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Mapping the Monster: Locating the Other in the Labyrinth of Hybridity

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MAPPING THE MONSTER:
LOCATING THE OTHER IN THE LABYRINTH OF HYBRIDITY

A Thesis

Presented to

The Faculty of the Department of English and Comparative Literature

San José State University

In Partial Fulfillment

of the Requirements for the Degree

Master of Arts

by

Jill K. Harper

August 2014

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MAPPING THE MONSTER:
LOCATING THE OTHER IN THE LABYRINTH OF HYBRIDITY

by

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APPROVED FOR THE DEPARTMENT OF ENGLISH AND COMPARATIVE
LITERATURE

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August 2014

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ABSTRACT

MAPPING THE MONSTER: LOCATING THE OTHER IN THE LABYRINTH OF HYBRIDITY

by Jill K. Harper

By the last two decades of the nineteenth century, Great Britain led the European contest for imperial dominion and successfully extended its influence throughout Africa, the Americas, South East Asia, and the Pacific. National pride in the world's leading empire, however, was laced with an increasing anxiety regarding the unbridled frontier and the hybridization of Englishness and the socio-ethnic and cultural Other. H. Rider Haggard's *She*, Bram Stoker's *Dracula*, and Richard Marsh's *The Beetle*, three Imperial Gothic novels, personify the monstrosity of hybridity in antagonists who embody multiple races and cultures. Moreover, as representatives of various ancient empires, these characters reveal the fragile nature of imperial power that is anchored in the conception of human and cultural evolution.

Hybridity works to disrupt the fragile web of power structures that maintain imperial dominance and create a fissure in the construct of Britain's national identity. Yet, the novels ultimately contain the invasion narrative by circulating power back to the English characters through the hybrid, polyglot, and metamorphosing English language by which the enemy is disoriented and re-rendered as Other. Using New Historicist and Postcolonial theories, this work examines the aporia of linguistic hybridity used to overcome the threat of racial and cultural hybridity as it is treated in Haggard, Stoker, and Marsh's novels.

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Introduction

During the last two decades of the nineteenth century, at the height of Britain's earnest ambition for sovereignty and colonial conquest, H. Rider Haggard, Bram Stoker, and Richard Marsh published three Gothic novels that presaged the volatility of the imperial domain. The Gothic genre has a history of intersecting with sociopolitical and cultural concerns. In *Literature of Terror* David Punter writes, "within the Gothic we can find a very intense, if displaced, engagement with political and social problems" (62). *She*, *Dracula*, and *The Beetle* not only reveal various social and political concerns that permeated Britain during the fin-de-siècle, they actively participate in the cultural anxieties of the time. It has become customary to regard these works as eroticized disruptions of Victorian England's ideological constructs of race, gender, and imperial relations; however, the novels also have much to say concerning the fragile nature of the power structures that hold these constructs in place. One of the novels' most subversive elements to the hegemonic discourse surrounding imperial and colonial progress is the way in which they employ hybridity as a means of disorienting the notion that power hinges on a unilateral interaction between those who have it and those who do not.¹ Racial, cultural, and linguistic hybridity as it is demonstrated in Haggard, Stoker, and Marsh's narratives becomes the monstrous force that invades Britain's national identity and threatens to destroy the power relations between England and the Other.

¹ The term hybridity, as it will be used throughout this work, primarily refers to post-colonial theorist Homi Bhabha's assessment of transcultural communities produced by colonization. Rather than examining the diversity of cultures that were products of colonialism, Bhabha argues for a "conceptualization [of] an *international* culture, based not on the exoticism of multiculturalism or the diversity of cultures, but on the inscription and articulation of culture's hybridity" (*The Location of Culture* 38). Though the concept has become a common element of postcolonial discourse, it will be used here as a means of exploring anxieties associated with colonial conquest as it is depicted in late nineteenth-century Gothic literature.

The threat of an outsider against an idealized, pure fabrication of a national consciousness appears in much of the English literature that was being produced during the late nineteenth century. The theoretical approach to examining how these narratives simultaneously reflect and contribute to the paradigm of cultural preservation has been identified by Nicholas Daly as the “anxiety theory.” In *Modernism, Romance and the Fin De Siècle*, Daly explains that a desire to preserve English culture and values is reflected in late nineteenth century literature whereby, “a particular fictional villain signifies a dissonant threat to an established order” (34). Such narratives are seen as contributions to a growing anxiety in that they portray a world in which “social stability [is replaced] with chaos and mayhem” (Ferguson 230). Daly’s conception of the anxiety theory fuses well with Patrick Brantlinger’s identification of the Imperial Gothic as literature that “combines the seemingly progressive, often Darwinian ideology of imperialism with a seemingly antithetical interest in the occult...they are fanciful versions of yet another popular literary form, *invasion-scare stories in which the outward thrust of imperialist adventure is reversed*” (Brantlinger 243-44 emphasis added). *She, Dracula*, and *The Beetle* embody Daly and Brantlinger’s theoretical constructs with antagonists that originate in Britain’s imperial frontier and who threaten to invade English soil and violate the established power structures.

However, what makes these Imperial Gothic novels unique is that they do not propose a straightforward invasion of the West by an eastern monster. Instead, the antagonists exemplify various layers of racial, cultural, and political hybridity that is inextricably connected to their antiquity. All three creatures are figures of past empires

that have discovered the means of prolonging their life. Because they represent previous episodes of cultural and political imperialism, they represent the frailty of empires and the evanescence of power. Furthermore, their antiquity calls into question the notion of a pure racial past that is being polluted by the product of modern Europe's imperial diffusion. Instead, hybridity is proposed as a historical certainty and a necessary result of any empire's interaction with the frontier.

Rather than demonstrating the threat against Britain's power by a defined Eastern Other, the hybrid antagonist is portrayed as the ultimate threat against civilization because it subverts the very notion of a national identity that is anchored in a pure racial and cultural past. Moreover, the novels question the power structures that served as the cornerstone for English superiority. Instead, they demonstrate what Peter Garrett refers to in his analysis of *Dracula* as the "unstable shifting relations of narrative power" (137) as a means of circulating power among the characters. In his essay titled "Method" from *The History of Sexuality: An Introduction*, Michel Foucault argues that, "[p]ower is everywhere; not because it embraces everything, but because it comes from everywhere" (93). Foucault's depiction of power dynamics as an evolving, living, and unstable network of human interaction is explored in the novels' complex relationships between English and Other. Rather than creating a narrative of power subversion and reclamation, these three novels explore the labyrinthine nature of power in its connection to hybridity. Discourse, as the mode of circulation, transmits power and knowledge and disrupts the fragile web of power relations between protagonist and antagonist, British citizen and

citizen of the frontier; ultimately, it becomes the means by which the novels locate the Other in a world marked by hybridity.

In reference to Fredric Jameson's definition of narrative as a "socially symbolic act," Revathi Krishnaswamy claims that literature is "a dramatic expression of the complex interweave between the political and the psychological, between the outer and the inner, between reality and dream" (5). The three Imperial Gothic narratives that will be analyzed in this work address these very facets in order to explore the anxieties of an empire that had become vulnerable to its geographic and psychological frontier. The first chapter will examine the way in which the novels depict hybridity as a necessary result of imperialism and the threat that the frontier poses to Britain's national construct. The second chapter will explore the novels' use of late-Victorian psychology as a means of redefining the Other that has been displaced by hybridity and the danger that the hybrid antagonist poses to a nation whose concept of Self has become increasingly fragile. Finally, the third chapter will demonstrate how language is used to locate the Other in the labyrinth of hybridity as well as reestablish England's positional superiority. Using Foucault's conception of discourse as the means of examining the formation of power structures, as well as the sustained circulation of power between colonizer and colonized, this thesis will examine the way in which *She*, *Dracula*, and *The Beetle* use language to reclaim power that had been subverted by hybridity.

Chapter One: *She*, *Dracula*, and *The Beetle*'s Engagement with the Frontier as the Site of Hybrid Monstrosity

*We came to find new things...
We are tired of the old things;
we have come up out of the sea to know that which is unknown.
We are of a brave race who fear not death.*²

In adherence with the Imperial Gothic's concern regarding the expansion of the British Empire, *She*, *Dracula*, and *The Beetle* simultaneously reveal and amplify late nineteenth-century anxieties over the porosity of national identity and the feebleness of power structures in the Empire's geographic and ideological frontier. The frontier space was not only an extension of Britain's political and economic dominion, it was an uncharted realm of English consciousness. It represented adventure and intrigue, yet simultaneously it was viewed, as Luis Warren argues, as "a space of racial monstrosity" (1130) and cultural decline. The colonial endeavor was anchored in the West's desire, as Charles Pearson reported in 1893, to "organize and create, carry peace and law and order over the world, that others may enter in and enjoy" (234).³ Africa, Asia, and the Pacific were viewed by colonial enthusiasts as a boundless frontier, ready to be subdued and civilized by Britain's "Aryan races and...the Christian faith" (324). However, rather than purifying or vanquishing the Other, the act of civilizing the frontier through the diffusion of Occidental values and ideals resulted in cultural, linguistic, and even racial hybridization. By the end of the nineteenth century, the monstrosity in the frontier was

² *She* (91).

³ This comment is an excerpt from an article titled *National Life and Character: a Forecast*, written by Charles H. Pearson and published by Macmillan and Co. in 1893.

no longer a clearly defined social and ethnic Other; it was the hybrid that threatened to absorb and dilute Britain's national identity. By bringing antagonists that represent such a monstrosity from the frontier to England's metropolis, Haggard, Stoker, and Marsh's novels explore the possibility of "Englishness" at home being vanquished by the hybridization that marked Britain's imperial territories.

I. Notions of the Frontier Space and the Characterization of the Other

In order to create terrifying narratives of reverse imperialism, the novelists strategically appropriate geographic regions that were of particular interest to British citizens during the latter half of the nineteenth century. Due to a growing fascination with Oriental exoticism and its association with primitive desire, Africa, Egypt and the Balkans represented sites of artistic exploration in which British enthusiasts could indulge their imaginations and appetites for the unfamiliar and that which was considered taboo under Victorian standards. Edward Said has termed the process in which the Orient was defined, constructed, and exploited through European thought and values, *Orientalism*. He describes it as a means by which the Occidental world "deal[s] with [the "Orient"] by making statements about it, authorizing view of it, describing it, by teaching it, settling it, ruling over it: in short, Orientalism as a Western style for dominating, restructuring, and having authority over the Orient" (3). The romanticizing of the East only fortified the hegemonic discourse by which the British could maintain a sense of authority over imperial territories.

In addition to the glamorization of the Orient, the popular study of ancient Egyptian culture, literature, language, religion, and philosophy known as *Egyptology* gained momentum after the opening of the Suez Canal in 1869 and received increased attention among academic enthusiasts as well as mainstream culture. Egyptology not only generated interest in Egypt, it sparked a broad curiosity regarding bygone empires that concealed secrets of untold history. Furthermore, Egypt became a source for occult fascination in popular literature.

However, just as Africa, Egypt, and the Balkans were associated with forbidden desire and academic pursuit, they were also under socio-political scrutiny and viewed by some as a threat to Britain's imperial domain. Max Nordeau, a late nineteenth-century German physician and proponent of degenerative theories speculated regarding the East's impact on European culture:

Men look with longing for whatever new things are at hand, without presage whence they will come or what they will be. They have hope that in the chaos of thought, art may yield revelations of the order that is to follow on this tangled web. The poet, the musician, is to announce, or divine, or at least suggest in what forms civilization will further be evolved. What shall be considered good to-morrow – what shall be beautiful? What shall we know to-morrow – what believe in? What shall inspire us? How shall we enjoy?... (6)

The tangled web of unfamiliar aesthetics marked the East as a site for romanticized artistic exploitation, an opportunity to create beauty out of that which was viewed as peregrine chaos; it was also, as Krishnaswamy argues in *Effeminism: The Economy of Colonial Desire*, “emblemized as a perilous prehistoric blankness” (1) that threatened to erode European culture and progress.

Rather than simply vilify the East or romanticize its exoticism, *She*, *Dracula*, and *The Beetle* agitate the tension that exists between these modes of expression, destabilizing Britain's ideological construct of the Orient during the fin-de-siècle by associating the East with both terror and intrigue. By the second half of the nineteenth century, the enlargement of the Empire's geographic boundaries had become a source of national pride as its citizens salivated over the capital gain that resulted from imperial dominion. In 1897, during an interview with *British Weekly*'s Jane Stoddard just a month after the publication of *Dracula*, Bram Stoker was asked to comment on the celebration of the Queen's Diamond Jubilee.⁴ He boasted: "Everyone has been proud that the great day went off so successfully. We have had a magnificent survey of the Empire, and last week's procession brought home, as nothing else could have done, the sense of the immense variety of the Queen's dominions" (Stoker 488). However, such enthusiasm over economic and political progress was equally disputed by skeptics who concerned themselves with the preservation of England's ethnic and cultural identity. In opposition to the optimism of partisans like Stoker, Charles H. Pearson, author of *National Life and Character: A Forecast* (1893) argues,

The day will come, and perhaps is not far distant, when the European observer will look round to see the globe girdled with a continuous zone of black and yellow races, no longer too weak for aggression or under tutelage, but independent, or practically so, in government, monopolizing the trade of their own regions, and circumscribing the industry of the European; when Chinamen and the nations of Hindostan, the States of Central and South America, by that time predominantly Indian, and it may be African nations of the Congo and the Zambesi, under a dominant caste of foreign rulers, are represented by fleets in the European seas, invited to

⁴ The Diamond Jubilee celebrated the sixtieth anniversary of Victoria's accession to the throne.

international conferences, and welcomed as allies in the quarrels of the civilised world. (324)⁵

The conflicting sentiments of Stoker and Pearson represent the strong political and ideological tug-of-war that permeated the consciousness of those who lived in or served the nucleus of the Empire. The desire for what the Eastern world had to offer was often overshadowed with a growing fear that the barbarian might become too civilized and even homogenized by the West's cultural and technological diffusion.

Despite the concerns of cultural purists and economic and political conservatives, colonial enthusiasts continued to venture beyond the parapet of England's geographic and imagined domestic space. However, the more the Empire expanded its borders, the more it desired to protect *Englishness* from being altered or lost. By disseminating its seed in foreign territories, the British were inevitably creating a new, hybrid civilization in the far reaches of the Empire. The frontier represented the evolution of a civilization, but the process resulted in transformation rather than transplantation. The anxiety over social and ethnic blending in the geographic frontier made it an ideal space upon which the Imperial Gothic novel could introduce the hybrid monster who desired nothing other than to violate and pollute the cynosure of English consciousness.

The hybridity that is embodied in Haggard, Marsh, and Stoker's antagonists is the erosive agent that threatens to destroy the Empire's power structure and affect the decline of Britain's sovereignty. It is a hole in England's national identity, created by imperialism, making the nation vulnerable to a reverse imperialism of the Oriental Other.

⁵ Pearson's article goes on to explain rising tensions between the native population of Africa posed to those who settled in Africa. Despite the fact that the British brought "order and peace, industry and trade" to the African people, the native population's willingness to work the land at a cheaper price threatened to displace the whites who had moved there seeking opportunity and economic gain.

Stephen Arata points out that the Imperial Gothic “erode[s] Victorian confidence in the inevitability of British progress and hegemony” (“The Occidental Tourist” 622). The antagonists represent those who disrupt the fragile social, racial, and cultural lamina that held together England’s constructed self. In order to locate them, the protagonists - much like those who participated in the outward thrust of colonial expansion - must first venture on a journey beyond the boundaries of *civilization* and encounter the monstrosity in the frontier space. Arata likens this aspect of the Imperial Gothic to the travel narrative, a genre that is equally concerned with both maintaining and transgressing cultural and geographic boundaries (626). In a similar fashion as the travel narrative, the narrators of the three Gothic novels record their experiences as if they are real, journaling, authenticating, and recording events into a compilation of documents that give the illusion of a historical narrative. However, rather than telling a story of heroic exploration or even captivity, the Gothic novels engender a distinct terror, allowing the monstrosity of the frontier to overpower Englishness by subverting Britain’s national identity.

The infringement of the geographic and ideological boundaries is initiated by the British protagonists who leave the safety of home and unknowingly open the portal that will serve as the entrance point for the novels’ invaders. Like many British participants in the imperialist endeavor, the protagonists are drawn to the Empire’s frontier by economic possibilities, familial obligation, or the simple desire for travel and adventure. Their encounter with Africa, Egypt and the Balkans goes beyond a simple sojourn in one of Britain’s border territories; the characters attempt to imperialize the frontier by

controlling the narrative of their encounter with the Other. Through their imaginative retelling, the *prehistoric* frontier space and the native people who reside there become objects of the narrators' romanticized expression.

In each of the novels, the characters venture into areas of the frontier that were of particular interest at the historical moment of publication. Haggard's protagonists travel to Africa endeavoring to investigate Leo's enigmatic family history. Harker travels to the Balkans in order to meet his agency's new client, the Count Dracula. Marsh's heroic statesman, Lessingham, encounters the Beetle while traveling as a young man in Egypt. All three frontier spaces were not only associated with Oriental exoticism, they were also regions of political unrest during the latter half of the nineteenth century. Reports of conflict filled newspapers and tantalized many citizens with Britain's military and economic prowess in the border territories. While the novels intersect well with news of political and military triumph, they are also laced with the perceived threat of infection by eastern values and aestheticism.

Though the novels ultimately portray the Orient as dangerous, they begin with the story of British citizens who are lured away from the safety of English sensibilities by the frontier's powerful draw. Marsh's *The Beetle* begins in media res, set in the heart of England's metropolis. Holt, an unemployed and destitute clerk, is the first to encounter the Beetle on English soil. His journey through Hammersmith, "a land of desolation" in the outskirts of London, echoes the journey of Lessingham, Marsh's protagonist, through Egypt's Rue de Rabagas. Both men experience captivity and subjectivity under the creature's mesmeric power, though it is Lessingham who initiates the conflict with the

“vulpine” villain during his travels in Cairo. In a confession to the British detective, Champnell, the older Lessingham reveals the secret of his first encounter with the horrifying Egyptian creature. Boredom and an intrepid spirit had led him during his youth beyond the safety of Cairo’s English enclave to a foreign district in the outskirts of the city where “the dirty street, the evil smells, the imperfect light, the girl’s voice fill[ed] all at once in the air” (238). As in England’s own poor district of Hammersmith, Marsh’s creature awaits his victim in a space that is portrayed as polluted, vilified, and outside proper civilization. It is in the outer region of Cairo, that Lessingham is kidnapped by the Beetle and held captive by members of the cult of Isis. His escape from the Beetle’s clutches initiates the creature’s desire for vengeance and prompts the antagonist to hunt Lessingham back to London.

