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*Dracula* invites a postcolonial reading in which the new transnational sovereignty of Empire displaces the sovereignty of the imperial nation. In the emergent sovereignty, power and multitudes (national populations as well as migrants, refugees, and other “stateless” peoples) exist in increasingly complex articulations. Stoker weaves his tale in accordance with these articulations, and in this respect, *Dracula* allegorizes the passage to Empire, the slow and steady transition from an era of imperial nationalism to one of globalized, decentered, denationalized spaces and networks of biopower. Postcolonial theories — and related theories of transnationalism and globalization — make legible the connection between Undead vampirism and the sublime experience of “network power,” with its utopian potential for new modes of social belonging. For example, Valente argues that Mina Harker’s “vampiric inhabitation” makes her a transformative agent, because it allows her (and “Little England”) to go beyond blood consciousness, “beyond parodic catastrophe, to redemptive possibility” (125). Her “empathic mandate” with Dracula, unfolds in the liminal space of an (im)possible merger of monster and savior, in which gender, racial, and ethnic ambivalences are revalued and in which the crew of light’s sacrifices issue in a new “ethics/politics of connectivity” (132). This “utopian potential” is implied in Hardt and Negri’s model of Empire, and it is part of the narrative dynamics of *Dracula*. We may root for the crew of light and the imperial nation they defend, but we feel the strong attraction of the Count’s potential long after he is presumed dead.

Gregory Castle, “In Transit: The Passage to Empire in Stoker’s *Dracula*” in *Dracula: Case Studies in Contemporary Criticism*, edited by John Paul Riquelme, 2nd edition, Bedford/St. Martin’s, 2016, pp. 639–40.

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