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Bram Stoker's Dracula: Exploring the Count's Psychological Yearnings in the Fin-de-Siècle Britain Through Abraham Maslow's The Hierarchy of Needs

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Abstract:

While most studies of Bram Stoker's *Dracula* (1897) concentrate on the societal apprehensions and anxieties prevalent in Victorian English society—particularly the fear of foreign influence—embodied by the strict refusal to accept Dracula as a symbol of foreign invasion, this study takes a different approach. Adopting Abraham Maslow's (1943) theory of the Hierarchy of Needs, the paper shifts the focus onto Dracula himself, analyzing his personal hierarchal needs; that is physiological, safety, love and belonging, esteem, and self-actualization needs. The paper also analyzes the novel from the specific historical and cultural context of the fin-de-siècle era, which was characterized by rapid urbanization, societal upheaval, and a sense of secularity. By doing this, Dracula's states of paranoia, destructive impulses—with a focus on the blood imperative—and contradictory behaviors such as his desire for both isolation and connection could be reexamined from a new standpoint. Hence, Stoker's vampire narrative will be reconsidered as a tale of ungratified needs. The paper compromises two major parts: it first illustrates the traditional perceptions of *Dracula* as a representation of the fin de siècle society's xenophobia (Dracula as seen by the society), and then introduces a new approach through analyzing the character of Dracula through the lens of Maslow's theoretical framework to see the society's effect on Dracula.

Key words:

Dracula, Fin de Siècle, Social Anxiety, Abraham Maslow, Theory of The Hierarchy of Needs.

The Fin de Siècle perception of Dracula:

The spread of the British colonies in the nineteenth century with the subsequent crimes in the colonies (Fritzsche 41), along with the uncertainties that accompanied transformations in Europe throughout the 19th and early 20th centuries led to the emergence of the European conception of the *fin de siècle* (Gagnier 11). It was a period characterized by fear of the unknown, the rise of xenophobia, and the changing social dynamics brought about by urbanization and the inrush of immigrants, in addition to the fear of reverse colonization, issues of sexuality and homosexuality, and the subversion of Victorian gender codes (Kovač 5; Muskovits 3-4; Daly 119).

Likewise, Stephen Kern suggests that modernity in the fin de siècle has fueled "misunderstanding and conflict, as [long as] nationalist chauvinism leading to war" (85). Reality of the fin de siècle of London society concluded that there was no real place for strangers, and "to become part of the fin-de-siècle city was to take the measure of circulation and movement, of wreckage and reconstruction," and of going and coming of nowhere (Fritzsche 31). In the same respect, Lincoln believes that to be a foreigner at this period was to be described as a "savage" (qtd. in Fritzsche 41) or even a beast—a description has always been associated with the black Africans—and the fin de siècle society was keen to link it to any stranger, especially those from Eastern Europe. Therefore, the fin de siècle "city life was an unending "struggle for existence," a struggle

against "hard facts," and its most representative feature was the "struggle for life" (Fritzsche 41).

Hence, figures symbolizing beasts and bestiality became increasingly common in novels from that era (Youngs 40). Works like Mary Shelly's *Frankenstein* (1818) and Margaret Harkness' *A City Girl* (1887) introduced beastly characters that have emphasized the social fear of degenerate, dangerous strangers and members of the underclass who might threaten the established social order. Furthermore, Tim Youngs notes that the use of "bestial language" to describe the poor and the marginalized as in Arthur Morrison's *A Child of the Jago* (1896) reflected pervasive fears of *the other*[1] since anyone outside the upper classes or Britain was viewed and described suspiciously, in animal terms (40-42). It is also true describing the oppressed masses in beast-like terms dehumanized them as a potential threat and is widely reflected in literature of the period.

Consequently, these prejudiced concerns, says Nicholas Daly, gave rise to a wave of "invasion narratives" in literature, as well as the rise of *Decadent Literature* (119), exemplified by works like Robert Louis Stevenson'*s The Strange Case of Dr. Jekyll and Mr. Hyde*, Oscar Wilde's *The Picture of Dorian Gray*, H. G. Wells's *The Island of Doctor Moreau*, and Bram Stoker's *Dracula* (1897)[2]. David Punter argues that these works illustrate the concept of degeneration and its implications for the British identity, inquiring to what degree one can be "infected"—by foreign or degenerative influences—while still retaining one's essential Britishness (qtd. In Youngs, 43).

Additionally, Decadent literature illustrates the tensions and uncertainties rose as a result of the Victorian social transformations. It is regarded as the expression of declining civilizations and societies undergoing modernization with cultural conflicts and conflicting ideologies like those of the fin de siècle (Gagnier 11-13; Arata 624). Moreover, this literature expressed the distorted relationship between the part and the whole, or what Gagnier describes as a profound sense of disconnection from both society and self, intense self-awareness and social alienation, in addition to the conflicts arising from the clash between individual desires and societal expectations (14-24).

Stoker's *Dracula*, a pioneering gothic novel, has always introduced the archetypal literary image of the vampire—a cruel strong blood sucker with blood dropping from his teeth, who preys on his victims at night and sleeps at his coffin at day, and at the same time can crawl and transform in an animal like shape. As a piece of decadent literature, specifically concerning its thematic content, the novel is usually analyzed as an expression of the period's society displaying a keen interest in social deviations, including a heightened fascination with abnormal experiences, such as an intense appreciation for pain and suffering, and an excitement derived from anguish (WU 28; Muskovits 2; Yeh 47).

In addition, the novel represents the tensions between modernity and tradition, and between science and folklore (Kovač 6,7). For example, this tension is presented through the early different attitudes of two of the vampire slayers, Dr. John Seward and Dr.

Abraham Van Helsing. Dr. Seward, a prototypical British man, manifests an objective and scientific outlook. His high rationality, says Valentina Kovač, prevents him from accepting the presence of the supernatural (7), while Dr. Van Helsing, a highly educated and honored scholar with many achievements, integrates scientific knowledge with folkloric wisdom regarding vampires and their destruction.

In the same respect, Peter Fritzsche notes that London's daily life was an obvious model of the rabid horrifying change, industrialization, and societal upheaval (31), which is also referred to in the novel. For instance, there are lots of references to telegraphs, typewriters, phones, phonographs, cameras which are, ironically, used by the vampire slayers in their fight against Dracula. On the other hand, as one of the inferiors/ others, Dracula's insistence upon using a carriage pulled with animals, travelling by ships, using his hypnotic powers for communication, and making coffins his comfort zones signal his inner revolt against modern change. The irony here is that the attempts to break the barriers—between modernity and tradition, and between science and folklore—to bring about international social understanding and bridge gaps between different social classes and regions made nothing but intensifying social refusal to Dracula's character.

Like the traditional people, Dracula feels that modernity gives man no time to adjust. Man is pushed from the familiar, leisurely pace of his past life, into the chaotic rush of modernity, and his heart and

body struggled to adapt to the sudden shift with increasing signs of "nervous exhaustion" and "neurasthenia" (Kern 79, 80). So, the novel has always been regarded as reflecting to what extent the emergence of capitalism engendered a growing sense of isolation and alienation, thereby disturbing established notions of human identity (Kovač 6), which consequently, led to Dracula's unconscious desire for wreckage and reconstruction.