Marsh’s appropriation of Egypt as the place of origin for his uncanny creature played well into a growing fascination with Britain’s newly acquired North African territory. During the time of *The Beetle*’s publication, the “Egypt Question”⁶ was a topic of great debate and national interest. England’s imperial interest in Egypt began at the beginning of the nineteenth century after the Ottomans forced out Napoleon’s troops and supported British occupation. The opening of the Suez Canal in 1869 made Egypt a portal of wealth and commerce for European empires, increasing Britain’s desire to sustain an imperial presence in the North African territory. Ailise Bulfin explains that the

⁶Ailise Bulfin describes the “Egypt Question” as “[t]he burning issue of Britain’s ambiguous relationship with Egypt” (412). Zachary Karabell adds:

the Suez Canal had become the fulcrum of the British Empire...As the volume of trade increased, the British government began to treat the canal as the most vital, and most vulnerable, point in the whole empire...British officials were so concerned about the possibility of Suez’s falling into hostile hands that they justified expansion into Afghanistan,... East Africa,...Iran and the Middle East. (266-67)

opening of the canal connected “the Mediterranean with the Red Sea, the Occident with the Orient, simultaneously altering the geography of the earth and irrevocably upsetting the precarious global balance of power” (411). As trade and tourism drastically increased in Britain’s new nerve center of political and economic command, the fascination with Egyptian culture and history reached a broader English audience. The academic discipline of Egyptology was then accorded a privileged status among enthusiasts who studied and explored the Orient. In his introduction to *She*, Andrew Stauffer explains,

By the 1880’s British archaeological exploration and acquisition in the Near East had given rise to a flourishing popular culture of ancient civilizations, visible in travel narratives and guidebooks, panoramic exhibitions and theatrical displays, private collections of antiquities and public unwrapping of mummies, and burgeoning tourist industry in Egypt. (14)

However Britain’s growing conflict with the Sudan also made Egypt a subject of concern in local newspapers and a key point of interest at the 1884 Berlin Conference. Britain successfully maintained hegemonic dominion over the desired region throughout the European scramble for Africa, a feat that further evoked national pride. In an article published in *The Speaker* in 1891 titled “Our Position in Egypt,” the author avowed, “[n]othing can be more satisfactory to our national pride than the manner in which, under English auspices, civilisation is flourishing apace in the Delta of the Nile. It is delightful to think that we are in a measure accomplishing there the great work which we have already done in India” (351).

Egypt was not only a site of imperial interest during the latter half of the nineteenth century, it was also a source of occult fascination and paranormal aestheticism. The land of mummies, hieroglyphic texts, and ancient practices of pagan

worship made Egypt a site for artistic exploration. Egypt enthusiasts like Marsh appropriated the North African frontier as a source for literary inspiration, drawing from its association with ancient mysticism to create an uncanny fear of the Egyptian Other. The collision of such an ideology with the intrigue over an ancient empire that offered a model of a dynastic civilization provided Marsh with an ideal basis for his invasion narrative.

Like *The Beetle*, Haggard's *She*, appropriates Britain's preoccupation with Egypt by identifying Kallikrates, the ancient descendent or perhaps a prior incarnation of Leo, as a priest of Isis and a progeny of Hakor, ruler of Egypt between 393-380 BC (42). However, Haggard takes his readers on a journey past the geographic and imagined territory of the British-occupied Nile deeper into the sub-continent of Africa. The threat of being haunted by Leo's father and a curiosity regarding his heritage takes Leo and his mentor, Holly, to Zanzibar, a region of Eastern Africa that borders the Indian Ocean. Though Haggard takes his protagonists into an even less familiar territory than Marsh, he continually connects Kôr to Egypt throughout the novel in order to establish connectivity and a point of reference between his African frontier and that which was more familiar to an English audience.

Embedded between news of colonial exploits and images of archeological finds in Egypt, Haggard's story of two British men traveling to Africa was accompanied by his own graphics depicting their encounter with the Amhagger tribe and the lost civilization of Kôr. Beginning in 1886, *She* was produced serially in *Graphic*, a large folio magazine that was filled with illustrations and news from Egypt and other regions of Africa and the

East. This strategic mode of publication added a sense of realism to the novel. Stauffer describes,

[t]he volumes in which *She* appears also feature pictorial spreads and articles on Constantinople, Burma, South Africa, Egypt and India, some of which connect in significant ways to the novel itself. In volume 34 for example, we find an article entitled “Royal Mummies Recently Unbandaged at the Boulak Museum”... evoking the mummies of Haggard’s *Kôr*. (Haggard 18)

The original publication of *She* enhanced the journey to the sub-continent as the characters encounter sites of antiquity in the geographic frontier that closely resembled archeological sites featured in the magazine. Furthermore, Holly and Leo encounter ancient empires and a primitive past in themselves. Leo, who resembles a statue of Apollo and embodies “the extraordinary antiquity of [his] race,” (56) endeavors to unearth his true identity, one that is rooted in racial and historical ambiguity. Holly, a simian-like Englishman and accomplished student of ancient languages and civilizations, is also transported to a world where he encounters the primeval, a characterization that has been rendered Other, yet is transcribed onto his “baboon-like” body.

Holly and Leo’s journey to Zanzibar signifies a British presence in a historically coveted region of Africa and also demonstrates the strength of the Empire’s dominion in its surrounding areas. Stauffer points out, “if Haggard’s Victorian readers had made the same trip, they would have sailed through the Suez Canal in occupied Egypt, down the Red Sea, past the British outpost at Aden in Yemen, past British Somaliland along the Horn of Africa and from there to British East Africa” (19). Such a journey is a reminder of Britain’s established international presence and evokes a sense of national pride during a time of inter-European conflict over the African continent.

Whereas *The Beetle* and *She* appropriate Africa and *Egyptology* as the geographic and ideological frontier space for their narratives, Stoker's *Dracula* turns to *Orientalism* and Eastern exoticism for its inspiration. Rather than incorporating imperialized territories for his novel Stoker appropriates the Balkans, a frontier space that represented a conglomeration of Eastern and European culture. While the British had not established an imperial presence in the Balkans, Eastern Europe was commonly viewed as much a wilderness of barbaric customs and primitive peoples as Africa or the Orient. The journal of Jonathan Harker begins with a description of his journey East into "the wildest and least known portions of Europe" (32). Upon the invitation of the Count, Harker leaves London and voyages to the farthest eastern corner of Transylvania, a name that means *Land Beyond the Forest* and home to those "who claim to be descended from Attila and the Huns" (32). To a nineteenth-century Western European, the Balkans was a wasteland devastated by constant political and racial wars. Having been subject to Ottoman control for centuries, it was philosophically and politically disassociated with its Occidental neighbor. Arata points out that Transylvania was known primarily as part of the vexed "Eastern Question" that obsessed British foreign policy in the 1880s and '90s (627). The region's proximity to *civilized* Europe made the racial, cultural, and political *savagery* of the Balkans stand in great contrast to the progressive and modernizing West.

The grafting of Orientalism onto this region of southeastern Europe intensified the ideological conflict regarding the distinction between Western and Eastern civilization. The notion that ancient Greece was the fount of Western civilization's ideological, cultural, and political heritage stood in stark contrast with the late-Victorian

understanding of the region's barbaric primitivism. Warren points out that the Balkans positioning as "the locus of the 'Eastern Question,' caused a debate over how best to secure a region criss-crossed by racial frontiers, constantly threatening war and the empire's hold on India" (1150). In order to control the perceived threat that the Balkan region posed against the British Empire and its protectorates, a *colonization of the mind* was instituted as a means of instituting hegemonic control over the West's volatile neighbor.⁷ Stoker's ancient antagonist is not only the embodiment of the Balkan's turbulent history, his desire to enter the West and infect it with the barbaric practice of vampirism provides an ideal inspiration for a narrative of reverse colonization.

II. Insiders vs. Outsiders - Engendering Expectations of the Frontier as the Site of Dangerous Primitivism

Based on such psychological constructs and exoticized expectations of the Orient, I will explore the way in which *She*, *Dracula*, and *The Beetle* exploit preconceived notions of the frontier, only to dislocate their antagonists from the construct of *Orientalism*. However, prior to revealing the cultural and ethnic hybridity of their antagonists, the novels accommodate and participate in stereotypical depictions of the frontier and the Other. Through their journeys, Marsh, Haggard, and Stoker's protagonists are transported outside the boundaries of English normativity and Western

⁷ In "Orientalism, the Balkans, and Balkan Historiography," K.E. Fleming provides a comprehensive analysis of the distinction between ideological colonialism and political colonialism. She claims that "Orientalism may invite us to explore the ways in which colonialism was as much a frame of mind as a system of West European political and economic domination" (1223). Moreover she argues that Saidian Orientalism provided a way of defining the discourse of power by which the West could gain a sense of authority over the "Oriental Problem".

culture to the frontier where they are “continually confronting, wondering at, and finally assimilating foreignness with their expansive, imperial imaginations” (Haggard 18). In an attempt to articulate the British desire for adventure, Haggard’s protagonist explains to the Amhaggars, “We came to find new things... We are tired of the old things; we have come up out of the sea to know that which is unknown. We are a brave race who fear not death” (91). Holly’s enthusiasm suggests a spirit of enterprise and authority that is shared by all of the protagonists, yet their earnestness is also marked by anticipation regarding that which exists outside the safety of the civilized world.

The three novels begin by cultivating protagonists’ expectation of the frontier as a site of dangerous primitivism. Haggard’s characters, for example, are aware they are in Africa before they ever set foot on its soil. Following a disorienting shipwreck that kills all but four passengers, *She*’s voyagers are guided to shore by a monument to African symbolism. The landmark is described by Holly as,

the odd-shaped rock... at the end of the promontory, which we had weathered with so much peril... was about eighty feet high by one hundred and fifty thick at its base, was shaped like a negro’s head and face on which was stamped the most fiendish and terrifying expression. There was no doubt about it; there were thick lips, the fat cheeks, and the squat nose standing out with startling clearness against the flaming background. There, too, was the round skull, washed into shape perhaps by thousands of years of wind and weather, and, to complete the resemblance, there was a scrubby growth of weeds or lichen upon it, which against the sun looked for all the world like the wool on a colossal negro’s head. (74-75)

The rock not only precipitates the prospect that Holly and Leo have encountered Africa, it also plays directly into the stereotypical depiction of the African: thick lips, squat nose and round skull. The ominous colossal head, an “emblem of warning and defiance to any

enemies who approached the harbor” (75) forewarns the danger and foreignness that are to be encountered in Africa’s primitive frontier.

In a similar fashion, Stoker immediately begins with Harker’s editorial description of Transylvania as “one of the wildest and least known portions of Europe” (32) that has been ravished by natural and human disaster. His portrayal of Bistritz, a town just outside his final destination, fortifies Harker’s preconceived notions of the region’s barbarity:

Being practically on the frontier...it has had a very stormy existence, and it certainly shows marks of it. Fifty years ago a series of great fires took the place, which made terrible havoc on five separate occasions. At the very beginning of the seventeenth century it underwent a siege of three weeks and lost 13,000 people, the casualties of war proper being assisted by famine and disease. (34)

Furthermore, he describes the townspeople, the Slovaks, as Oriental cowboys;

more barbarian than the rest, with their big cowboy hats, great baggy dirty-white trousers, white linen shirts, and enormous heavy leather belts, nearly a foot wide, all studded over with brass nail. They wore high boots, with their trousers tucked into them, and had long black hair and heavy black moustaches...On the stage they would be set down at once as some old Oriental band of brigands. (33)

The detailed and pointed account of the Slovaks’ religious beliefs and superstitious actions also connotes a primitivism and spirituality that Harker juxtaposes against a more logical and sophisticated religious tradition of his own people.

Harker’s description of the landscape and cultural climate of the Balkans resonates with contemporary travel reporting that was in circulation at the time of *Dracula*’s publication. Emily Gerard, wife of an Austrian officer, gave a detailed account of her time spent in Transylvania while her husband was stationed there:

Transylvania might well be termed the land of superstition...it would almost seem as though the whole species of demons, pixies, witches, and hobgoblins, driven from the rest of Europe by the wand of science, had taken refuge within this mountain rampart, well aware that here they would find secure lurking-places...There are innumerable caverns, whose mysterious depths seem made to harbor whole legions of evil sprites. (Stoker 439)⁸

Charles Boner, popular travel writer during the late nineteenth century echoes Gerard's sentiments; "[h]ere shut out from the world and all intercourse with others, the Wallak population is in the lowest state of civilized existence" (280). Stoker exploits such images of Transylvania as the backward corner of Europe marked by metaphysics and superstition and appropriates it as the ideal birthplace for vampiric aberration.

In adherence with its crude surroundings, Dracula's castle is a mausoleum of medieval eccentricity. As Harker travels closer to the Count's residence he describes being overcome by a growing sense of coldness and the wildness of the landscape is punctuated by the howling wolves that surround his carriage. Harker's growing sense of alarm climaxes with his realization, "[t]his was all so strange and uncanny that a dreadful fear came upon me...time seemed interminable as we swept on our way, now in almost complete darkness" (42-44). Harker's description of Dracula's lupine features further evokes images of the East and ascribes a primitive animalism to his host:

His face was a strong – a very strong – aquiline, with high bridge of the thin nose and peculiarly arched nostrils; with lofty domed forehead...His eyebrows were very massive, almost meeting over the nose and with bushy hair that seemed to curl in its own profusion. The mouth...was fixed and rather cruel-looking, with peculiarly sharp white teeth; these protruded over the lips, whose remarkable ruddiness showed astonishing

⁸ Gerard was a Scottish born novelist who spent the majority of her life in Vienna. During her husband's short post in Transylvania, she wrote "Transylvanian Superstitions," descriptions of the region's customs and folktales. Many of her accounts are echoed in *Dracula*. The excerpt above was taken from an article Gerard wrote in 1888 titled, *The Land Beyond the Forest*.

vitality in a man of his years...his ears were pale and at the tops extremely pointed; the chin was broad and strong. (48)

Dracula's features not only add to his uncanny persona, his aquiline nose, dark brow, and broad chin are distinctly Eastern European. Stoker's depiction of the Balkan region, its people and its villainous lord paints an ideal frontier; a primitive space in which a confrontation with the Other is merely the precursor for imperial preponderancy.

Like Harker, Marsh's protagonists also depict his villain as a stereotypical and monstrous Oriental. Despite the fact that the action of *The Beetle* takes place on English soil, Marsh transports the frontier ideology and its association with savagery to his text. Within *The Beetle*'s first few pages, Holt, an unemployed and destitute clerk, accidentally encounters the Egyptian creature and is immediately held captive by its mesmeric power.⁹ Before seeing his captor, Holt describes the voice that comes to him in the darkness of the abandoned house: "There was a quality in the voice which I cannot

⁹ Mesmerism, the ability to override the consciousness of another and to revoke his or her agency is one of the most prominent and unnerving powers that all three antagonists employ as a means of subjugation. Alison Winters explains the fascination with this hypnotic power as such: "Mesmerism was pervasive in Victorian society. It influenced and was eventually assimilated into several major intellectual enterprises" (5). Stoker reveals his interest in the science of mental physiology in an essay on Fredrick-Antoine Mesmer in which he describes the physician's work as, "the spasmodic snapping of the cords of tensity which took away all traces of reserve or reticence from the men and women present; the vague terror of the unknown, that mysterious apprehension which is so potent with the nerves of weak or imaginative people; and, it may be, the slipping of the dogs of conscience" (Stoker 456). Stoker's antagonist produces mesmeric control over his more feeble-minded victims such as Lucy who is often caught by Mina walking about at night as if in a trance. Similarly, Ayesha with her "serpent-like grace that was more than human" (Haggard 153) uses mesmeric power to lure Leo into the womb of the earth and nearly entrances him to join her in the flame of eternal life. Yet, the most overt example of mesmeric power comes from Marsh whose first narrator writes of the horror of being completely controlled by an anthropomorphic monster and is rendered powerless in movement and speech. What made mesmerism even more frightening to readers of these Imperial Gothic tales, is the fact that it was directly intertwined with eastern exoticism and it was a tool that could disarm the strongest human fortification, enabling the abhorrent thrust of reverse colonialism. Winters claims that there were "two very strong reasons why mesmerism should have made Europeans uneasy: one was the problem of association between the races; the other was the more profound question of what coming under someone's influence meant in this context" (198-199). The role of Mesmerism in Haggard, Stoker and Marsh's novels will be further explored in chapter II.

describe...something malicious, a something saturnine...I had no doubt it was a foreigner. It was the most disagreeable voice I had ever heard” (52). When he sees the “supernaturally ugly” and profane creature lying on the bed, he describes it as something that is so foreign it is inhuman:

There was not a hair upon his face or head, but, to make up for it, the skin, which was a saffron yellow, was an amazing mass of wrinkles. The cranium, and, indeed, the whole skull, was so small as to be disagreeably suggestive of something *animal*. The nose, on the other hand, was abnormally large; so extravagant were its dimensions, and so peculiar its shape, it resembled the beak of some bird of prey...The mouth, with its blubber lips, came immediately underneath the nose, and chin, to all intents and purposes, there was none. This deformity...gave to the face the appearance of something *not human*. (53 emphasis added)

Though Holt’s encounter with the Beetle takes place in London, he immediately identifies the creature as foreign. Moreover, the creature’s yellow skin, large nose and “blubber lips” herald danger, and Holt’s suspicions are immediately aroused; there is a menacing and vengeful Other inside England’s metropolis.

Not only do the novels set up an expectation for an encounter between the English protagonists and a foreign enemy, the way in which the Other is portrayed in each case corresponds well with degenerative theories that permeated the academic, social, and political conversation of late-Victorian Britain. Concerns regarding reverse colonization and racial and cultural hybridization, particularly in the frontier space, invigorated a discourse promoting the need for racial and cultural preservation. Despite the hegemonic rhetoric promoting the superiority of the Anglo-Saxon race, the discourse of degeneration reveals an increased anxiety over the dissonant threat of the Other. The perceived crisis of Englishness being adulterated by the foreigner prompted a desire

among many British citizens to create a scientific means of identifying those who endangered their ethno-cultural identity.

An emerging form of pseudo-science inspired by post-Darwinian theory, criminal atavism, provided a systematic formula by which the foreigner could be identified and tied to social deviancy. Spearheaded by theorists such as Cesare Lombroso, Havelock Ellis, and Max Nordau, the theory used phrenology to demonstrate the notion that habitual criminals and social degenerates were directly connected with racial primitivism. As a means of administering a scientific method by which the criminal could be recognized, they provided detailed descriptions of the physical attributes associated with these primordial groups. Lombroso claimed that “the face of the criminal, like those of most animals, is disproportionate in size (12), while eyes are shifty, often ‘Mongolian,’ or asymmetrical (18). Lips are ‘fleshy, swollen and protruding, as in negroes’ (31). Chins are small and receding, or flat, ‘as in apes’ (38). Ellis likewise argued that the “criminal resembles the savage and the prehistoric man” (61).¹⁰ As if to appease the threat of degeneration, Lombroso, Ellis and their followers endeavored to create a schema by which the Other could be identified, alienated, pathologized, and excluded from society with ease. Though criminality was also associated with England’s underclass, such efforts to link misconduct to the foreigner reveals a desire to control or define a cultural problem that was not neatly bound to any race, class, or gender. By connecting

¹⁰ Wolfrey’s introduction to the 2004 Broadview edition of *The Beetle* provides a good source of information on criminal atavism and degenerative theories, specifically in relationship to the Marsh’s antagonist. There are also several transcriptions of Lombroso’s works in Appendix F of the 1998 Broadview edition of *Dracula*.

criminality to racial profiling, degeneracy was given a face and monstrosity was attributed to those who infected England with their primitive desires.

