesson for the children that are to be. (166)

While Van Helsing does not list any specific traits that he associates with "good women," he does make it clear that these women are ones who make the lives of men happy, and whose lives are for the sake of the next generation. From these two definitions, it is not hard to see that neither Mina, nor Harker, fit into these neat categories, as Harker seems to be too passive to be a brave man, and Mina is too independent to be a good woman. Despite this, Mina does seem to follow many of the tenants of a brave man, as she kept very informational journal entries about everything that Lucy went through, which Van Helsing himself states "breathes out truth in every line" (165). Additionally, it seems as though Harker's life might be more of a "good lesson" for the next generation, as he was tricked and trapped by Dracula, thus

giving him lessons to pass on to his children. Additionally, Harker is never the "doer" in his relationship, instead, readers see Mina taking the more active role. One example of this is when Mina has first been reunited with Harker, as fairly soon after they are reunited, Mina is called to meet Van Helsing. In her meeting with Van Helsing, Mina takes a very active role in sharing information with him, as seen in the paragraph above. If not for this sharing of information, it is likely that Dracula would have continued to terrorize England for considerably more time than he already did. According to the Victorian idea of masculinity, Harker should have been the one taking an active role, but instead we see that from Mina. Further, while Harker is trapped in Dracula's castle, he often defers to Dracula, whether it is him acting in accordance with Dracula's sleep pattern, or his reaction to Dracula and the sisters fighting over him, "Then the horror overcame me, and I sank down unconscious" (44). Regardless of where Harker finds himself, he seems to always occupy the more passive role (at least until he is separated from Dracula for a considerable amount of time, and even then he only seems to take an active role when he is in a group), which according to Victorian norms, would align more with femininity than masculinity. This continual struggle with gender and gendered categories helps to illustrate that Harker's issues with masculinity are a part of him, and not just something that he experiences while around Dracula, though Dracula may have exacerbated them.

I Too Can Love: Looking at Queer Dracula

As I stated in the introduction, in this thesis when I refer to queerness in the Victorian era I am primarily using the term to describe a state of being that does not fit within what was considered the "sex-gender norm," in popular society at the time. This can include many

things that would have been considered out of the "norm," such as not being heterosexual, operating outside of the traditional gender roles, or simply not conforming to society in its expected way. Over the course of this section, I will showcase the ways in which certain characters—primarily those aligned with the vampires—show themselves to be "queer" in some manner. Throughout this section, I will highlight the ways in which Dracula is "queer" —in the more modern sense of the word—specifically in regard to how he becomes obsessive about Jonathan Harker after meeting him. By exposing this queerness in Dracula—and how easy it is to spot—it will become clear just how Stoker is utilizing this character in order to further publicize his idea that queerness is harmful and acts as a contagion of sorts, in that it is spreadable.

While homosocial bonds were quite common in the Victorian era, the way that Dracula interacts with Harker is far more intense and intimate than a typical homosocial bond would have been, thus leaving readers to make assumptions about the actual nature of their relationship. At the time, "[m]ale intimacy and its codes of enactment occasion a tension at the level of reading its signs, for a slip in the reliability of the image or sign has the potential to displace aesthetic disinterest into the erotic, allowing desire or better yet the homoerotic to pass unnoticed" (Potvin 327). In other words, while male friendships within homosocial spaces may have started out purely platonic, it was quite easy for them to move, relatively undetected, into the realm of the homoerotic. Here, I argue that this is what occurs in *Dracula*. Dracula and Harker begin the novel as acquaintances, before evolving into something resembling friends, before finally transitioning into a queer relationship.[13]

[13] I am not attempting to assert that Dracula and Harker are in a romantic relationship, but rather they share a mutual obsession with each other that seems to operate similarly to two people who care quite a lot about each other. That said, these two men certainly do not show their commitment to one another in a healthy way, thus

In order to explore this queerness within *Dracula*, I would first like to briefly mention the scene in which the vampire sisters target Harker at Dracula's castle. This scene is particularly noteworthy not only because Dracula claims Harker belongs to him, but also due to Dracula's insistence that they not drink Harker's blood, at least not before him. Additionally, throughout this whole scene, there is no mention of Harker's actions, presumably because he is just watching everything unfold. Harker's inaction exposes an interesting power dynamic in this scene as, Harker is not fighting back against the idea that Dracula or the sisters will feed on him. The fact that Harker is so passive in this moment permits Dracula to have the power over him, which Dracula seems particularly interested in, as he demands to drink from Harker first, saying, "How dare you touch him, any of you? How dare you cast eyes on him when I had forbidden it…when I am done with him you shall kiss him at your will" (43). Furthermore, Dracula's insistence at drinking before the sisters seems to indicate that he also holds power over them, thus reinforcing Dracula's position of authority, as well as the patriarchy that his power seems to be rooted in. Though it may seem odd that Dracula would appear to be incredibly possessive over Harker while still allowing the sisters to feed on him, or "kiss" him, all is not as it appears. As Craft points out, "the vampire mouth is first of all Dracula's mouth, and that all subsequent versions of it…merely repeat as diminished simulacra the desire of the Great Original" (109). It is by that logic that readers can understand that regardless of whether it is Dracula or the sisters feeding on Harker, it is still ultimately Dracula, thus by allowing the sisters to consume Harker, Dracula is not sacrificing the opportunity to feed on him further, rather he is calling his "'jackals to do

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the use of the word "relationship" seems most appropriate, as it seems to encompass all of the complicated aspects of the dynamic between Dracula and Harker.

[his] bidding when [he] wants to feed' [which] identifies the systematic creation of female surrogates who enact his will and desire" (109).

