



THE SYMBOLISM OF FOOD IN GOTHIC NARRATIVES

Autora: Claralice Araújo Franco Leal¹

Orientadora: Prof^ª Dr^ª Ana Lilia Carvalho

ABSTRACT: With the popularity of the Gothic, from its emergence in the 18th century to its expansion into cinema, many elements have become characteristic of this movement. However, a very important element for analyzing these works and the periods to which they belong or refer, food, has not yet been given the relevance it deserves. In this way, this work sought to make a brief form of cartography of Gothic narrative works, in order to highlight and analyze food as a narrative element in novels. In the process, three works were selected according to period of the victorian era: *The Mysteries of Udolpho* (Ann Radcliffe), *The Strange Case of Dr Jekyll and Mr Hyde* (Robert Louis Stevenson) and *Dracula* (Bram Stoker) and then contextualized and summarized. Through this analysis of the food present in the works the relevance of food in literature, its various representations and its symbolism in these narratives were addressed. In order to achieve this result, this research used exploratory methodology, seeking to base itself on articles and works such as *Devouring The Gothic* by Elizabeth Andrews and *Gothic* by Fred Botting, in order to provide background on the subject and being applied to the production of literary cartography. As a result, it was possible to observe the versatility and contextual importance of the use of food as a literary element in the narratives of the Gothic genre and beyond, as well as its importance for the critical fortune of these works.

Keywords: Gothic, Food Symbolism, Literary Cartography.

1. INTRODUCTION

Within literary narratives, there are numerous elements that sustain, develop and emerge in the unfolding of stories, whether it be ambience, the garments or perhaps the food. “When we talk about eating, a fact that is far too important, only the mad or the sick do not give it the interest it deserves” the phrase quoted by the Mexican writer Laura Esquivel underlines how the subject of food, no matter how trivial it may seem at first glance, can hold an overlooked relevance to those narratives.

The theme of this research was first inspired by the Topics in Anglophone Literature course lectured by Prof^ªDr^a Ana Lilia Carvalho Rocha at the Federal University of Pará

¹ Discente do curso de Letras Língua Inglesa. Faculdade de Línguas Estrangeiras (FALEST). Universidade Federal do Pará, campus Bragança. Email: claralice.leal@gmail.com

(UFPA), which consisted in four units, including one addressing the appearance of food in literature. Placing such an ordinary element in an analytical perspective that looks beyond common sense showed the relevance of accounting fully for all the components presented in a literary work. Accordingly, this article aims to analyze and discuss the symbolic nature of the foods that are featured in selected narratives of the Gothic genre and, particularly, their implications for the storylines of these works.

The first section of this article will introduce the concepts of the Gothic as a literature genre, its beginnings in the 18th century and its marginalization in confrontation with the socially acceptable literary works of the period, as well as its most notorious works, such as the novel *The Castle of Otranto* written by Horace Walpole, *Dracula* (Bram Stoker), and more. Also, present the main writers who have contributed to the popularization and recognition of the Gothic as a literary genre. The contextualization of the Gothic genre in the Victorian era will also be addressed, as a period of great cultural relevance in the line of history of the Gothic in literature as well as the time period in focus for the following analysis.

The following section will focus on the presence of the food as a narrative component in literature. It will address its appearance in the earliest works, its variations and how its symbolism is displayed in the plots of these works, as well as exemplifying its different forms of portrayal.

Further to the previous background sections, the focus of this article will be developed in the following section, the methodology of this article will be based on explanatory research which will promote an analysis through a brief literary form of a cartography. A selection of works from Gothic literature will be chosen, from which aspects of the narrative will be selected that include the presence of food as a key element of the narrative. Each work will be briefly presented and analyzed separately according to the narrative element chosen to be highlighted in the novel.

In conclusion, the findings of the research and analysis conducted will be addressed in the concluding remarks of this article.

2. The Gothic

Rising in the middle of the darkness that surrounded the morals and the rationality of the 18th century, the Gothic presented the writing of the excesses, alongside the ecstasy of romantic idealism and Victorian realism. Both the excesses and the duality associated with Gothic figures were seen as signs of transgression. Gothic productions were considered

against nature due to their aesthetic filled with exaggeration, trespassing the limits of the perception of reality with eccentric ideas and surprising creatures.

Being based on various literary forms, Gothic fiction fluctuates between the romance and novel categories. In the figures and settings that rule Gothic narratives, the characteristic ambivalence of this genre manifests itself in terms of the class associations of the genre. As Botting (2005, pg. 4) quotes “Spectres, monsters, demons, corpses, skeletons, evil aristocrats, monks and nuns, fainting heroines and bandits populate Gothic landscapes as suggestive figures of imagined and realistic threats.” The representation of those antique castles, knights and menacing bourgeois aristocrats seem to fit into an enlightened mold that identifies all that is Gothic with the barbarism and the tyranny of the feuds.

Nevertheless, the rational detachment and denial of past forms of domination are denied by the ongoing allure of the architecture, manners and values of the Middle Ages. In a way, Gothic novels seemed to foster a nostalgic taste for a lost era of romance and adventures, for a world that had been barbaric, but also, considering from the perspective of the late 18th century, well-ordered.

In comparison to other literary forms, Gothic works have been generally considered a marginalized category and a potential menace to literary and social standards, being excluded from the mainstream considered acceptable. The Gothic style's popularization in the 18th and 19th centuries occurred by an expanding audience of readers that were borrowing Gothic works as novels, one volume at a time, from the circulating libraries. Those works also circulated as stories in periodical magazines as horror tales, or as melodramas produced for the stage, being considered as a clear sign of its vulgarity.

Upon reviewing the distribution of Gothic works through society, despite its marginalization, it can be understood that “The internalisation of Gothic forms reflected wider anxieties which, centring on the individual, concerned the nature of reality and society and its relation to individual freedom and imagination.” (BOTTING, 2005, pg. 7). Despite this, in the popular culture spectrum, Gothic writing grew and influenced more literary forms. From the elevated cultural position associated with literature, Gothic not only represented popular fiction, but also continued to be a shadowy undercurrent of the literary tradition itself.

Victorian Gothic

The Gothic considered traditional is a combination of a series of characteristics which are present in fictional narratives, cutting through various literary genres and imprinting them with its transgressive nature. In that retrospect “The Gothic is frequently considered to be a

genre that re-emerges with particular force during times of cultural crisis and which serves to negotiate the anxieties of the age by working through them in a displaced form” (PUNTER & BYRON, 2004, p. 39) although the Gothic movement was relatively brief from the traditional perspective, its development can be perceived throughout the history of literature, surfacing in the form of “revivals”, which are usually associated with historical periods marked by crisis, as the occurrences of this society were used as material to those narratives.