Haggard's description of the African rock's thick lips, fat cheeks, and squat nose; Dracula's aquiline nose, heavy eyebrows, pointed ears, and sharp white teeth; the Beetle's small cranium, "blubber lips," beak-like nose, and deformed jaw line not only signify foreignness, they directly evoke culturally relevant images of criminality. By associating the frontier with the animalistic, barbaric, and degenerative strata of the human race, those who reside there are rendered Other and the antagonists' invasion becomes as much a threat of ethnic and cultural infection as it does a metaphysical vanquishing of human subjects.

III. Hybridity and the Dislocation of the Other as Outsider

Because the novels begin by fostering stereotypical presuppositions regarding the geographic and racial frontier as the source of a minacious Other, it would be easy to interpret them as dynamic contributions to the late nineteenth-century discourse of degeneration. However, they do not stop at such a simplistic insider/outsider dichotomy. As the novels progress, they disrupt racial and cultural binaries and evolve into a much more complex narrative of hybridity. The concept of hybridity is associated with the work of post-colonial critic Homi Bhabha and his analysis of the relationship between the colonizer and colonized. It is a symbiotic and mutual influence between cultures that takes place linguistically, culturally, and ideologically in a space of diffusion. The novelists use the frontier as the space in which hybridity is both reflected in the

antagonists and confronted by the protagonists. Underneath the surface of the socio-cultural delineation between English and Other, there is a history of ethnic and cultural blending that calls the identity of all the characters into question.

While the African rock gives Holly and Leo the notion that the people of Zanzibar will reflect the country's name, "coast of blacks;" their impression is quickly altered upon meeting the Amahagger people. Holly describes The Amahaggers as "yellowish in colour" similar to "that of the East African Somali, but their hair was not frizzed up, but hung in thick black locks upon their shoulders. Their features were aquiline, and in many cases exceedingly handsome" (90). The depiction of the Amahaggers and the fact that they speak a "bastard Arabic" tells of the cultural and ethnic diffusion that had historically taken place in the coastal region and its archipelago, the Spice Islands. According to Francis Pearce, sometime shortly after the death of Muhammad, Zanzibar became home to Persian, Indian, and Arab migrants who were motivated by trade with the African continent (40). Furthermore, Zanzibar city, also known as *Stone Town*, became a settlement for Persian traders and was later used as a harbor for the European slave trade. Zanzibar's long history of migration and trade made it a frontier space that was already marked by cultural and ethnic diffusion. Haggard's depiction of the Amahagger's yellowish skin and their Arabic language authentically represents racial and cultural hybridity that resulted from centuries of imperial enterprise within the African region.

As Holly and Leo journey deeper into the continent of Africa, the identity of the African becomes even more convoluted. Within the boundaries of Kôr, an obscure city

in the heart of Zanzibar's luxuriant jungle, the men discover an even lighter skinned people who serve the mysterious Queen, Ayesha. The unexpected appearance, language, and customs of the Amahagger people and the inhabitants of Kôr are so disorienting to Holly, his imagination is unleashed. Before he meets Ayesha, he fancies, "[w]ho could be behind [the curtain]?...some naked savage queen, a languishing Oriental beauty, or a nineteenth-century young lady, drinking afternoon tea?" (143) Holly's complete loss of cultural and racial bearings causes him to question the queen's identity. The notion that he might find a woman engaging in the British custom of drinking afternoon tea demonstrates Holly's complete dislocation from his ideological construct of Africa as savage.

Ayesha does indeed defy Holly's expectation; when her hand emerges "white as snow," (143) she reveals herself as a white-skinned Arabian. The fact that Ayesha is depicted as Aryan, rather than a dark-skinned African or a yellow-skinned Arab, demonstrates an even broader ambivalence of race in Haggard's frontier space. Furthermore, the Queen removes herself from the cultural practices of the Amahaggers and from any European notion of African traditionalism. The novel's gruesome depiction of the Amahagger's cannibal feast is expected and cliché; however, it serves as a reminder that the native people are *savage*. Ayesha, by contrast is neither a cannibal, nor does she approve of the Amahagger's barbaric practice of "hot-potting." Instead, she disdainfully disassociates herself from her subjects by alleging: "My people! Speak not to me of my people...these slaves are no people of mine, they are but dogs to do my bidding till the day of my redemption comes; and, as for their customs, nought have I to do with

them” (151). Ayesha’s disparagement and the way in which she dehumanizes the local tribe align her more with European ideology and further unravel Holly and Leo’s notion of a savage African queen. Instead, She more closely resembles C. De Thierry’s depiction of Queen Victoria written in 1898: “She is a force which is impossible to over-estimate. Foreigners, indeed, pay her homage; but her own subjects regard her with a devotion whose intensity makes it akin to passion...the Great White Mother, the fame of whose virtue has won the loyalty of native races” (327). Though Ayesha views her subjects as slaves, mere brutes who do her bidding, she commands their fear and loyalty; in contrast, her powerful presence and familiar appearance earns the tribute of her British guests. By creating physical similarity between the Englishmen and Ayesha that is fortified by her customs and the way in which she views the Amhaggers, Haggard draws his protagonists into the vortex of hybridity that exists in his African frontier.

Rather than emphasizing the racial ambiguity of the Balkans, Stoker presents his frontier as a kaleidoscope of ethnic groups that create a unique culture marked by ethnic and linguistic diversity. His antagonist, however, is a clear embodiment of hybridity in that he disrupts the binary between Oriental and Aryan. Despite his animalistic qualities that make him so unnerving to the British characters, the Count proves to be the embodiment of racial hybridity. Warren points out that he is “the descendant not only of Vikings but of their enemies, the Huns of Attila, ‘whose blood is in these veins,’ as the count tells Jonathan Harker” (1154). Dracula describes with great pride that those of the Dracula blood “have a right to be proud, for in our veins flows the blood of *many brave races* who fought as the lion fights, for lordship”(59 my emphasis). He goes on to boast,

“[i]t is a wonder that we were a conquering race; that we were proud; that when the Magyar, the Lombard, the Avar, the Bulgar or the Turk¹¹ poured his thousands on our frontiers, we drove them back” (60). Dracula’s pretentious claims mark him as a hybrid of many warrior peoples and ironically, he sees himself as the European guardian against the “frontier of Turkey-land” (60). Rather than viewing the Balkans as an Oriental frontier that threatens European culture, Stoker’s antagonist believes that those of *the Dracula blood* are guardians against the Muslim frontier that threatens Eastern Europe.

Not only does Dracula defy racial binarisms, he also disrupts the notion of Oriental primitivism. During his first few days at the castle, Harker discovers the Count to be anything but a model of savagery. Like Ayesha, his refined customs are a source of familiarity to his British guest. Though Dracula admits “[w]e are in Transylvania; and Transylvania is not England” (52), his tenacity as a student of “English life and customs and manners” (50) obscure the line between Harker and his Oriental host. Like Ayesha, the Count also sets himself apart from those who call him master by identifying and condemning the secrets that lie behind the superstitions and barbaric customs. Both antagonists disassociate themselves from any preconceived construct of their region’s cultural normativity and Haggard and Stoker’s variegated characters ultimately call into question the conceptualization of racial and cultural purity.

Like Ayesha and Dracula, Marsh’s “diabolical Asiatic” (239) is also not as categorical as it first appears. Through Lessingham’s account of his horrifying

¹¹ Dracula’s list references various peoples from regions in northern and central Italy, Hungary, the Balkans and Turkey. His references suggest a long history of ancient peoples who invaded Dracula’s geographic territory. The list also represents the variety of ethnic peoples that were a hybridization of the Huns, Greeks, Romans, Mughals and Aryan migrants from the Caucasus Mountains.

experience in Egypt the creature is revealed to be both male and female, animal and human, and its race is unidentifiable. Sidney Atherton identifies the Beetle as “oriental to the finger-tips” but he is unable to pinpoint his ethnic identity: “[h]e was hardly an Arab, he was not a fellah, - he was not... a Mohammedan at all... he was not a flattering example of his race, whatever his race might be” (140). His language is as ambiguous as his appearance. Lessingham describes being lured into entrapment by the beautiful sound of a *chansonette* that “the Woman of the Songs” uses to overpower him. The melody is mesmerizing and its singer, who is later revealed as Marsh’s antagonist, is capable of singing in both European and Eastern tongues: “All languages seemed to be the same to her” (239) he recalls. As in Haggard and Stoker’s novels, the physical and linguistic ambiguity of Marsh’s creature causes a disorientation that subverts the preconceived fabrication of those who reside in the frontier space. The protagonists’ inability to identify the creature’s ethnic origin reveals that the Egyptian antagonist is also marked by various forms of hybridity.

In all three novels, hybridity becomes the means by which the identity of the Other is called into question; it also represents the greatest monstrosity that exists in the frontier space. Because the hybrid defies delineation and categorization, it poses the ultimate threat to a national construct that is rooted in the conception of ethnic and cultural differentiation. Hybridity, however, is not only used to characterize the novels’ antagonists; it is also the tool that dismantles the Englishness of the protagonists who lose their cultural footing during their encounter with the frontier.

IV. Hybridity and the Dislocation of English as Insider

The obscurity of the antagonists' identity corresponds with one of the most distinguishing elements of fin-de-siècle anxiety; cultural and ethnic ambiguity posed a great threat to the hegemonic discourse that upheld unbridled colonial expansion. Incongruities such as those found in Haggerd, Marsh, and Stoker's novels present a scenario that held great significance in a late-Victorian culture that was concerned with maintaining dominion in the frontier space. On one hand, the African and Eastern frontier was a place about which "cosmopolitans could locate 'primitives' and say, 'They are what we once were'" (Warren 1155). However, colonialism also made it a place about which the British were forced to acknowledge, "There we are." England's sustained presence in India, the Americas, Africa, and Egypt forced a reconstruction of ideology and terminology regarding ethnic and cultural identity. "Anglo-Saxon" was no longer a sufficient signifier for *English* and cognomens like "Anglo-Indian," "Anglo-American," "Anglo-African," and "Anglo-Egyptian" were employed to designate those living in the outskirts of the British Empire. Hyphenated names such as these challenged even as they sought to redefine new identities that were being forged in the frontier.

Hybrid names were used as a means of expanding Englishness in order to satisfy imperial concerns and as a means of identifying the "insiders" who lived outside England's geographic borders. Over time, the grafting of culture, language, and even race brought about new notions of hybridity and new anxieties over the implications of human cross-pollination. In reference to Robert Young's analysis of the impact that the

term *hybridity* had on imperial and colonial discourse; Ashcroft notes that when applied to the ideology of disparate races, it implies that “unless actively and persistently cultivated, such hybrids would inevitably revert to their ‘primitive’ stock” (110).

Warren’s supposition that “[r]ace, in the nineteenth century, was inherited through blood but subject to change by new environments” (1143) makes notions of ethnic hybridity an even greater concern for the British citizens who occupy the Empire’s international territories.

Just as the antagonists embody the monstrosity of racial and cultural hybridity, the protagonists exemplify the dangerous loss of identity that can happen when an Englishman engages the frontier. Lessingham, Holly, Leo, and Harker are all middle or upper-class Englishmen who have prospects of rising politically, academically, and economically in Britain’s modernizing capitalist society. They are paragons of British manhood who have been brought up with refined English sensibilities; however, as their journeys take them farther from Britain’s nucleus, their values become increasingly destabilized. Lessingham allows himself to be lured into an ignominious tavern by “the Woman of the Songs” and though he is wary of the uncanny nature of his surroundings, the woman’s diabolical eyes rob him of his “consciousness, of [his] power of volition, of [his] capacity to think” (240). He claims, “they made me as wax in her hands” (240). Though he recovers his Englishness upon returning to London, Lessingham is unable to forget the powerlessness he experienced while in the presence of the creature.

Holly, Haggard’s exemplar of Western education and worldliness, is aware that there is something about Ayesha that is “not canny,” (143) yet he and Leo are both

mesmerized by the African Queen's overwhelming beauty and are intrigued by her Eastern philosophy. Even before meeting Ayesha, Holly begins to lose his academic footing; the farther he journeys into the heart of Africa, the more he begins to doubt the significance of all previously acquired knowledge:

I gave up thinking...for the mind wearies easily when it strives to grapple with the Infinite, and to trace the footsteps of the Almighty as He strides from sphere to sphere... Such things are not for us to know. Knowledge is to the strong, and we are weak...too much strength would make us drunk, and overweight our feeble reason till it fell, and we were drowned in the depths of our own vanity. (123)

Once he is in the Queen's presence, his Western proclivities are continually questioned and thwarted by Ayesha's Eastern philosophy.

Stoker's protagonist, Harker, also loses his sense of English virtue while he is captive in Dracula's castle. During the hypnotic encounter with the three female vampires, Harker is unable to resist their sensuality. He later reflects, "I could feel the soft, shivering touch of the lips on the super-sensitive skin of my throat, and the hard dents of two sharp teeth, just touching and pausing there. I closed my eyes in languorous ecstasy and waited – waited with beating heart" (70). Desire overcomes him and nearly costs him his life. Despite the strength of character that marks the Englishness of these protagonists, the frontier becomes the space in which their virtues become vulnerable and obscured.

The way in which the protagonists lose control over their refined sensibilities and cultural breeding during their encounter with the frontier fortifies the power of the frontier to attenuate the Englishness of those who venture beyond the outskirts of the Empire. Being a British male in the frontier required careful attention to upholding the

customs and values that served as the foundation for the nation's multifaceted power structure. According to Said, being a white man in the frontier space involved

Speaking in a certain way, behaving according to a code of regulations, and even feeling certain things and not others...It was a form of authority before which non-whites, and even whites themselves, were expected to bend. In the institutional forms...it was an agency for the expression, diffusion, and implementation of policy toward the world, and within the agency, although a certain personal latitude was allowed, the impersonal communal idea of being a White Man ruled. Being a White Man, in short, was a very concrete manner of being in the world, a way of taking hold of reality, language and thought. (227)

While Haggard, Stoker and Marsh's male protagonists endeavor to uphold the ideals of the British male, the frontier becomes the space in which their values become obscured and pieces of their identity are vanquished by the influence of the Other. Rather than fortify national identity, the frontier weakens racial and cultural boundaries and forces the protagonists to encounter their own hybridity.

Cultural and political discussions regarding English identity and the need to redefine the Other in hybrid spaces provided the perfect silage for these Imperial Gothicists to feed the already existing anxieties regarding degeneration and socio-cultural identity. Warren argues, "the frontier became the setting for a constant race contest, a Social Darwinist crucible...where the destiny of the Anglo-Saxon...was shored up against the implicit decay of the cities, the industrial revolution, new immigration from southern and eastern Europe, and a host of other ill-defined threats and pervasive cultural fears" (1139). If England continues to disseminate its seed in other lands, the antagonists represent the hybrid, monstrous product of that germination. Haggard, Stoker, and Marsh's antagonists not only inhabit territories that provided particular concern to British

powers toward the end of the century, more importantly they embody multiple elements of ethnic, linguistic, and cultural hybridity that threaten to overcome the identity of the Englishmen who left the safety of home to imperialize the frontier. Ultimately, they represent the danger of invasion by the Other that becomes possible, even probable, when the Empire's national identity is dismantled by hybridity.

By interacting with expectations regarding the frontier space and the nature of the antagonists based on historically relevant racial and cultural stereotypes, Haggard, Stoker, and Marsh create an ideal framework for their invasion narratives. Rather than creating villains that meet these expectations, the novels present hybrid figures whose racial, cultural, and even gender ambiguity make them more difficult to identify. In contrast to Lombroso, Nordeau, and Ellis' depiction of the criminal, Ayesha visually resembles the ideal Anglo woman. Though the facial features of Dracula and the Beetle are more distinctly "alien" and evoke notions of criminal atavism, their ability to speak the English language and their knowledge of English customs aid their entrance into the heart of England's empire. Despite their physical features, both creatures are able to move through London virtually undetected, cloaked by forces that supersede their somatic attributes.

The use of the frontier as the site of racial, cultural, and moral ambiguity serves as the baseline for the novels' subversive treatment of imperial power structures. Rather than civilizing the frontier with British customs, the protagonists are *decivilized* by their environment. Moreover, the antagonists disrupt the notion of the primitive Other through their practiced and refined civilities. Like their British counterparts, they are products of

careful breeding and thwart any notion of the Other as propagator of barbaric vulgarity. The novels reveal, however, that their manners only serve as camouflage, the perfect façade behind which the antagonists conceal their power and plot to invade and infect Britain's metropolis with the seed of monstrosity.

Chapter Two: The Threat of Hybridity to Imperial Power - Reverse Colonization and the Weakening of an Empire

*That which is alive hath known death,
and that which is dead yet can never die,
for in the Circle of the Spirit life is nought and death is nought.
Yea, all things live forever,
though at times they sleep and are forgotten.*¹²

The boldness and anticipation that drive the protagonists of *She*, *Dracula* and *The Beetle* to venture beyond the boundaries of English civilization and attempt to imperialize the foreign space is quickly overshadowed by an ominous sense that an uncanny force, something more powerful than their intrepid optimism, inhabits the frontier. Holly's claim that he and his companions are "of a brave race" who "have come up out of the sea to know that which is unknown," (91) exemplifies the sense of pride, even pomposity with which the Englishmen initially assert their presence in unfamiliar territories. The notion that the frontier is wild and ready to be subdued, organized, and civilized by British imperialists is evident in the characters' narrative expression of their experience. However, as the protagonists become conscious of their surroundings and the ethos of their hosts is revealed, the British characters recognize their own impotence to subdue or

¹² The passage is from *She* (115 emphasis added).

control the Other. The Englishmen's inability to uphold their cultivated sentimentalities further enhances their anxiety regarding the uncontrollable nature of the Empire's border territories. Positional superiority is shifted to the antagonists as the *monstrosity* of the frontier begins to infect Holly, Leo, Harker, and Lessingham. When the antagonists reveal their intention to invade and uproot the political and social customs of English society, the novels reveal themselves to be part of a greater discourse of reverse colonialism. As the novels shift focus from the frontier to London, the epicenter of the British Empire, they expose the vulnerability of a nation that, like the protagonists, was blinded by its own impudence and lust for supremacy.

The invasion of England's metropolis by the hybrid Other is a common thread that links Haggard, Stoker, and Marsh's novels; yet the method of invasion is laid out in a seemingly sequential manner over the course of the three texts. Together, they create an overarching narrative of Britain's relationship with the frontier. *She* takes place primarily in the frontier space and the threat of invasion is prevented prior to the novel's conclusion. However, through his racially and culturally ambiguous characters, Haggard's novel initiates the disruption of the binary between nationhood and the borderlands and exposes the monstrous power of hybridity. Stoker's work contains the most direct plot of invasion/expulsion. *Dracula* begins in the frontier with Harker's visit to Transylvania, shifts to London and then concludes back in the frontier as the protagonists triumphantly exile the vampire from English soil. Even more so than *She*, *Dracula* explores the tangled web of power structures that are continually thwarted throughout the text by hybridity. As the last of the three novels to be published, *The*

Beetle begins after London has already been breached and focuses on locating and expelling the Other that was able to inhabit the nation's capital undetected. The narrative begins and remains in London; the frontier materializes only in Lessingham's recollection and is merely a tool for characterizing the monstrosity of the invader. Rather than emphasizing the racial hybridity of his antagonist, Marsh's novel exposes the weakness in England's geographic and ideological border that has itself become hybridized and has therefore allowed his creature to invade the nation unnoticed.