Though I am not trying to argue that Dracula is emotionally attached to Harker, there is clearly a strong sense of obsession shared between the two men, which is highlighted when Dracula not only forbids the sisters from touching Harker, but goes so far as to say, "How dare you cast eyes on him when I had forbidden it? Back, I tell you all! This man belongs to me" (Stoker 43). While this intensity initially seems to scare Harker, after Dracula looked "at [his] face attentively, and said in a soft whisper:—'Yes, I too can love," Harker's reactions are suddenly absent from the text until the end of the encounter, which seems to hint at the idea that Harker is now so transfixed on what Dracula is doing, that he is unable to fully explain how he is feeling, unlike when he was targeted by the sisters (43). As Kuzmanovic explains, this scene not only showcases Dracula's attraction towards Harker, but also Harker's feelings towards him, thus hinting at his own queerness. Kuzmanovic writes, "Harker's apparent obliviousness to the fact that Dracula as well might wish to suck his blood—or do whatever else the women were about to do—goes hand in hand with his denial of his own preference to be Dracula's victim rather than the women's" (417). This instance works to firmly establish the seemingly erotic obsession shared between the two men.

While I will argue that Dracula's most intimate relationship is with Harker, it is also important to note that most of his close companions are men, as this reinforces the fact that Dracula is particularly interested in interacting almost exclusively with his own sex. Though Dracula does at some points surround himself with the sisters, Mina, and Lucy, he does not treat them in the same way as the men. Dracula clearly views the women as pawns, and often reduces them to their relationship with them men he is fixated on. For example, while

Dracula does suggest that Mina will serve him, possibly similar to how Renfield does, he also reduces Mina to the men's "best beloved one," thus showing that he only wants her, and similarly the other women, for how they can affect the men (252). Dracula continues this speech by saying, "You shall be avenged in turn; for not one of them but shall minister to your needs. But as yet you are to be punished for what you have done. You aided in thwarting me; now you shall come to my call" (252). Yet again, throughout the rest of this speech Dracula makes it very clear that Mina is being punished for aiding the men, it is not that she has thwarted him, but that she has "aided in thwarting" him. Similarly, Dracula makes a point of telling Mina that she will be avenged, likely to further emphasize the impact that this will have on the men, particularly Harker, as Dracula wants Mina to be aware of why he is attempting to turn her into a vampire. Additionally, Dracula has primarily male workers and seems only to spend his time with Harker and Renfield.[14] The only exceptions to this rule are the "sisters" who live in Dracula's castle. Though they do live with them, they only appear twice within the novel, and the first time is when Dracula is exceedingly angry with them for going after Harker, so I think it is fair to say that he is not overly close with them, as we only see them properly interact once, which suggests that they are not a priority for Dracula. I feel it important to note that while the text does not suggest that the vampire sisters are married to Dracula, they are portrayed in a very erotic manner, thus suggesting that there might be some connection between the two parties. While that might be the case, it does not detract from my argument, as if there was a romantic or sexual connection between them, it would still reinforce the idea that Dracula is anti-heteronormative. Additionally, their

[14] The fact that Dracula has primarily male companions seems to hint towards a Victorian idea related to Darwin's theory of evolution that men were not only intellectually superior to women but were also said to possess all the "physical attractions of woman" (Dijkstra 199).

relationship, or lack thereof, does not change the fact that Dracula still appears to be more devoted to Harker than he is to them.

Throughout the novel, Dracula is shown to be quite obsessed with Harker and attempting to turn those around him into a vampire, but he also represents a different kind of threat, that of a sexual predator: he "employs a subtler, but more infectious sexual fluidity" (Stuart 219). This can be seen quite clearly in Chapter 3, in which he steps in and protects Harker from being bitten by the sisters. This moment is notable as Dracula says that he doesn't wish to save Harker from being consumed by the sisters, but rather that Harker "belongs to [him]," whether that is sexually or otherwise (43). This comes directly before the line has been drawn between being bitten and sexual desire, as the sisters are given a bag containing a "half-smothered child" to feed on instead of Harker, and they proceed to not interact with the child in anyway apart from feeding on it. This moment in the novel provides readers a way to differentiate between being bitten in order to feed and feeding on someone as an act of sexual desure. Though the sexual language, particularly in that instance, is not said in connection with Dracula, given that he is taking over for the sisters and directly stating that he will do what they are attempting to do, he is still asserting his desire to be a sexual predator, at least as far as Harker is concerned. Furthermore, this behavior is seemingly not limited to Harker, as Dracula feeds upon Lucy and Mina multiple times while they are asleep. For example, Mina once records in her journal that she witnessed "something, long and black" bending over Lucy's "half-reclining white figure," said black creature presumably being Dracula, and having lured Lucy out to the courtyard of an Abbey in order to feed on her while she sleepwalked (88). Similarly, when Dracula is attempting to turn Mina into a vampire, he snuck into her and Harker's room while they slept, and, as Mina

described it, “beside the bed, as if he had stepped out of the mist—or rather as if the mist had turned into his figure, for it had entirely disappeared—stood a tall, thin man, all in black” (251). This is all in order to act as a sexual predator with these women, the end goal of which seems to be a combination of sex (or at least feeding on these women in a way that equates to sex for Dracula), power over them, and in Mina’s case, further power over the men, particularly Harker. Regardless of how explicit Stoker is when speaking of Dracula biting humans, it is clear that he acts in much the same way as the sisters, who readers have witnessed acting as sexual predators, thus showing that Stoker is intentionally leaning on this trope within vampire narratives as a way to further categorize Dracula and the other vampires as threats.

