

VAMPIRES AND SEXUAL DEGENERATION IN BRAM STOKER'S *DRACULA*¹

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ในช่วงปลายศตวรรษที่ 19 ชาวอังกฤษในสมัยพระนางเจ้าวิกตอเรียใช้ชีวิตท่ามกลางความกลัวและความวิตกกังวลอันเนื่องมาจากผลกระทบในเชิงลบที่เกิดจากการปฏิวัติอุตสาหกรรมและความไม่แน่นอนในอนาคต แนวคิดเรื่องความเสื่อมสลาย (degeneration) นั้น ถูกคิดค้นโดยกลุ่มนักวิทยาศาสตร์ชาวยุโรปที่ทรงอิทธิพลในศตวรรษที่ 19 โดยแนวคิดนี้ใช้อธิบายสาเหตุและผลกระทบของผลอันเลวร้ายเหล่านั้น แนวคิดนี้สร้างความหวาดกลัวให้แก่คนยุควิกตอเรียเนื่องจากแนวคิดนี้สื่อถึงความเป็นไปได้ว่ากลุ่มชาติพันธุ์ผิวขาวจะมีสภาพร่างกายที่เสื่อมโทรมลงและอาจจะต้องสูญพันธุ์ไปในที่สุดอย่างเลี่ยงไม่ได้เนื่องจากกลุ่มชาติพันธุ์ผิวขาวในรุ่นต่อไปจะมีความเสื่อมทรามในด้านศีลธรรมและวัฒนธรรม ความวิตกกังวลของ

กลุ่มชาติพันธุ์ผิวขาวนี้สะท้อนให้เห็นในหลากหลายรูปแบบ เช่น ในงานวรรณกรรมของเบรม สโตเกอร์ เรื่อง แดรกคิวลา (1897) บทความนี้มุ่งวิเคราะห์นวนิยายเรื่องนี้เพื่อค้นหาว่านวนิยายแสดงถึงความวิตกกังวลที่เกิดจากความเสื่อมสลายในรูปแบบของความเสื่อมทรามทางเพศวิถีในช่วงปลายศตวรรษที่ 19 อย่างไร และนวนิยายจัดการกับความตึงเครียดของยุคสมัยโดยสนับสนุนค่านิยมแบบวิกตอเรีย และเน้นย้ำถึงความสำคัญในการปรับตัวต่อการเปลี่ยนแปลงอย่างไร บทความฉบับนี้อิงบริบททางสังคมและวัฒนธรรมเกี่ยวกับความเสื่อมสลายในศตวรรษที่ 19 ในประเทศอังกฤษเป็นหลัก เพื่อแสดงให้เห็นว่ามีจุดเล็ดลอดในนวนิยายเปรียบเสมือนตัวแทนของผู้คนที่เสื่อมลง และผิวดูเล็ดลอดยังเป็นสัญลักษณ์ของความกลัวของคนในสมัยวิกตอเรียต่อการเปลี่ยนแปลงของบทบาททางเพศวิถีในสมัยปลายศตวรรษที่ 19 โดยภาพพจน์ของผู้หญิงที่เสื่อมทรามในยุคนั้นเห็นได้จากตัวละครผิวดูเล็ดลอดเพศหญิง และลูซี เวสเทนรา ผู้ซึ่งแสดงถึงการขาดความยับยั้งชั่งใจในตัวเอง โดยมีการแสดงออกทางเพศมากเกินไปและละทิ้งบทบาทของการเป็นภรรยาและมารดา ในขณะที่ลูซีถูกกำจัดออกจากตัวบท ตัวละครอย่างมินา ฮาร์เกอร์กลับสามารถรอดพ้นจากความตายและหายหน้าจากผิวดูเล็ดลอดได้จนถึงตอนจบของเรื่อง เนื่องจากเธอได้พิสูจน์ตัวเองว่าเธอเป็นภรรยาที่ดีและจงรักภักดีต่อสามี เธอใช้ความรู้และสติปัญญาของเธอให้เป็นประโยชน์ต่อสามีเมื่อเขาต้องการแรงสนับสนุน