Despite the variations in which the texts interpret the threat of hybridity, all three novels ultimately rely upon their protagonists to identify and overcome the threat against Britain's sovereignty in order to salvage a national identity that is anchored in ascendancy. This chapter will examine the ways in which the novels portray imperial anxiety that centered on a weakening of national identity as cultural homogeneity gave way to hybridity. Moreover, it will explore the novels' treatment of an Other whose familiarity increases the threat to imperial dominion.

I. An Attempt to Redefine the Other - Social Darwinism and Theories of Social Primitivism and Racial Degeneration

In response to growing concerns regarding hybridization in imperial territories, as well as the immigration of foreign peoples into England, new forms of discourse sought to reestablish a clearly defined construct of the Other. As is demonstrated through the hegemonic dialogue with which Haggard, Stoker, and Marsh's protagonists render their foreign enemies as inferior beings, the perceived threat that the Other posed against

Britain's national identity engendered a discourse that worked to preserve the socio-cultural construct of Englishness during the late Victorian era. Invasion novels like *She*, *Dracula*, and *The Beetle* all appropriate this discourse in order to create a unique version of monstrosity and feed the discourse by providing imaginative scenarios that correspond with existing fears. Cannon Schmitt argues that narratives such as these bolstered the sociopolitical construct of nationhood and identity because "threat from invasion without produces an Englishness within" (3). As fantasies of a foreign invasion, the three texts work to reinforce the boundary between insiders and outsiders and simultaneously point out the frailty of the very ideological boundaries they enforce through the hybridity of their antagonists.

At the time of the novels' publications, the Western world was permeated by social Darwinist theories and sub theories promoting the superiority of certain races and the inferiority of others. Those who held this assumption often believed that humanity was on a steady upward climb toward a perfect species.¹³ Like Holly, they looked forward to a time when mankind

will have done with the foul and thorny places of the world; and like to those glittering points above...to sit on high wrapped for ever in the brightness of our better selves...and lay down our littleness in that wide glory of our dreams...that upon a time a new Dawn will come blushing down the ways of our enduring night...and we call it Hope. (Haggard 124)

¹³ Many of the utopian narratives that circulated in the late nineteenth century depict futuristic civilizations that appear to have achieved an advanced evolutionary state of social existence. However, as will be demonstrated through Haggard's novel, fantasy gives way to reality and these civilizations are revealed to be dystopias. Such narratives evince an uncertainty regarding the possibility of linear progress in social evolution. Other examples of this type of utopian literature are: Edward Bulwer-Lytton's *The Coming Race* (1870), and H.G. Wells' *The Time Machine* (1895) and *When the Sleeper Wakes* (1899).

Holly's view of a bright future during which humanity's better selves will vanquish the world's evils echoes the popular Victorian view of human evolution. In *Darwinism in the English Novel* Leo Henkin describes this interpretation of the human race as one in which, "the Man of the Future...will look back across a dim gulf of time upon imperfect humanity of the nineteenth and twentieth centuries with just such kindly and half-incredulous scorn as we now condescend to bestow upon our own club-wielding, ape-like ancestor" (233). According to this viewpoint, the strata of the human race that represented movement and forward progress was at war with the stagnant, primitive, and degenerative races that threatened to disrupt mankind's potential for perfection.

Henkin also argues that the intersection of Darwinian science and popular fin-de-siècle literature led to a bifurcation of narratives that either told of Western progress or warned of its decline. He claims,

By attempting to establish the laws and to trace the lines marking the upward climb of species to the present, the evolutionary sciences evolved a fairly rational scheme of the past. From this it was not a far cry to the idea of using scientific knowledge like a two-edged knife to cut forward into the future as well as backward into the past, for an account of the descendants as of the descent of man. (233)

However, rather than cleaving backward into a primitive past, or forward into a utopian future, Haggard, Stoker, and Marsh dwell in the tension that exists when these two worlds collide. Their novels address the asymmetrical tension between progress and degeneration and thwart any notion of a clear binarism through the hybrid nature of their antagonists whose racial and cultural ambiguity and complex physical capabilities thwart any notion of a linear human evolution.

The racial obscurity of the creatures is one of the means by which the novels disrupt the bifurcation of socio-ethnic degeneration and evolutionary progress. Their ethnicity is not a product of Western imperialism, nor is it something that could be controlled by Western civilization; instead, the hybrid creatures represent empires that are both geographically and historically removed from Britain's modern empire. Their hybridity, as Bhabha argues, contradicts the ideology that "cultures live unsullied by the intertextuality of their historical locations, safe in the Utopianism of a mythic memory of a unique collective identity" ("The Commitment to Theory" 2368). As representatives of past empires the antagonists' hybridity demonstrates that racial and cultural diffusion was not only a product of modern empires; it was a byproduct of a long history that had been driven by imperial conquest.

This message stands in stark contrast to one of the most pervasive fin-de-siècle constructs of Western Europe's position as the vanguard of cultural progress. In an article titled "Social Evolution" written by Benjamin Kidd in 1894, Kidd argues:

It is evident that, despite the greater consideration now shown for the rights of the lower races, there can be no question as to the absolute ascendancy in the world to-day of the Western peoples and of Western civilization. There has been no period in history when this ascendancy has been so unquestionable and so complete as in the time in which we are living. (324-326)

Kidd was so confident in the racial superiority and social evolution of the Western nations that he called for a doctrine by which *superior peoples* could "scrutinize more closely the existing differences between ourselves and the colored races as regards the qualities contributing to social efficiency" (326). The enthusiasm of social Darwinists like Kidd gave support to the pseudo-scientific atrocities like those of Lombroso, Ellis,

and Nordeau who endeavored to create a system by which degeneracy and the inferior races could be identified.¹⁴

Such enthusiasm over Western civilization's evolutionary ascendancy and the corresponding discourse of degeneration are echoed in various tropes and dialogues within the three novels. The physical depictions of Dracula and the Beetle directly mimic the language of racial atavism while the Amahaggar's cannibalism evoked notions of primitivism and barbarity commonly associated with African peoples. Holly's differentiation between the Amahaggar people and his own is cliché but pointed; "In our country we entertain a stranger, and give him food to eat. Here ye eat him, and are entertained" (113). His refusal to crawl prostrate in the presence of *She-who-must-be-obeyed* like his Amahaggar guide, Billali, also evinces a sense of British superiority:

I was an Englishman, and why, I asked myself, should I creep into the presence of some savage woman as though I were a monkey in fact as well as in name...So, fortified by an insular prejudice against "kootooing," which has, like most of our so-called prejudices, a good deal of common sense to recommend it, I marched in boldly after Billali. (141)

Holly's reference to "kootooing," a misspelling of "koutou," is a term used to describe the Chinese custom of bowing to one's superior. In this case, not only is Holly refusing to bow to the Queen of Kôr, he is emphasizing the fact that he will not bow to a foreigner. Historically, the British had severely damaged their trading relationship with China because of the British merchants' refusal to koutou. The Emperor of the Qing Dynasty was so offended by their insolence, he wrote a letter to King George III

¹⁴ Though less prominent, an opposing school of Darwinian thought believed humanity was in a deteriorative state. They held the supposition that after millions of years of steady progress, evolution was destined to reach an apex from which it must fall. In both scenarios however, there is an underlying view that mankind was in a fragile state of existence and the Western civilization was central to the human narrative.

informing him that the Chinese had no desire, nor need to trade with British merchants. By alluding to the practice of koutouing, Holly demonstrates an obstinacy that was historically relevant and characteristic of the Western European view of the East.

Stoker's characters also demonstrate racial elitism and a fear of degeneracy in the way they describe their Eastern enemy. Dracula's vampirism becomes symbolic of his ability to infect England with his racial and cultural degeneracy. Van Helsing describes Dracula as a "Brute, and more than brute: he is devil in callous" (276) who by his touch makes his British victims "unclean" (324). He also attempts to minimize the threat of Dracula's physical abilities by minimizing his mental capacity and convinces the group of vigilantes of their enemy's "imperfectly formed mind" (383). He tells the vampire hunters, "our man-brains that have been of man so long and that have not lost the grace of God, will come higher than his child-brain that lie in his tomb for centuries" (381). Van Helsing's conflicted view of his enemy is befitting; Dracula is both evil and dangerous, yet as a mentally inferior brute he is no match for his Western European opponents.

Like Van Helsing, scientific entrepreneur Sidney Atherton acts as a voice of reason and authority in Marsh's narrative. He too refers to the Beetle as "childlike and bland" (143). Atherton describes the creature as a fanatical Oriental, an unbaptized Mohammedan, and proudly reminds it during one of their confrontations, that London is no "dog-hole in the desert" (106). Such arrogance by the characters who determine to protect England's metropole from the Other reflects the sense of superiority that engendered a belief in the Empire's imperviousness and blinded so many in the late-Victorian era to their own unwarranted pride.

It is this false sense of security that makes the novels' British characters ignorant to the imposing danger that exists in the frontier. Rather than being primitive degenerates, the creatures have adapted over hundreds of years. They have all discovered the secret to extended life and demonstrate superhuman abilities that threaten even the most advanced sciences. Instead of acting in child-like naïveté, they are calculated and have spent centuries crafting the perfect camouflage. They defy boundaries of race, gender, human and animal, animate and inanimate and are, therefore, able to sneak past the West's modern, scientific frame of nature's power structure.

II. Reversed Power Structures - The Hostile Other and the Threat of Captivity

There is a pivotal moment in both Haggard and Stoker's novels at which the protagonists recognize that, in the frontier, the paradigm by which they identify the Other is no longer sufficient; shortly thereafter, they become aware of their vulnerability to the unsettling forces of the frontier. Their inability to assert control over the foreign environment is inextricably related to their inability to properly categorize their rivals for power and identify them as Other. Prior to meeting the antagonists, the protagonists' conception of the native population as primitive is also decentered. The sense of superiority with which Holly and Leo view the Amhaggars, a people they regard as colored and barbaric, and Harker's perception of the wildness of the Oriental Szekelys begin to disintegrate the more they are exposed to the ethnic diversity of the people who inhabit the frontier. The citizens of Kôr, like Ayesha, are whiter than their English visitors and Harker notes that some of the people he passed during his journey "were just

like the peasants at home, or those I saw coming through France and Germany” (33). The type of ambiguity represented in Haggard and Stoker’s frontier depicts what Bhabha refers to as the “Third Space of enunciation;” an ambivalent and contradictory space of cultural identity in which the concept of cultural and ethnic diversity or purity gives way to hybridity (*The Location of Culture* 37-38). The people of Zanzibar and Transylvania evince generations of miscegenation; yet the hybridity that marks those who live in the frontier is epitomized in Ayesha and Dracula, the ancient creatures that represent hundreds of years of cultural and racial synthesization.

Rather than encountering a land in which there resides a clearly defined Other, the protagonists “descend into...alien territory” as Bhabha argues, and thereby “open the way to conceptualizing an international culture, based not on the exoticism of multiculturalism or the diversity of cultures, but on the inscription and articulation of culture’s hybridity” (38). This forced reconceptualization causes Haggard and Stoker’s protagonists to surrender their pomposity and ultimately causes them to become captive to the power structures that exist in the frontier.

Despite the threat that hybridity poses to their sense of superiority, Holly, Leo, and Harker are not immediately unnerved when they discover that the foreign population does not correspond with their imagined construct of the Other. Though they are circumspect in the presence of the Amahaggers or Szekelys, they desire, even need, to trust their hosts. Ayesha and Dracula’s racial and cultural hybridity creates a familiarity that initially disarms their guests and creates a certain level of trust. Holly and Leo are slow to recognize the veracity of their situation and are blinded by Ayesha’s beauty

throughout the novel. Her white skin neutralizes any suspicion they have toward the Queen who is portentously referred to by the Amhaggers as *She-Who-Must-Be-Obeyed*. Ayesha is also eager to gain the trust and admiration of her British guests and goes to extreme and even violent lengths to ensure their safety and confidence in her leadership. Dracula's hybridity also disarms Stoker's protagonist; though the Count has Eastern features, his pale white skin attests to his European identity and Harker's initial caution regarding the unnatural surroundings of the Count's Transylvanian abode is overcome by his host's refined English language and customs. Like Ayesha, Dracula is eager to impress his guest with his cosmopolitan habits and cultured ceremonies and seeks to establish civility with his British guest by disassociating himself from the superstitious and barbaric inhabitants of his land.

Though Haggard and Stoker's protagonists are disarmed by the familiarity of their hosts, the conciliating nature of the antagonists is continually overshadowed by the ominous nature of their surroundings. Kôr's peaceful and utopian façade is unsettling when it becomes clear that it is maintained by the Queen's totalitarian rule. In an attempt to impress her British guests by punishing the cannibal Amahaggers, Ayesha reveals the source of her sovereignty: "It is by terror" she boasts, "My empire is a moral one" (170). Ayesha attempts to differentiate herself further from the savages by offering her guests a civilized banquet, yet her barbaric treatment of the Amhaggers, particularly Ustane, only causes Holly and Leo to become increasingly wary of their host. Despite her charm and a displayed preference for her white, civilized guests, Holly recognizes that he "was in the

presence of something that was not canny” (143) and regards the Queen throughout the novel with a passive, yet lingering, unease.

In a similar fashion, Harker’s apprehension grows after a few days within Dracula’s castle. In an effort to create a sense of security, the Count feigns warmth and hospitality; “Welcome to my house!” he announces, “Come freely. Go safely; and leave something of the happiness you bring!” (46). Dracula also demonstrates his civility by providing his guest with a decadent meal, yet by not joining Harker in the feast, he only raises the Englishman’s suspicions. Furthermore, despite the Count’s forced gestures of cordiality, the isolation and prison-like qualities of the castle alert Harker to the strangeness of his situation. Though Ayesha and Dracula’s initial warmth and polite demeanor, enhanced by the familiarity of their hybrid physical qualities, is initially beguiling; the protagonists eventually discern that the conviviality is mere pretense and become aware that they are captive of an unidentifiable Power that governs in the frontier.

Despite Ayesha’s attempt to veneer her foreignness and animality with erudite customs and manners, she is unable to conceal her surroundings that continually resist the façade. The ancient city of Kôr initially appears harmless, welcoming, even utopian rather than a landmark of Ayesha’s despotic cruelty. Henkin explains that Utopian societies, like that which is initially depicted in Haggard’s Kôr, were a common feature of late-Victorian literature and were often presented as societies where “no poverty, no crime, no misery, no government except a benevolent patriarchal rule, and no war” exist because “[m]an in this ideal world is debrutalized” (234-237). These civilizations

represented the evolutionary progress and human potential as a model for what the West was capable of achieving. By introducing Kôr as a model utopian society only to thwart this conception as the narrative progresses, Haggard reveals that Ayesha's civilization is as infelicitous as her method of rule.

When the company first arrives at the plain of Kôr, Holly notices that the climate has changed from the sweltering African heat to one that "was warm and genial without being too hot, and there were no mosquitoes to speak of" (128). In contrast to the hostile environment that surrounds it, Kôr is a natural paradise, verdant with grass and flowers and at the center of the plain stands a natural castle so colossal it seems to "kiss the sky" (129). It is as if nature had ascribed eminence to those who abide in the organic monument to nobility. Though Kôr is marked by natural beauty, it is also a testament to a wise, ancient people who once engineered canals, roads and other markers of an advanced civilization. The inhabitants of the city are as welcoming as its environment. In contrast with the philistine Amahagger people, Kôr's citizens are docile and organized; like Ayesha, their white complexion gives the British travelers a sense of ease and intimacy.

Kôr is not, however, as edenic as it first appears; rather than an archaic utopian paradise, the city is permeated by death¹⁵ and its people are ruled by a serpentine tyrant whose beauty only masks the monstrosity that lies beneath her pale skin. On several occasions Holly describes the Queen's slithering movements and "serpent-like grace" that he identifies as "more than human" (153). Ayesha's snake-like attributes are both

¹⁵ Once inside the city, Billali leads Holly through various passages and points out that many of the caves are full of dead bodies and informs Holly that "the whole mountain is full of dead" (166).

alluring and sinister; at one point Holly voyeuristically observes a private moment in the Queen's chamber and discovers Ayesha hissing curses in Arabic. Like the crafty serpent of Eden, Ayesha becomes the temptress who seeks glory and dominion over the garden of Kôr and beyond. She entices Leo into sharing her power, enouncing, "As a God shalt thou be, holding good and evil in the hollow of thy hand, and I, even I, I humble myself before thee" (255). Though she claims servitude to her lover, the Queen's promises only conceal her lust for power.

Haggard's allusion to Ayesha's satanic character provides a unique portrayal of the Queen's tyranny. Her presence is enchanting, even hypnotic; she is veiled in beauty that is so powerful it can overcome the sensibilities of her educated and worldly visitors. Oppression is cloaked in enticing splendor. This becomes a focal point of Haggard's novel; Holly's realization that Ayesha's autocratic power is impregnable causes him to connect Kôr's Queen with unspecified tyrants in his own empire. As he becomes aware of the horrors of Ayesha's autocratic rule over her African kingdom, he begins to question the altruism of his own government.

Holly's speculation corresponds with various political allegations against the crown and parliament that were concomitant with a series of reforms that surfaced in the mid to late 1860's regarding men's and women's suffrage, the rights of the labor class, rights of citizens in various colonies and England's relationship with Ireland.¹⁶ As the English nation moved more toward democratic rule and broadened suffrage, many

¹⁶ Hall, McClelland and Rendall's *Defining the Victorian Nation* provides a chronological account of reforms and reactions from 1865-1870. It also provides a detailed analysis of the political turmoil that existed in England during this era and its impact on the forming of Britain's concept of nationhood.

believed, as one journalist wrote in 1862, “The nation is now in power” (Biagini 312). Holly echoes this sentiment when he tells Ayesha, “the real power in our country [rests] in the hands of the people, and...we [are] in fact ruled by the votes of the lower and least educated classes of the community” (332). Just two years prior to the publishing of Haggard’s text, the Third Reform Bill of 1884 had extended the vote to most working-class males. England did indeed have a semblance of democratic rule.

However, despite Holly’s belief in his nation’s democratic progress, Ayesha calls the very idea of democracy into question. She counter’s Holly’s claims by asserting, “a democracy – then surely there is a tyrant, for I have long since seen that democracies, having no clear will of their own, in the end set up a tyrant, and worship him” (232). England did include those who feared democratic rule and fought to maintain power during the political turmoil of the nineteenth century. In order to thwart widespread reforms led by liberalists such as William Gladstone, political conservatives, led by Benjamin Disraeli, sought to build a “Conservative nation, a ‘Tory democracy’” (Hall 8) that fought for the interests of the Empire rather than the individual rights of its citizens. Ayesha’s claim causes Holly to concede, “yes...we have our tyrants” yet he argues that he would rather overthrow himself than his beloved Queen (232). His inability to clearly define Britain’s political structure reflects the nation’s mixed sentiments regarding the effectiveness and diplomacy of the Empire’s rule.

