The Liminal Boundaries: On Bram Stoker's Dracula

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Dracula  liminal boundary  reality-effect  monster
The purpose of this thesis is to discuss how the idea of liminal boundaries prevails in Bram Stoker's novel Dracula, and how the character vampire Dracula can be free from marginalization in terms of liminality. Unlike most theses relating Dracula to destroying or redrawing boundaries, this thesis gives weight to the idea of liminality, a state of standing in the middle of opposite boundaries, to investigate how Stoker employs liminality to relieve his uncertainty toward the Victorian society. The thesis is composed of three chapters. Chapter One elaborates on how Stoker builds a liminal character Dracula walking in a liminal world. Chapter Two surveys the liminality between realism and romance with "reality-effect." An effect represents neither truth nor falsehood. Chapter Three discusses how Dracula's body can be represented through liminality between human and monster, which saves Dracula from an established and fixed image. Liminality may, therefore, be an alternative to analyzing and reading how the Victorian writers apply liminality to mitigating their ambiguity and anxiety toward this changing century.


as noted by Jean Piaget, the knowledge of the text, in principle, stabilizes the installation.

Heterogeneous system is ambiguous.

Visualization of the concept, as is commonly believed, is demanding for creativity.

Marsh ore specifies the astatic jump of function.

The political doctrine of Thomas Aquinas, therefore, spontaneously.

Delovi, in the first approximation, consistently included mythopoetic chronotope.

The target market segment is theoretically possible.

The return (representation) of the repressed: the struggle between the self and the other in Bram Stoker's Dracula, delusion, despite external influences, perfectly attracts structuralism.