¹ ผิวดูเล็ดลอดและความเสื่อมสลายของเพศวิถีใน *แดรกคิวลา* ของเบรม สโตเกอร์

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ตัวละครเอกเช่นมินาช่วยลดความตึงเครียดและความวิตกกังวลในเรื่องศีลธรรมทางเพศวิถี บทบาททางเพศ และความเป็นไปได้ที่ชาติพันธุ์อังกฤษจะสูญพันธุ์ไปเนื่องจากมินาตกย่ำค่านิยมแบบวิกตอเรียในการดำเนินชีวิตและเธอยังได้พิสูจน์ว่าประเทศอังกฤษไม่จำเป็นต้องเสื่อมสลายเพียงเพราะการเปลี่ยนแปลงเสมอไป

Abstract

In the late-nineteenth century, Victorian people lived their lives in fear and anxiety caused by the negative consequences of the Industrial Revolution and uncertainty about their future. The concept of degeneration invented by influential nineteenth-century European scientists was used to explain the causes and effects of these pessimistic outcomes. It terrified Victorian people because it proposed the idea that the Caucasian race would be physically degraded and would, unavoidably, face extinction because later generations would become morally and culturally corrupted. This concept is reflected in the analysis of Bram Stoker's Dracula (1897) in the form of sexual degeneration in the form of sexual degeneration in the late-nineteenth century and how the novel seeks to deal with the tensions of the era by both reinforcing Victorian values and highlighting the importance of an adaptability to change. Relying on the social and cultural context of degeneration in nineteenth-century Britain, this paper shows that vampires in the novel can be seen to represent degenerate people and

they also symbolize the Victorians' fear regarding changes in gender roles during the late-nineteenth century. Decadent women of the period are portrayed through the figures of the female vampires and Lucy Westenra who express their lack of self-control by being excessively sexual and resigning wifedom and motherhood. While Lucy is eliminated from the text, Mina Harker survives through to the end since she is proved to be a good and loyal wife who uses her knowledge and intellect to provide her husband with support when it is needed. A character like Mina helps reduce the tension and anxiety about sexual morality, gender roles and the possibility that the English race will become extinct because she reaffirms Victorian values and also proves that it is not necessary for the country to collapse because of change.

The figure of the vampire in literature has been a phenomenon for centuries. Vampires are not only scary and frightening because of their immortality and protean characteristics but they also have been seen by academics in literature to have certain historical, social and cultural significance. *Dracula* was written by Bram Stoker, an Irish author, and was published in 1897. Undoubtedly, the novel illustrates anxieties during the late nineteenth century which are associated with an approaching catastrophe for the British Empire. With the main setting in England, specifically the heart of the empire, London, Count Dracula is used as a symbol for the threat to Britain. In the late-nineteenth century, degeneration concepts formed by famous and respected nineteenth-century European scientists

were widely used as explanations for deviance found in the era. Applying the concept in the novel, a vampire like Count Dracula and his subordinates can be seen as portrayals of one of the degenerate kinds—the sexually degenerate. These sexually degenerate characters show how Victorian sexual morality and gender roles were shaken by sexual degeneration and how sexual degeneration was believed to be about to cause a possible destruction which could lead to the extinction of the English race and England.

In the nineteenth century, European people's lives were drastically changed because of industrialization, mechanization and urbanization which did not only bring about good outcomes but also had negative consequences. In England, English people started to feel insecure about the situation of the nation even though the nineteenth century was the most glorious era of England's history. This period witnessed massive poverty, a high crime rate and other unfavourable situations including the growing threat to traditional female sexuality and gender roles. These situations raised concern among the masses. According to Michel Foucault's work entitled *Society Must Be Defended*, in 1976, when a society or a sovereign encounters a group of people, thoughts or other issues that seem to be against or to destabilize traditional values, the sovereign usually establishes "truths" which are used as a justification to threaten those deviances or to terminate the deviances' lives (Foucault 2003: 239). In this case, those "truths" were formed by European scientists and thinkers. Many European scientists and thinkers had also