Existing studies of the novel suggest that Stoker was playing on the Victorian Englishman's worst nightmare that Eastern foreigners may end up conquering England (Luckhurst, et-al 96; Gibson 99; Wisnicki 366, 370). According to Ileana Popa, Stoker depicted the Balkans through an orientalist, colonial perspective, portraying Dracula as the menacing, shapeshifting embodiment of the *other* whose invasion of Victorian London played on Western fears of Eastern civilizations contaminating and corrupting their society (31).

Similarly, Matthew Gibson points out that the Count's Eastern identity and supernatural abilities symbolize broader fin de siècle fears about the loss of racial and cultural purity—as Britain struggled with changing global systems and the realized threats of foreign influence (99-100). He adds that Dracula, a foreign aristocrat from Transylvania, with his capacity to penetrate the English society and get control, symbolizes the period's concerns about the shifting power relations between the colonizers and the colonized (101). There have always been continuous expectations that one day, people in the

British colonies will seek revenge and attempt to penetrate and colonize Britain.

Famke Starre, as well, states that Dracula is a literary monster who embodies invasive elements menacing British society, risking the purity of English race through contamination. He adds that Dracula serves as a vessel for collective anxieties, offering a tangible outlet for these apprehensions before their eventual disposal (83). For example, At the beginning of the novel, Jonathan Harker, the narrator of the novel, notes what to be perceived as Dracula's—a colonizer's—ultimate need:

> Then I stopped and looked at the Count. There was a mocking smile on the bloated face which seemed to drive me mad. This was the being I was helping to transfer to London, where, perhaps, for centuries to come he might, amongst its teeming millions, satiate his lust for blood, and create a new and ever-widening circle of semi-demons to batten on the helpless. (Stoker 51)[3]

Harker's expression 'semi-demons' illustrates the British social fears and attitudes of the era. According to the literary scholars, for the narcissistic English belief in cultural superiority, the belief of foreigners breaking through the English society was completely intolerable and frightening, and Stoker directly exploited these fears through Dracula's journey (Kovač 9; Eaton 6, 19; Arata 623).

Early, Harker notes that there are "no maps of [Transylvania] as yet to compare with [Britain's] own Ordnance survey maps" and that

Castle Dracula exists in "one of the wildest and least known portions of Europe," absent from any map (Stoker 1). These details, says Daniel Satele, suggest that Dracula's homeland exists outside the geographical ordering and rational control imposed by modern Western mapping and urbanism (57), the thing which reinforces the idea of treating Dracul as threatening outsider.

Regarding the *blood imperative*[4], Satele's study of the traditional analysis of *Dracula* regarding blood sucking, and its relation to the fin de siècle conceptions is remarkable. In the Western Fin de Siècle, the West adhered to the belief that blood determined the right to rule others, whether viewed through the old perspective of aristocracy or the newer focus on racial superiority. According to Satele, and Starre as well, Dracula's fixation on his specific bloodline embodies this ideology, which justified oppression and domination through perceived blood-based superiority. This ideology directly mirrors the racist and imperialist mindset of the "world-dominating" Western nations during Stoker's era (Satele 66; Starre 3). Hence, the idea that bloodlines render a natural supremacy over inferior races was the justification used by European colonial powers to rule and refuse connecting with others, especially from the East.

Moreover, blood-drinking by vampires has always been viewed by the Victorians as a symbol of corruption. Satele argues that this corruption extends beyond the physical realm and goes through moral and ethical implications (36), reflecting a thematic exploration of the consequences of indulging in forbidden desires and embracing

darkness (32). In addition, *Dracula* also explores themes of heredity and degeneration (55), suggesting that blood is the material link between individuals and their ancestors (Starre 82; Luckhurst et-al. 100; Gibson 96-100). This emphasis on blood ties and the potential for corruption and degeneration through heredity suggests, according to the existing literary analysis, that vampires like Dracula are portrayed as entities vulnerable to regression to a more primal or bestial state. This regression is inevitable since it is usually seen as part of the vampiric nature. As result, this hereditary aspect adds a layer of predestination to the society's struggle against the vampire.

Furthermore, Dracula's influence as an outsider extends beyond merely infecting victims; he brings out the 'beast' in those around him, blurring civilized and monstrous lines. In the novel, after witnessing Lucy's vampire transformation, the rational Dr. Seward describes his own reaction: "the remnant of my love passed into hate and loathing; had she then to be killed, I could have done it with savage delight" (Stoker 197). Ironically, this compassionate doctor's willingness for brutal violence highlights human nature's instability and the potential for darkness in even the most civilized characters. This theme—the potential for darkness—as Christopher Eaton relates, resonates with fin-de-siècle anxieties where boundaries between modernity, atavism, reason and fancy appeared fragile (6). Hence, the extreme British fin de siècle responses and solutions proposed for dealing with perceived societal threats, including migration and demographic changes are mirrored, as Daniel Renshaw proposes,

through the violent and brutal methods employed to defeat the monsters in the narratives (17) as seen in the fight against Dracul and his victims.

However, some neutral voices have started to reanalyze Dracula and deal with his entity with more justice. In his comparison between the vampire character of Stoker's *Dracula* and Ann rice's Lestat[5], Ramona Anttonen states that in contrast to Dracula, the vampire Lestat recognizes the necessity for adapting to integrate into modern society. Lestat's duality enables him to manifest an outward appearance of civility (21). For example, while both Lestat and Dracula exist as outsiders, Lestat actively seeks to comprehend and indulge in the era's novel inventions and ideologies. Lestat's ability to blend amongst humans and harmonize his monstrous and human natures renders him easy access to the society. This is expressed when he remarks that he "could fool mortals" and walk among them freely (Rice 115). Conversely, Dracula once discovered and attacked, starts to abandon assimilation efforts (Eaton 22). While Dracula's refusal to conform to Victorian societal mores paves the way to his destruction, Lestat's public persona as a renowned rock idol gains human admiration, enabling him to secretly choose his victims without any punishment or consequences.

Based on this comparison, it can be inferred that Dracula is more honest in introducing himself to the modern society, as his character is portrayed with a straightforward and transparent nature compared to the more complex and ambiguous portrayal of Lestat.

Additionally, the comparison proves that appearance is the main concern of the society- it does not matter what the real threats the vampire imposes upon the individual are as long as he appears civilized and copes with the modern norms. The conclusion is ironical: "uncivilised behaviour is not seen as a threat to society as much as an interesting part of existence" (Anttonen 22), and the real threat turns out to be a matter of ethnic considerations regarding the western fin de siècle bias towards the East.

Similarly, the act of slaying Dracula uncovers the duality of the British fin de siècle traditions and thoughts. Although the English people appear and mostly treated in the literature of the period as xenophobic, who primarily fear the foreign invasions, it is ironical that in the novel, the vampire slayers are not English people. They are outsiders- strangers from different countries whose Western modern traits rendered them accessibility to the English society. As Shirley Yeh states it:

> Dracula, the most courteous of all monsters, commits no atrocities other than seducing and victimizing innocent English maidens, but for this he is hunted down by those who break into houses and tombs, commit bribery and forgery of death certificates, and stake and decapitate women and stuff their mouths with garlic. (41-42)

By these words Yeh directly refers to the British crimes against women and civilians in general together with the continuous allegations of freedom and human rights.