In England, the nineteenth century was a period highlighted by great development that led society to question its traditional beliefs and values. Following the Industrial Revolution, England's social structures shifted from an agricultural economy to an industrial society, which resulted in the exacerbated growth of urban centers, causing problems such as homelessness, extreme poverty, abusive working hours and child labor. Punter and Byron (2004) wrote that the damaging impact of the Industrial Revolution became worse as the nineteenth century advanced, turning the city into the new place of Gothic horror (locus horribilis).

Furthermore, the legitimacy of religious principles, until then considered to be untouchable, was questioned by the Darwinist theory of evolution (1859), giving raise to the dread of the degeneration of the human race and of national, social and psychological decay, causing these fears to manifest themselves in the Gothic works. The representation of the double in Victorian Gothic literature was one of the ways in which such fears emerged, representing a form of the internalization of evil.

Nevertheless, Smith (2007) points out that it does not manifest itself on a theological level, but in the realm of psychological and social structures. As a response, the nineteenth century, in which the Enlightenment made room for scientific ideals, instability and uncertainties, provided a fertile ground for the re-emergence of the Gothic, which resulted in the publishing of works such as *Frankenstein* (1831), by Mary Shelley, *The Strange Case of Dr Jekyll and Mr Hyde* (1886), by Robert Louis Stevenson, and *The Picture of Dorian Gray* (1890), by Oscar Wilde.

As we approach the period when English Gothic literature is in the process of slowing down, two of the biggest names in North American literature appear in full force, Nathaniel Hawthorne and Edgar Allan Poe. Working closely in harmony with English Gothic literature, they work and develop the genre in continuity, as if they were members of a long tradition. Hawthorne's family heritage is linked to the Gothic. His great-grandfather John Hathorne was the main judge in the witch-hunting trials that took place in the town of Salem in 1692. The writer became aware of this background when he was still young. Due to this fact, but not exclusively, his work is characterized by a melancholic search for origins and a rejection of

the excessive Puritanism that prevailed in the early days of the constitution of the United States as a country.

For Hawthorne, the past is a determinant of the present and it must be revisited. In this process, legends and extraordinary facts emerge, which are impossible to explain and which keep the past from being fully grasped. This impossibility of fully comprehending the past, a distressing factor for Hawthorne, gave shape to his gothic writings, such as the frightening and disturbing confrontation between good and evil in human nature in the short story *Young Goodman Brown* (1835); the evil heritage of a guilty past in *The House of the Seven Towers* (1851); and the culpability and downfall of the human being in *The Marble Faun* (1860).

The storytelling power of Hawthorne's writings was absorbed by Edgar Allan Poe, the inventor of what has come to be called the modern short story. Poe's vast collection is almost totally composed of tales of terror and horror and has a formal aggravating feature that lacks in Hawthorne's works, the fact that it was written by the author with the deliberate goal of affecting the reader, such as fear, terror, horror and madness, as can be seen in *The Philosophy of Composition* (1846). Along with Hawthorne and Poe in the United States, the Gothic literature that was so characteristic of England remained in circulation and continued to grow even during the austerity-unfriendly Victorian era. This kind of literature only briefly shifted, but irrevocably, since it also left its influences and constituted an entire North American gothic tradition that dates back to names as Hawthorne and Poe, goes through Edith Wharton and Henry James, and lands with H.P. Lovecraft to Stephen King in the midst of the twentieth century.

The main works of Gothic

Gothic literature had its origin at the beginning of the eighteenth century with *The Castle of Otranto*, written by Horace Walpole in 1765. Further works of this genre were written in the years that would follow, according to Gould (2010) until Walpole, the term Gothic was set firmly in the archives of history, however a self-declaration attached to the novel which Walpole wrote took the term and engrafted it onto literature, creating a new literary genre.

The plot of the story of *The Castle of Otranto* was conceptualized at the time of the First Crusade, a period of the chivalrous knights and of gallant gentlemen, when Western Europe was flooded with the romantic and heroic tales of noble families who fought with bravery against invaders in an effort to regain and preserve a rightful religious place in the world granted to them by the Lord. This tie with this historical period provided Walpole's

novel with an authentic yet mischievous sense of old-school romance, he created this preface as a precaution in case the reading public completely rejected the story, as he considered it was probable that it would happen, since the elements were too modern for the time. The preface by Walpole defined one of the original trademarks of Gothic literature: the connection with the past. The supernatural components of many Victorian Gothic novels trace their roots into the past.

Despite the rationale behind the preface, Walpole's efforts proved to be unnecessary. The book sold and the reviews were positive. This prompted him to take full credit for the originality of the story, and to present the next edition as, "a new species of romance." Thus he added the subtitle, "A Gothic Story" (Clery 101-102). The second edition would be distributed to the public in April of 1765 with the full title *The Castle of Otranto: A Gothic Story*. Gothic literature was born. (GOULD, 2019, pg 10)

Following the Gothic timeline, other works of equal relevance to the genre followed, such as William Beckford's *Vathek* (1786, later translated to English) and *A Sicilian Romance* from Ann Radcliffe. Ann Radcliffe, a woman who lived an uncomplicated life which mirrored in many aspects her average middle-class audience, was certainly one of the biggest names in classic Gothic literature. Her novels proved to be very popular and also received the approval of the critics. An indicator of her popularity can be seen in the payments she earned from booksellers, *The Mysteries of Udolpho* (1794) and *The Italian* (1797) earned her a lot of money at the time.

The difference between the tales written by Radcliffe and previous Gothic texts is the development of terrifying scenes and mysterious events. The heroines evoke ghostly images of supernatural forces in reaction to the strange noises and shadowy figures that inhabit the dark world of ruins, castles and woods; those aspects in the narrative shows that "This use of suspense characterizes Radcliffe's technique. Involving readers, like the heroines, in the narrative, the use of suspense encourages imaginations to indulge in extravagant speculations." (BOTTING, 1996, pg 41). These imagined supernatural terrors are paired with other mysteries closer to both home and the real world, *A Sicilian Romance* (1790) portrays hauntings in closed apartments and uncovers the family secrets underlying them.