Ghostly Traditions: An Analysis of How One Measures Time

Though standardized time may currently be accepted as an unquestionable staple of our reality, like many aspects of modern technology, that was not always true. As Alana Fletcher notes in her aptly titled article, “No Clocks in His Castle,” *Dracula* was written in the wake of the 1884 International Meridian Conference, at which “global spatiotemporal standardization was imposed through the ratification of the Greenwich Prime Meridian as longitude zero” (55). Meaning, the standardization of time was something that was newly established, and still being contested by groups of people, though, as the successful ratification might reveal, those groups were largely on the fringes of both society and the scientific community, something that could also be said of Dracula, those surrounding him, and their location. By aligning the primary group of ordinary humans with the scientific understanding of time, and the inhuman characters with a more amorphous understanding of

time, Stoker is clearly setting up a clash in ideology which he later uses to further alienate and other those who he views as morally in the wrong. Standardized time was established during the Victorian era, at the same time that England was experiencing a technological boom, more so than any other country, as "[w]hen technology was first invented, it was only profitable to use it in Britain," primarily due to the fact that most of the new technology was being manufactured in Britain, and the cost to ship said technology elsewhere was often deemed too high for it to be worth it (Allen 357). This difference in levels of technology between England and the rest of the world was stark, and only becomes heightened when one compares it to the technology used in an isolated, rural location like Dracula's castle.

This notion of Victorians being particularly interested in the scientific approach to measuring and understanding things can be seen throughout the novel, though only in sections narrated by characters who are entrenched in British society. One of the more obvious examples of this is Dr. Seward's Diary, in which he meticulously writes out all of his scientific observations. Additionally, through Van Helsing, Stoker conveys the idea that the British Victorians are more technologically advanced than others of their time, and value these technological advancements; Van Helsing describes the time they are living in as, "our scientific, skeptical, matter of fact nineteenth century?" (210). The use of "our" in that quote is particularly interesting, as Van Helsing is seemingly making a distinction between his, or the humans (as that is who he was speaking to), nineteenth century, and the kind of nineteenth century that those outside of England, such as Dracula, are experiencing,

Whilst Stoker emphasizes the positive impact that modern science has had one the human characters, he portrays Dracula as a figure who is stuck in the past.[15] Every aspect of

[15] Though Dracula is able to adapt in terms of learning, it seems as though his propensity for learning may be an isolated case, as those from his home country and those associated with vampirism seem to be uninterested in

Dracula exists in the past, including not only his refusal to measure time scientifically, but also his castle, and how he decorates it. While staying in the castle, Harker writes that the furnishings "must have been of fabulous value when they were made, for they are centuries old, though in excellent order. I saw something like them in Hampton Court, but there they were worn and frayed and moth-eaten" (Stoker 25). While those details may seem inconsequential, Dracula's furniture being old and worn is indicative of his mindset: stuck in the past. Furthermore, his furniture is not only old, but also not well maintained, thus showing that Dracula has no need or desire to project an image of modern wealth, or opulence, instead he allows the age of things in his castle to be plainly shown. This seems especially interesting as Dracula himself is not interested in showing his age, but he is unable to disguise the age of his furniture in a similar manner, either through maintenance or the purchase of new furniture entirely. Additionally, Harker notes that the house Dracula will be moving to in England is "very large and of all periods back, I should say, to medieval times" (28-29). The fact that Dracula was not only living in an ancient castle but planning to move to a different ancient castle is indicative of the hold that the past still has on him. Just as he is unable to adjust to the new scientific form of time, he is unable to move out of the bygone eras in which he lived.

Dracula's primitive nature primarily comes across through his refusal to measure time scientifically, which emphasizes both his lack of adherence to modern society, and his inability to let the past die. Instead of measuring time scientifically, Dracula seems to track "time" purely by the sun and moon, though it would be hard to say this is even tracking time,

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adapting in this manner. One example of this is the superstitious rituals that Transylvanians seemingly engage in, such as pointing two fingers at those they want to protect from the evil eye, which they do to Harker before he arrives at Dracula's castle. Additionally, this kind of adaptation may simply be a way for Dracula to adapt as a predator, as he is not portrayed as being able to adapt in any other aspect of his life.

instead it seems to only be used as a way to know whether or not it is safe for Dracula to roam the castle. This method seems to work for both Dracula and Renfield, a patient of Seward's who is under observation in an asylum. Here, we see that, while Dracula's alternative relationship to temporality seems to affect Harker to a considerable degree more than it does Renfield, it still affects all men who spend prolonged periods of time with the vampire. While Renfield does not explicitly state how he experiences time in the way that Harker does, readers easily glean that he does not follow the scientific method of measuring time, but instead closely pays attention to day/night cycles. Renfield also appears to measure time in sets of days, as he is consistently working his way through a cycle of raising and killing increasingly larger animals (though the killing aspect of this cycle is less murder and more feeding to the next animal that he will raise). The "food chain" that Renfield has been enacting in the asylum not only shows how he works with time, but also that he seems to have some level of control over the cycle of life and death, albeit primarily for smaller animals. Renfield's control over both of these kinds of cycles should illustrate quite clearly to the reader that he doesn't operate according to time in any scientific manner of speaking; instead, his temporality is much more intuitive. While Dracula is not always physically near Renfield when he displays this behavior, Renfield often refers to Dracula as his "master," thus allowing readers to make the logical assumption that Renfield lives his life in a way that he thinks Dracula would approve of, including his refusal to adhere to a scientific measurement of time. Halberstam goes so far as to say that Renfield's habit of living according to how he believes Dracula does suggests that "vampirism is itself a psychological disorder, an addictive activity which in Renfield's case can be corrected in the asylum,"

though he suggests that the same cannot be said of Dracula, as he only seems capable of stopping when he is definitively killed (*Skin Shows* 344).