In the most objective manner, Marina Warner notes that "context changes meanings," and the surrounding "context" deeply impacts the meanings we take from stories and characters (74). Hence, the original social and economic anxieties that inspired classic tales like *Dracula* have largely shaped their identities and reactions towards their societies and fellow men (74).[6] Similarly, Youngs states that "the journeys that precipitate the 'reverse colonization' of Bram Stoker's Dracula (1897)" can be interpreted as a psychological voyage into Dracula's unconscious search for his basic needs (7). The novel established Dracula as the archetypal vampire character, rendering him with definitive attributes such as immortality, and bloodthirst. However, his dichotomous nature, fluctuating between a menacing predator and a tragic figure grappling with the existential burdens of immortality and innate desires, contributes significantly to the character's enduring appeal (Popa 21).

Likewise, Anttonen, willing to illustrate realities as they are, points out that *Dracula* "is written in epistolary form but never allows for the main character, Count Dracula, to defend or explain himself and his actions in a first-person narrative" (3). And according to Ibrahim Katip, Dracula is portrayed as a complex character embodying dualities such as being a vampire, a wounded human being with a tragic or vulnerable side in him. He adds that these dualities possibly stem from his past or the circumstances that led him to become a vampire, and an aristocrat with proper manners contrast

sharply with his monstrous nature, creating a sense of unease and intrigue (82).

By combining these different sides—the vampiric, the wounded human, and the aristocratic—Stoker creates a character in *Dracula* that is not easily categorized as purely evil or purely sympathetic. Rather, he is a respectable man "living a double life" (Yeh 47). The paper's approach does not include sympathy with a vampire, but an attempt to fairly analyze his character and the psychological motivations behind his attitudes in that era. Having sketched the fin de siècle society and how it regarded Dracula, it is time to sketch the psychological side of Dracula's character and see how he regarded this society, and hence, studying his character as it deserves.

Abraham Maslow's Hierarchy of Needs:

The psychological motivations or the hidden complex impulses behind Dracula's perceived dualities—as conventionally mentioned above—will be analyzed through *Abraham Maslow's (1943) theory of The Hierarchy of Needs*, and this is the second axis of the current paper. This framework allows us to explore whether Dracula, despite his immortality and other worldly powers, exhibits a similar hierarchy of needs as humans, and if so, what his priorities are and how he fulfills those needs.

The Theory of the Hierarchy of Needs was first presented in Maslow's 1943 paper, *A Theory of Human Motivation.* According to it, "humans are motivated by needs and these needs are hierarchically

organized by priority. Unsatisfied needs are what motivate human behavior" (Navy 19). Maslow introduces his theory saying:

> It is quite true that man lives by bread alone—when there is no bread. But what happens to man's desires when there is plenty of bread and when his belly is chronically filled?   At once other (and "higher") needs emerge and these, rather than physiological hungers, dominate the organism. And when these in turn are satisfied, again new (and still "higher") needs emerge and so on. This is what we mean by saying that the basic human needs are organized into a hierarchy of relative prepotency. (Motivation 375)[7]

He notes that in addition to the basic physiological needs, man is also motivated by his other higher-level needs arranged in an ascending order of importance (Koltko 303), and lower-level needs in the hierarchy must be reasonably satisfied before higher-level needs can strongly motivate behavior.

The hierarchy consists of five levels of needs, with the most basic physiological needs at the bottom, followed by needs for safety, love and belonging, esteem, and self-actualization at the highest level. This hierarchy, says Duane Schultz, indicates the varying levels of importance and influence of different needs in shaping human motivation and behavior (247). Although Maslow's conceptualization is widely recognized as the "hierarchy of needs," he himself did not originally represent his theoretical framework in the form of a pyramid (Mawere et al. 4). The pyramid shape appeared with the

continuous efforts of scholars to study and apply the theory across the decades.

The 'physiological' needs, at the bottom of the hierarchy, "are usually taken as the starting point for motivation theory" (Maslow, Motivation 372), and they form the foundational level of the hierarchy. These basic requirements for survival include food, water, air, shelter, and sleep (Schultz 247). Maslow considered physiological needs the most important as all the other needs become secondary until these needs are met (McLeod 4; Mawere et al. 6; Navy 19). He believes that "A person who is lacking food, safety, love, and esteem would most probably hunger for food more strongly than for anything else. If all the needs are unsatisfied, and the organism is then dominated by the physiological needs, all other needs may become simply non-existent or be pushed into the background" (Maslow, Motivation 373).

On the other hand, as a logical sequence in the hierarchy, once an individual's physiological needs are consistently gratified, these basic bodily imperatives no longer function as the predominant driving forces directing or structuring the person's behavior patterns. For instance, Maslow notes that if an individual's hunger has been adequately satiated, the motivation stemming from this need progressively diminishes and ceases to leave a significant influence over the individual's present actions and decision-making process (Motivation 375).

The second level in the hierarchy is the *safety needs.* Maslow proposes that "If the physiological needs are relatively well gratified, there then emerges a new set of needs, which we may categorize roughly as the safety needs" (Motivation 376). It is the need for security, protection from harm, and stability in one's environment (Schultz 247). Mawere et al. links safety needs to life stability, as the gratification of the basic survival needs provokes people's search for order in and control over their lives (5). This, accordingly, makes them more concerned about safety regarding their shelters, health, physical safety, and financial security.

This is also the first case in the theory where Maslow allows for an accidental violation of the hierarchy or what he names, "reversal of the hierarchy" (Motivation 387). He notes that "Practically everything looks less important than safety, (even sometimes the physiological needs which being satisfied, are now underestimated). A man, in this state, if it is extreme enough and chronic enough, may be characterized as living almost for safety alone" (Motivation 376). This is explained by what he names "degrees of closeness to the basic needs" (Motivation 384). As people ascend in the hierarchy, their needs become increasingly psychological and social in nature.

At this stage, the need for safety becomes more important than the lower-level needs. However, as we move even further up the hierarchy, the need for personal esteem and feelings of accomplishment become more paramount than the needs at the lower levels of the pyramid (Maslow, Motivation 384). In other words, as

individuals' basic and psychological needs are met, their focus shifts towards higher-order needs related to self-actualization and the desire for recognition and respect from others.

Maslow considers children and neurotic adults as the perfect examples of the safety need. He asserts that "If we wish to see these needs directly and clearly, we must turn to neurotic or near-neurotic individuals (…) [since] Some neurotic adults in our society are, in many ways, like the unsafe child in their desire for safety" (Motivation 379). Neurotic and insecure adults still have a strong desire for structure and order because their safety needs continue to take precedence and heavily influence their personality and behavior.

Correspondingly, Shannon Navy clarifies that "some adults may experience feelings of danger from wild animals, extreme weather, criminals, and/or abuse" (20), and Duane and Sydney Schultz conclude that for these individuals, the fundamental requirement for a secure environment and protection from potential threats remains a dominant and pressing concern, even as they progress through other levels of the hierarchy, such as the need for belonging and esteem (248). On the other hand, psychologically healthy adults have basically fulfilled their safety needs, which requires being stable, secure, and free from fear and anxiety (Maslow, Motivation 379-80; Mawere et al. 4). Then, the fulfillment of lower-level needs, like safety and security, becomes a prerequisite for moving to higher-order needs related to self-actualization and personal growth.

"*Love and affection and belongingness needs*" (Maslow, Motivation 380) constitute the third stage in the hierarchy. Mawere names this third stage "social needs" (6), for after fulfilling physiological and safety needs, individuals are motivated to fulfill their "need for interpersonal relationships" (McLeod 4) - love and being loved, affection, intimate relationships, and a sense of belonging within community, religious, or social groups such as family and friends. Maslow highlights this third level of needs asserting -again- the needs interrelatedness. He proposes his idea as follows:

> Now the person will feel keenly, as never before, the absence of friends, or a sweetheart, or a wife, or children. He will hunger for affectionate relations with people in general, namely, for a place in his group, and he will strive with great intensity to achieve this goal. He will want to attain such a place more than anything else in the world and may even forget that once, when he was hungry, he sneered at love. (Motivation 381)

He makes this stage of needs more important than the other needs, and he even shows it as the central point around/ for which all other needs in the hierarchy move and are attained.