While Holly is speculative of Britain’s politics, he is more repulsed by Ayesha’s despotic mode of governance. Her tyrannical behavior is most apparent in her judgment over the Amhaggers who participated in the cannibal feast. Her punishment of those who

participated in the “hot-potting” ritual goes beyond justice; she dooms them to the cave of torture, a chamber Holly describes as:

A dreadful place, also a legacy from the prehistoric people who lived in Kôr. The only objects in the cave itself were slabs of rock arranged in various positions to facilitate the operations of the torturers. Many of the slabs, which were of a porous stone, were stained quite dark with the blood of ancient victims that had soaked into them. Also in the center of the room was a place for a furnace, with a cavity to heat the historic pot in. But the most dreadful thing about the cave was that over each slab was a sculptured illustration of the appropriate torture being applied. These sculptures were so awful that I will not harrow the reader by attempting a description of them. (169)

The punishments that are enacted in the chamber demonstrate the type of Machiavellian governance that modern Britain viewed as barbaric and archaic. Ayesha readily admits that she prefers to rule by terror and that it is through strict authoritarianism that she makes her empire “a moral one.”

Rather than serving as a model for an ideal, peaceful society, Kôr is governed by the oppression of individual agency. The Amhaggers obey from fear rather than an overflowing gratitude for the Queen’s benevolence. The citizens of Kôr are unable to protest the Queen’s leadership because they are unable to speak; as mute victims of Ayesha’s calculated breeding practices, they cannot utter resistance.¹⁷ Kôr is not a utopian paradise where man is debrutalized; it is a testament to its Queen’s inhumanity and her belief that morality is merely the absence of individual choice. Holly’s awareness of this reality becomes even more terrifying when he realizes that he and his companions also lack agency; as foreigners, they cannot navigate their way back through the African jungle and, therefore, become prisoners of Kôr.

¹⁷ Ayesha’s desire to breed mute subjects will be further explored in chapter III.

Rather than mastering the Other, Holly and Leo become subject to Ayesha's rule. Moreover, Holly and Leo are forced to recognize some of the similarities between Ayesha's tyranny and that which governs their own nation. Instead of fighting to protect England from the Queen's invasion, Holly finds himself overcome by the possibility of discovering a new Self and aligning himself with Ayesha's power; he claims, "I was another and most glorified self, and all the avenues of the Possible were for a space laid open to the footsteps of the Real" (258). By relinquishing power associated with Englishness, Haggard's protagonists succumb to a foreign power structure and surrender to the ascendancy of the Other.

Like Haggard, Stoker creates a similar captivity narrative in which his protagonist shifts from imperial adventurer to a prisoner of the frontier. Harker also realizes after his arrival at the castle that his affectionate host has more menacing desires than the Englishman initially perceived. After a few days of amiable conversation, Harker notices that the Count has no intention of expeditiously conducting their business. He also becomes aware of some of Dracula's strange habits such as his eschewal of food and his propensity for the night hours. Harker's suspicion awakens to realization when he notices the Count's lack of reflection in the mirror and gives way to terror when he perceives that there is something amiss about his surroundings; there are no servants in the castle and though there are "doors, doors, doors everywhere...all [are] locked and bolted." Upon this discovery, the reality of his situation sinks in, and Harker scribes despairingly in his journal: "The castle is a veritable prison, and I am a prisoner!" (57).

As the realization of his surroundings becomes evident, Harker, like Holly, becomes acutely aware of the uncanny and sinister nature of his host.

Though Harker was initially impressed by Dracula's civilities, his fear of the Count's uncanny nature is heightened by the realization that his physical imprisonment inside the castle as well as psychological entrapment under Dracula's metaphysical power has rendered him impotent. Just as Holly caught Ayesha in a private moment and is able to ascertain her serpentine nature, Harker discovers the Count's vampiric attributes while discretely peering from a window of the castle. He sees, "the whole man slowly emerge from the window and begin to crawl down the castle wall over that dreadful abyss, *face down*, with his cloak spreading out around him like great wings," a sight that made Harker's feelings turn "to repulsion and terror" (65). By discovering the Count's inhuman nature, Harker awakens to the imminent danger of his captivity. Not only is he detained in the castle by Dracula's supernatural power, but like Holly and Leo, Harker is impeded by his foreignness which contributes to his imprisonment. In this case, Stoker's protagonist neglects to recognize and properly evaluate the warnings that the Transylvanian environment and people provide. Furthermore, his British pride and cultured sensibilities dissuade him from properly considering that which he initially deems to be the auspices of mere superstition.

Whereas Haggard's text reveals the similitude between the foreign sovereign and the political structure of the British Empire and concludes in uncertainty regarding the distinction between England and Other, Stoker's novel progresses to redefine the Other in the context of political and cultural ambiguity. Once Dracula invades London, the

protagonists formulate a calculated method of locating and expelling the alien who threatens to overpower England. *She* points to the possibility of invasion and exposes the weaknesses in the national construct that make England vulnerable to its border territories. However, the question mark that is left at the end of Haggard's text regarding the fate of the English nation in the case that it is invaded is answered by Stoker and Marsh's protagonists who demonstrate the resilience and determination that is necessary to protect their national ideology.

III. Protagonists as Conduits - Invasion of the Individual Body as a Metonymic Precursor for an Invasion of the Body Politic

Once it becomes clear that the power structure is reversed, that the British citizens are captives rather than masters of the frontier, the threat of invasion is revealed and the protagonists must work to regain power. In all three novels, the invasion scenarios are reliant on the appropriation of the English characters' identity as the means by which the antagonists can transfer their power to English soil. The prisoners become conduits for reverse colonialism and the characters' individual bodies become metonymic for an invasion of the Body Politic. Ayesha must appropriate Leo and Holly's English citizenship as a mode of transmitting her power in order to overthrow the British Empire and she desires Leo's physical body as her tool for procreating a new people. Dracula masquerades as Harker in order that "he will allow others to see [Harker], as they think...that any wickedness which he may do shall by the local people be attributed to" the Englishman (76). The Beetle embodies Holt in order to travel throughout London

undetected and break into Lessingham's residence without incurring suspicion upon himself. In each case, the creatures must first establish power over their English victims in order to appropriate their individual identities as the means of penetrating the national identity.

The Beetle is unique in its portrayal of the antagonist; unlike Holly, Leo, and Harker, none of Marsh's characters view their captor as anything but sinister. Marsh's brief portrayal of the frontier renders it as a space that is fraught with danger and aberration. Rather than having his characters find Egypt as an alluring site ready for the touch of Western civilization, *The Beetle* portrays it as the locus of idolatrous occultism and overt immorality. Marsh's Other is never portrayed as a benign or welcoming foreigner; instead, his narrative presents a direct invasion and defilement of an outsider who has been allowed to infiltrate the metropolis because of the weakening of Britain's national construct.

Marsh's overt villainization of his antagonist begins with a portrayal of the Beetle as a cruel and overpowering mutant that can control the bodies of his victims. At the outset of the novel, Holt describes being instantly held in "passive obedience" by the voice and gaze of his Oriental master (54). Lessingham also explains that he was entranced by "the Woman of the Songs'" "magnetic influence" from the moment she gazed into his eyes (241). Both men are immediately aware that there is something unnatural and inhuman about the figure that commands them and they both experience a violation by the creature that is sexual and emasculating. Holt describes, "for the time I was no longer a man; my manhood was merged in his...his eyes had powers of

penetration which were peculiarly their own” (54-55). After he is told to undress, Holt describes being devoured and paralyzed by the Beetle’s eyes and recalls, “horror of horrors! – the blubber lips were pressed to mine – the soul of something evil entered into me in the guise of a kiss” (57). Lessingham’s violation is even more explicit; however in his case, the creature inhabits a female body. He describes waking up in the temple of Isis where, in a state of helpless paralysis; “She did with me as she would, and in dumb agony I endured” (243). Furthermore, Lessingham is forced to witness a phantasmagoric array of religious rites that include “orgies of nameless horrors” and the immolation of a “young and lovely Englishwoman” (243-244) as she is sacrificed to the goddess. In both scenarios, the power of the Beetle renders the men impotent and neither can do anything but endure their captivity and fulfill the unholy desires of their Eastern captor. In both cases, the Englishmen are stripped of their sense of power over the Oriental and their masculinity, which was defined by “behaving according to a code of regulations” that promoted heterosexual, authoritative, and dominant behavior is thwarted by the antagonist.

Marsh’s portrayal of his antagonist as hermaphroditic and sexually exploitive of male and female British citizens is consistent with a popular nineteenth-century literary trend of creating the eroticized Easterner. The creature appears to Lessingham in female form but emasculates him and subjects him to her carnal desires. In its encounter with Holt, it appears male and engages in a homoerotic encounter that is an equally horrifying violation of his masculinity. Miss Lindon, Marsh’s virtuous heroine, discovers a tapestry in the Hammersmith rowhouse that reveals the Beetle’s sinister plan to rape and sacrifice

her to Isis. In each case, Marsh's creature embodies sexual transgression. This type of sexualized and criminalized behavior has often been associated with Western literature's portrayal of Eastern exoticism. Krishnaswamy argues that "[t]he production of the Orient as a figure of seduction, duplicity, and, more darkly, rape represents one of the most opaque and enduring practices in colonial discourse" (1). The Imperial Gothic, she argues emerges as a powerful genre "at a time when homosexuality was a marker of racial division between English and [Oriental]" (105). Western literature, she claims, often defines Self as manliness and Other as effeminacy (106). The Beetle is both effeminized and associated with homosexuality, making it the epitome of that which stands in opposition to Victorian literature's idealized construct of the white male.

By ascribing sexual power to the Beetle over male and female citizens of the British Empire, Marsh's text also appropriates what Krishnaswamy deems the "tropologies of gender and metaphors of sexuality" (1) that permeate the discourse of colonialism and imperial subjugation. She points out that the figure of woman is often metonymic for race, nation, religion, culture, and geography and the frontier is often discussed as a blank space in which the Westerner could imprint or penetrate the Other with the seed of civilization (1). Marsh's relationship between his antagonist and its three British victims punctuates the narrative of reverse colonialism by reversing and even dislocating the sexual metaphor.

The use of inverted sexual supremacy is another thread that unites the three texts and connotes Britain's loss of power to the Other. Haggard's antagonist subverts English masculinity by giving Ayesha the power to appropriate Leo's body as her ideal subject

for mating and repopulating England. Ayesha's determination to breed with Leo is evocative of Darwin's conclusion to *The Descent of Man* in which he states: "Man scans with scrupulous care the character and pedigree of his horses, cattle and dogs before he matches them; but when he comes to his own marriage he rarely, or never, takes any such care" (706). In direct opposition to Darwin's observation, Ayesha has scrupulously ascertained her vision of an ideal race and believes that, with Leo as her mate, she can propagate a similar civilization in England. In anticipation of being reunited with Kallikrates, Ayesha has practiced breeding ideal subjects through her own version of natural selection. She takes on the role of propagator and reveals that the people of Kôr are a prototype for the empire she desires to create with Leo.

The propagation of Self and the creation of a new race in the antagonist's image is also an abstraction Stoker explores through vampirism. Though there are several homoerotic moments in Stoker's text and many critics that analyze *Dracula* as a wellspring of Freudian allusions and examples of sexual deviation,¹⁸ the Vampire's primary violation of the Victorian sexual paradigm is his subversion of traditional familial relationships. Dracula plans to repopulate England with the undead, or those of the Dracula Blood, in a manner that is a perversion of the West's vision of a nuclear family unit. Dracula only vamps female subjects; the three Transylvanian vampiresses, Lucy, and Mina demonstrate the selectivity of the Count's breeding tactics. Through his female companions, the Count creates offspring of English children. Lucy's appearance

¹⁸ Ernest Jones' Freudian analysis of *Dracula* in *On the Nightmare*, Maurice Richardson's "The Psychoanalysis of Ghost Stories," and Christopher Bengley's "The Monster in the Bedroom" all explore sexual deviancy within Stoker's text.

as the “bloofer lady” (214) and her victimization of England’s youth reveals the way in which Dracula is able to steal and utilize the female body as a means of self-propagation.

The creatures’ ability to subjugate English masculinity, physically violate and appropriate the male and female body and to penetrate the capital with the seed of an uncanny or inhuman coming race made these terrifying narratives of reverse colonialism acutely relevant to the sociopolitical concerns of the fin-de-siècle. The barbarity that exists on the frontier becomes threatening once the British characters realize that they are powerless to civilize or control their environment and are, themselves, victims of physical captivity. Rather than alter the customs of those they consider barbaric, the protagonists are infected and lose their sense of English identity. Holly and Leo are unable to overcome Ayesha’s hypnotic beauty, Harker is captured by Dracula and unable to resist the three vampiresses, and Holt and Lessingham are unable to resist the Beetle’s mesmeric power and physical command. Once the protagonists lose their authority and the power structure between English and Other is reversed, the frontier becomes the space where Englishness loses its potency.

The protagonists’ powerlessness in the domestic space of the Other demonstrates an impotence to conquer the frontier. More importantly, the texts suggest an inability to avert the propagators of the monstrosity that threatens to invade the capital of Western civilization and pollute it with their degeneracy. When it becomes clear that this is the intention of the antagonists, the powerful certitude with which the protagonists crossed into the frontier is turned to horror and despair. Holly surmises, “In the end she would, I had little doubt, assume absolute rule over the British dominions” (233). Harker fears

that the Count's announcement of his release is mere pretense and reflects in terror, "Tomorrow! Tomorrow! Lord, help me, and those to whom I am dear!" (82), believing that they are all in danger of Dracula's demonic powers. Lessingham is finally compelled to confess his horrifying encounter with the Beetle when he realizes, "at this moment in London an emissary from that den in the whilom Rue de Rabagas – for all I know it may be the Woman of the Songs herself," and begs to be protected from the "terrorism which threatens once more to overwhelm [his] mental and [his] physical powers" (251). While each novel addresses the idea of foreign invasion in a unique manner, each narrative reaches a crucial point at which there is a battle for the survival of England's national identity.

IV. Dismantling the Construct of the Other - Hybridity Allows Invasion

In order to invade the English nation and its sense of national identity, Ayesha, Dracula, and the Beetle strategically plot and wait for the right moment when they can find the perfect crack in the ideological construct of Britain's empire. Once the British protagonists realize that they have been affected by hybridity, their construct is breeched and the antagonists are able to penetrate the barrier and bring their monstrosity to England's doorstep. The power of the antagonists lies in their multifaceted ambiguity: one of their most powerful features is that they disrupt the ideology of animal and cultural evolutionary progress. Their ability to mutate into various species and exercise superhuman powers demonstrates adaptation. It also emphasizes the fact that modernity is not necessarily superior to antiquity.

The antagonists are not just racial and cultural hybrids, they are hybrid anomalies; they contain attributes of, and vacillate between, human and animal. Ayesha's serpent-like quality may suggest an evil nature, but it evinces a physical link with a more primitive species. Dracula's ability to morph into wolves, bats, even clouds of dust also demonstrates his ability to transgress the boundaries between human and animal and even inanimate objects. Not only can the Beetle inhabit both male and female form, true to his namesake, he can change into a horrifying scarab. The creatures' ability to shape-shift dislocates the notion of evolutionary advancement; it gives them an ability to disorient, elude, and overpower their victims.

Antiquity also enhances the uncanny nature of these Gothic creatures because they have in essence, been hibernating, waiting for the perfect opportunity to thwart the nineteenth-century's greatest world power. As an embodiment of the Other, these figures question Kidd's argument for the "absolute ascendancy...of the Western peoples" and the notion that the modern world was the domain of Western Civilization. Furthermore, as representatives of ancient civilizations that once ruled as Britain ruled in the nineteenth-century, the antagonists serve as a reminder that all empires fall; and as Ayesha reminds Holly, "though at times they sleep and are forgotten," (*She* 115) there will always be *anOther* waiting to overthrow the world's greatest imperial powers.

Each novel addresses unique fissures in England's sociopolitical structure that are exploited by the antagonists. Haggard addresses ethnic hybridity as the threat to English nationalism. Ayesha, whose white skin, raven black hair, and beauty that surpasses Helen mark her as a model Englishwoman. By claiming "our life [is] one long crime...for

day by day we destroy that we may live, since in this world none, save the strongest, can endure. Those who are weak must perish; the earth is to the strong, and the fruits thereof,” (198) She aligns herself with the notions of white superiority and champions the ideas of social Darwinism. As defender of the white races, Kôr’s queen proves to be a paragon of racial radicalism; yet she sees herself, rather than the British, as the apex of racial superiority.

The racial politics of Haggard’s novel, however, are even more complex than Ayesha’s disruption of the African/Western European binary. Stauffer points out that,

Ayesha is an Arab; Leo precisely resembles (and perhaps is) an ancient Greek; Holly looks like a baboon, an association Victorians typically made with black Africans; the Arabic-speaking Amahagger are light skinned (“yellowish”) with straight hair and “aquiline” features and Ustane may be a reincarnated Egyptian. (Haggard 20)

Rather than creating a simple contrast between imperial Britain and the frontier peoples, Stauffer suggests that the novel holds “deeper connections among the races, an ancient genealogy of ethnicities and civilizations in which every character is a hybrid” (20). In this way, *She*’s characters dislocate English nationhood from race entirely, and question the very nature of an Anglo-Saxon identity.

Unlike Ayesha, Dracula has features that mark him as a degenerative figure. Van Helsing makes this clear when he claims that Nordau and Lombroso would classify the count “of criminal type” (383). However, the Count’s acculturation to the English language and customs enables him to execute a successful invasion. Beginning with the purchase of Carfax, his London estate, Dracula’s penetration of England is clear and calculated. Harker is not only there to serve as a real estate and financial agent, the

Count makes it clear that he looks to Harker as an instructor of the English language and proper English intonation. During their first day together in Dracula's castle, the Count tells Harker, "To you, my friend, I look that I know it to speak... You shall, I trust, rest here with me a while, so that by our talking I may learn the English intonation; and I would that you tell me when I make an error, even of the smallest, in my speaking" (51). His goal becomes clear as the novel progresses; Dracula not only wishes to invade the city of London, he wants to invade the English identity.

Dracula antagonizes nineteenth-century ideological anxieties regarding what constitutes national identity. The Count's physical features mark him primarily as Other, however, he has learned to camouflage his physicality with an Englishness that has been studied and donned like Harker's clothing. Just as Dracula is able to overpower the bodies of his victims, he vamps the English culture simply by learning it through written and verbal discourse. In the same way he is able to procure an English estate, he is able to purchase Englishness through books and hired company. Whereas Haggard employed racial hybridity to point out the fissure in the construct of nationality, Stoker widens the gap by demonstrating that language and custom are equally fragile components of the nation's concept of Self and subject to hybridity.

Stoker's invasion narrative progresses from Haggard's, in that, unlike Ayesha who is prevented from physically leaving Africa, Dracula is able to breach English soil as well as its consciousness. The estate he purchases lies in Purfleet, a suburb about twenty miles east of central London (53). Harker describes it as a gloomy, medieval castle that resembles a keep and abuts a large lunatic asylum through which Dracula gains access to

Renfield. Van Helsing explains, “this monster has been creeping into knowledge experimentally. How he has been making use of the zoophagous patient to effect his entry into friend John’s home; for your Vampire, though in all afterwards he can come when and how he will, must at the first make entry only when asked thereto by an inmate” (343). Van Helsing’s explanation of the connection between Renfield’s mind and John Seward’s home demonstrates a bridge in Stoker’s text between the invasion of consciousness and a physical invasion of the land. More importantly, Van Helsing makes it clear that the vampire has come because he has been welcomed in by an Englishman who is not guarded against the creature’s presence. Like Harker, who in his innocence enabled the Count to purchase Carfax, Renfield has allowed Stoker’s Other access to his individual Self and in doing so, has granted him access to the nation’s Self.