Although tracking time by the sun and moon works well for Dracula and Renfield, not using modern methods of measuring time makes it difficult for Harker to progress through his day while at Dracula's castle. This sudden inability to tell precise time can be seen through Harker's confusion regarding what time it is that he often voices in his diary. One of the first of these occurs soon after he arrives at Dracula's castle, when he was writing about a meal he was eating, ".... I do not know whether to call it breakfast or dinner, for it was between five and six o'clock when I had it" (Stoker 25). Similarly, when Harker thought he was about to be killed by Dracula, he wrote in his diary that he, "slept till just before dawn," which might not have been inaccurate, but like the previous comment, it is very imprecise (53). In fact, as Harker continued talking about this incident, he wrote that "[he] felt that subtle change in the air, and knew that the morning had come" (53). Once again, this emphasizes that in that environment, time is tracked in a more amorphous way than a clock. Time is fluid, and only seems to have distinct changes when it goes from day to night, or vice versa, which makes sense as that would presumably be the most important time change to Dracula and the other vampires living in his castle. It is also important to note that while Harker is still confused by the lack of precise time at the end of his time in Dracula's castle, he has a much better understanding of it than when he first arrived, as seen in how he can feel the "subtle change in the air" that lets him know that the time of day is changing.

As evidenced by details from the paragraph above, Dracula is not the only person to be afflicted with this inability to operate according to a scientific understanding of time. Interestingly, everyone else who seems to fall into that category with him, only begins

viewing the world in such a manner after meeting Dracula, thus suggesting that Dracula is the cause of the queer temporalities. This can be seen when, after Harker starts living with Dracula, he never mentions specific times, instead he refers only to dates or the placement of the sun in the sky. Additionally, when Harker first arrives at Dracula's castle, he makes a few comments about how he feels that time is moving differently. The first of these comments comes right as he is being dropped off at the base of the path to the castle by a driver and is actually something he writes that the driver said to others in the cart. Harker writes that the driver looked at his watch, and said, "An hour less than the time" (Stoker 17). While Harker fails to overhear everything that he says, and as such readers are missing some of the context for this statement, it is clear that time is not moving as the driver expected it to. Thus, this comment seemingly suggests that simply being in the proximity of either Dracula and/or his castle is enough to disrupt others' sense and experience of time.

This change in how Harker experiences time continues as he grows closer to the castle, which works to reinforce the idea that Dracula is at the center of the time anomalies. Once Harker is finally in the cart driven by Dracula himself, he remarks that "time seemed interminable as we swept on our way" (20). Similarly, once he arrived at the castle, though is still waiting to be let in, Harker asserts that "[t]he time [he] waited seemed endless" (21). Due to these past few quotes occurring quite close together within the novel, it would be reasonable for a reader to come away with the impression that Dracula's mere presence is enough to taint how others experience time. I would like to emphasize my use of the word "taint" here as it seems clear to me that Stoker does not intend for Dracula to be a character with which anyone should be able to sympathize, and instead, wants to paint him as a ruthless, uncaring villain. As such, the fact that Dracula is affecting how others experience

time cannot be read as a positive thing within the novel, despite—or perhaps given Stoker's opinion on the subject, because of—the fact that Dracula is forcing people to experience queer temporalities, which serves a few different purposes: (1) to make homoeroticism between the men possible (as seen between him and Harker); (2) to disrupt the traditional forms of masculinity (as seen through the kind of masculinity displayed by Harker); and (3) to interfere with heterosexual relationships within the novel (as seen through the disruption of Mina and Harker's relationship, as it is no longer either of their focus while they are hunting Dracula).[16]

Though Harker certainly experiences confusion around time and temporalities while he is staying with Dracula, that does not mean that he does not conform to Dracula's ways. Harker finds himself moving about the castle both during the day and night, and in regards to the latter, it is likely to a significant degree more than he would normally be used to. Given that Dracula is more active at night, Harker is also more active during the evening, for instance he stays up until dawn talking with Dracula (which occurs many times throughout his stay at the castle), and witnesses Dracula crawling "in his lizard fashion" along the outer walls of the castle at night (39). While he may not spend all night awake and all day sleeping, Harker's schedule does seemingly become much more nocturnal than it ever was before, as shown through the contrast between his sleep scheduling while he is traveling to Dracula's castle, and his sleep schedule once he arrives. The ease and willingness to completely reorient his life and day around Dracula and the hours that he is active shows a level of dedication to Dracula on Harker's end. By adapting to Dracula's schedule, as opposed to

[16] This spreading of queer temporalities seems to closely align with the language and methodology used by scholars when describing vampirism as a contagion. This is worth noting as it seems to be a way for Stoker to root the character of Dracula within the Gothic vampire tradition.

sticking with his previous chrononormative way of living, Harker is inadvertently exposing himself to the queerness of both Dracula, and time. This also serves to highlight Harker's queerness, both in terms of masculinity (as previously discussed) and sexuality. If nothing else, it also illustrates that while Harker may normally live in England and conform to their way of using time, he is able to slip between temporalities and live in both a scientific temporality and a more intuitive one—yet again, reinforcing Harker's anti-heteronormative nature—which is not something that I suspect his friends from England would be capable of doing, given their strict use of scientific time in many of their records and letters.