On a similar literary path to the Walpole novel, while also incorporating its own unique touches to the Gothic genre, there is *Frankenstein* (1818) written by Mary Shelley. A young Mary Shelley created her famous character in 1816, after Lord Byron playfully propositioned that some friends should write tales of terror. The group was reading a French

adaptation of a German ghost story called *Fantasmagoriana*, then at a certain moment, the group decided that they could write better tales than the ones in the collection of stories and committed themselves to writing their own monstrous narratives that could be collected in an anthology of tales.

While Shelley admits that two of the stories inspired her work, one about a man destined to destroy the human race and the other about a demon who mutates into a corpse bride, the only outcomes of this gathering of writers were John Polidori's *The Vampyre* (1819) and Shelley's *Frankenstein* (1818). Shelley may have borrowed a design from Walpole, although she disguised the main elements by converting them into new settings, which were similar enough to maintain their Gothic nature but different enough to be authentic.

Originally published in 1818, the novel was subtitled *The Modern Prometheus*. In Greek mythology, Prometheus was a Titan who stole fire from Zeus and gave it to humankind. As his punishment, Prometheus is chained to the side of a mountain for eternity, where a bird of prey stings his eyes every night. The parallels between the novel and the story of Prometheus are evident when an unaware character has nothing but good intentions but the chaos is the outcome of the character's lack of foresight, the character suffers punishment for his own actions.

In attaching the subtitle to her novel, Shelley connected her story to a fictional past, her novel was linked to the times of the raging gods and the mortal heroes who faced them. Once gothic fiction is stripped of its substance, one of the features that still holds it together is the past. Ghosts and demons, prophecies and misfortunes, villains and maidens, all these elements are embedded with a common factor that connects them to the narrative and the genre.

In 1891, *The Picture of Dorian Gray* written by Oscar Wilde was first published, boosting an evolution of the “gothic aesthetic”. At this time, the first vampire thrillers appeared. Oscar Wilde was a successful playwright on the English literary scene at the end of the nineteenth century, with plays such as *The Importance of Being Earnest* (1895) and *Lady Windermere's Fan* (1892), which though comic, were also critical of the Victorian aristocracy. In 1890, through Lippincott's Monthly Magazine, Wilde initiated the publishing of what would become his first and only novel *The Picture of Dorian Gray*, whose reception was not positive, being accused of writing an immoral work, focused on hedonism and with homoerotic inclinations.

The novel narrates the story of Dorian Gray, a young man of breathtaking beauty who has his portrait painted by Basil, an artist whose life is transformed after meeting the young man. However, it is when he meets Lord Henry, Basil's friend, that Dorian's life changes. The young man is affected by Lord Henry's hedonistic vision and comes to believe that beauty is the only value in life.

Dorian, faced with Basil's painting of him, says that he would give his soul in order for the portrait to age in his place, initiating the development of the plot with the corruption of the soul by the desire for eternal youth and beauty. The novel explored the ideals of aestheticism as well as the distortions of Victorian decadent society, examining the depths of the human psyche and its hidden desires, which were widely debated at the time.

About eighty years after the world was presented to the Frankenstein monster, a new face of terror appeared, the notorious Count Dracula. Back in 1897, Bram Stoker released *Dracula*, which became a worldwide success. As with *Frankenstein*, *Dracula* would overcome the barriers of his own time and become a recognized name of the Gothic and horror. The *Dracula* novel belongs to history, the title evokes images of blood and death. An ancient creature, a supernatural evil and the subconscious secret desire of the human mind.

The Stoker novel presents many of the usual Gothic characteristics, as well as a transition between the ancient past and the scientific future, an ominous scenario, prophetic warnings and aggressive sexuality. As with *Frankenstein*, the narrative is rooted deeply in the past, although it tries to incorporate the past into the present, combining ancient beliefs and superstitions with modern science.

For centuries the darkness has been well represented in literature, from early Gothic novels like Mary Shelley's *Frankenstein*, the tragic and morbid tale of vengeance and redemption, and Bram Stoker's *Dracula*, an alluring journey into a world where pleasure and sin blend together in a supernatural and explosive amalgamation, to the contemporary and post-modern novel like the science-fiction of the Cold War era and the vast library of Stephen King's Magical Realism. Mankind truly has a morbid fascination with the dark, and this is why Gothic literature has been able to transcend time and become one of the most enduring and celebrated literary genres. (GOULD, 2004, pg 4)

Although it is possible to explain and describe the human mind as a battlefield of struggle between good and evil, since the art and culture have been strongly influenced by the

darkness, that is how the Gothic plays an odd melody to mankind, arousing their senses and uncovering their secret allure to the dark side of the soul.

3. The Food role in Literature

In the process of researching this article, various sources were consulted in order to comprehend the relevance of food in literary works, especially in the Gothic genre. Throughout the numerous works produced since the early days of human writing, descriptions of meals and the actions surrounding food are commonly observed, on most occasions involving these passages, these eating scenes remain overlooked merely for context or action despite the fact that “Kitchen, besides, finds its space in the distinct literary manifestations, since the narrative until the theater, and the texts turn into authentic testimonies of the changes and the alimentary practices with the passing of the years.”² (REYES, 2016, pg 120, ours translation). Although food is a basic aspect of human life, its analysis is a difficult field of research since it embodies diverse aspects of life and can be classified in cultural, social, moral and other numerous perspectives on the same matter.

Despite the existence of numerous articles and books covering food in literature, these works are reduced when categorized by genre (Gothic) and period (Victorian era). One of the most relevant sources for this research is Elizabeth Andrews' doctoral thesis *Devouring the Gothic: Food and the Gothic Body* (2008). In her work, Andrews contextualizes and discusses the period in which the Gothic genre emerged in literature and the representations of food and consumption at the time.

Whenever authors address food in their works, it usually reveals something important to the reader regarding the narrative, the plot or the characterization. Food as a subject of analysis covers a series of connections at multiple levels and provides a background that assists the narrative continuity and the character analysis. However, gastronomic references in the text do not limit only to identifying times, spaces or characters, but also intervene at other textual levels: the food can assume a form of interpersonal communication or a nonverbal

² “La cocina, además, encuentra su espacio en las distintas manifestaciones literarias, desde la narrativa hasta el teatro, y los textos se convierten en auténticos testimonios de los cambios y las costumbres alimenticias con el pasar de los años.”

communication language, it can assume a metaphorical connotation and can constitute the semantic field which the author draws from for the lexical choices of his writing.