Once inside the capital, Dracula is able to move about the city virtually undetected because his ethnic and cultural hybridity disguise his true identity. Though he has Oriental features, his Occidental qualities, pale skin and strong jaw, combined with his learned customs disguise his degeneracy just enough that he is able to inhabit his English estate. The chaotic element of Dracula’s invasion comes in the clash between his sustained primitivism and bestial behavior which, as John Glendening argues are “supposedly suited to past ages and distinct from the proper character of the modern world,” (106) and the Count’s deliberate, erudite civility. Glendening claims that these two forces “[contribute] to the inability of Stoker’s novel fully to disentangle the barbaric and animalistic from the civilized and humane” (106). Just as Dracula is a combination of Oriental and Occidental, he is also both primitive and an evolutionary anomaly.

Marsh's novel also brings its antagonist from the frontier to England's capital; like Dracula, the Beetle invades London and with even more ease. By simply writing a letter to Miss Colman, proprietor of an abandoned house in the outskirts of Hammersmith, Marsh's creature requests and obtains a temporary residence. The inclusion of a generous cash payment with his request to lease the house surpasses any suspicion or distaste that Miss Colman might have of renting to a foreigner named Mohamed el Kheir. This interaction reflects the acceleration of reverse imperialism. The ease with which the Beetle can invade and establish domesticity inside Britain's capital demonstrates the way in which the fortifications protecting England from the Other are growing increasingly lax. Like Dracula, the Beetle is able to purchase residence, however unlike the Transylvanian, he is undeniably foreign. Rather than rely on ethnic or cultural hybridity to get him into London, Marsh's creature relies on an established hybrid culture that has already permeated England and paved the way for his invasion.

The area in which the Beetle establishes residence is in a poor district of London that was considered a socio-economic frontier within the capital. In an attempt to locate the Beetle, Holt leads Atherton and Miss Lindon along the same course he took when he first arrived at the creature's residence. Atherton describes following a long road away from the Hammersmith Workhouse into the city's boarderland:

The road he had chosen *seemed to lead to nothing and nowhere*. We had not gone many yards from the workhouse gates before we were confronted by something like *chaos*. In the front and on either side of us were large spaces of *waste land*. At some more or less remote period attempts appeared to have been made at brickmaking, - there were untidy stacks of bilious-looking bricks in evidence. Here and there enormous weather-stained boards announced that "This Desirable Land was to be Let for Building Purposes." The road itself was *unfinished*. There was no

pavement, and we had the bare uneven ground for sidewalk. It seemed, so far as I could judge, to lose itself in space, and to be swallowed up by the *wilderness* of “Desirable Land” which lay beyond. In the near distance there were houses enough, and to spare – of a kind...there was a row of unfurnished *carcasses*. (217 emphasis added)

Atherton’s description of the Hammersmith district evidences an imagined wilderness, a primitive space of chaos and disorder. The unfinished wilderness of Hammersmith demonstrates that, even in London, there existed frontier spaces that were home to various types of Others and in which Marsh’s Other could reside unharmed and undetected. The “carcasses” Atherton describes resemble Rowtown houses that were being built at the time of *The Beetle*’s publication.¹⁹ Districts of London like Hammersmith were not only home to London’s poor, orphaned, and unemployed homeless like Holt; they were also home to immigrant communities looking for opportunity in one of the West’s most prominent capitals of industry. The 1901 census recorded 33,000 Londoners as having been born in British colonies or dependencies (Emsley). Daniel Bender explains that because workhouses and Rowhouses accommodated the most “degenerate” strata of society, the “wretched people of the city – the urban primitives” (10) they were virtually avoided by everyone but philanthropists and university enthusiasts who desired to study London’s underclass.

It is this frontier of London society that housed a polyglot of foreign residents and England’s poorest citizens that serves as the point of access at which the Beetle makes his invasion. Like Dracula, he is able to move around the city without raising alarm because

¹⁹ The concept of Rowtown houses was developed by philanthropist Lord Rowton who desired to provide cheap housing near workhouses that would enable London’s low-income families cleaner and better options than the workhouses themselves. Hammersmith’s Rowtown houses were opened between 1882 and 1899.

he is one of many *invaders* who inhabit England by the end of the nineteenth century. Miss Colman claims to recognize him as an Arab because she had seen one before at West Brompton wearing “dirty-coloured bedcover sort of things...wrapped all over his head and round his body” (273). However, despite the fact that his presence does not cause alarm in Hammersmith, the Beetle needs assistance from British citizens in order to reach Lessingham who resides in the heart of the city among the political and social elite. Just as Dracula used Renfield to invade the English mind and thereby, the capital’s geographic space, Marsh’s creature must use native Londoners to traverse into the inner circle of England’s most exclusive society.

V. The Ultimate Threat Against the Ideological Construct of Nationhood - Hybridity and the Appropriation of English Identity

The final phase of invasion, represented as a penetration of the English man or woman’s consciousness through mesmeric power, is the most intrusive and terrifying aspect of the creatures’ power. Not only do the characters desire to appropriate the bodies of those who have crossed over to the frontier as a means of gaining access to England, they also demonstrate an ability to invade the bodies of its citizens. Mesmerism posed a great concern to Victorian readership because it was directly intertwined with eastern exoticism and could disarm the strongest fortification of the modern man. Alison Winters claims that there were “two very strong reasons why mesmerism should have made Europeans uneasy: one was the problem of association between the races; the other was the more profound question of what coming under someone’s influence meant in this

context” (198-199).²⁰ In order to hold sway over Renfield, Lucy, Mina, and Harker, Dracula uses hypnotic or mesmeric power. Holt’s description of the Beetle’s mesmeric power is akin to slavery; he claims, “My condition was one of dual personality, - While, physically, I was bound, mentally to a considerable extent, I was free” (69). Both Harker and Holt are symbolically stripped of their clothing as a sign of the creature’s appropriation of their identity. While Ayesha’s mesmeric power is often attributed in the novel to her beauty, it nonetheless gives her complete power of both Holly and Leo and makes them submissive accomplices to her plan for invasion. This supernatural ability to invade and occupy the minds and bodies of their victims further links these three Gothic antagonists and demonstrates an evolutionary superiority over their English victims. By using metaphysical powers, they evade the rational and even scientific attempts of those who try to stop them. It is the ultimate tribute to their adaptation; they have learned their enemy, studied her strengths, and turned those strengths into weaknesses by playing outside of the rules of modernity.

The actions of the creatures are dynamic and demonstrate centuries of forethought, planning, and patience. By the time the protagonists become aware of their intentions, it is too late. The three creatures not only plan to invade England and the bodies of its citizens, they plan to germinate the seed of a *monstrous race* in Britain’s empire. Like Dracula, they will become “the father or furtherer of a new order of beings, whose road must lead through Death, not Life” (343). Hybridity, the camouflage that allows the antagonists to disrupt the boundary between insiders and outsiders becomes

²⁰ For more information on the relationship between Mesmerism and Orientalism see Appendix D in the 2004 Broadview edition of *The Beetle*.

the ultimate threat against the construct of nationhood and of Self. Through Haggard, Stoker, and Marsh's fantasies of foreign invasion, the fault lines in England's national identity are exposed and its citizens are left vulnerable to the Other whose desire is to destroy the polestar of the modern world.

Chapter Three: Language as the Mode for Locating the Other and Reestablishing Supremacy

*They were a great people, those Romans,
and went straight to their end – ay, they sped to it like Fate...
Solitudinem faciunt, pacem appellant...
Knowest thou Greek also?
Yes, oh Queen, and something of Hebrew, but not to speak them.
They are all dead languages now.²¹*

Much of the scholarly attention paid to *She*, *Dracula* and *The Beetle* has focused on the symbolic imperilment that the antagonists pose against English social customs and national ideology. Daly's conception of the anxiety paradigm that permeated late nineteenth-century Britain was rooted in an awareness that the very earnestness that propelled Britain's race for imperial dominance had, in actuality, caused the Empire to spiral out of control and lose its grip on its national identity. Haggard, Stoker, and Marsh's novels participate in this anxiety by extirpating the insider/outsider binary through racial hybridity and reverse colonization, staging narratives that expose the threat of Other. However, in "Nonstandard Language and the Cultural Stakes of Stoker's *Dracula*," Christine Ferguson examines the way in which Stoker's treatment of language

²¹ Dialogue is taken from *She* (147 emphasis added). "Solitudinem faciunt, pacem appellant" is Latin for "They make a solitude and call it peace."

“anathematizes the very values of conformity, sameness, and hierarchy it is said to engender” (229). In this final section, I will be applying Ferguson’s analysis of *Dracula* and Foucault’s theory on discourse as the driving force behind socio-political power structures in order to examine the way in which the three novels employ language as the tool by which the Other is redefined and England’s national ideology is reestablished.

In order to draw attention to the threat that hybridity posed to Britain’s imperial power, Haggard, Marsh, and Stoker’s novels join the throng of nineteenth-century fiction that rehearsed fantasies of imperial anxiety. Together, *She*, *Dracula*, and *The Beetle* demonstrate that the threat of invasion was growing increasingly more dangerous as the Empire broadened its borders to incorporate the frontier. By disrupting multiple nineteenth-century constructs of normality regarding race, gender, and human evolution, the antagonists epitomize the new Other and the narrative of invasion becomes more powerful. Jameson argues that “the aesthetic act is itself ideological, and the production of aesthetic or narrative form is to be seen as an ideological act in its own right, with the function of inventing imaginary or formal ‘solutions’ to unresolvable social contradictions” (79). The solution that these novels employ to the threat of racial and cultural hybridity is the institution of linguistic dissimilarity by which the alien is differentiated from the English.

In order to preserve the nation’s identity, the novels employ language as the means by which the protagonists locate, isolate, and eliminate the threat of the Other. As one of the primary modes of agency, language creates a vortex of power paradigms by circulating supremacy among the characters. Governance of language is the mechanism

by which the antagonists establish authority over the native subjects and over the British characters while they remain in the frontier. Confusion of language is then used to subvert their power and transfer it to the British protagonists. This corresponds with Foucault's assumption regarding the role of language in the formation and subversion of power structures; "[d]iscourse" works as "both an instrument and an effect of power, but also a hindrance, a stumbling block, a point of resistance and a starting point for an opposing strategy" (101). Through language, the novels disseminate power among the characters and present a world in which power is neither unilateral, nor is it constant. In the face of a powerful threat that is not easily identified, England's hybridized, polyglot discourse becomes the stumbling block to the antagonists and the point of resistance for the protagonists in their attempt to thwart the Other.

I. Language - The Weapon in the Fight for Supremacy

Foucault further claims that language is one of the most significant instruments in the circulation of power; "[d]iscourse," he alleges, "transmits and produces power; it reinforces it, but also undermines and exposes it, renders it fragile and makes it possible to thwart it" (101). In order to demonstrate the power of discourse to undermine the physical and psychological threat of invasion, the novels create a discrepancy between the mutable, progressive discourse of the protagonists and the stagnant, atavistic language of the Other. Ferguson points out that the late nineteenth century was "a time when the historical conceptions of the function, status, and essence of language were being radically revised, when the perceived difference between pure and impure, progressive

and degenerative, forms of speech and writing no longer seemed plain” (232). Just as the novels engage concerns regarding ethnic and cultural hybridity, they also “[participate] in the language revolutions of [the] period, presenting a unique linguistic ethos that ...defies the charges of anxious standardization so frequently ascribed to [them]” (232).

Language, as portrayed in the texts, is as subject to adaptation and mutability as race and culture, therefore it becomes as much a component of the novels’ ethological exploration as national reinforcement.

Rather than using a refined, standardized dialect to fuse the British characters to an echelon of pure national identity, the novels incorporate a polyglot of dialects that are pregnant with intercultural terminology and modern colloquialisms. English as a pure Anglo-Saxon tongue becomes as mythic as a pure Anglo-Saxon race. The English language is itself a hybrid product of multiple lineal languages; however, while hybridity of race is used to disrupt national identity, linguistic hybridity is used to reinforce it. While the ancient creatures adapt their physical capabilities in order to invade the metropolis of the modern West, they fail to adjust linguistically to a dialect that is also mutating and becoming increasingly polyphonic. In a battle that is comprised of moves and countermoves, language becomes the weapon with which the protagonists ultimately reclaim sovereignty over the Other in order to reinforce the hegemonic ideology of British superiority.

II. Silence as the Mode of Governance in the Frontier

Power dynamics depend upon a complex network of relationships that only exist through the exercising of authority. The stability of the power dynamic between the antagonists and their subjects is regulated by the creatures' governance over the speech of their subordinates. In his essay "Foucault and the Natural Sciences," Joseph Rouse argues that control over a group of people is only stabilized when the power relation between sovereign and subject is "reenacted and reproduced" (7). The ability of the creatures to control communication and even to silence their subjects is a strategy that they develop over time and master in the frontier prior to an attempt at a cross-national invasion. Ayesha and Dracula assume power over the local populace by capturing the regions' narrative history and re-appropriating it as their own. They then use linguistic dissimilarity to distinguish themselves from their inferiors and silence their subjects as a means of self-exaltation. While Marsh does not reveal as much of a background story for his antagonist, it is clear that the Beetle's ability to silence his victims through mesmerism has been practiced in Egypt prior to his arrival in England. By prohibiting or controlling conversational contexts and interactions, the creatures demonstrate their ability to exercise power and maintain supremacy in the frontier space.

In order to sustain governance over her subjects, Haggard's antagonist demonstrates diverse, yet strategic modes of linguistic subjugation. The Amahaggers, who the Queen views as mere dogs or slaves, are permitted to speak; however, she imperiously claims that they have "debased and defiled" (146) the purity of her native tongue. Her disdain for their Arabic dialect is as acute as her contempt for their race.

Ayesha uses the Amhagger's speech as a means of demarcating subject from sovereign and to reinforce hegemonic power over a people she views as less than human.

Furthermore, though they are permitted to speak, they do so knowing that *She-who-must-be-obeyed* can always overhear them. Billali tries to explain this to Holly when he asks, "Are there none in your land who can see without eyes and hear without ears? Ask no questions; *She* knew" (95). The Amahagger's belief in the Queen's omnipotent surveillance creates what Holly notes as a pervasive and oppressive silence. Because the Amhaggers believe that Ayesha is always listening, they perpetuate a fear of her omnipotence among themselves and self-govern any dissident speech.

While Ayesha's control of the Amhagger's speech is repressive, her method of linguistic control over the citizens of Kôr is despotic. Those who live with the Queen inside the ancient city are completely mute, rendering them docile and subservient. Ayesha reveals that she has spent centuries breeding and perfecting ideal subjects for her kingdom; a people who, like their Queen, are Aryan but more importantly, are voiceless. She defends her practice to Holly claiming; "They are mutes thou knowest, deaf are they and dumb, and therefore the safest of servants...I bred them so – it hath taken many centuries and much trouble; but at last I have succeeded" (152). The Queen's ideal subjects are not only beautiful, they are *safe* because they cannot speak. She sustains her power by turning her realm into a linguistic vacuum. Without the ability to validate or undermine their Queen's authority, Ayesha's subjects are completely impotent members of her power structure.

In a similar fashion to the way in which Ayesha maintains control over the Amhaggars, Dracula also relies on a belief in his omnipotent surveillance in order to silence those who live in the Balkan frontier. The peasants that Harker encounters along his journey to Dracula's castle are courteous to their foreign guest; however, Harker begins to notice that they become immediately reticent whenever the Count's name is mentioned. He notes that the innkeeper, his wife and the old woman who received him at the inn, "looked at each other in a frightened sort of way" (34) the moment he refers to his client. While they are unable to speak directly to Harker of the Count's evil nature out of a fear perpetuated by their belief that he can always hear them, the peasants cross themselves, give him religious tokens and point two fingers in the sign of the cross in Harker's direction as a means of warning and hope for his protection.

Harker later recalls hearing some of the peasants communicate in faint utterances with one another, but he finds their words undecipherable. He records; "I could hear words often repeated, queer words...amongst them were 'Ordog'... 'pokol'... 'stregoica'... 'vrolok; and vlkoslak'" (36). Though he tries to look up their definitions in his "polyglot dictionary," he must ultimately rely on the Count's explanation of the people's verbal and non-verbal signifiers. Dracula's authority over Harker's comprehension of the local dialect is as profound as his governance over their speech. By playing the role of intercessor between Harker and the Balkan peasants, the Count is able to control all levels of discourse and draw Harker into his established power structure.

Both Haggard and Stoker's antagonists employ a similar means of establishing sovereignty over their subjects; in order to insert themselves into an authoritative position within an existing power structure, the two creatures requisition the local peoples' historical narrative. Ayesha is able to capture the chronicle of those who thrived during Kôr's imperial reign because she alone can read and interpret their history. Dracula simply makes Transylvania's history *his* history. Harker notes that, as the Count spoke of the battles of conquest and resistance, "he spoke as if he had been present at them all" (59). Dracula is proud of Transylvania's national history because it is his own; he claims that his people are the progeny of his royal blood and his nation is the product of his military success. Both antagonists appropriate the narrative of their people in order to define their own power and, in doing so, begin the process of imperializing the nation.

Ayesha's ability to capture Kôr's historical identity is directly related to the fact that the fate of its original occupants is shrouded in mystery. Because they have been rendered mute, the citizens of Kôr have been robbed of any form of oral history. Though Kôr's story is inscribed on the walls of the city's caves, Ayesha is the only one in Haggard's novel who is able to decipher the hieroglyphic text. Holly describes the ancient script as "a formation absolutely new to me; at any rate they were neither Greek nor Egyptian, nor Hebrew, nor Assyrian – that I can swear to. They looked more like Chinese than anything else" (134). His inability to decrypt the inscriptions reveals a weakness in Holly's academic prowess and also forces him to rely on Ayesha's retelling in order to ascertain the history of one of Africa's ancient empires.

Not only does Ayesha control Kôr's history, she appropriates it for her own hegemonic purposes. After describing the tragic history of the empire's decline and the pestilence that destroyed the once thriving civilization, Ayesha offers her own conclusion to the story's mysterious ending. She suggests that the remnant who escaped the pandemic and fled north may have been the fathers of the Egyptians. By giving Kôr's history her own conclusion, she works herself into the nation's narrative. Ayesha tells Holly that she once overpowered the Egyptian Amenartas, member of the Royal House of Hakor and Pharaoh of Egypt. She also hopes to one day reunite with Kallikrates, the priest of Isis (59) to whom she pledges eternal devotion. Ayesha strategically weaves herself into Egypt's history and demonstrates power and sovereignty over the Egyptian and therefore, over Kôr.

In a similar fashion to Ayesha, Dracula controls his British guest's knowledge of Transylvanian history and appropriates his nation's past it as his own. In his retelling, Dracula does more than narrate the complex racial and political history; he claims "we of the Dracula blood" were the people's "heart's blood, their brains, and their swords" (61). It is later revealed that the "Dracula" who led the people into victory against the Magyar, Lombard, Avar, Bulgar, and the Turk was not an ancestor in the family line; it was, in fact, the immortal Count who was present in each battle. By claiming these victories, Dracula credits himself with Transylvania's national identity. As in the case with the Amhaggers and people of Kôr, the citizens of Dracula's provincial region are unable to offer their own rendition of their past because they are kept in fearful silence when in the

presence of a foreign guest. Dracula's ability to maintain an illusion of surveillance over his subjects establishes a totalitarian rule in which fear is the basis for allegiance.