Within *Dracula*, there is a quite harsh line drawn between two parts of the novel: the beginning section where Jonathan Harker is staying with Dracula, and the latter section which takes place back in England. This distinction is made particularly evident to the readers when the novel ceases to be entries in Harker's diary, and instead becomes comprised of letters, journal entries, and newspaper articles from various individuals. While the narrative is continuing the same story, this shift in narration signals many other shifts throughout the novel[17]; and here I am interested in the shift in the way that the various parties treat time. While Dracula is certainly differentiated from the human characters in many ways, his refusal to follow standardized time is one of the most pervasive, as becomes very apparent during this narrative shift. As long as Dracula is aware of the date and whether or not the sun is out, it seems as though time is fairly unimportant to him. This is in sharp contrast to the human characters living in England who we often see sending telegrams and

[17] While there is many relevant pieces of scholarship done on this transition, I find David Seed's assertion that this transition between narrative styles signals a transition from the privacy of one writing in their journal to a more public form of writing in which Stoker "stresses its *social* significance as an act of communication from sender to recipient" (67). This once again seems to emphasize the isolated state in which Dracula lives, and how far away it is from any kind of modernity or social scenes.

writing diary/journal entries that not only note the time at which they are recorded, but sometimes discuss traveling to different places at a specific time. Again, in isolation neither of these behaviors would be notable, but the fact that Stoker is clearly aligning his heroes with the use of standardized time, and his villains with the opposite, and that he draws attention to the scientific nature of the nineteenth century shows that Stoker is trying to say something through this clash of lifestyles.

This clash of temporalities becomes all the more apparent when Harker returns to England and readers begin to see how often standardized time is referenced. This becomes particularly obvious in comparison with some of the entries in Mina's Journal, as she constantly makes references to the time, or time moving. For example, Mina notes: "...when the clock struck six," "I came up here an hour ago;" when Mina makes multiple entries on a single day she marks them by the time, i.e., "*10 p.m.*" (64, 65, 70). Additionally, this attention to time seems to be shared by others within the novel, provided they are also from England, as a section from the *Dailygraph* (another possible reference to temporality) newspaper that Mina has inserted into her journal reads, "Shortly before ten o'clock the stillness of the air grew quite oppressive" (76). While that is only one example out of many in the novel, it highlights how Victorians were interested in accurately measured time, apart from Harker, who is no longer interested in participating, at least since visiting Dracula.

Such Unknown Horror: The Queer Fear Associated with Dracula

While Dracula is certainly powerful enough to act as a threat towards the individual humans he has decided to target, particularly Harker and his associates, he also acts as a threat to Victorian society at large. This threat extends far beyond the fear of fictional

monsters, and instead crosses over into the fear of what Dracula represents. As I have discussed throughout this chapter, Dracula is often associated with homoerotic desire and queer temporalities. Both pose a severe threat to the British Empire—as we will see—hence Dracula is often villainized throughout the novel. Dracula also represents the figure of the racial other, as his appearance seems reminiscent of antisemitic stereotypes of the time, which can also be seen as furthering the idea of him being a threat to England. As I will discuss in this section, the combination of all these things results in Dracula being portrayed as an invader who threatens the future of the empire, and as such, readers are not invited to sympathize with him in the same way that they might with Dorian Gray.

In order to fully understand how Dracula can be a threat to the British Empire, it is important to establish what exactly the British Empire stands for, particularly during the Victorian era. G. Bremner, focusing on the ideals of the Empire in Late Victorian Britain, described the British Empire as "a self-interested, global network of territories…allied by common cultural, political and defensive bonds…many believed that imperial union would secure Britain and its empire against competition from rival industrial nations" (51). While the British Empire was in theory a group of united territories, that is not exactly how it operated in practice. Instead of presenting itself as a united entity, by the 1870s and '80s, the British Empire was plagued by "a growing sense of uncertainty [surrounding] the nation's social, political, and economic future" (Bremner 51). This growing anxiety, as mentioned in the introduction, was often an underlying theme in Gothic fiction, which is precisely what one can see all throughout *Dracula*. As seen by the othering and villainization of Dracula throughout the novel, Victorians were afraid of anything that might threaten their social, political, or economic future, and as such, the idea came about that they needed to staunchly

defend their future. This sentiment was echoed by many throughout the Late Victorian era, but a few notable instances of this call to defend the future of the British Empire are "Britons, hold your own!" a quote from an ode written by Lord Tennyson for the Colonial and Indian Exhibition held in 1886, and "cor unum via una," meaning "one heart, one way," which was the motto of that Exhibition. While these are just two examples, they represent an ideology that was quite popular in England during that time: the English must staunchly defend against any outsiders that might inevitably invade Britain and threaten their way of life and their future.[18] While it might feel remarkably similar to today's political landscape, it seems as though Victorians primarily feared that the British Empire either wouldn't exist in the future, or it would be dramatically changed due to those with differing cultural backgrounds coming to Britain and disrupting the status quo. Given the depiction of Dracula as a racial other, queer individual, and someone trapped in a queer temporality, many Victorians would have been quite fearful of the threat he metaphorically posed to the British Empire.