Maslow concludes this stage by revealing that the obstruction or denial of the social needs is often found by theorists and researchers in the field of psychopathology to be behind lack of adaptation and severe psychological disorders (Motivation 381). This, therefore, means that the need of love and affection is central in a case of psychological distress or dysfunction. It follows that the life and

healthy development of an individual is based mainly on interpersonal relationships and belongingness. Consequently, when these needs are frustrated, this leaves profound and far-reaching consequences on the emotional, social, and mental health of an individual.

The fourth stage of needs in the hierarchy is that of "*The esteem needs*" (Maslow, Motivation 381). This need for self-esteem is based on a sense of self-worth firmly built by one's actual capabilities, accomplishments, and the respect earned from other people. This need can be further categorized into the following two: (1) *Personal esteem* through reputation, prestige, recognition, attention, importance, and appreciation from other people—basically, the desire for respect and esteem from others, and (2) *Power needs* which are shaped by the desire for personal strength, achievement, competence, self-confidence, and independence to be able to deal with the world (Maslow, Motivation 381-382).

A healthy, developed state of self-esteem, according to Maslow, includes both aspects: an inner feeling of worth and competence (power), and outer acceptance and recognition from the social environment (esteem). When it is well developed healthily, the person approaches the world with a strong sense of confidence, competence, and self-assurance (Motivation 382). But when these self-esteem needs are not gratified, the results are feelings of inferiority, weakness, and an inability to effectively face the challenges and demands in the external world, as is evident in most cases of neurosis (Motivation 382, Schultz 249).

Here lies the second case of Maslow's 'reversal of the hierarchy'. He noticed that some people seem to care more about self-esteem than love, which goes against the "*fixity of the hierarchy of basic needs*" (Motivation 386). This usually happens because those people think that being confident, strong, or even scary is the best way to get loved. So, these people, who really want love, might act all aggressive and confident (386). But basically, they're not doing it because they care most about self-esteem. Rather, they think acting that way is the best path to getting the love they really want. It's like they're using self-esteem as a tool to get love, not valuing self-esteem for its own sake.

At the top of the hierarchy, there is the fifth and supreme level of human needs—*Self-Actualization Needs* where "The clear emergence of these needs rests upon prior satisfaction of the physiological, safety, love and esteem needs" (Maslow, Motivation 383). It is the need to reach one's full "personal potential" (Koltko 303), or what Saul McLeod describes as an aspiration "to become everything one is capable of becoming" (4). Self-actualizers possess heightened self-knowledge and self-reflection, a strong orientation toward personal development and the realization of their capabilities. In addition, they have reduced preoccupation with the judgments and perceptions of others (Mawere et al. 7). But Maslow argues that not everyone reaches the stage of self-actualization, and if happens, he is not expected to reach full gratification because society tends to

encourage behaviors driven by the need for esteem and the sense of belonging rather than self-actualization (Motivation 384).

Finally, Maslow outlined several key characteristics of the hierarchy of needs. First, the higher-level needs in the hierarchy are less essential for immediate survival, so their fulfillment can be postponed without causing an urgent crisis for the individual. Second, the failure to meet a higher-order need does not pose the same severe threat as the deprivation of a lower, more fundamental need. This is why he termed the lower-level/basic needs as "deficiency needs" or '*D-needs*'—their lack produces a deficiency in the person—while the higher-level needs are called "growth/being needs" or '*B-needs*' (Schultz 251; McLeod 2).

Maslow also illustrates a "*Degree of relative satisfaction*" of the needs. He clarifies that his hierarchy of needs should not be viewed as an "all-or-none" step-wise progression where one need must be 100% satisfied before the next emerges (Motivation 388). Rather, for most normal members of society, there are degrees of simultaneous partial satisfaction and dissatisfaction occurring across all the basic need levels. As man moves up the hierarchy's levels, the percentage of satisfaction decreases.

Though Maslow believed that the hierarchy of needs is inherent to human nature, he recognized that environmental influences like learning experiences, societal expectations, and the fear of receiving disapproval can affect these inborn drives. This means that the way we pursue gratification of those needs is substantially shaped by "external

factors and social conditioning" (Schultz 246). Hence, the specific behaviors individuals exhibit to fulfill such needs can therefore differ across people based on their unique environments and experiences.

Dracula's Hierarchal Needs

1- Physiological Needs

In Stoker's Novel, the Count's ambitions to accumulate wealth, acquire property, and raise his status match the fulfilment of his own personal needs—from the physical to the respect and self-improvement levels. Dracul's *Physiological Needs* are mainly illustrated through the blood imperative and shape shifting. His continuous need for blood sucking, a primal and instinctive act, directly confronts Victorian anxieties about contamination and disease. His need for blood is a physiological necessity for his survival as a vampire, and this influences his actions and interactions with other characters.

Besides, his ability to shape-shift and infiltrate human society could be interpreted as a means of fulfilling his basic biological needs (Arata 630-31). Mary Wolverton considers shape shifting another manifestation of Dracula's attempt to fulfill his physiological need for survival. She connects the vampire's evolution with Darwinian ideas, suggesting that his transformation reflects a natural process of adaptation and improvement (21-23). This is evident from the very beginning since Dracula is rarely seen drinking blood or attacking people. Rather, he either spends the day in his coffin- where Harker

discovers him with blood dripping from his mouth, resembling "a filthy leech, exhausted with his repletion" (Stoker 51)- or tries to interact with other characters when forced to. Wolverton notes that Dracula possesses superior intellect, strength, and physical abilities, beyond the limitations of human existence (13-14). That is why his physiological need is usually gratified and—though urgently basic—is the least referred to or inferred from the novel to the extent that it seems overlooked by Dracula himself. This exemplifies a typical case of Maslow's proposed reversal of the hierarchy. According to Maslow:

> when a need has been satisfied for a long time, this need may be underevaluated. If they are dominated by a higher need, this higher need will seem to be the most important of all. … they may, for the sake of this higher need, put themselves into the position of being deprived in a more basic need. We may expect that after a long-time deprivation of the more basic need there will be a tendency to reevaluate both needs so that the more pre-potent need will actually become consciously prepotent for the individual who may have given it up very lightly. (Motivation 387)

Dracula's intention to move to England is a clear manifestation of the 'under evaluation' of a basic need. He could have remained safely in Transylvania and satisfying his physiological need of hunger. Instead, being dominated by higher needs, he ignores the current easy satisfaction and moves to England approaching the next stages in the

hierarchy but fluctuating between the second stage of *safety needs* and the third one of *love and belonging*.

2- Safety Needs

Dracula is in a continuous state of threat. He is usually under the persistent feeling of danger and the need for being safe (Donovan 2; Kovač 8). First, on the social level, his planning and search before moving to London could be interpreted as an attempt to fulfill his need for safety and security by ensuring that he understands the environment and that he can operate within it without being detected or threatened. In the novel, Harker realizes that Dracula has studied everything about England. He notes: "The books were of the most varied kind, history, geography, politics, political economy, botany, geology, law, all relating to England and English life and customs and manners" (Stoker 19), and adds that Dracula speaks "excellent English, but with a strange intonation" (Stoker 15).