Once Ayesha and Dracula establish sovereignty in the frontier, they control the discourse of their subjects, continually reenacting and reproducing their authority and preventing a circulation of power. As the novels reveal Ayesha and Dracula's plan for invasion and the subjugation of England, the protagonists become aware that their enemies intend to use similar forms of linguistic control in order to establish governance over the British people. Whereas the Englishmen assumed a sense of authority over the frontier upon their initial arrival, the novels reveal that the power structure that exists in the frontier cannot be easily breeched.

This form of power dynamic in the frontier differs with Marsh's antagonist; whereas Haggard and Stoker's creatures manipulate speech in order to establish a broad governance, the Beetle uses mesmerism to silence specific victims that are to be sacrificed during the sacred worship of Isis. Both Marsh and Stoker ascribe to their antagonists the ability to silence the British protagonists, using discourse to create the same subjectivity among the Englishmen that they use to control the frontier. Harker and Lessingham are initially entranced by their captors; however, their fascination soon turns to horror.

While in Dracula's castle, Harker and the Count converse freely and convivially; however, Harker's ability to communicate with the outside world is prohibited when Dracula confiscates and burns his letters. The Count's desire for Harker's conversation is later revealed to be a mere ploy. By conversing with Harker, Dracula is attempting to

mimic the Englishman's dialect so that he can masquerade as a *true* Englishman once in London. Dracula's behavior is akin to Bhabha's definition of mimicry as a form of colonial discourse that entails the copying of another's culture, language, and behavior which "is at once resemblance and menace" (86). Though Dracula and Harker's conversation is shrouded in clandestine and sinister motives, it is Harker's only means of discourse. As Harker becomes aware of his entrapment and suspicious of the Count's motives, his paranoia grows increasingly acute. His sense of powerlessness climaxes during the encounter with the three vampiresses at which point Harker is also unable to speak out in favor or against their advances. Though he is alert, he is rendered aphasic throughout the hypnotic encounter. This climactic moment of Harker's experience in the frontier demonstrates that Dracula's power over discourse is not limited to the Transylvanian peasants who are forced to call him master.

This experience is strikingly similar to Lessingham's "two unspeakable months" (243) during which he is held captive and reduced to silence under the Beetle's mesmeric power. Even after he breaks free, Lessingham claims to have "suffered from a species of aphasia; "For days together," he recalls, "I was speechless" (246).²² Marsh's antagonist is further inscribed with the power to ventriloquize, giving it an even greater power over its subjects. Whereas Dracula attempts to mimic the speech of Harker, the Beetle displays the power to appropriate another's voice and use it as his own. This ability reveals a development of the novels' relationship to hybridity; not only are the Englishman hybridized by their encounter with the frontier, in Marsh's novel the Other

²² Holt and Miss Lindon experience a similar loss of language while under the creature's power that also lingers long after they are released from its mesmeric control.

who resides inside Britain's metropolis is also hybridized and, therefore increasingly less identifiable.

Marsh's antagonist is able to use ventriloquism to control one Englishman and intimidate another. During the invasion of Lessingham's home, Holt and Lessingham engage in a dialogue that reveals the Beetle's unique power over speech. Unable to respond to Lessingham's inquiries, Holt recalls,

I remained motionless and silent, - an attitude which, plainly he resented.
 "Are you deaf and dumb? You certainly are not dumb, for you spoke to me just now. Be advised by me, and do not compel me to resort to measures which will be the cause to you of serious discomfort. - you hear me sir?"

Still, from me, not a sign of comprehension, - to his increased annoyance.
 "So be it. Keep your own counsel, if you choose. Yours will be the bitterness not mine...Are you going to do as I require, or are you insane enough to refuse?..."

Yet no reply. (80 emphasis added)

The encounter proceeds in a similar manner for several pages, during which Lessingham is increasingly unnerved by the intruder's silence. By rendering Holt incapable of speech, the Beetle is able to prevent any communication between the men, and in doing so, overpowers one of the greatest faculties of his true target. Lessingham is a man who is praised throughout the novel for being well-spoken and able to win any verbal dual. By silencing Holt, the Beetle is able to unnerve his enemy and command the situation. When Holt finally does speak it is with the creature's voice, rather than his own. He explains: "As he came on, something entered into me, and forced itself from between my lips, so that I said, in a low, hissing voice, *which I vow was never mine*, 'THE BEETLE!'" (76 emphasis added).

Like Ayesha and Dracula, the Beetle's ability to govern another's language is the means by which he initiates a power structure and assumes the position of authority. The interplay of discourse at the outset of the three novels works to transmit power from those who are rendered voiceless to the antagonists who control their utterances. Silence becomes the instrument of orientation by which the novels' power dynamic is revealed. Power over language anchors the ascendancy of the antagonists in the texts and reveals the means by which power is produced and thwarted.

III. Language as the Catalyst for the Circulation of Power

Power is not a thing that is possessed by one individual or another, rather it is a dynamic network of relationships that continually circulates, a fragile web of human interaction that relies upon the cooperation of governance and compliance that is sure, at some point, to be contested. The ability to conquer and control through silence awards the antagonists the upper hand at the outset of the novels. However, as much as language is the tool for their success, it is also their Achilles heel. Krishnaswamy argues that this is one of the defining characteristics of the Imperial Gothic. She claims, "[f]or Homi Bhabha it represents the contradictions of a discourse in which mastery, though asserted, is always slipping away" (111). While their ethnic hybridity is a camouflage that allows the creatures to penetrate England's national consciousness, their linguistic atavism is one of the primary means by which they are exposed and rendered Other. Though the creatures evolve their senses, physical capabilities, and even intellectual or metaphysical capacities, their language is confined by standardization and formalization that causes it

to remain stagnant. Because of their failure to evolve linguistically, they are exposed, causing them to lose command over the invasion. The juxtaposition of the fluid and metamorphic language of the protagonists with the static and regulated dialect of the creatures becomes the means by which the novels organize and recirculate power back to the British characters.

Like race, language was an important facet of imperial security and was used as a tool for control over the frontier's native populations. However, whereas racial and cultural hybridization were under careful scrutiny, linguistic hybridization was seen as a necessary tool for imperial progress. T.B. Macaulay's "Minute," recorded in 1835 regarding the education of the Indian people, reveals this type of flexibility regarding the hybridization of the vernacular. In paragraph thirty-four he claims:

In one point I fully agree with the gentlemen to whose general views I am opposed. I feel with them that it is impossible for us, with our limited means, to attempt to educate the body of the people. We must at present do our best to form a class who may be interpreters between us and the millions whom we govern, --a class of persons Indian in blood and colour, but English in tastes, in opinions, in morals and in intellect. To that class we may leave it to refine the vernacular dialects of the country, to enrich those dialects with terms of science borrowed from the Western nomenclature, and to render them by degrees fit vehicles for conveying knowledge to the great mass of the population. (Sharp)

While the hegemonic goal of Macaulay's claim cannot be ignored, it is important to note his sentiment regarding the necessity of a local, hybrid vernacular that would convey knowledge to the masses. While colonial powers could fight to prevent the Anglo-Saxon from physically mixing with other races, colonialism would have been impossible without communication.

However, as much as linguistic hybridization was viewed as a necessary means of imperial expansion, the transmission of the English language to the Empire's territories also created a sense that power was rooted in logocentricism. The fact that the English language was being spread all over the globe through colonial expansion also resulted in its dissemination and an accelerated process of adaptation. This reality did not sit easy with national purists. In the same year that *Dracula* was published, R. J. Lloyd wrote in an article for *The Westminster Review* "differences of pronunciation, whether in time or place, are an unmixed evil, and some day, perhaps we resolve that they shall be abolished, and shall establish standards of sound as fixed, as well known, and as accessible as those of weights, measures or money" (289). Just as cultural conservatives fought to regulate and categorize socio-ethnic differences, linguistic conservatives, like Lloyd, desired to standardize language as a means of preserving Englishness.

Haggard, Marsh, and Stoker's texts reveal a different attitude toward language; rhetorical irregularity and transmutation are portrayed to be as necessary to the survival of English nationalism as they are to the maintenance of the English language. Colloquial English becomes the plane of national consciousness that the antagonists cannot penetrate. While the disruption of racial and cultural binaries present a threat to the novels' construct of nationhood, the characters' linguistic disharmony works in favor of the protagonists and enables them to reclaim power over their enemies.

The contrast between the dialect of British citizens and that of the Other is most apparent in *Dracula*. Ferguson argues that in Stoker's text, linguistic restrictions hinder the success of Dracula even more than the powers of the occult (230). Before he can

silence the citizens of England as he did in Transylvania, Dracula must establish a presence in its capital. In order to blend in to English society, Dracula must not only appear English, he must *sound* English. It is clear that the Count has been an avid student of English life, language, customs, and manners; his library is a testament to his scrupulous undertaking. He has mastered the English language so well, it is nearly impossible to identify his foreignness. In his first letter to Harker, Dracula explains how the Englishman will be carried to his estate. In it, he demonstrates mastery over written composition. He writes:

My friend, - Welcome to the Carpathians. I am anxiously expecting you. Sleep well tonight. At three tomorrow the diligence will start for Bukovina; a place on it is kept for you. At the Borgo Pass my carriage will await you and will bring you to me. I trust that your journey from London has been a happy one, and that you will enjoy your stay in my beautiful land. (34)

His grammar is flawless, his syntax polished. Harker is also impressed with the Count's ability to speak English nearly as well as he writes it; When Dracula asks his guest to be his tutor, Harker replies, "But, Count... You know and speak English thoroughly!" (51). Dracula responds that it is the British man's "intonation" that he wishes to mimic. Indeed, the Count's slightly odd syntactic deviance is noted in Stoker's text; for example, he tells Harker, "[t]here is reason that all things are as they are, and did you see with my eyes and know with my knowledge, you would perhaps better understand" (51). The dissimilitude, however, is only of concern to Dracula whereas Harker expects the foreign tone from his host and is thoroughly impressed by his "excellent English" (46).

Harker's acceptance of the Count's dialect reveals the state of the English language at the time of *Dracula's* publication. Rather than serving as a means of

reification or standardization of a pure discourse in which words are seen as “rational and transparent signifiers” (Ferguson 232), the English language was a metamorphosed and hybridized product of the Empire’s relationship with the frontier. This concept is demonstrated in the polyglot transmission between Stoker’s vampire hunters who reveal a language that is “wildly divergent and multimediated” (230). The dialect of Mina, Harker Holmwood and Dr. Seward is concomitant with their upper and middle-class position but is interlaced with attempts at slang as well as the foreign dialects of the Texan, Quincy Morris and the Dutchman, Van Helsing. Ferguson points out the English language represented in *Dracula* abounds with various class dialects, slang, and hybrid forms of speech (238) all of which contrast with the Count’s formal and contrived forms of expression.

No character serves as a clearer example of hybridized English than Van Helsing. Like Dracula, the Dutch expert on the occult and vampirology is a foreigner; though his English often takes on a peculiar and garbled form, Van Helsing is uninhibited by his linguistic imperfection. Like Dracula, he makes his first appearance in the novel through a letter. In response to Dr. Seward’s plea for help on behalf of Arthur Holmwood, Van Helsing enthusiastically replies:

My good Friend, - When I have received your letter I am already coming to you. By good fortune I can leave just at once, without wrong to any of those who have trusted me. Were fortune other, then it were bad for those who have trusted, for I come to my friend when he call me to aid those he holds dear...But it is pleasure added to do for him, your friend; it is to you that I come. (148)

Though Van Helsing’s language signifies his foreignness, his letter comes across as alive and vibrant as opposed to the stagnant, rheumatic letter composed by the Count.

Furthermore, the Dutch man's broken English demonstrates the vampire hunters' ability to communicate despite their linguistic variances. While there is occasional confusion and miscommunication between the patchwork band of hunters, meaning is always transmitted and messages received.

Rather than create a logocentric base where his characters can be unified and standardized, Stoker's text employs language that is continually decentered, presenting an alternative means of coalescing the vampire hunters. While racial and cultural hybridity are manifest in the antagonists, linguistic hybridity is embodied in the colloquial dialect spoken by the protagonists. The linguistic deviations that are evidenced in Stoker's text - whether they are syntactic, intonational, or simply an implementation of neologisms - demonstrate that by the end of the nineteenth century the English language had encountered the Other. *Dracula* does more than reveal the multifaceted dialects that distinguished class variations and regionalism among the British citizens; it demonstrates that the part of the rhetorical transformation was brought about by the Empire's encounter with its European neighbors as well as the frontier. Quincy Morris' American confabulations such as: "I have not seen anything pulled down so quick since I was on the Pampas and had a mare that I was fond of go to grass all in a night" and, "that poor pretty creature that we all love has had put into her veins within that time the blood of four strong men. Man alive, her whole body wouldn't hold it," (188) evidence that American English had adapted to cultural miscegenation. Mina is intrigued by the incorporation of slang into the English dialect and is attracted to Morris' Americanisms. In a letter to Lucy she writes; "it amused me to hear him talk American slang, and

whenever I was present and there was no one to be shocked, he said such funny things...But this is a way slang has. I do not know myself if I should ever speak slang” (90). Mina’s hesitation is less a personal rejection of Morris’ colloquialisms, as she proves to be fascinated with dialect; instead, it is an uncertainty as to whether or not her new fiancé approves of the new patois. The vampire hunters’ fascination with one another’s speech creates a harmony among them that continues to work in their favor as they work to track and expel their enemy.

Dracula is aware that his dialect marks him as alien; yet rather than embracing it like Van Helsing, he believes he must purify it in order to masquerade as an Englishman. In a similar fashion, the Count attempts to standardize the language of his victims before he silences them as he has silenced the peasants in Transylvania. Ferguson points out that Renfield’s transformation reveals the vampire’s plan for mastering the Englishman through the English language. Dr. Seward initially describes his zoophagous patient as a raving lunatic who is incapable of coherent communication. Following his encounters with Dracula, Renfield grows increasingly sensible and his speech adopts an eloquence similar to his master’s. At one point, Seward observes his patient sitting in the moonlight murmuring to himself: “Now I can wait; Now I can wait” (142). Renfield’s speech becomes increasingly urbane signifying that he has regained his sanity. During an interview with the vampire hunters he addresses each of the men with proper courtesy and appeals for his release: “You, gentlemen, who by nationality, by heredity, or by the possession of natural gifts, are fitted to hold your respective places in the moving world, I take to witness that I am as sane as at least the majority of men who are in full possession

of their liberties” (284). Seward is staggered by Renfield’s eloquence and recounts, “I was satisfied as to his sanity” (284). However, during a later interview with the patient, it is clear that Renfield’s coherence is the result of Dracula’s control over his speech and his actions. In his final moments, Renfield explains that he had tried to warn the men of the Count’s attacks on Mina but claims, “I couldn’t speak then, for I felt my tongue was tied; but I was as sane then, except in that way, as I am now” (318). As the patient tries to explain his final battle with the Count in the Mist, his voice becomes faint and continues to break until he falls into a permanent silence.

By standardizing and governing Renfield’s speech, Dracula demonstrates that he is capable of asserting an element of control over his victim’s individual faculty. In the same way that Dracula is able to command the swarm of rats, cats and dogs, he is also able to command the asylum patient. The power that he has over Renfield does not extend, however, to the vampire hunters. By clinging to his obsession of mastering a pure dialect, rather than adapting to the rhetorical deviations of modern England’s heterogeneous vernacular, Dracula loses control over his invasion. The diverse forms of communication through which the group transmits messages and formulates their counterattack prevent Dracula from dominating the vampire hunters in a similar fashion to Renfield. Polyvalence grants the hunters the upper hand in that it enables them to dodge and evade the Count’s surveillance.

While Stoker’s antagonist is able to penetrate what Saussure refers to as *langue*, the structure of the national language, he is unable to master the *parole*, the individual utterances that enable the other characters to outmaneuver and eventually outwit their

enemy.²³ Rather than constructing a regulated language that would mark the alien speaker as Other, the vitality of the English language as it is presented in Stoker's novel is the result of its adaptability. "Language" Ferguson argues, "proves too mobile a force to be absorbed" (243). Like Stoker, Marsh's text demonstrates that mobility of language proves to be the force by which his protagonists are able to maintain agency and secure victory over the Other.

Like *Dracula*, *The Beetle* utilizes dialect as the weapon by which the invader is overpowered and his plans thwarted. Of the three novelists, Marsh is the most adventurous in his presentation of the English language; his novel is a pastiche of rhetorical hybridity. Not only does Marsh incorporate new forms of British slang such as "by gad," "taradiddle," or "quilldriver" in order to demonstrate a deviation from formal dialect among his middle-class characters, his text is suffused with allusions to Eastern concepts and new expressions that are inspired by Britain's encounter with the frontier. Exclamations such as "Jehoram,"²⁴ or "Great Potiphar,"²⁵ colonial inspired slang such as a "first chop specimen,"²⁶ "swallowing a peg,"²⁷ or a "popinjay,"²⁸ and the use of Eastern products or concepts in order to convey new meaning such as a person being "made of indiarubber," or a "Upas tree of horror [being] rooted in [one's] very bones,"²⁹ work

²³ For additional information on Saussure's work on Langue and Parole, see the 1916 publication of *Course in General Linguistics*.

²⁴ A reference to Jehoram, ancient king of Israel (Marsh 98).

²⁵ The phrase here is an allusion to Potiphar, an officer to the Pharaoh according to Genesis 39 (286).

²⁶ An Anglo-Indian reference, meaning first rate or high quality (99).

²⁷ Another Anglo-Indian term signifying a segment of citrus fruit, in this case it is most likely being appropriated for a drink of Brandy and water (102).

²⁸ A term that derives originally from Arabic, then via the Spanish "papagayo" meaning parrot, it refers to a vain and conceited person (199).

²⁹ A Upas tree is a Southeast Asian tree, also known as the poison tree; legend has it that it kills all who fall asleep under it (176).

together to portray a dazzling metamorphosis of the English language. Marsh's flamboyant irreverence toward any sort of standardized, formal dialect attests to the power that adaptability has on the vitality of the English language.

The power of speech is not only ascribed to Marsh's ventriloquial antagonist; prior to any revelation of Lessingham's past or his relationship to the Beetle, the statesman, also referred to as the Apostle, is presented as a man who is empowered by the gift of rhetoric. Miss Lindon claims that "a man with such gifts as his is inadequately described as fortunate," (124) and Atherton compares Lessingham to a "gallant knight" ready to joust (126) as he prepares to face political opposition in the House of Commons. Atherton is truly mesmerized by the Apostle and describes him as,

to his finger-tips a fighting man... While never, for a moment, really exposing himself, he would be swift in perceiving the slightest weakness in his opponents' defense, and, so soon as he saw it, like lightning, he would slip in a telling blow. Though defeated, he would hardly be disgraced; and one might easily believe that their very victories would be so expensive to his assailant, that, in the end, they would actually conduce to his own triumph. (126)

The metaphor is poignant; Lessingham's power is his ability to speak well. Indeed, it is Lessingham's rhetorical prowess and passion for improving the body politic that earns the respect of other members of the House and wins him the love of Miss Lindon and the adoration of Atherton. The fact that Lessingham was silenced by his enemy while in captivity in Egypt did not prevent him from compensating for such weakness in his later life.