Another work of great relevance to the research for this article is the book *Consuming Gothic* (2017) written by Lorna Piatti-Farnell. Although it focuses on representations of food in film and television, the book provides an important analysis of how the Gothic from literature to the screen uses food and consumption now equipped with visual resources. As well as addressing how, in contemporary times, food and its consumption still hold an important role in the social, political and cultural spheres. Important current matters linked to food can be explored, such as gender, religion, poverty and imperialism. In most cases, the aspects of different cultures such as prohibitions, customs and how the society functions are crucial when analyzing food in literature (ÁLVAREZ, 2018).

According to Tomoko (2008, pg 7) it is discussed how “The surprising and intriguing variety of ways that food and eating may function as a code, a sign system, a leitmotif of fascinating complexity, to expand the possible repertoire of readings”, food is strongly connected to the cultural sphere, and the rituals for eating such as sitting at the table or the disposition of the plates, contribute to the understanding of the individuals as well as the collective, due to the idea of commensality.

The growth of the politicization of food and the spread of social movements related to food have led to a higher awareness of food consumption and its production, contributing to the legitimacy of academic research on food, as its observed “The use of food in novels, plays, poems and other works of literature can help explain the complex relationship between the body, subjectivity and social structures regulating consumption.” (BOYCE; FITZPATRICK, 2017, p. 3). The intrinsic relationship among a particular culture and society is one of the aspects brought forward in the food study.

Eating the Gothic

The act of eating, while considered banal, can also be a source of transgression and taboos, the Gothic itself turns into a metaphoric symbol of an excessive appetite and of transgression, when put at research there are many texts exploring the critical reception of the Gothic, its public and the impact of its readers, although there is still no discussion that draws

attention to the persistent use of food and eating metaphors in reviews and critiques of Gothic texts (ANDREWS, 2008) despite its clear relevance to that literary movement.

In the Gothic scene, much is explored based on starvation, hunger plays a leading role in altering the state of the body. The starving Gothic body is exposed in an aesthetic of decomposition: apparent bones, visible veins and its entire core. Starving turns into a spectacle due to the impact it causes, as it increases the body's vulnerability, progressively and intentionally aggravating its fragility.

Although female characters are portrayed starving in a kind of fear from their own appetite, male characters savor the excesses and are devoured by their self-destructive cravings. In the novel *Great Expectations* (1861) written by Charles Dickens this appetite concepts are represented in his characters: **“Miss Havisham is monstrous because she eats nothing, the female cannibal is monstrous or simply animal because she hungers for human flesh and the villain is monstrous because he consumes the life and subjectivity of the heroine.”** (ANDREWS, 2008, pg 16, ours highlight).

It is analyzed in the texts that the voracious appetite is monstrous and bestifying. However, the importance of what is devoured by this appetite, what is used to feed it, can not be ignored. The appetite is dangerous on its own, but it is by identifying its source of feeding that we can determine the “monster” in the narrative. However, appetite and its implications are not the only point of interest in food studies, but also the form in which food is made part of the Gothic.

A strange thirst

Popularized on a large scale by the creation of Bram Stoker (the infamous Count Dracula), those who possessed the monstrous appetite for drinking human blood, referred to as vampires, carry with them the representation of a paradigm of consumption. The figure of the Victorian vampire and its descendants possesses eating habits from unexpected sources, such as ancient medicine and cannibalism.

Considered a cannibalistic and despicable practice in the West, looking back to food theories from ancient Greece and Rome all the way to modern Europe, the integration

between medicine and food did not share the distinctions it does today. Each food and ingredient selected for ingestion was chosen for its medicinal and nutritional benefits. Thus, tracing a historical path, the consumption of blood dates back to the beginning and is linked to theories of medicinal benefits.

Human blood was held to be a remedy for epilepsy. It was sometimes drunk “fresh and hot, seconds after a beheading; sometimes direct from a living donor’s body.”. In ancient Rome, after the death of a gladiator, one might find epileptic patients drinking blood “fresh from the wound” at the throat. Epileptic patients, therefore, may have been the first vampiric feeders of the West. Not only were they early blood-drinkers, but additionally the etymological origins of the term epilepsy derived from the Greek verb, to be seized, connected to early belief in the “demonic origin of diseases. (SHAHANI, 2018, pg 272)

The unfolding of the conflict of who eats and who is the food is one of the principal contributions that bloody narratives provide to the literature of food studies. There is value in analyzing beyond the obvious purposes of eating: sustenance and nourishment. Vampirism distorts the concept of food as a source of nutrition to go beyond that, to heal or perhaps even curse. As the ancient stories contributed towards the practice of drinking blood being viewed as a form of medication, it was also believed that there was a power in medicinal cannibalism.

Many believed that the human chemicals that were contained in the blood carried mysterious vital qualities that, when transferred to the consumer, could heal everything. However, the promise of the healing transmission through the consumption of blood was also accompanied by a biological hazard. The blood, acting as an infection, was capable of poisoning its consumers, and from this threat the vampire myth developed its famous modus operandi of contagion: the bite, as a mechanism of transformation and as a form of eating.

Food Horror

The horror and its aesthetics unavoidably resurface in various forms of representation, and the cinema is one of the main platforms where this occurs. The classic fear is re-imagined with vampires and grotesque monsters, as well as the monstrosity of man is portrayed through

the serial killers, ghosts and the hungry zombies. These iconographic characters bring questions about new concepts of death and consumption in a contemporary world.

Despite being silently presented and not directly addressed, food acts as an important element in horror narratives and in aesthetic construction:

One need only think of television examples such as *Hannibal* (2013–2015) – where eating and cannibalism are at the center of the show’s conceptual structures – but also *The Walking Dead* (which first aired in 2010), where the search for food often drives the narrative, in a post-apocalyptic world where our consumer-capitalist structures have collapsed. (PIATTI-FARNELL, 2017, pg 3)

Although the act of eating is very familiar to human beings and the foods we consume are known, food itself is configured as an external thing that is introduced into our body through eating. In order for the organism to be nourished, it is important that the “foreign body” becomes part of the body. Thus, this familiarization with something extra-corporeal still implies the recognition of textures, tastes and aromas related to feeding.

