

TEXT 2

Equation vampiric thirst \leftrightarrow sexual drive.

Many ambiguities, subversions and perversions.

I The clichéd heterosexual fantasy.

• Subversions: frontiers are questioned

{ sanity / madness ^{→ 3-4} (cf. Hamlet's ambiguous state)
{ sleep / wake ³²

→ logical categories are irrelevant

• Hackneyed associations

moonlight / femininity: "pale" "brilliant" ^{46/47} ^{37/50}

precious stones / Oriental pleasures → sexual initiation
^{L 39} ^{L 50, 47}

• The uncertain nature of the three female vampires.

- "ladies" → "the fair girl" → "foul things": J's discovery
^{L 40} ^{L 59} of female sexuality → inhuman ("like an animal")

- a fascination for the vampiric mouth, close-up effect:

⁷³ "I could see the moisture on the scarlet lip" → vagina

"bitter offensiveness, as one smells in blood" → menstruations

II The repressed homoerotic tendency.

• The symptoms of Dracula's jealousy: a spectacular
fury ("blazing", "flames") → all-consuming passion.

"This man belongs to me" → possession (several meanings)

• Dracula's chivalric rescue: he punishes the girls in
stead of Jonathan ("I had forbidden it" → ambiguous???)

Climactic moment - but also frustration

• Jonathan's passivity: reversal of gender roles,
waiting for penetration.

III From sexual frustration to textual jubilation

Sexuality leads to nowhere → nothing actually happens.

Pleasure is relocated from sex to text

Jonathan's active role is re-established by

16 "the habit of entering accurately" → masculine function.

Writing = re-enactment of the events, authoritative attitude

31 "I composed myself to sleep" → allusion to writing.

• Dramatization of delay and expectancy → desire

evocative prose = a compensation for denied sex

→ alliterations: "As she arched her neck she actually

licked her lips like an animal" → sensual reality of the text.

→ syntax of delay: "lower and lower went her head" 75

"it approaches nearer - nearer" 80

"waited - waited with a beating heart" 83

Conclusion:

Ambiguities, subversions and perversions → Jonathan
the text | has been
the reader |
contaminated by the vampire.

The attractiveness of the narrative is in itself | subversive |
vampirical:

The art of the passage is to | lure | the reader into forbidden
| lead |
| attract |
spheres.