This attempt to adapt -partially- is not a condemnation of Dracula as an invading outsider. On the contrary, James Donovan argues that his careful planning for moving to London and establishing a new community demonstrates a strategic approach to ensuring his survival (2-3). Also, Dracula's strategic attempts to fit into the British society by adopting its language and behaviour patterns can be read as a careful plan to navigate the prevailing xenophobic feelings and secure his desired position of power. Just as the foreign protagonists Van Helsing and Quincey Morris are shown blending into the British environment through cooperation and rational planning, Dracula's

psychological drives push his own efforts at cultural integration, despite his status as an unsettling outsider.

It is notable also that many points in the novel uncover the hypocrisy of the British fin de siècle and the fragile claims of the social concerns and fears. Harker's urgent desire to discover the hidden secrets of Dracula while he was a guest at the Dracula's castle reveals the absurdity of the British anxieties since it is Harker—the British guest—who trespasses and invades Dracula's privacy. Most notable, the novel does not begin with Dracula's invasion of the British territories or social norms.

On the contrary, Dracula has approached the British side in the most civilized manner-contacting very officially with Harker to buy a property in London. Ironically, Harker's violation of Dracula's privacy signals the first sign of the British colonial thoughts and violent attitudes against the other. This, in turn, could reframe Dracula's attacks on the English characters as a reaction to preserve his safety in the first place after feeling endangered by members of that society in his own territory.

On the physical safety level, it is relevant to refer to Ashley Szanter's study of Dracula as a 'porphyria' disease sufferer. Szanter notes that "Stoker's vampires embody one of the major preoccupations of late nineteenth-century blood medicine: porphyria" (4). Symptoms such as red eyes and mouths, photosensitivity (Szanter 4-5), are all witnessed in Dracula and his victims, aligning them with porphyria sufferers (Stoker 93, 98, 137, 251, 280, 287, 377). Dracula's

vulnerability to sunlight, religious symbols, and the threat of vampire hunters compels him to seek a secure space. This aligns with the need for safety and security within Maslow's hierarchy, and to some extent, humanizes him through showing how his actions are driven by his desperate need to protect himself.

To fulfill his safety needs, Dracula is obliged to move between two choices; either to isolate himself and continue his life in complete alienation as he used to do in Transylvania, or to experience his defense mechanisms against other individuals or the society in general. The first choice will hinder the fulfillment of higher needs like love and belonging. Thus, the second choice is, essentially, the most proper for the Count. Since he is totally rejected by the individuals around him, and as the vampire slayers will not leave him in peace, he will have to show his monstrous features, and his paranoia becomes a manifestation of his unmet needs.

As a neurotic individual—in Maslow's terms—once Dracula feels danger in that hostile threatening English fin de siècle society, he goes "into a panic reaction" (Motivation 380), and his unconscious protective response could be destructive. Hence, Dracula's vampiric threats to the human characters in the novel can be seen as a means to eliminate perceived threats to his own safety and dominance (Arata 628-9). But in general, it is concluded that Dracula fails completely to fulfill his safety needs. Though succeeds in keeping himself secured for some time, still his vulnerability leads to his death at the end.

3- Love and Belonging Needs

Dracula's *need for love and belonging* is the key motive in his personality. Generally, the need for love and belonging provides the core point around which all the Count's hierarchal needs go, and it signals the basic motivation for the search after other needs. Surprisingly, his failure to gain total gratification of the second need in the hierarchy does not hinder him from moving up the hierarchy to the third stage. In his continuous attempts to stay safe, he manages to fulfill his emotional needs. In addition, his attempts to establish his own community, while destructive, can be interpreted as unconscious methods to fulfill his need for belonging while facing the reality of the British anxieties. The sense of non-existence is Dracula's complex, that is why he is searching for belonging, it can be said that Dracula's quest for belonging is and will be always the driving force behind his various actions throughout the novel.

In this respect, the novel is full of references to the Count's hidden suffering and urgent need for belonging. Stoker conveyed the heavy feelings of Dracula's isolation and alienation through his portrayal of Dracula's castle. His depiction of the castle in Transylvania as an ominous and isolated fortification served to display the Count's internal state of alienation, exile, solitude, loss of social identity, and persistent yearning for a sense of belonging. The novel mentions how Dracula is "alone in the world" and has no one to "care for him" (Stoker 57). Similarly, several aspects of Count's character could contribute to his underlying need for love and belonging. As an immortal being—a vampire's nature—he is condemned to an

existence that spans centuries. This longevity may result in a sense of isolation and a longing for meaningful connections.

In addition, his transformation into a vampire is often associated/accompanied with profound loss and tragedy—pain, violence, death, and a hidden dangerous life. Hence, his separation from humanity because of his vampiric existence has created a void in his life that may leave him looking for love and belonging that he once had before transforming into a vampire. Moreover, the sense of otherness and rejection by society intensifies his need for acceptance and a sense of belonging within a world that perceives him as a threat. Above all, as seen from his ungratified need for safety, he is a vulnerable being that needs human support, and behind his cold exterior, there is a genuine longing for love and belonging that is masked by his predatory instincts.

According to Donovan, Dracula's social isolation and the feelings of alienation and not belonging push him to search for his personal identity as a human who deserves to be part of the whole (3). At the beginning of the novel, he indirectly expresses his urgent need for belonging in the Fin de Siècle society. But his Transylvanian identity stands as a barrier that puts him in the grade of strangers, and hence brings about grief and rage at that exclusion. The problem is not in being addressed as a stranger, but in being treated as an inferior person who nobody cares for. He tells Jonathan Harker:

> Well I know that, did I move and speak in your London, none
> there are who would not know me for a stranger. That is not

enough for me. Here I am noble; I am boyar/ the common people know me, and I am master. But a stranger in a strange land, he is no one; men know him not - and to know not is to care not for. (Stoker 20)[8]

Hence, according to the paper's approach, what has been always proposed by the literary circles studying Dracula as a threat to the English society of the era could be conversely taken as signs of Dracula's human need for belonging and establishing an identity in a society that fiercely refuses him.

Likewise, being flexible and adaptable regarding his identity shows how far Dracula is ready to change how society has perceived him, and blend into that society. This is seen when he changes his name to "Count De Ville" after arriving in London (Stoker 273). Moreover, Stoker shows Dracula's determination to basically blend in, even if it means abandoning his aristocratic identity (Renshaw 11). In Transylvania, Dracula tells Jonathan Harker: "I am content if I am like the rest, so that no man stops if he sees me, or pauses in his speaking if he hears my words, to say, 'Ha, ha! a stranger!'" (Stoker 20). These attempts of assimilation allow Dracula to conceal his true nature as a vampire and his foreign origins. He wants to be able to move through London society without sticking out as a foreigner.

Dracula's need for belonging and his efforts for fulfillment are strongly expressed in three ways: (1) his strange relation with his brides, (2) a yearning for connections with male characters, and (3) the blood imperative. Dracula's relationships with his vampire brides

could be interpreted as a twisted form of belonging and love. Those brides are the Count's real few family members—a group of female vampires. He keeps them safe in his castle, and when he moves to London, he is keen to protect them in their coffins and never abandons them in his journey—but this is not satisfying.