As pointed out by Piatti-Farnell (2017, pg 4) “Eating transforms our bodies, but it also affects our identities: for what we eat, and how we eat it, is never truly separate from our notions of ourselves.” this way the act of consumption related to food goes further than just a biological process, implicating cultural issues and psychological dimensions. Placed through the lens of horror, this relationship between consumption and food becomes increasingly clouded, as the vague concepts of “delicious” and “repulsive” materialize in conjunction with what is considered allowed or not allowed.

In a contemporary Western society, the scarcity of food on a large scale is no longer an imposing factor. In a time frame where “Food items abound and are (in principle) accessible to all; food continues to be entwined with frameworks of desire, that in turn affect our understanding of constraint, excess, and deprivation.” (PIATTI-FARNELLI, 2017, pg 11), the accessible character imposed on feeding it is not enough to change the social aspects related to eating as food still occupies a place of politics and hierarchy representations. The politicization of the demand for food acts in parallel with ethnocentric behavioral models, creating a cultural sense of disgust or appreciation.

4. Food Cartography in Gothic Literature

This brief cartography intends to present, contextualize and provide an analysis about the selected works from the sphere of Gothic literature; these narratives were chosen for the purpose of discussing specific aspects of their plot. The analysis will take place by cutting out narrative passages that feature food, discussing its function in the text as a narrative element. Based on a selection focusing on the Victorian era, three works were chosen: *The Mysteries Of Udolpho* by Ann Radcliffe (1794), *The Strange Case of Dr. Jekyll and Mr. Hyde* by Robert Louis Stevenson (1886) and *Dracula* by Bram Stoker (1897).

The Mysteries of Udolpho - Ann Radcliffe (1794)

The story of the novel begins with the protagonist Emily. Emily St. Aubert is a young noblewoman living in sixteenth-century France. She grew up with a loving family on the remote and modest estate of La Vallee, in the Gascony region of southwest France. When Emily's mother dies, she and her father fall into profound grief and decide to go on a trip. On their journey, they meet a young man called Valancourt, who becomes close to them and accompanies them until they reach the city of Arles. Shortly after Emily and her father part ways with Valancourt, Monsieur St. Aubert becomes very sick and dies a few days afterwards.

A grieving Emily returns to La Vallee; then Valancourt begins courting her, Madame Cheron (her aunt), her new guardian, opposes the marriage and takes Emily to her estate in Thoulouse. A couple of Italian noblemen, Signor Montoni and Signor Cavigni, become regular visitors to Madame Cheron's house; she also changes her opinion of Valancourt and Emily and they become engaged for a brief period. However, Madame Cheron and Signor Montoni abruptly marry and decide that Emily will join them in Italy, so they have to break off her engagement.

Arriving in Venice, Montoni begins attempting to tie Emily into a marriage with another Italian nobleman, Count Morano. The plans change abruptly, though, and Emily and Madame Montoni (formerly Madame Cheron) are taken to the remote castle of Udolpho, in

the Apennine mountains. Udolpho is a mysterious place where Emily feels very isolated, with only her maid Annette for company.

The castle's history is connected to a mysterious woman called Signora Laurentini; she owned the castle before Montoni, and Montoni tried to pursue her, but she was in love with someone else. Then, one day, the Signora mysteriously disappeared and Montoni inherited the castle. Montoni believes that the Signora committed suicide, but Emily suspects that Montoni may have killed her to gain the castle.

A sinister atmosphere is enhanced as Emily discovers some kind of horrible object hidden under a black veil. Emily is also in danger in more mundane ways as Morano tries to kidnap her from the castle. The relationship between Montoni and Emily's aunt becomes strained as Montoni acts as a local warlord and gets involved in military skirmishes. In the course of a violent confrontation, Madame Montoni is imprisoned in a remote part of the castle and Emily fears that her aunt has been killed. Madame Montoni eventually dies as a result of her incarceration and leaves her estate to Emily.

The Mysteries of The Cherries

Emily, as the protagonist of the novel, is a sensitive young woman with a great appreciation for natural beauty. Armed with a fertile imagination and a certain emotional exaggeration, Emily faces the challenges of facing the dangers that surround her without being overwhelmed by her own emotions. Constantly placed in dangerous situations, the protagonist searches for ways to escape her situation and return to her beloved.

Mysteries and suspense are one of the novel's main themes, as the title hints. As the story unfolds, the mysteries become more intricate and more malevolent as the portrait and the secret papers suggest that Monsieur St. Aubert has some kind of long-kept secret, the odd music in various locations suggests that there are presences lurking about and residences such as Udolpho and Chateau Le Blanc are placed as hiding all kinds of secrets, including possible murder sites, prisons and hauntings.

Mysterious sights and sounds, usually at night, suggest that ghosts or other supernatural forces may be lurking. The possible presence of the supernatural builds an

atmosphere of tension and danger, but Emily chooses to focus on the subjective threats as an escape from the more real dangers: kidnapping, abuse, murder: “Emily, wounded and disappointed, thought her fears were, in this instance, too reasonable to deserve ridicule; but perceiving that, however they might oppress her, she must endure them, she tried to withdraw her attention from the subject.” (RADCLIFFE, 2008, pg 174).

Due to her imagination and sensitivity, it is difficult to distinguish when the supernatural elements are real or the fruit of Emily's imagination. Later, when Emily is going through stressful and traumatic experiences, her fascination with natural beauty is what impels her to succumb:

The turf, that grew under the woods, was inlaid with a variety of wild flowers and perfumed herbs, and on the opposite margin of the stream, whose current diffused freshness beneath the shades, rose a grove of lemon and orange trees. This, though nearly opposite to Emily's window, did not interrupt her prospect, but rather heightened, by its dark verdure, the effect of the perspective; and to her this spot was a bower of sweets, whose charms communicated imperceptibly to her mind somewhat of their own serenity. (RADCLIFFE, 2008, pg 292)

According to Lipski (2018, pg 121) “Aesthetic pleasure also helps overcome moments of distress: it is typical of Radcliffe's oppressed heroines to find consolation in poetry, drawing or the visual delights offered by natural scenery.”, the protagonist's constant admiration of nature juxtaposes the tension of the narrative. However, the natural landscapes are not the only element of escapism for the character Emily, since she constantly finds comfort and distraction on fruits that are consumed on their meals during the narrative.

I made bold, your Eccellenza, to bring some cherries here, for my honoured lady and my young mistress. Will your ladyship taste them, madame?” said Carlo, presenting the basket; “they are very fine ones, though I gathered them myself, and from an old tree that catches all the south sun; they are as big as plums, your ladyship. (RADCLIFFE, 2008, pg 175)

The “cherries” are placed into the story to be more than a simple sweet treat, food when it is inserted into a gothic narrative, questions its edible character, and uses the act of consumption to portray thematic and psychological connotations to the plot or the characters.