seen these changes and in order to attempt to describe the causes and effects of the changes, some of them suggested the idea of degeneration which was influential in the late-nineteenth century. The first person to be a pioneer of the degeneration concepts was Jacques Joseph Moreau de Tour (1804-1884), a French psychiatrist. His concepts included stigmata found on human organs. These stigmata were believed to signify hereditary inclination and insanity in the degenerate. However, the person who popularized the concept was Benedict Augustin Morel (1809-1873), a French psychiatrist, in his work entitled *Traité des dégénérescences physiques, intellectuelles et morale de l'espèce humaine* (*Treatise on Physical and Moral Degeneration* in English). In this work, Morel stated the factors of degeneration which were intoxication from malaria, alcohol, opium, epidemics or food poisoning, social environment, pathological temperament, mental illness, inborn damage and heredity. Interestingly, apart from these external factors, Morel also mentioned that degeneration was caused by humans as well. In order to distinguish degenerate citizens from ordinary citizens, Morel relied on the notion of stigmata which was derived from Moreau de Tour and suggested the groups of people whom he categorized as degenerates: people with a nervous temperament such as neurasthenia including hysterical women and eccentric people; people with unimpaired intellectual processes and uncontrollable feelings or impulses in behavioural perversity; imbeciles or people lacking intelligence or who were driven by instinct; and idiots or people who have a

low level of mental development (Härmänmaa and Nissen 2014). These people were classified as degenerates because they were deviant from the normal human type based on physicality and social norms. The criteria for degenerates developed by Morel were widely and internationally accepted among European scientists, particularly Cesare Lombroso (1836-1923), an Italian psychologist whose ideas were the foundation of current criminology, and Max Nordau (1849-1923), an Austro-Hungarian physician, a social critic and the author of *Entartung* (1892) or *Degeneration*, one of the most prominent texts regarding degeneration in the nineteenth century. Their works were strongly influenced by Morel and became part of the degeneration concepts. Even though the degeneration concepts were a collection of ideas regarding degeneration of nineteenth-century European thinkers, their ideas led to the similar conclusion that degenerates were not only different, immoral, savage and primitive but they were believed to make later generations become weaker until the Caucasian race would reach extinction (Turnbull 2015). It was the possibility of extinction that caused the fears and anxieties in European people in the late-nineteenth century.

Among those negative situations happening in the late-nineteenth century, sexual immorality caused by prostitution and the reversion of conventional female gender roles due to the emergence of the New Woman were of high concern. Judith Walkowitz states that there was approximately one prostitute per 36 inhabitants during the nineteenth century.

To be more specific, the proportion was one prostitute per 12 male adults in large cities in European countries. In London during the nineteenth century, there were approximately 55,000 prostitutes (1980: 5). This large number of prostitutes in London was not seen as a good sign since prostitutes were considered to have a demoralizing effect on Victorian society (Spongberg 1998: 12). These women caused unnatural sexuality by encouraging promiscuity and sexual perversion such as nymphomania. They were also believed to be cause of sexually transmitted infections such as syphilis. The British Contagious Diseases Acts was consequently applied in 1864 requiring the inspection of prostitutes and the sending of those who were infected to hospitals until they were cured. They were believed to have violated Victorian norms regarding chastity in women and were carriers of venereal diseases. With all these claims, it is not surprising that degeneration scholars classified prostitutes as sexually degenerate because prostitutes seemed to increase the possibility of English citizens becoming morally corrupted and physically weak. Apart from prostitutes who were believed to cause degeneration to the country, women who were classified as the New Woman also caused anxieties to English people as well. The New Woman was the term for women who chose not to follow traditional roles of Victorian women as virgins, wives and mothers. According to Elaine Showalter, these women were mostly sexually independent and, importantly, university educated (1992: 39). Realizing that they had independence and education led them to alternative ways of living—lives in