The first, and most obvious way in which Dracula threatened the British Empire is his racial identity. Though this point is not as relevant to this thesis as the others I will cover, a significant amount of scholarship surrounding *Dracula* has discussed the ways in which he is depicted as a racial other. Given the prevalence of this topic, and the ways in which it lays the groundwork for the other ways Dracula threatens the British Empire, it is best to begin here. While there are many ways in which Dracula is connected to antisemitic ideas—particularly his relation to money, his femininity, and his connection to blood libel—the one that is easiest to spot comes from physical description of Dracula. In the novel, Dracula is

[18] See Paul Robichaud's "Victorian Legacies and Modernist Revisions," and Lauren Miskin's "The Victorian 'Cameo Craze': Cameos, Femininity, and the Fashioning of Britain's Imperial Identity" for further discussion of the British Empire during this time.

first described as having “peculiarly arched nostrils,” “profusely” growing hair all over his body, “massive” eyebrows, pale and “extremely pointed” ears, a "cruel-looking” mouth, and red eyes among other things (23-24). Additionally, when Harker first sees him in London, he is described as a “tall, thin man, with a beaky nose and black moustache and a pointed beard,” and teeth that “were pointed like an animal’s” (155). While these descriptions may not seem notable at first, when they are compared with the nineteenth century notion of what a Jewish person supposedly looked like, one can see that they are remarkably similar. As noted in the newspaper *Libre Parole* in the 1880s, the identifying characteristics of a Jewish person are ‘the hooked nose, shifty eyes, protruding ears, elongated body, flat feet and moist hands’” (qtd. in Halberstam, *Skin Shows* 93). While that list from *Libre Parole* is in no way a comprehensive list of every trait that was linked to Jewish stereotypes in the Victorian era, it does list some of the main ones, which already share quite a bit of overlap with the descriptions of Dracula. Additionally, while the antisemitic description of Dracula seems to clearly show what Stoker was thinking when coming up with the image of Dracula, it is worth mentioning that Stoker had connections to antisemitic authors. According to Halberstam, “Stoker was good friends with, and inspired by, Richard Burton, the author of a tract reviving the blood libel against Jews in Damascus” (*Skin Shows* 86). With all of this information, combined with the fact that Stoker characterizes Dracula as animalistic, it is clear that Stoker means to present Dracula as a racial other. Furthermore, Stoker not only seems to present this image of the racial other, but he also seems to advocate that, Dracula’s racial identity contributes to his status as a villain. It is important to remember that while Dracula was certainly shown to be an agent of evil while living in his castle, it is only once he tries to move to England that his status as a villain really comes about. Without Dracula’s

desire to invade the British Empire, Harker would have never gone to his castle, and as such, the horrific events within the novel would have never come to pass. Thus, by Dracula positioning himself to be a racial outside and invader of the British Empire, he becomes a villain, someone readers are supposed to fear.

Another way Dracula is viewed as a threat to the British Empire is through his queerness. In this regard, Dracula does not represent the same kind of threat, as queer individuals, or queerness itself, cannot physically invade a nation, instead, queerness represents an ideological and social threat to the British Empire. Though many consider the threat of queerness simply a threat of degeneracy, and while it does seem as though that was a thought for some Victorians, moral degeneracy not appear to be the Victorians' sole issue with queer gender and sexuality. Instead, the main threat of queerness was that of the end of the British Empire, in the sense of legacy and inheritance. In order for the British Empire to continue, there has to be a next generation of individuals to inherit the Empire, but that would not be possible if queerness overtook Britain. This fear is that of the "death drive," which Lee Edelmen describes as the phenomenon of queer individuals not having children, and thus, not having a traditional family structure that ensures there is always someone to inherit what you have. In the context of the British Empire, this means that Victorians feared that non-normative gender and sexuality would jeopardize the ability of the next generation to inherit the Empire; instead it would end with them. As Edelman puts it, "[a]nd so what is queerest about us, queerest within us, and queerest despite us is this willingness to insist intransitively—to insist that the future stop here" (31). This fear of the death drive, and lack of a secured future is seen many times throughout *Dracula* as Stoker seems to see the death drive as most of society does, a bad thing that will ensure the ruin of said society. It is not a

coincidence that soon after being freed from Dracula's grasp Mina gives birth, rather it is meant to show just how much Dracula was restricting the possibility of the future. Dracula was not only unable to secure the future by having children himself, but he also refused to allow others to secure the future through children. Through this, Dracula represents the ultimate threat, the end of society and the future through his queerness.

Though Dracula was unable to secure his future by having children the traditional way, he was able to create new vampires, and these "children" only serve to further Victorians' fear of queerness. As I have demonstrated, Dracula is trapped within a queer temporality, and those who surround them seem to find themselves falling into this as well, including his "children," or created vampires. Given the fact that these children are not created in the traditional way, and that they immediately find themselves living within a queer temporality from the moment they become vampires, these children do not represent a reprieve for the Victorian society; rather they are just further threats, as their queer temporalities force them to live outside of the bounds of Victorian society. This is compounded by the fact that these "children," do not behave like typical children, as they are created after they are already living, and their lives are seemingly tied to his. When Dracula is finally killed, Mina, who he was in the process of turning into a vampire, is freed from her vampiric curse, suggesting that when Dracula died, all vampires turned by him likely did as well. Additionally, in the original manuscript of *Dracula*, Stoker describes a very different scene after Dracula's death, he wrote, "From where we stood it seemed as though the one fierce volcano burst had satisfied the need of nature and that the castle and the structure of the hill had sank again into the void" (325). From this description, readers can see that Dracula's death impacted not only those he was attempting to turn, but also the land that had

functioned as his home for so long. Thus, Dracula's children do not just represent the threat of further queerness and queer temporalities spreading throughout the British Empire, but they also work to illustrate just how quickly a legacy can be destroyed, as with Dracula's death, everything that might have served as a reminder of him is immediately destroyed.