The cherries, located in the area surrounding the castle, are portrayed as abnormal due to their attractive appearance.

They symbolize a sweet form of dissociation for Emily at meal times, but also portray aspects of the character's persona. The danger that lurks around Emily is reflected in the abnormality of the cherries, which are as out of place in the setting as the character is. In Ann Radcliffe's fiction, her heroines are not only inclined to aesthetic pleasure as an affirmation of their escapist tendencies, but as a way of allowing a more fruitful experience of their own lives.

The Strange Case of Dr. Jekyll and Mr. Hyde - Robert Louis Stevenson (1886)

A prominent London lawyer, Mr. Utterson, and his kinsman Mr. Richard Enfield, despite appearing to bear no resemblance or compatibility between them, enjoy a weekly walk together every Sunday. Until, on one of their walks, a house whose door stood out from the others in the neighborhood caught their eye. Enfield, at the sight of the door, recalled an incident he had witnessed: an unpleasant man cornering a screaming little girl, while the man himself was also running away from something. Drawn by the screams, a crowd of bystanders had been outraged by the indifference of the strange man, later identified as Mr. Edward Hyde.

The crowd then demands that the suspect redeem himself with money and are then surprised when, after returning inside the mysterious door, the man returns with gold and a check. Restrained while waiting for banks to open and carrying a check with the signature of the notorious Dr. Henry Jekyll, a crowd in suspicion of fraud is astonished when they reach the verdict that the check is authentic.

Utterson then develops an interest in the incognito Mr. Hyde after discovering that he was the only beneficiary in Dr. Jekyll's will, visiting an old friend (Dr. Lanyon) who had been estranged from Dr. Jekyll 10 years ago for professional reasons. After investigating on his own and trying to approach Mr. Hyde, Utterson is invited to one of Dr. Jekyll's dinners, determined to stay until the end and interrogate Jekyll about his will with a single beneficiary. Dissatisfied with the discussion, Jekyll insists that his demands in the document be honored.

A year later, a murder of an elderly member of parliament is witnessed by a maid, though the suspect escapes only to be identified by the witness as Edward Hyde. Utterson and the police head to Hyde's apartment, where he has already disappeared. Determined to confront Jekyll about Hyde's fate, a letter is discovered reporting his disappearance forever. As Hyde disappears, Jekyll comes out of seclusion and starts a new life for a while.

Meanwhile, at dinner with his friend Dr. Lanyon, Utterson notices a beginning of collapse in his friend, who dies three weeks later leaving him an envelope to be opened only after Jekyll's death or disappearance. Some time later, Utterson receives a visit from Poole, Dr. Jekyll's servant, who suspects that his patron is in trouble. He reports that the doctor is confined to his laboratory and is searching incessantly for a mysterious drug. Poole is convinced that his boss has been murdered and that the murderer is still hiding in the laboratory.

Utterson and Poole then returned to the house and broke into the laboratory, only to discover that the mysterious figure in the laboratory had committed suicide by drinking a vial of poison. The body is Edward Hyde's and there is no trace of Jekyll, except for a note addressed to Utterson: Dr. Henry Jekyll's "confession".

The Duality Potion

In "The Strange Case of Dr. Jekyll and Mr. Hyde", the strict, respectable and rational world of lawyer Utterson slowly becomes immersed in a new realm of vice, violence and mystery:

The narrative, unlike realism's omniscient and singular perspectives, is composed of fragments, partial accounts that are gradually articulated in the disclosure of the mystery surrounding Dr Jekyll. Unlike the Gothic romance's collage of manuscripts and stories, the journals, letters and first-person narratives in Jekyll and Hyde are combined with legal documents, distinguishing a world dominated by professional men —lawyers, doctors and scientists. Indeed, the 'strange case' that is related is a matter of legal, medical and criminal investigation, a challenge to the mechanisms of reason, law and order. (BOTTING, 2005, pg 91)

The novel itself, due to its period of publication during the Victorian era (1837-1901), acts as a portrait of the anxieties and disturbances that characterized late Victorian society. Defined by its development of the economy, industry and science. The ambivalence of scientific theories, demonstrated through the indifference of Jekyll's drug towards moral standards, was contained within the cultural and moral values threatened by it (BOTTING, 2005), tracing a dialog between the thin line between the advance and the barbarism, primitivism from civilization.

These dualities inherent to Victorian society and portrayed in the novel unfold with a single sip of the narrative, as the duty of the food as an element of narrative significance not always presents itself as a form of meals, but also as beverages or potions, even drugs. As explained by Botting “The drug distills evil while leaving the same old human compound of good and evil.” (2005, pg 96), this drug developed by Dr. Jekyll in the story acts as the key element that conducts the plot and leads to the climax in the narrative, both its effects and the very process of its production and its components embody concepts of humanity and its complexity. No longer a question simply of good and evil, of a human nature split between a higher or better self and a lower or more instinctive self, it is an ambiguity which is more disruptive to the construction and categorization of human nature (BOTTING, 2005).

Born into a good family, well educated and respected by others. Henry Jekyll is forced to repress his desires in order to maintain his reputation in society. Thus, fascinated by the theory that man has two sides: good and evil. Jekyll began his investigations, which successfully enabled him to make a potion capable of releasing the “evil side” under the personification of another individual. Possessing control of body and soul, this “alter” would be able to commit whatever acts they wanted and, by drinking the potion, return to their original, guilt-free self.

The whole process of the experiment is narrated through the narrative as a recipe of the narrative's unroll: “I compounded the elements, watched them boil and smoke together in the glass, and when the ebullition had subsided, with a strong glow of courage, drank off the potion.” (STEVENSON, 1886, pg 55). When Jekyll drinks his potion, he is transformed into Edward Hyde, who subsequently commits countless crimes, including murder and acts of perversion.