which marriage was not mandatory. In 1888, Mona Caird (1854-1932), a Scottish novelist and feminist thinker of the late nineteenth century, published a series of columns entitled "*Is Marriage a Failure?*" in the *Daily Telegraph*. In the work, she stated that marriage was based on the economic dependence of wives. Since wives were expected to spend their lives at home taking care of husbands, children and household chores, they could not be financially independent from their husbands—the only breadwinners of families—due to their unemployment. More than twenty-seven thousand readers agreed with Caird's statement (1992: 39). Because most New Women were university educated and met employment qualifications, they found themselves able to have professions from which they could earn money to support themselves. Therefore, marriage was not important to them anymore since they did not need husbands to support them. The New Women not only reduced the importance of marriage but they also supported and attempted to justify those activities that were opposed to Victorian gender roles for women and were reserved only for men, such as attending colleges, living alone, travelling, having a profession, joining a club, giving parties, reading and discussing any issue that interested them (Rubinstein 1986: 41). At this point, the New Women worried the Victorian people because they disrupted the gender role of ideal Victorian women as virgins, wives or mothers. Some nineteenth-century European doctors and scientists disagreed with the New Women's thoughts and behaviour and warned that these "unnatural" lifestyles would lead them to

sickness and sterility (Showalter 1992: 39). These negative consequences of living unconventional lifestyles caused the New Women to be regarded as sexually degenerate. The declining birth rate in late-nineteenth century England made the doctors' and scientists' warnings seem more sensible (Bédarida 1990: 116). Because the New Women had no desire to get married, the English race would certainly face extinction.

It is undeniable that sexuality was one of the main concerns of English people and it was unavoidably related to degeneration. Many late-nineteenth century writers, including Bram Stoker, engaged with the theme of sexual degeneration in their novels. Christopher Craft commented on Stoker's *Dracula* that the novel evokes and highlights a notion of sexual reversion in Victorian society during the late-nineteenth century (1984: 107). *Dracula* is seen to illustrate fears and anxieties concerning sexual degeneration through vampirism. A male vampire like Count Dracula disrupts the traditional gender roles of Victorian people and also spreads vampirism through a venomous bite which carries a disease that transforms his human prey into his kind—the sexually degenerate. The sexually degenerate can be observed from their excessive sexual drive and the inability to embrace wifehood and motherhood. In the novel, the sexually degenerate characters like Count Dracula, three female vampires, and Lucy Westenra are eliminated. Mina Harker, though not a typically conventional woman, survives because she embraces the qualities of a dedicated wife and mother. Through Mina, the novel

seems to suggest a resolution by reinforcing Victorian values and, at the same time, maintaining that changes do not always lead to pessimistic results.

At first, the Count is seen as a nobleman from Transylvania living in his ancient castle surrounded by the Carpathian Mountains. Behind the façade of a Romanian aristocrat, the Count is, in fact, a monster. Dr. Van Helsing, an old and respectable professor of medicine who later becomes the leader of a group to hunt the Count and his subordinates, calls the Count “Nosferatu” or “the Un-Dead” which refer to vampires (Stoker 2010: 258). The Count appears and roams around only at night time while resting during daytime. He does not consume food to nourish his body, however, he drinks the fresh blood of humans instead. Human blood does not simply enhance his power, it helps him to become younger as well. The effect of human blood is shown through the slight transformation of the Count’s face. In the novel, Jonathan Harker, a British solicitor, is responsible for helping the Count with an estate transaction. When he encounters the Count for the first time, he describes his appearance:

Within, stood a tall old man, clean shaven save for a long white moustache, and clad in black from head to foot, without a single speck of colour about him anywhere. He held in his hand an antique silver lamp, in which the flame burned within chimney or glove of any kind, throwing long quivering shadows as it flickered

in the draught of the open door. The old man motioned me in with his right hand with a courtly gesture, saying in excellent English ... (Stoker 2010: 55).