Hence comes his second means for gratifying his need. From the very beginning, there in his castle in Transylvania, Dracula started his first attempt in search for companionship. His possessive and obsessive behavior towards Harker is a manifestation of the third level of the hierarchy. By asserting control over Harker and attempting to dominate him during his visit to the Count's castle, Dracula seeks to forge a connection that goes beyond mere power dynamics. Dracula who disappears at day reappears suddenly anywhere, the castle becomes almost locked, Harker feels that he becomes a prisoner and there is no way out. This obsession reflects a yearning to be deeply connected to someone, but Harker becomes totally anxious about the count's reality. Later, this attempt which strongly failed, and the male characters turned out to be Dracula's slayers.

Having failed to make connections with the first male protagonist, blood transfusion becomes the most powerful means of gratification. Blood is the most significant and multilayered recurring symbolic element in the novel. Basically, it operates on the physiological level of Dracula's need to survive, but it also carries deeper cultural and social associations and symbolic meanings. According to Donovan, "it serves as a metaphor for liminality" (6). It

represents intense passion and desire, but also violence and destruction. Satele connects blood transfusion in Dracula to the Christian concept of transubstantiation—where the Eucharist bread and wine literally become the body and blood of Christ. He suggests that transubstantiation helped create a culture that both revered blood as sacred and viewed it as taboo or disturbingly corporal (36). This long-held belief that blood contained powerful life forces and vitality laid the groundwork for portraying the vampires as blood-drinkers in folklore. As blood flows, "defining kinship" (Donovan 6), it is tied to ideas of cultural identity, family ties, and heritage (Kovač 9).

The same conception around the power and sacredness of blood was inherited in the fin de siècle England. In his analysis of the Victorian anxieties regarding the transfusion of fluids and its reflection and meaning in Dracula, Huang says:

> One of the reasons that medical advancements posed a great threat to Victorian society lies in the fact that they sabotaged the original definition of a human by manipulating body fluids and disrupting body boundaries. Blood collection, for instance, deprived the wholeness of a human body. … because the collected blood might be transfused into another person's body, it led to another confusion about whether they had become a part of that person's body. (2)

These worries regarding the wholeness of the human body and the subsequent confusion about becoming 'a part of that person's body' is

best exemplified in Dracula's acts of bloodsucking and its relation to producing familial ties.

In this context, blood drinking becomes Dracula's means to establish familial ties through blood, faking a physical reason for belonging and finding a social identity. Stoker taps into these symbolic meanings when Dracula says, "Blood is too precious a thing in these days of dishonourable peace; and the glories of the great races are as a tale that is told" (Stoker 30). Having Dracula drinking his victims' blood, it forges an unnatural bond between the living world and the supernatural undead realm, a connection to one's bloodline and ancestry that can produce a sense of belonging and personal identity.

Similarly, Harker's anguished cry upon finding his wife Mina covered in blood: "What does that blood mean?" (Stoker 283) resonates throughout the story, stressing the identity significance of blood. As Satele explains, blood has always held a profound cultural importance, symbolizing life itself and one's ancestral heritage (66). After attacking Lucy, Van Helsing conveys his grief to Harker asking him "Said he not that the transfusion of his blood to her veins had made her truly his bride?'" (Stoker 176).

After that, Dracula's persistent efforts to captivate and *seduce*[9] Mina underscore his profound yearning for companionship. She becomes the object of his psychological desire, not merely as a victim, but as someone who could potentially fulfill his urgent need for

emotional intimacy and acceptance. In Mina, Dracula sees a chance to forge a connection that could lessen his isolation as an outcast, offering him the love and sense of belonging he intensely desires. Hence, Dracula's seduction of characters like Lucy, Mina and Harker may stem from a need for connection and a distorted desire for love.

Against the fin de siècle ideas of corruption and degeneration through heredity, Dracula's victims become close family members who inherit his traits and persistent needs. As Eszter Muskovits explains it, a vampire does not require a woman to reproduce—he occupies the dual roles of both father and mother simultaneously. While the novel is often viewed as heavily saturated with sadistic elements, a closer examination reveals that there is *only one* explicit instance of sadism portrayed (4). This occurs when Renfield, one of Dracula's victims in the asylum, informs Van Helsing and Seward that Dracula has been entering the asylum and feeding on Mina. There, Dracula was standing over Mina as she kneeled before him, compelling her to drink blood from his own chest. Seward likens this disturbing posture to "a child forcing a kitten's nose into a saucer of milk," drawing an overt parallel to the act of sexual violation (Stoker 282).

It is notable that all through the story Dracula has never attempted sex in the literal meaning. On the contrary, from the paper's perspective, this behavior with Mina resembles the bottle feeding of a baby by a trembled father who is completely ignorant of how to deal

with a child, but at the same time is eager, feeling responsible, to feed him instead of leaving him starving—a Dracula fantasy of belonging. This is also evident since-as seen in the novel—the victims do not experience the vampiric kiss as inherently painful, but rather as a source of sensuality and pleasure, despite its violent nature.

Moreover, the vampire's intimate connection with his victims presents him as both lover and predator and explores the blurring of familial boundaries that the Count seeks to eliminate (Muskovits 4). Dracula seeks companionship in the first place, and his ability to fulfill both parental and romantic roles with his victims points directly to kinship and gender roles through which he tries to fake belonging and familial relationships. This is manifested in the novel when Dracula tells Mina: "you, their best beloved one, are now to me flesh of my flesh; blood of my blood; kin of my kin; my bountiful wine-press for a while; and shall be later on my companion and my helper" (Stoker 288).

Dracul's words turn the novel's concern to be centered around intimate familial dynamics and close blood ties. On this point, Adrian Wisnicki notes that "there is another side to Dracula, one that elevates him above being a one-sided villain" (369). This is manifested early in the novel when Dracula expresses his grief at the loneliness and isolation he lives, and unconsciously conveys his urgent need for family, companionship, and belonging. He tells Harker:

> I myself am of an old family, and to live in a new house would kill me. A house cannot be made habitable in a day, and after

> all, how few days go to make up a century. … We
> Transylvanian nobles love not to think that our bones may lie
> amongst the common dead. … . I am no longer young, and my
> heart, through weary years of mourning over the dead, is not
> attuned to mirth. Moreover, the walls of my castle are broken.
> … I love the shade and the shadow, and would be alone with
> my thoughts when I may. (Stoker 23-24)

The quotation is rich with evidence on both the need for esteem as in 'We Transylvanian nobles love not to think that our bones may lie amongst the common dead', as well as the Count's suffering and loneliness. This reinforces, again, the persistent need to belong and find companionship.

Ironically, at the end of the novel, when Mina gives birth to a son named Quincey Harker on the anniversary of Quincey Morris's death, the child carries the names of all the vampire hunters who fought against Dracula. Furthermore, the ambiguous relationship between Mina, Jonathan, and Dracula in the novel implies a deeper connection beyond traditional fin de siècle heterosexual dynamics. Muskovits argues that Dracula's blood is metaphorically transferred to Mina and Jonathan's son, indicating a complex intertwining of their bloodlines and suggesting a potential alternative to the traditional family structure (4-5).

To add to the complexity of the blood ties that Dracula seeks to establish, since Dracula drinks from Lucy, whose blood is then transfused from the four vampire slayers, and Mina is forced to drink

Dracula's blood, there is now one blood in the group—humans and vampires. As a result, young Quincey Harker is not seen as a pure reproduction of his parents, but rather a "reservoir of collective blood" where "human blood has been tampered with Dracula's blood and where monsters literally merge with men" (Yeh 43-44). This symbolic gesture suggests the blurring of boundaries between the characters. In this way, Dracul's words to Mina have become real prophecies. Mina becomes really flesh of *his* flesh and kin of *his* kin. This turns the novel's concern to be centered around belonging, intimate familial dynamics, and close blood ties.