I felt younger, lighter, happier in body; within I was conscious of a heady recklessness, a current of disordered sensual images running like a millrace in my

fancy, a solution of the bonds of obligation, an unknown but not an innocent freedom of the soul. I knew myself, at the first breath of this new life, to be more wicked, tenfold more wicked, sold a slave to my original evil; and the thought, in that moment, braced and delighted me like wine. (STEVENSON, 1886, pg 55)

When Stevenson writes “If he be Mr. Hyde,” he had thought, “I shall be Mr. Seek.” (1886, pg 13), the pun made by the character Utterson condenses what the figure of Hyde represented, not only for Jekyll, but for an entire society: everything that is desired to be hidden. The characterization of Hyde as “evil” is partially explained as a representation of Jekyll's reckless past, as a “dirty secret” that haunts the character in his own subconscious in a transgressive impulse. The scientific practice of Jekyll is also affected: his ideas are “transcendental” (BOTTING, 2005) which opposes them to the narrow and technical views of his former colleague, Dr. Lanyon.

Although he initially considered his experiment a success, Jekyll's drug only “works” because of a discrepancy in a batch of its components:

One of the essential ingredients Jekyll used to mix the potion was impure and he has no idea how to provoke the metamorphosis without this unknown contaminated chemical. Every time he drinks the potion, Hyde becomes a bit stronger and the potion has to be used to turn Edward Hyde into Henry Jekyll, not the other way round. (STEVENSON, 1886,pg 33)

The impurity of the ingredients that create the perverse character of the potion is allied to the impurity of Jekyll's own intentions. Through Hyde, Jekyll is able to finally externalize his dark side and enjoy his repressed depravities by “drinking pleasure with bestial avidity”. The experiment in the form of a drink constructs the character of an antithesis in the plot, exposing the duality of the human mind as Jekyll expresses “I have been doomed to such a dreadful shipwreck: that man is not truly one, but truly two.” (STEVENSON, 1886, pg 53), modernity and morality on one side, the ancient and the savage on another.

Dracula - Bram Stoker (1897)

The dark mystery of Dracula begins with the young lawyer, Jonathan Harker, on a trip to Transylvania to work for a mysterious noble client, Count Dracula. As Harker travels through the picturesque Eastern European landscape, local peasants warn him of his fate, giving him crucifixes and other amulets against evil and uttering strange words that Harker later translates as “vampire”.

Determined in his task, Harker arrives at his destination, an old castle, and discovers that the elderly Dracula is a well-mannered and hospitable gentleman. However, after only a few days, Harker realizes that he is actually a prisoner in the castle. The more Harker searches for information about this apparent confinement, the more uneasy he becomes. Throughout his stay, he begins to notice supernatural powers linked to the Count and his possible perverse ambitions.

Then one night, Harker is attacked by three beautiful vampires. However, the Count drives them away by declaring that he possesses the lawyer, which makes Harker so frightened for his life that he tries to escape from the castle. Meanwhile, in England, Harker's fiancée, Mina Murray, corresponds with her friend Lucy Westenra, who has received three marriage proposals and accepts Holmwood's proposal. Mina visits Lucy in the seaside town of Whitby, where a Russian ship is wrecked off the coast near the town, with all the crew missing and the captain dead. The only sign of life on board is a large dog that disembarks and disappears into the countryside; the only cargo is a set of fifty boxes of earth sent from Castle Dracula.

Lucy begins to suffer from sleepwalking soon after, one night being found in the cemetery by Mina, where she suffers a seizure and is marked by small marks on her neck. Dr. Seward and Mina are unable to explain Lucy's physical state. Unable to come up with a satisfactory diagnosis, Dr. Seward sends for his old mentor, Professor Van Helsing.

Bloody Paprika

At the start of the novel, Jonathan Harker is a hard-working young lawyer, devoted to his fiancée Mina and hopeful of the happy life they will have together. Harker is observant and interested in recording every detail about life in Transylvania, while trying to be rational and objective in order to conclude a real estate transaction with Count Dracula.

As he witnesses strange and disturbing events in the Count's castle, Harker's rationality becomes a weakness, keeping him from realizing the danger that lurks within. In the novel, Harker illustrates the modern, intelligent man who sticks to what is right, but who can succumb when confronted with lust and evil.

In *Dracula*, food as a narrative element is introduced right from the introductory chapters, and consumption is used as a metaphor for the plot. The act of eating plays a role in differentiating the characters, “Meat eating, especially in the Gothic where category crisis encompasses the monstrous” (DEL PRINCIPE, 2014) and it is coated by strong symbolism, displaying the dread that if we are what or who we eat, then so are our monsters and our nations. For Harker, consumption (especially of meat) symbolizes his negotiation with his fear of the foreign, as a way of compensating for the cultural threat of leaving the West for the peculiar Transylvania.

Harker is introduced to the region by its gastronomy, in a duality in which he is happy to be in such an interesting place, but also frightened by the mystery surrounding it all.

Perhaps one of the most common experiences any traveler, even today, will relate to is the experience of a new dish—for isn't it through another culture's food that we first encounter the “other,” and also where we first begin to understand how that other comes to reside within us as well? (SCHARNHORST, 2019, pg 82)

The first meal presented to Harker is the *Paprika Hendel*, made with paprika, pepper, tomato juice, chicken, flour, and sour cream: **“I had for dinner, or rather supper, a chicken done up some way with red pepper, which was very good but thirsty.”** (STOKER, 1897, pg 1, ours highlight)

The strong flavors and bright red color of the dish represents one of the first food symbols of the novel. Abusing this sort of chromatic symbolism, the paprika performs as a statement of lust and danger, besides its clear allusion to blood. “Such an imagery culminates in a compelling analogy between Harker's reaction to eating paprika hendl and his encounter with the Count at the castle.” (DEL PRINCIPE, 2014, pg 29).

After his first meal, Harker's sleep is plagued by disturbance and nightmares, and he even associates this episode with the food he previously consumed:

I did not sleep well, though my bed was comfortable enough, for I had all sorts of queer dreams. There was a dog howling all night under my window, which may have had something to do with it; or it may have been the paprika, for I had to drink up all the water in my carafe, and was still thirsty ... I had for breakfast more paprika. (STOKER, 1897, pg 28)

As Scharnhorst (2019, pg 88) quotes: “Harker sees the effects of the ingestion of the food as a serious potential cause for the disturbance in his dreams, yet he does not seem put off by the spice by the morning.”, despite the symbolism of pepper being presented as a sign of danger, the seduction of the red paprika manages to stand out.

In the following morning the character registers in his journal his next meal as “...for breakfast more paprika, and a sort of porridge of maize flour which they said was ‘mamaliga,’ and eggplant stuffed with forcemeat, a very excellent dish, which they call ‘impletata.’...” (STOKER, 1897, pg 33), in a continuity of the colors and ingredients, Harker's second meal progressively represents the same seductive warnings, although overlooked by the character.