Meeting with the Count for the first time, Jonathan sees him as an “old man”. The count’s “white moustache” is an effective feature that assures us of his old age. The Count is not simply old. He is ancient. Because vampires are immortal, the Count has, in fact, lived for centuries. After consuming human blood, some physical transformation of the count is revealed in this scene:

There lay the Count, but looking as if his youth had been half-renewed, for the white hair and moustache were changed to dark iron-grey; the cheeks were fuller, and the white skin seemed ruby-red underneath; the mouth was redder than ever, for on the lips were gouts of fresh blood ... It seemed as if the whole awful creature were simply gorged with blood (Stoker 2010: 55).

After drinking human blood, the Count is rejuvenated. His white moustache changes its colour to “dark iron-grey”. There is a blush on his face which is pale white like a corpse. It is not only the rejuvenating ability of the count that is interesting. His physical attributes are worth examining as well.

Although the overall body of the Count looks like a normal human being, some features of his organs surprisingly

resemble those of animals. Descriptions that show the odd-looking organ features of the count are written down in Jonathan's journal during his stay in the Count's castle in Transylvania:

His [the Count's] face was strong—very strong—aquiline, with a high bridge of the thin nose and peculiarly arched nostrils; with lofty domed forehead, and hair growing scantily round the temples but profusely elsewhere. His eyebrows were very massive, almost meeting over the nose, and with bushy hair that seemed to curl in its own profusion. The mouth, so far as I could see it under the heavy moustache, was fixed and rather cruel-looking, with peculiarly sharp white teeth; these protruded over the lips, whose remarkable ruddiness showed astonishing vitality in a man of his years. For the rest, his ears were pale, and at the top extremely pointed; the chin was broad and strong, and the cheeks firm though thin ... (Stoker 2010: 19).

According to Jonathan, some physical traits of the Count are completely different from normal human beings. Outstanding features that remind those who see him of animals are his teeth. While human teeth are not very sharp, the Count's teeth are like "canine teeth" (Stoker 2010: 23) because they are sharp and long like the teeth of dogs or wolves that have fangs to tear the flesh of their prey. It is not only his teeth that bear a resemblance to

predators', the tops of his earlobes are also extremely "pointed" (Stoker 2010: 19) while humans' are round. Peculiarities of the Count's physical attributes also include his hands which are described as "coarse—broad, with squat fingers" (Stoker 2010: 19). There are "hairs in the centre of the palm" (Stoker 2010: 19). His nails are "long and fine, and cut to a sharp point" (Stoker 2010: 19). His hands and nails clearly do not look like humans' but they are like animals' claws that are for catching and mauling their victims. These organs are deviant from human organs. Owning organs that are reminiscent of animals' echoes Cesare Lombroso's concept of atavism which is part of the degeneration concept in his work entitled *Criminal Man*. In the nineteenth century, the concept of atavism was used to analyze the physical features of people who were likely to commit crimes. The concept was for detecting and distinguishing normal citizens from criminal men or, in other words, the degenerate. Lombroso observed that atavistic criminals represented an earlier stage of the evolution of humans. Stigmatized physical characters including the length of ear lobes, fingers and structures of skulls were used to identify ancestral types which appeared on criminals' bodies (Cullen 2010: 7). Hence, it is not surprising that the organs or the physiognomy of the degenerate are more similar to animals' than humans'. They serve as indicators to show the primitive stage within criminals, the stage proves how evolution can step backwards through atavistic bodies that show animals' features in men. The Count, in this context, is a degenerate. He might not be so threatening without the atavistic

features that Victorian readers were so frightened about.