Likewise, blood sucking "evoke[s] a strange reaction from Lucy, she feels bitter and sweet at the same time. Since Lucy gets a taste of vampirism, her longing for blood becomes the centre of her interest" (Muskovits 5-6), just like a child who seeks food or milk. Later, Lucy will suffer from loneliness and isolation imposed on the vampires (the same Dracula's hierarchal need), but *from Dracula's perception*, she will enjoy belonging and family life with the other vampires—members of her new family.

It is also notable in the novel that the first sign of Lucy's vampirism was her act of bloodsucking of a little child at the graves (Stoker 210)—a new horrific mother/ child familial bond is being established. Then, when she sees the vampire slayers, she approaches them and says to Arthur: "Come to me, Arthur. Leave these *others*[10] and come to me. My arms are hungry for you. Come, and we can rest together. Come, my husband, come!" (Stoker 211). She could have

escaped and hid in the tomb once she saw them, but instead, in the most Dracula manner, she claimed her right of her husband to complete the familial ring. The whole quotation illustrates the hierarchical needs of Lucy that she inherited from Dracula; *physiological needs* in "hungry," *need for safety* in "leave the others" and 'we can rest," and *the need for love and belonging* in "rest together. Come, my husband."

After all, Dracula's attempt to fulfill his love and belonging needs failed. He may have succeeded in forging a partial sense of connection and belonging, but he didn't attain real gratification. In his persistent attempt to become part of the city where he wants to belong, Dracula was to adopt those transforming measures of 'wreckage and reconstruction' (Fritzsche 31). In his own tradition, wreckage is through ending normal lives of people and the traditional social order, and then reconstructing a new Dracula community (Wolverton 13).

However, despite his efforts to assimilate, destroy and reconstruct, Dracula remains fundamentally different from the human beings around him. This inherent otherness creates a barrier to true connection and belonging. No matter how well he imitates societal norms, Dracula is ultimately isolated by his vampiric nature, which prevents him from experiencing genuine love and belonging in the human sense.

4- Need for Esteem

Dracula may seem partially successful in faking the fulfillment of his third hierarchal need- belonging- and he is to seek a gratification

of the next (fourth) human need in the hierarchy- *need for esteem.* But once more, there is a flexibility in "the degree of fixity of the hierarchy of basic needs" (Maslow, Motivation 386). Donovan proposes that Dracula has always managed to gratify his personal esteem as well as gaining power (4).

In his continuous struggle to ensure his safety and fake a sense of belonging—that will never be gratified in reality—he manages to fulfill his need for esteem both through establishing a personal esteem (showing up his ancestral reputation, prestige, acquiring recognition, importance, and appreciation from other people), and asserting his power through the desire for personal strength and gaining control over others.

For example, in Transylvania, when Dracula discusses his history with Harker, Dracula demonstrates pride in his heritage. Harker notes that "it seems to have in it the whole history of the country" (Stoker 29). And when the Count discusses his people (the Szekelys) fighting the "'whirlpool of European races'," Harker remarks that the Count always referred to them and their history by saying "'we,' and spoke almost in the plural, like a king speaking" (Stoker 29).

Traditionally, Dracula embodies the perceived threat coming from the East, a region often associated with barbarity, unbridled desires, and disruption of established social orders. In this regard, Katip notes that on the contrary, "Dracula, though planning his invasion of England, turns out to have been a defender of the West"

(82). His need for esteem and recognition is expressed in the way he displays a sense of pride in his   aristocratic heritage (Wolverton 11). When he tells Harker about his people he says:

> when the Hungarian flood swept eastward, the Szekelys were claimed as kindred by the victorious Magyars, and to us for centuries was trusted the guarding of the frontier of Turkeyland; … Who more gladly than we throughout the Four Nations received the "bloody sword," or at its warlike call flocked quicker to the standard of the King? … This was a Dracula indeed. (Stoker 29)

The pride he expresses in his ancestors as great worriers who once were defenders of the Turkeyland shows his hunger for personal esteem as well as his attempts to compensate himself for the lack of love or sympathy.

Additionally, Dracula's earlier hierarchal efforts to achieve safety are steps towards having power and esteem. As Renshaw believes, Dracula wants to master in London just like he has been a master in the East. He adds that his wealth, influence, and ability to infiltrate the elite circles in London reflect concerns about the power dynamics and the impact of external forces on society, echoing anxieties about the perceived threats posed by demographic changes and the rise of certain groups (11, 12). One moment he's an obvious outsider with his thick accent and Old-World airs (Stoker 3), the next he's Count De Ville, passing seamlessly as a naturalized Englishman.

This shape-shifting identity is what gives him the power to secretly undermine and take control from the inside without raising suspicions.

Having been recognized as an outsider, the Count fails to achieve his esteem through his aristocratic pride. The second choice is to fulfill his need of esteem through power and control in the form of manipulation and compulsion. According to critics, by seeking companionship and asserting control over others, Dracula may be attempting to satisfy his need for love and belonging within the hierarchical structure of power and dominance (Muskovits 5; Wolverton 27). But, as Maslow proposes, the failure to achieve these needs will directly leave a "psychopathic personality" (Motivation 386). This interpretation adds a layer of complexity to Dracula's character, suggesting that his actions are driven by a deep-seated psychological need rather than solely a thirst for power or destruction.

Again, the act of biting and blood sucking symbolizes complex power dynamics. The act of bloodsucking and forcing love is a real example of both showing and seeking power. According to Satele, his ability to extract life force and vitality through blood represents an attempt to attain power and manipulation, with the vampire wielding influence over those he feeds upon (30). Having gratified the physiological and faked that of identity needs, the concept of sadism extends beyond mere physical cruelty, encompassing the desire for power—a complete dominance over another being. This dynamic adds depth to the portrayal of Dracula as a figure who achieves control and authority through his consumption of blood.

A striking example is his ability to transform the once-innocent Lucy Westenra into a voluptuous, sensual being under his absolute control. His influence over Renfield and Lucy exemplifies Dracula's desire for power and control that could be interpreted as an attempt to satisfy his need for esteem and recognition and corresponds to the fourth level of Maslow's hierarchy of needs.

Moreover, his obsession with power and control manifests the Victorian patriarchal tradition with Stoker presenting women as just beings/ tools to gain power and control on the account of their passivity. But to continue the cycle, women—the Dracula tools— become members of the vampire's family who, spontaneously seek power in their own way. Hence, by dominating others, Dracula seeks to establish his own significance and validate his existence. He demonstrates his mastery over the physical form while simultaneously representing the intention for wreckage of the current values and traditions in which he cannot find a place to belong to reconstruct a new community with vampiric traits.

Szanter's hypothesis of Dracula as a 'porphyria' disease sufferer adds to the psychological depth of Dracula's character and provides an explanation to the way he seeks to fulfill his hierarchal needs of power and esteem. He says that individuals suffering from the disease can descend into an entranced, hallucinatory state akin to an altered plane of consciousness. This notion of entering a trance-like condition bears a striking parallel to the representation of Dracula as a vampiric being within the novel. This draws an implicit connection

between the ailment's symptomatic expressions and his supernatural characterization (8). The semi-delusional, psychologically compromised state induced by the disease appears to be a motive behind Dracula's imaginary gratification of his hierarchal needs— whether of belonging or of power and control. His failure to achieve a real human needs gratification turns out to be mere hallucinations and delusions of power and control.