While all of these aspects of Dracula's portrayal hint at what the wider Victorian audiences might have thought when first reading about him, there is always the possibility that this portrayal does not necessarily reflect Stoker's feelings on the matter. While I do believe there is a case to be made—and Talia Schaffer does make it—that Stoker might not actually believe all the fearmongering regarding queer individuals that the text seems to engage in, if he does disagree with the notions in the text, he conceals it well. Schaffer argues that Stoker portrays the image of the "homosexual" within this text in order to "eventually transform it into a viable identity model," which is not something I believe comes across in the text (398). As Halberstam points out, within the text, Dracula "has no voice, he is read and written by all the other characters in the novel. Dracula's silence…is pervasive and almost suffocating" (*Skin Shows* 91). Due to readers only being able to understand Dracula through the eyes of those who fear and revile him, it is near impossible to feel sympathy towards the vampire. Given biographical evidence provided by Schaffer, it does seem possible that Stoker was a closeted queer man attempting to grapple with his identity in the wake of the Wilde trial throughout this novel, but that does not eliminate his negative portrayal of queer individuals, and queer temporalities within *Dracula*, particularly as shown through Dracula's relationship with the British Empire and all it stands for.

Enjoying Their Destruction: Conclusion

While many authors have written gothic or vampiric narratives that address themes of otherness and queerness with sympathy, Stoker takes *Dracula* in an unexpected direction for Gothic novels, one of condemnation. Other authors, such as Wilde, write these stories from the perspective of those who are othered, or those who can relate to that feeling of being othered; in my view, Stoker refuses to do so. Instead, Stoker presents readers with a narrative about a man falling prey to a vampiric predator who is ostensibly shown to be a queer man, and/or, as many scholars have discussed at length, a caricature of a Jewish man. As such, Stoker places both himself and his novel in the position to be the antithesis to *Dorian Gray*, through both his inability to humanize queer individuals and offer them any morsel of sympathy. Instead, Stoker spends his novel condemning a queer way of living. While this is surprising given the genre in which Stoker is writing in, this may have something to do with the complicated situation Stoker found himself in following Oscar Wilde's trail, especially given that he had just witnessed Wilde's trial when he began writing *Dracula*. Additionally, as Schaffer observes, a "peculiar tonality of horror derives from Stoker's emotions at this unique moment in gay history. Oscar Wilde's trial set up a stark set of alternatives—safe concealment, or tempting revelation—yet forbade anyone to choose between the two" (381). It is likely that this proposed storm of emotions is why readers see such a dichotomy between Stoker's chosen genre and its history, and the way he actually chooses to portray his queer characters. Regardless of his reasoning, through *Dracula*, Stoker manages to dodge expectations and depict a queer story. He does this, much in the same way as Wilde does in *Dorian Gray*; but instead of seeking to justify and affirm queerness, his queer characters are outsiders, and sexual predators, those who will contaminate and corrupt the Victorian way of

life. In so doing Stoker also villainizes the phenomena of queer temporalities and the death drive, as those are shown to be connected to Dracula, and the other vampiric characters.

Given the complexity of Stoker's perspective on queerness, it seems likely that he may see himself reflected in both Harker and Dracula, if Schaffer's theory regarding him being closeted is to be believed. I find this to be a likely explanation for the contradictory evidence, as *Dracula* seems to be immersed in anti-queer rhetoric, yet Stoker himself, at least based on Schaffer's assertions, his friendship with Wilde, and his letters to Walt Whitman—which seem to contain many elements of homoeroticism within them—indicate that he likely would not be someone that believed in such anti-queer rhetoric. With Dracula, Stoker presents a queer individual who operates in all the ways Victorian society most feared, particularly regarding how he attempts to convert those around him into living within a queer temporality, and his effort to invade Britain. While Harker does initially get taken in by Dracula, and begins to align himself with Dracula's queer temporality, by the end of the novel he has escaped and returned to his wife and new child. Both Dracula and Harker are presented as distinctly queer individuals, but only one of which is allowed to live past the end of the novel, that being the one who successfully integrates back into Victorian heteronormative society. Thus, through *Dracula*, it seems as though Stoker is attempting to argue for the closeting of queer individuals, likely due to the fear he felt in response to Wilde's trial.

Conclusion: "I'm Going to Hell and I'm Late for It"

Over the course of this thesis, I have connected the depiction of vampiric figures in Victorian literature with the idea of queerness, primarily through the use of queer temporalities. Once one fully understands how the Gothic works to allow sympathetic portrayals of monsters, it becomes all the more interesting when Gothic literature seem to actively work against that goal. This is what readers see in *The Portrait of Dorian Gray* and *Dracula*: both works portray their queer vampires, or vampiric figures in Dorian's case, as morally corrupt characters, but to different ends. Throughout *Dorian Gray*, Wilde has Dorian engage in behavior that would not be welcome in proper society, as shown through his inability to conform to the chrononormative expectations of Victorian society, but at the same time, he makes Dorian's thought process easily accessible to the reader, and as such, Dorian can earn the reader's sympathy, particularly when it seems as though he was misled or seduced into becoming a "monster." In other words, Wilde presents Dorian as both human and vampiric figure, thus allowing readers to form a connection with him before he becomes a true "monster," and it is through this practice that Dorian emerges from the novel appearing to be a more morally gray character. On the other hand, in *Dracula*, Stoker constantly has Dracula acting against the Victorian heteronormative standard and attempting to bring others into this outsider perspective with him, which is again represented throughout the text by the queer temporalities Dracula find himself within and spreading to others, Stoker does not allow readers to connect with, or in any way understand, Dracula, and instead uses Dracula as conduit through which to show Victorians some of their worst fears realized—that of invasion by racial others, as well as what we would call genderqueerness and antiheternormativity—thus, making it so that they cannot form any sympathy for him.