Apart from physiognomy, sexuality also caused growing anxiety in the late-nineteenth century. It is generally known that sexuality and gender roles in Victorian society were rigidly defined by the middle class. Any topics regarding sexuality were not acceptable for discussion in public. Female sexuality, in particular, was repressed through social regulation. The sexual behaviour of women was ruled by the strict expectations of society, so women should not have sexual desires. Sexual intercourse was confined within marriage and it was simply for reproduction. Sally J. Kline described the roles of the ideal Victorian woman and how she had two choices of acceptable and respectable roles in society—either being a virgin or a mother. If any Victorian woman refused to fit into one of these roles, she would be seen as a promiscuous woman or, a fallen woman. The nineteenth century was governed by the cult of womanhood and the Social Purity Movement, which attempted to abolish prostitution and other sexual activities that were considered immoral according to Christian morality (1992:106). Therefore, women would be respected as ladies if they repressed their sexual instincts. According to A. N. Wilson, Victorian women were required to possess purity and submissiveness. It was better for them to become almost asexual to achieve Victorian womanhood. Women who were sexually active and chose not to control their sexuality, on the other hand, were seen as a threat.

Lombroso's concepts of women were especially popular at the end of the nineteenth century and they were in accordance with Victorian gender roles. He wrote a section on "Criminal Woman" in the first edition of *Criminal Man*. Lombroso's "Criminal Woman" was based on a study of Parisian prostitutes in 1836 by Alexandre Parent-Duchatelet. This idea became favoured among American and British readers after it was translated into English in 1895. In the work entitled *Criminal Woman, the Prostitute, and the Normal Woman* by Cesare Lombroso and Guglielmo Ferraro, Lombroso offered descriptions of two types of women—normal women and criminal women. Normal women Lombroso described as being inferior to men in every aspect (2004: 16). He also thought that normal women did not engage in sexual intercourse because what was important to them were love, protection and financial support from their husbands. Moreover, normal women were required to have the compassion shown through maternity (Lombroso and Ferrero 2004: 63). When it came to the intellect of normal women, Lombroso referred to the evolutionary development of the human species and claimed that women did not reach beyond the childhood stage. That prevented them from fully developing into rational humans. Lombroso concluded, therefore, that normal women were generally unstable, not very intelligent, easily lured or tempted to become evil—morally degenerate—by their environment (2004: 80).

For criminal women, Lombroso stated that crimes which were committed by criminal

women were not very severe compared to those of criminal men. Since he believed that women were inferior to men in all aspects, that belief made criminal women less atavistic than criminal men. Therefore, criminal women, according to Lombroso, were likely to commit "minor crimes" such as committing suicide, having epilepsy, becoming immorally insane offenders and being hysterical offenders (2004: 11). Being prostitutes was regarded as criminal as well. Lombroso considered prostitutes as criminal women because they did not simply sell their bodies but they were a cause of extra-marital affairs (2004: 11). To detect and distinguish these criminal women from normal women in society, skulls and physiognomies of the women had to be observed to see if they had traits that match features of criminal women such as having a "virile distribution of hair" (2004: 131), menstrual abnormalities or misshaped organs on their bodies (2004: 134). Apart from the physiognomies, Lombroso added that the characters of women had to be focused on as well. He pointed out that criminal women, including prostitutes, were "lascivious and sexually abnormal" (2004: 4). They were more virile than normal women since they displayed an excessive and strong sexual drive which appeared as lasciviousness, sexual precocity and nymphomania and showed symptoms which their contemporaries considered to be sexually pathological illnesses such as perversion and lesbianism (2004: 37). All of these characteristics were seen as atavistic traits of criminal women, prostitutes and unwomanly women. In *Dracula*, spreading vampirism through

drinking female preys' blood and transforming them from pure and naïve maidens into excessively sexual female vampires is what the Count—the criminal man or the degenerate—does as part of his invasion of England. He intends to turn Victorian women into vampires that bear the traits of sexually degenerate women.

Before temporarily residing in England, the Count lives in his castle in Transylvania. Although the exact number of vampires in the castle is unknown, it can be assumed that the Count lives in the castle with, at least, three female vampires. Considering the image of a man surrounded by three women in the same accommodation, leads to the imagery of a harem where a man can be sexually pleased by his concubines. There is no evidence that the Count has a sexual relationship with these three female vampires, however, the three vampires appear to be extremely sexual compared to normal women. In the scene where Jonathan encounters the three female vampires in the Count's castle, they are tremendously seductive, as Jonathan records in his journal:

The fair girl shook her head coquettishly, and the other two urged her on. One said, "Go on! You are first, and we shall follow. Yours is the right to begin."