Szanter adds that a profound connection is forged between the pathological trance state and the condition of vampirism. The trance serves as a pathway through which victims succumb to the vampire's bite, while the act of trance-death itself catalyzes the transformation into a vampire. Then, he concludes that the existence of a vampire necessitates a constant trance existence, blurring the line between life and un-death. Throughout the narrative, trances are unavoidably intertwined with the mythology of vampirism (8). At a key moment, Van Helsing and Seward exploit this link by manipulating Mina, who is undergoing the vampiric metamorphosis, into entering a trance. Van Helsing states that "she can, by (…) [their] hypnotic trance, tell what the Count see and hear" (Stoker 323).

Ironically, this suggestion of Van Helsing is a proof enough of Dracula's psychological deformity and suffering. It is Dracula who has "hypnotize[d] [Mina] first, and who (…) [has] drunk of her very blood and make her drink of his, [and he] should, if he will, compel her mind to disclose to him that which she know[s]" (Stoker 323). However, in this intriguing way, the vampire slayers endeavor to

utilize Mina as a transitional vampiric channel, inducing a trance to facilitate communication with the Count. The same idea is suggested by Wisnicki in his discussion of Dracula's attitudes and vampirism. He notes:

> In its melancholia and lamentation of old age Dracula's words [(Stoker 23-24)] recall Tennyson's "Ulysses" or "Tithonus," but there is also the suggestion that Dracula would abandon his own conspiracy if he could. Dracula has reached the point of no return and, like Lucy Westerna later in the novel, he has become trapped by his involvement. Suddenly (and in a rather moving way) he seems more human than monster, more victim himself of the eternal life that vampirism involves than conspirator who wants to perpetuate it in others. (370)

Dracula is psychologically deformed, suffering profoundly from his lost ends and the failure to achieve real gratification of his needs.

Having been defeated by the vampire slayers at the end, it is evident that Dracula fails to fulfill his need for esteem. He couldn't attain any of Maslow's two forms of esteem needs: internal and external. As a typical Maslow example, Dracula fails to reach the fifth/higher stage in the hierarchy of needs. The complexities and faked gratification through which he moved through the hierarchy prevented him from reaching the level of *self-actualization needs*. He couldn't meet any of the conditions for self-actualization.

5- Self- actualization Needs

To achieve self-actualization, according to Maslow, Dracula must liberate himself from societal, biological and self-imposed constraints (vampirism) that hinder his freedom- the thing which will never be achieved. He must enjoy the freedom to speak, to do what he wishes, to seek knowledge, and to defend himself (Motivation 383)—but he is denied these rights. Additionally, he should not be preoccupied with lower order needs like love or safety needs, as these distractions prevent his progress, but he is totally overwhelmed by these needs. It's also crucial to have a secure self-image (esteem) and a fulfilling interpersonal relationship (love and belonging)—where he can love and receive love in return—but he failed in reaching these goals. Besides, though Dracula possesses an accurate understanding of his strengths and supernatural powers, he underestimated the powers of his slayers.

Above all, Dracula could not find a healthy or supportive social structure where he could feel connected, loved, or even accepted. A healthy society would guarantee that an individual has his basic physiological and safety needs met through access to essentials like food, water, shelter, healthcare, and security. Such a society would also guarantee communities that support feelings of belonging, love, and acceptance. Moreover, it would offer Dracula chances to achieve, contribute, and be recognized, thereby fostering self-esteem and a sense of importance. Rather, Dracula lived in the fin de siècle society where "Civilization and its interests have been seen as necessarily in mutually exclusive contrast to the interests of the individual. whatever

is good for the individual is bad for civilization" (Maslow, *Farther Reaches* 4). Accordingly, since everything is against him, it is impossible for Dracula to achieve self-actualization.

Conclusion

Having examined Bram Stoker's *Dracula* through the lens of Abraham Maslow's Hierarchy of Needs, this paper offers a new understanding of the Count's character, moving beyond traditional interpretations of the novel as merely a reflection of the Victorian societal anxieties. Dracula's needs and motivations are deeply intertwined with the social paranoia and discomforts of fin de siècle Britain. The Count, often depicted as a symbol of foreign invasion, contamination, societal disintegration and the loss of meaning, is reinterpreted here as a neurotic figure driven by fundamental psychological needs. The analysis reveals that Dracula's actions including his pursuit of fusion with male and female characters and his need for blood, while monstrous, are motivated by deeply ingrained needs for safety, esteem, love and belonging. His relentless pursuit of these needs in a hostile and xenophobic society underscores his complex nature, fluctuating between the predator and tragic figure. His destructive behavior stems from an unfulfilled need for connection and a yearning to establish a sense of belonging in a world where he is an outsider.

However, Dracula's supernatural nature and the limitations imposed by his vampiric existence raise questions about his psychological capacity for true love, connection, and self-

actualization. This reinterpretation sheds light on the Count's duality, where his vampiric tendencies and aristocratic demeanor are seen not merely as traits of a villain but as expressions of a being struggling with isolation and an unfulfilled quest for connection, in addition to a sense of displacement with desperate efforts to integrate into a society that ultimately rejects him.

The novel's treatment of Dracula's needs and goals provides a conceptual bridge to the broader fin de siècle anxieties surrounding the perceived threats of foreign influence and the destabilization of traditional power structures. Stoker's masterful crafting of the vampire as a complex, many-sided character allows for a subtle, thoughtful exploration of these sociocultural tensions, which continue to echo in contemporary re-imaginings of the Dracula story.

By applying Maslow's theory, this study provides a deeper psychological context to Dracula's behavior, illustrating that his menacing actions stem from ungratified needs and a profound sense of alienation. This perspective not only enriches the understanding of Stoker's work but also highlights the timeless relevance of psychological motivations in literary characters, offering a fresh lens through which to view classic literature. Through this approach, *Dracula* emerges as a complex narrative of unmet desires and the

tragic consequences of a relentless pursuit for acceptance in an unaccepting world.

Notes

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1 Italics are mine. The *other,* in the context of the fin de siècle, refers to the social perception of the English citizens towards low-class people or any stranger, particularly immigrants from the East or the British colonies, as inferiors or symbols of potential foreign invasions.

2 All through the paper, slanted '*Dracula*' will be written to refer to the novel, while Dracula refers to the Count's character.

3 The novel was originally published in 1897. All citations in the paper will be from the 1983 edition.

4 The blood imperative is a central point in the analysis of Dracula's character, whether in the fin de siècle context or under the lens of Maslow's Hierarchy.

5 Lestat, the Vampire protagonist in Ann Rice's *The Vampire Lestat.*

6 For more on the discussion of literary representations of metamorphosis, see:

Helen Small 'Introduction', Gillian Beer 'Darwin's Plots'.

[7] The author has two works cited in the paper. Shortened titles; 'Motivation' for *A Theory of Human Motivation,* and 'Farther Reaches' for *The Farther Reaches of Human Nature* will be used for in-text citation all through the paper.

[8] The quotation is originally more than six lines in the novel text.

[9] The word 'seduce' in the vampire's case refers to the act of blood drinking and producing a new vampire.

[10] Italics are mine to illustrate the new estrangement, isolation and alienation that Lucy starts to experience once she is a vampire.

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