Though I have done my best to explore this topic to the fullest, there are a few things that I have not been able to fully address, at least not to the capacity that I would like. The first of those is the discussion around women in both texts. As discussed in the chapter on *Dracula*, it was not an uncommon thing for Victorian men to believe that women were inferior to men, which some queer men tried to use as a way to justify their queerness. Though Stoker did not claim to ever be a queer man, it is easy to see how misogyny fiercely pervades both his and Wilde's novel. Within *Dorian Gray*, the women are seemingly used as a tool for Dorian, particularly Hetty Merton who seemingly exists for the sole purpose of allowing Dorian to re-experience his love with Sybil. Something slightly different can be seen within *Dracula*, as both Mina and Lucy are given attention throughout the novel, but only in regard to how their fate affects the men surrounding them, which is not surprising given the scholarship on Stoker wanting to condemn the idea of the "modern woman.[19]" While I do think this portrayal of women is likely due to the patriarchal norms of the time at which Wilde and Stoker were writing, I also find that the presence of these female characters speaks a lot to the queerness within the texts. As such, I think further research into how Sybil and Hetty are treated primarily as romantic options as opposed to sexual for Dorian, and how Mina and Lucy communicate with each other, as well as how easily they are both drawn into queer temporalities could yield interesting discussions, particularly in regard to how these topics play into the queerness within the novels.

Additionally, I think it would be interesting to put *Dracula* and *Dorian Gray* into further conversation with more modern literature depicting vampires. I specifically think the

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[19] See Elizabeth Signorotti's "Repossessing the Body: Transgressive Desire in 'Carmilla' and 'Dracula,'" Phyllis Roth's "Suddenly Sexual Women in Bram Stoker's Dracula," and Judith Weissman's "Women and Vampires: *Dracula* as a Victorian Novel" for a more in-depth analysis of Stoker's portrayal of women.

Twilight series, and both the movie and television show, *What We Do in the Shadows* would make for incredibly interesting comparisons. Those works would make for a particularly interesting discussion, as the two modern works have a much more positive perspective on vampires. They are still shown to be morally gray, and monstrous at times, but the text treats them with empathy. *Twilight* would have the added benefit of not being an openly queer story, despite the fact that many queer fans have gravitated towards the series, and most claim to feel an affinity for Alice, one of the vampires in the series. On the other hand, *What We Do in the Shadows* is an unabashedly queer franchise with a very vocal queer audience. I think putting these works into conversation with each other would allow for a more thorough analysis of why queer temporalities are so often showcased through vampires, and additionally, how the trend of depicting queerness within vampires has persevered through a lot of social changes.

Though this project has limited its scope to just two novels, and did not incorporate the ideas above, it has many implications when looking at both Gothic Victorian literature, and queer theory. As far as Gothic Victorian literature goes, this project has not only discussed the idea that Gothic "monsters" were used to discuss things like race, sexuality, disability, etc. in ways that the Victorian public could understand, but also showed how that was not always the case. In both Wilde and Stoker's novels, they use "monsters" to discuss such topics as outlined above, but they do not do so in a way so that the public can "understand." If anything, they are seemingly further ostracizing those "monsters" from the general public. While Wilde's work at least seeks to marginally humanize Dorian, Stoker does not make that same attempt with Dracula; instead he seems to want audiences to fear him. By doing this, both authors have not only subverted expectations when it comes to

Gothic texts, but they also dedicated so much time and energy into villainizing those of a certain group that it forces readers to be quite critical of them in a way that I think is only just starting to become a topic of conversation. This can be seen primarily with Stoker, as it is only in the last decade that discussions of Stoker's sexuality, and the possibility of him being a closeted queer man have actually been able to gain traction and attention.

When one looks at the queer studies field, it is clear that while considerable progress has been made, there is still much left to do, specifically in terms of queer temporalities. Queer temporalities is not currently a very popular lens through which literature is analyzed, which is something that should be rectified. Not only is it an incredibly insightful way of looking into literature, but it also has a strong tie to the Victorian era, as that is where the term originates, as can be seen in "It's a Queer Time" by Robert Graves, which was first written in 1915. This project seeks to help solidify the bond between the theory of queer temporalities and the Victorian era, in the hopes that this lens will be applied to work from this era more often. If nothing else, this analysis has hopefully provided an example for how more people can begin applying this theory to more literary works.

While this project has not been huge in scale, my hope is that it will open the doors for not only me, but other scholars to begin having these kinds of conversations on a larger scale, perhaps more mainstream scale.[20] While there have been conversations similar to this in the past, they have not addressed the Gothic vampire or queerness to the same degree as

[20] While I understand that these conversations have been happening for a while within the academic sphere, I think given the resurgence in vampire media, this could be a valuable discussion to begin happening in a more mainstream environment. Just as queer, and feminist theory has broken through the academic bubble into the public sphere, though to varying degree, the idea of queer temporalities doing the same, particularly in regards vampiric stories, does not seem so outrageous. Additionally, with the recent popularity of "Dracula Daily," a web-based subscription service that delivers excerpts of *Dracula* to readers according to the timeline in the novel, I feel as though the temporalities within these works is very much of interest to the public, or at least some sects of it.

depicted here, especially given the fact that so many large leaps and bounds have been made in queer studies in the last few years. Given that both areas of interest are beginning to expand at quite a rapid pace, particularly given the increase in vampire-related books, movies, and tv shows that have come out recently, I hope that this project will spark interest in having this discussion for more people.

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Vita

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