Even on his final related dish, the dangerous paprika made its appearance: “I dined on what they called ‘robber steak’—bits of bacon, onion, and beef, seasoned with red pepper, and strung on sticks and roasted over the fire, in the simple style of the London cat’s meat...” (STOKER, 1897, pg 36), here Harker mentions again the red pepper (Hungarian paprika) in the meal, however this is the only meal whose recipe is not collected for Mina, perhaps due to its more primitive nature of production using the spit and more explicitly exposing the animalistic nature of meat consumption.

Feast reflections

The analysis of the role of food as a relevant element in the narrative of the three selected works did not only address its meaning for the storyline. Both the food and the acts of consumption that correspond to it portrayed different aspects of the characters in the novels and, principally, drew a portrait of the society in which the novel is contextualized.

In the novel *The Mysteries of Udolpho*, the presence of fruits as a narrative element acts as sweet distractions from the constant tension that surrounds the characters, especially the protagonist Emily. These fruits, especially the unusual local cherries, relate to the main

character by portraying the feeling of being out of place, it also symbolizes the way in which women were portrayed always seeking “small pleasures” in order to escape tribulations.

In *The Strange Case of Dr. Jekyll and Mr. Hyde*, the experimental potion is responsible for causing the character Edward Hyde to be born. This drink represents the repression of a "second personality" of the character Henry Jekyll that is personified by its consumption, alluding to how drinking used to bring out the "immoral" side of individuals in society.

Finally, in *Dracula*, the constant use of paprika in meals acts as a great indication of the danger in the narrative, but also alludes to the lust that Harker's character has experienced on his journey. The consumption of meals in the work portrays how the commensality in the novel constructed Harker's relationship with this strange land and with the Count himself.

5. Conclusion

In this article, the relevance of food in literary works was analyzed, with a focus on the narratives of the Gothic literary genre in the period of the Victorian era. The emergence of the Gothic as a literary movement was also contextualized and its main authors and most important works were highlighted. From this contextualization it is possible to perceive how influential the historical period and genre of the works are in the representation of food in the narratives, and vice versa.

Through its research and analysis, this study aimed to illustrate how food as a narrative element can represent something beyond the trivial. Feeding is an inherent part of human existence and has distinctive cultural and political aspects that depend on the perspective from which society, time period and place it is viewed. Food can represent different forms of communication in literary works, they can have metaphorical connotations and even influence the writing of the narrative itself.

Despite the fact that the term "Food Studies" is already in practice, during the research process it was noticed that there was a gap when it came to analyzing food in some of the selected works. Of the works chosen for analysis, only one had a critical fortune about the food represented in the narrative. While the other works analyzed different aspects, despite

being influenced by the food represented in the story, they made no mention of these elements.

As well as landscapes and garments, food plays an extremely important role in literary analysis. Since no element present in any given narrative is there purely by coincidence, it is important to take a more analytical look at these representations in the works. Food can relate to characters, places, events, even figurative concepts.

Therefore, this work seeks to provide more critical fortune for the analysis of food in literary works of the Gothic genre, as well as promoting that other works have these elements highlighted and exploited for further studies.

Just as literature is inherent in the existence and record of the human being, so are food and consumption. Eating transcends a basic human need: food is culture, food is resistance, food is politics, food is also literature.

References

ÁLVAREZ, B, R. **El papel de la comida en la literatura contemporánea femenina japonesa: Análisis de las obras “Kitchen” y “El cielo es azul, la tierra blanca”**. n. 12, p. 10–30, 2018.

ANDREWS, E. **DEVOURING THE GOTHIC: FOOD AND THE GOTHIC BODY**. English Studies: University of Stirling, 2008.

BARTHES, R. “Toward a Psychosociology of Contemporary Food Consumption” in **Food and Culture: A Reader**, edited by Carole Counihan and Penny Van Esterik. New York: Routledge, 2008.

BOTTING, F. **Gothic**. Londres: Taylor & Francis e-Library, 2005.

BOYCE, C.; FITZPATRICK, J. **A History of Food in Literature : From the Fourteenth Century to the Present**. Florence: Taylor and Francis, 2017.

DEL PRINCIPE, D. **(M)eating Dracula: Food and death in stoker’s novel**. Gothic studies, v. 16, n. 1, p. 24–38, 2014.

GOULD, D. **Gothic Representations: History, Literature, and Film**. All Student Theses, 2010. Available at: <https://opus.govst.edu/theses/101/> .

HELTOVÁ, E. **Gothic Elements in The Picture of Dorian Gray and The Strange Case of Dr Jekyll and Mr Hyde**. Faculty of Arts and Philosophy: University of Pardubice , 2013.

LIPSKI, J. **The perils of aesthetic pleasure in Ann Radcliffe's *The Romance of the Forest* and *The Mysteries of Udolpho***. NJES, v. 17, n. 1, p. 120, 2018.

PIATTI-FARNELL, L. **Consuming Gothic: Food and horror in film**. 1. ed. Basingstoke, England: Palgrave Macmillan UK, 2017.

PUNTER, D; BYRON, G. **The Gothic**. Oxford: Blackwell Publishing Ltd, 2004.

RADCLIFFE, A. **The Mysteries of Udolpho**. Oxford: Oxford University Press, 2008.

REYES, M. **Las relaciones entre la comida y la literatura: entre los fogones de la historia**. v. 10, n. 1, p. 119–128, 31 dez. 2016.

SCHARNHORST, R. **"Jonathan Harker, Spicy Chicken, Communal Meals: Dishing Out a New Masculinity in Bram Stoker's Dracula"**, Journal of Dracula Studies: Vol. 21: No. 1, Article 6. 2019. Available at:
<https://research.library.kutztown.edu/dracula-studies/vol21/iss1/6> .

SHAHANI, G. G. (ED.). **Cambridge critical concepts: Food and literature**. Cambridge, England: Cambridge University Press, 2018.

SMITH, A. **Gothic Literature**. Edinburgh: Edinburgh University Press Ltd, 2007.

STEVENSON, R. L. **The Strange Case of Dr Jekyll and Mr Hyde**. London: Pan Macmillan, 1886.

STOKER, B. **Dracula**. Doubleday, Page & Co. Garden City, NY. 1920.

TOMOKO, A. **Reading food in modern Japanese literature**. Honolulu: University of Hawaii Press, 2008.