Like Stoker, Marsh uses language as a mode of circulating power among the characters in his text; however, as in *Dracula*, the band of hunters that attempt to drive

the Beetle from England are given the distinct advantage through their dialect. Holt, like Renfield, represents one who is weakened by his absence of voice and, like those in the frontier, is easily controlled because of his inability to utter protest. In contrast, Atherton, who like Lessingham is a rhetorical wizard, is loquacious during his encounters with the strange creature and begins the process of seizing power from the foreign invader.

Baffled by the garb of his Oriental visitor that he supposes to be Algerian, Atherton remarks, "I expected that he would address me in the lingo which these gentle-men call French, - but he didn't" (103). Instead the Beetle speaks in flawless English and their first meeting becomes a verbal combat, each man throwing questions and observations at the another in a battle of wits.

Though Atherton attributes to Lessingham an expertise in rhetorical combat, he is the one who engages in battle with Marsh's antagonist. Atherton begins the confrontation by asking his strange visitor, "are you a magician?" to which the creature responds with a similar question, "are you also a magician?" (104). Both men continue to speak in an indirect manner in a mutual attempt to confuse their opponent, and the phrase "what do you mean?" is continually thrown back and forth between the rivals. The Beetle tries to convert Atherton to assist him in subduing Lessingham, but the dialogue is flooded with missed signals and confusion. Finally Atherton gains the upper hand, revealing that he is aware of the Beetle's unique power, "I see you are a mesmerist." Rather than succumbing to its mesmeric power, Atherton acknowledges it and remains unaffected. At this point the Beetle begins to concede and returns a startled reply, "I am nothing, - a shadow!" Finally, Atherton triumphs with, "And I am a scientist...this is

London, not a dog-hole in the desert” (105-106). In this first encounter, it becomes clear that each man is sizing up his opponent, battling for position and preparing for a future confrontation.

At their second meeting, it becomes even clearer that Atherton gains the upper hand. The encounter begins, this time without words; as in the confrontation between Holt and Lessingham, the Beetle attempts to regain power through silence. They engage in a mute staring contest that is finally broken by the voice of Atherton, asking the Beetle how he found his way back into the scientist’s yard. Rather than respond verbally, the Beetle replies with a “peculiarly oriental” (141) gesture. It is only after it becomes clear that Atherton is unmoved by the Beetle’s mesmeric gaze that the creature finally speaks. Atherton admits that the Beetle is, on several occasions, close to hypnotizing him; however, he maintains control by continually disrupting its concentration. Victory is assured when Atherton accuses his opponent of trying to be the “bunco-steerer”³⁰ over him. Puzzled by the slang phrase, the Beetle replies, “I know not what you talk of,” causing Atherton to counter, “[t]his time the score was mine” (142-43). In a similar fashion, Atherton accuses the Beetle of “hanky panky,” causing the creature to once again reply with, “I don’t know what you talk of” (145). As the banter continues, the scientist steadily gains power over his adversary. Finally, when Atherton’s victory is assured, the Beetle escapes his grasp by transmutating into a scarab, utterly disorienting the man of science. Though the creature is able to evade his enemy, it is clear in this

³⁰ Originally a North American slang term for swindler, “bunco” was a corruption of the Spanish “banca,” a card game and the term signified someone who conned or tricked others (142).

encounter that Atherton has ascertained the trick to overpowering the villain's hypnotic and linguistic power.

Like Stoker, Marsh juxtaposes the wildness of the protagonists' language with the standardized and controlled language of his antagonist. The Beetle's locution is bound by formality; he addresses Atherton as "my lord" and employs antiquated phrases such as "I entreat you," and "he has spilled the blood of her who has lain upon his breast" (145-46). In one of his most desperate moments, the creature bewails, "behold, the sap and the juice of my vengeance is in this, in that though he shall be very sure that the days that are, are as the days of his death, yet shall he know that THE DEATH, THE GREAT DEATH, is coming" (147). Rather than falter under the Beetle's violent words, Atherton nonchalantly remarks on the creature's use of "large phrases" (148). The linguistic disconnect between the Beetle and the English character is unilateral. While Atherton is able to navigate the language of his enemy, the Beetle is continually confounded and disempowered by his polymorphic dialect. Ironically, while *all languages seem to be the same* to Marsh's villain, the hybridized vernacular of modern England is the one strata of language that the creature cannot infiltrate.

Language as a weapon is more subtle in Haggard's text; however it is an equally important facet of his novel. As in *Dracula* and *The Beetle*, Haggard contrasts Holly's modern, hybrid Arabic with Ayesha's pure, ancient dialect. When they are first introduced, Ayesha asks Holly, "how comest thou to speak Arabic? It is mine own dear tongue, for Arabian am I by my birth. Yet dost thou not speak it as we used to speak. Some of the words seemed changed" (146). As is true with the other antagonists,

Ayesha's syntax appears formal and antiquated when compared to Holly's modern dialect that is a product of North Africa's own imperial expansion under Ottoman rule. Holly tells the Queen that Arabic is a language that has been spoken for many years, in Egypt and elsewhere and therefore has undergone a metamorphosis similar to English (146). Rather than adapting linguistically, Ayesha views hybridized variations, such as that of the Amahaggers, as irreverent bastard dialects. Her declamations such as, "stranger, wherefore art thou so much afraid?" (143) and, "Behold! In token of submission do I bow me to my lord!" (154) differentiate Ayesha's dialect, signifying her as Other, even in her own land. While Ayesha is occasionally confounded by Holly's Arabic dialect, she is completely cut off from his and Leo's conversations in English, allowing the men to communicate outside the surveillance of the all-seeing Queen. Like Stoker and Marsh, Haggard awards his protagonists power by giving them a dialect that his antagonist cannot penetrate.

Leo, who embodies the reincarnation of empires and languages that cycled through the Mediterranean world, is a less fastidious student of ancient languages and is reliant on Holly's auspices. He remains primarily silent throughout the novel, often rendered unconscious or ill and unable to speak. When Leo does converse with Ayesha, Holly notes that the attempt is "in his best Arabic" (199) but he often resorts to speaking English in order to orient himself to his mysterious surroundings. Rather than conversing intellectually with Ayesha, Leo is driven by emotions, and is easily manipulated and silenced by her "superhuman loveliness" (212). Holly notices that in the presence of her Venus-like form, Leo is unable to control his speech; he remarks, "the more he struggled

the more I saw the power of her dread beauty fasten on him and take possession of his senses, drugging them, and drawing the heart out of him” (212). Ayesha’s beauty holds mesmeric power over Leo in a similar fashion to the power employed by Dracula and the Beetle.

The contrast between characters like Renfield, Holt, and Leo who are unable to govern their faculties because they are rendered mute in the presence of their captors and those such as Van Helsing, Mina, Atherton, and Holly who are able to combat their opponents in a battle of speech demonstrates the power that language plays in the three novels. Unlike Leo, Holly is a linguistic maestro and is therefore able to navigate nearly every situation in Haggard’s text. Though he is also awed by Ayesha’s beauty, he maintains a distance from her hypnotic power by continually conversing with her about life, politics, religion, philosophy, and history. In their Article, “Conversations as a Cultural Activity” Elizabeth Keeting and Maria Egbert argue that “conversation is a vital resource for establishing, maintaining, contesting, and analyzing cultural ideas and practices” (188). In Haggard’s text, it becomes the key to subverting the Queen’s power and unveiling her desire to establish totalitarian rule over the British Empire.

Holly and Ayesha’s exchange is also the tool by which the Queen’s power and England’s weakness are unveiled. Ayesha reveals to Holly that she has discovered the “Fountain and Heart of Life... the bright Spirit of the Globe” (257) that gives her the ability to extend her own life and blast life from others. This power, she claims, will enable her to successfully stage a coup, overthrow England’s queen and establish her own imperial dominion. Holly also deduces the flaw in England’s national construct that

Ayesha is able to exploit; despite its democratic ideology and a popular adoration of the Queen, he surmises that England still has its tyrants and one tyrant can easily replace another. Conversation ultimately reveals that the British Empire had yet to establish a sociopolitical structure impervious to tyrannical rule. Though Holly is unable to prevent the Queen's invasion, he is able to reveal her secret and the weakness in England's national construct through his narration of their encounter.

Though cultural and racial hybridization is depicted in the novels as a detriment to England's national identity in that it obscures the boundary between English and Other, linguistic hybridization is portrayed as an acceptable, even necessary mode of cultural evolution. Initially, dialect is used to subvert the power of the antagonists, preventing them from establishing governance in England by creating a barricade that protects it from the Other. The language of Holly, Harker, Mina, Lessingham, Atherton, and the rest of the Londoners who work to protect Britain's capital symbolizes the nation's need to adapt to the changes of an empire that was dynamic and ever-changing. As the narratives progress, power continually flows to the protagonists and enables them to outmaneuver the threat of the foreigner. Discourse is ultimately used to refortify England's national construct and to reestablish a hegemonic ideology that has evolved to meet the needs of the hybrid empire.

IV. The Aporia - Linguistic Hybridity Fortifies England's Power Structure

Darwin argues in *The Origin of Species* that diversity is essential to the survival of any species. In the fight for the survival of English nationhood, Haggard, Stoker, and

Marsh present language as the anchor for Britain's national identity in the face of its relationship with a rapidly growing and ever threatening frontier. However the use of a polyphonic language, one that has adapted to encompass and accommodate an expanding empire as the means by which a nation is able to keep itself pure from an invasion of the Other is aporetic. Hybrid language becomes the tool by which England keeps itself from being defiled by the racial hybrid that has penetrated the social, political, and ethnic power structures of the British Empire. Hybridity safeguards purity.

The novels employ rhetorical adaptation as the means by which various characters are able to evade the antagonists' tyrannical subjugation as well as the tool for overcoming invasion and safeguarding Britain's national consciousness. Despite the creatures' evolutionary primacy and supernatural abilities that surpass the West's scientific and technological wonders, the antagonists are ultimately rendered impotent by their inability to control the transmission of ideas between the protagonists who plot their demise. Power, as Foucault argues, is knowledge; "without power no 'truth' could be brought forth at all" (Caputo and Yount 7). *Truth* regarding the monstrosity that threatens Britain is made manifest through the vehicle of a hybridized, dialect that is transmitted through modernized technology. While Foucault claims that "[k]nowledge is what power relations produce in order to spread and disseminate all the more effectively," (7) it is also the weapon with which members of the power structure can thwart another's authority. Language, as the channel for knowledge, circulates power to the British, giving the novels and their protagonists ascendancy over the Other.

As Dracula becomes aware that his plan for invasion is failing, he makes a final attempt to secure victory by correspondingly vamping Mina and destroying the group's documentation of his presence in England. In order to gain advantage, Dracula attempts to establish surveillance over the vampire hunters by creating a communicative bond between Mina and himself. He does this through their mutual sucking of the other's blood. Ferguson claims that "[t]elepathy seems to offer him the ultimate vehicle of linguistic control" (245). However, the vampire is ultimately unsuccessful. The Count's attempt to infiltrate the group through Mina's mind is thwarted when they discover that Dracula's method of surveillance works two ways. By hypnotizing Mina during daylight hours when the Vampire is at rest, the hunters are able to ascertain his whereabouts and anticipate his route back to Transylvania.

Furthermore, the vampire hunters also communicate through written journal and diary entries, a phonographic diary, and Mina and Harker's shorthand messages. Mina compiles all of these mediums and incorporates notes, letters, newspaper clippings, and telegraphs, creating a manuscript record of antivampiric activity. The record documents the creature's movements, his various shapes, and hypnotic power. Mina's use of modern methods of transcription has allowed her to make a copy of the group's records; though the manuscript was burned, there is another kept safely locked away. Through their communication, the group is able to compile their knowledge and overpower their enemy. Ferguson argues, "No usurping force, regardless of its strength, occult knowledge, or technological superiority, can conquer the cultural space of Great Britain unless it can master the myriad forms of communication, both orthodox and nonstandard,

that comprise it” (245). While Van Helsing’s knowledge of the occult and the weaknesses of vampires enable the group to combat the villain, it is through their multimediated forms of communication that they transmit the truth about the vampire’s nature and track their enemy. Both forms of communication are unforeseen by the Count and the vampire hunters’ ability to adapt linguistically becomes Dracula’s undoing.

In a similar way to the vampire, the Beetle is overpowered and his plan thwarted; however, in this case the protagonists are able to track him by his noticeably strange speech. As he attempts to abduct Miss Lindon and transport her back to the temple in Egypt, the creature becomes increasingly panicked and decreasingly masterful of the English language. In this case, the creature loses the ability to control his own speech and is, therefore, revealed as an Other. While interviewing the residents of Hammersmith, Atherton, and Lessingham are able to decipher what happened to their female companion and trace the escape route of their enemy. One of the Beetle’s neighbor’s, Miss Coleman, identifies the alien when she hears him “shrieking, in a sort of a kind of English, and in such a voice as I’d never heard the like” (274). The men trace the *Arab* to the Waterloo railway station, led there by an officer who overheard the Beetle and a cab driver “wrangling and jangling, and neither seeming to be able to make out what the other was after” (283). As the chase continues the Beetle changes attire, attempting to pose as an Englishman. However, at each turn, it is his odd speech that gives him away.

Like the vampire hunters, the Beetle trackers are also able to make use of modern communication technologies to transmit messages and gain the advantage over their

adversary. Where the men lack in their ability to physically overcome the Beetle, they compensate by disseminating information through correspondence. Champnell, the detective that accompanies Lessingham and Atherton, wires a telegram ordering the station superintendent at Basingstoke to detain the Beetle and his convoy. Shortly thereafter, he receives a telegram: “Persons described not in the train. Guard says they got out at Vauxhall. Have wired Vauxhall to advise you” (290). Within seconds another arrives:

Passengers by 7:30 Southampton, on arrival of train, complained of noises coming from a compartment in coach 8964. Stated that there had been shrieks and yells ever since the train left Waterloo, as if someone was being murdered. An Arab and two Englishmen got out of the compartment in question, apparently the party referred to in wire just to hand from Bassingstroke. (290)

The telegram goes on to convey the state of the three passengers and the exact direction they are headed, the East India Docks. The men continue their efforts to cut off the Beetle’s party by tracing him to Paradise Place, a dilapidated “Sailors’ Home,” through various train stations and finally overcome him and rescue Miss Lindon. In contrast to the multiple class and ethnic dialects that are represented in this final section of Marsh’s novel, the Beetle’s foreign speech is remarkable and signifies his Otherness at each stage of the escape. Even after the Beetle changes his clothing to try to evade his pursuers, his hybridity is unmasked by his inability to blend in linguistically.

Both Dracula and the Beetle ultimately err in that they desire to control the language of their enemy. By seeking a universal and solitary voice, they demonstrate a misunderstanding of the nature of power structures. Because they are able to govern speech in the frontier space and establish a similar dominance over weaker citizens of the

British Empire, they assume power should be attainable in Britain's metropole.

Regarding Foucault's "Intellectuals and Power," Mary Schmelzer suggests that "the specific intellectual (one who labors in a discrete discursive circumstance in opposition to the traditional universal intellectual whose object is transcendent knowledge) can 'sap power in an activity conducted along side those who struggle for power'" (133-34).

Stoker and Marsh demonstrate that such erroneous miscalculation on the part of the invader, the attempt to plant the seed of tyranny in the heart of the West's greatest empire, would never be accomplished by silence.

While Stoker and Marsh's antagonists are located and excluded by linguistic differentiation, they are ultimately contained by the text. The multifaceted, subjective style of narration enables the novels to maintain what Said refers to as "flexible positional superiority" by which the hybridity of the colonizer is distinguished from the hybridity of the colonized (8). In order to maintain itself, imperialism depends upon the ability of the colonizer to demonstrate cultural and linguistic flexibility. Stoker and Marsh's texts portray their antagonists as capable of adapting culturally, yet as unable to acquire the necessary linguistic flexibility that is required to exercise power in the heart of the British Empire. In contrast, the protagonists who relay the encounter between the Empire and the Other possess the ability to recover and reinforce a superior position because they maintain narrative control.

While Haggard's text does not conclude with a similar triumph of the protagonists over their enemy, it does speak to the power of narrative voice in a similar fashion to those of Stoker and Marsh. In the same way that Ayesha has captured the historical

narrative of Kôr in order to assert authority over its citizens, Holly captures Ayesha's story and the Englishman resumes a position of power at the conclusion of the novel. Rather than being prevented from invading England through the prowess of Holly and Leo, Ayesha sabotages herself in arrogant impertinence that echoes the imperialist mindset with which the Englishman viewed the African frontier. By convincing the men to undergo change in the fire of life so that they might rule with her, Ayesha enacts her own destruction. Leo's hesitation to step into the fiery pillar causes Ayesha to demonstrate its life-giving power. However, rather than extend her life as it did the first time she bathed in the fire's glory, the world's life force is reversed, rapidly ageing the beautiful Queen until she devolves into a monkey and dies (261). Though She is not thwarted by the protagonists' linguistic power, in fact it seems that Ayesha has convinced the men to join her, the novel's narrative power confines the Queen to Africa and ultimately prevents the invasion.

Holly, Mina, Harker, Seward, Atherton, Lindon, and various other characters who record the tales of monstrous creatures that attempt to invade Britain's heartland, capture the narrative of the Other as a means of colonizing the frontier space and the Other. However, as much as the novels fortify Englishness, they also demonstrate that the febleness of imperial rule is rooted in the frailty of the power structures that sustain them. In "Foucault and the Natural Sciences" Joseph Rouse states that "[k]nowledge" through language "circulates, and even the various points at which it is articulated, or even collected and assessed, are caught up in its circulation...there is no place where epistemic sovereignty is actually located" (153). This warning resounds as loudly

throughout the texts as that of a potential invasion. During Holly's conversation with Ayesha regarding the turnover of imperial rule, he notes that the quietus of a society's language signifies the decline of its empire. Hebrew, Greek, and Latin; like the empires that spoke them, "are all dead languages now" (147). In the same way that Kôr lost its imperial dominion, Israel, Greece, Rome, and even Egypt have all lost their imposing position in the world. In order to survive, the British Empire must fight to keep its language alive.

Conclusion

The aporia being addressed in these novels demonstrates a fundamental anxiety of empires; how does an empire maintain autonomous power as it grows to encompass those who it considers outsiders? Moreover, how is a national identity protected when its boundaries become increasingly porous in the imperial frontier? By their very natures, empires engender hybridity. If language preserves national identity by producing and disseminating knowledge, and through knowledge, power, the novels demonstrate the fragility and ephemerality of power that is anchored in an elusive trace of phantasmic signifiers. Though the antagonists are vanquished, they proclaim a terrifying truth; though power is real, it is also fleeting. Ayesha's exhortation, "there is no new thing under the sun" (173) is a premonition of her own demise, and a reminder of a historical certainty. "A generation goes, and a generation comes...what has been done is what will be done" (Ecclesiastes 1:4, 9). "Naught really dies. There is no such thing as Death, though there be a thing called Change" (Haggard 148). This message is the texts' most

somber warning; though the powerful may fight to maintain a position of superiority as they sense their grasp on imperial dominion is steadily slipping away, no Empire lasts forever. Change is inevitable.

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