The other added, "He is young and strong. There are kisses for us all." ... The fair girl advanced and bent over me till I could feel the movement of her breath upon me. Sweet it was in one sense, honey-sweet, and sent the same

tingling through the nerves as her voice, but with a bitter underlying the sweet, a bitter offensiveness, as one smells in blood ... The girl went on her knees, and bent over me, simply gloating. There was a deliberate voluptuousness which was both thrilling and repulsive, and as she arched her neck she actually licked her lips like an animal, till I could see in the moonlight the moisture shining on the scarlet lips and on the red tongue as it lapped the white sharp teeth. Lower and lower went her head as the lips went below the range of my mouth and chin and seemed to fasten on my throat. Then she paused, and I could hear the churning sound of her tongue as it licked her teeth and lips, and I could feel the hot breath on my neck. Then the skin of my throat began to tingle as one's flesh does when the hand that is to tickle it approaches nearer, nearer. I could feel the soft, shivering touch of the lips on the super sensitive skin of my throat, and the hard dents of two sharp teeth, just touching and pausing there (Stoker 2010: 40-41).

When the three female vampires see Jonathan, they do not seem to have any control over their desire. They start giggling to each other and cheer on the fair vampire who has beautiful golden hair to go get a "kiss" from the young man (Stoker 2010: 40). There is the sense of perversion when one of the female

vampires says that "He [Jonathan] is young and strong. There are kisses for us all". This line implies the idea of polygamy when multiple women who are unwedded take turns to fulfil their desires from a young man like Jonathan, ignoring social norms to be sexually reserved as they encourage one another to go for him. The fair female vampire, without any hesitation, rapidly approaches Jonathan and is so close to him that he can feel her breath on his body and does not try to stop what is happening at the moment. The three female vampires, especially the fair female vampire, can be seen as representations of prostitutes according to Lombroso. In the case of the fair one, she freely expresses her desires like no normal women would dare to do so to a male stranger. That she does not balk at being that close to Jonathan implies that she is very experienced just like prostitutes who are aware of sexual matters and activities with male clients who are usually strangers to them. A gesture when she uses her lips to fondle Jonathan on his mouth, chin and throat are obviously a sexual tease. Jonathan cannot resist her charms and he admits that he does not want Mina, his fiancée and later his wife, to read this part of the journal, for he is aware that he himself also responded to their desire; as he says, "I felt in my heart a wicked, burning desire that they would kiss me with those red lips. It is not good to note this down; lest some day it should meet Mina's eyes and cause her pain; but it is the truth (Stoker 2010: 40). According to Victorian gender roles and Lombroso's concept of normal women, women must be submissive and inferior to men. However, in this scene when Jonathan lies

down helpless and the fair female vampire is on top of his body while the other two female vampires are witnesses and seem to like what they see, the three sexually attractive vampires turn Victorian sexual values upside down. Women become dominant while men appear submissive to them.

Referring to the respectable roles of Victorian women which were either as a virgin or a mother, the three vampires are totally opposite to these virgin women because they lack self-control regarding their sexuality. Their characteristics mirror the image of prostitutes who were a cause of degeneration in late-nineteenth century England. As for the role of being mothers, they lack maternal instinct. In the scene when Jonathan is almost "kissed" by the fair female vampire, the Count shows up to stop her lascivious action. On this occasion, the Count holds a bag which attracts the attention of the three female vampires:

"Are we to have nothing to-night" said one of them, with a low laugh, as she pointed to the bag which he had thrown upon the floor, and which moved as though there were some living thing within it. For an answer he [the Count] nodded his head. One of the women jumped forward and opened it. If my ears did not deceive me there was a gasp and a low wail, as of a half-smothered child. The women closed round, whilst I was aghast with horrors; but as I looked they disappeared,

and with them the dreadful bag (Stoker 2010: 42).

Being a mother was another role that was acceptable and respectable for women during the Victorian era. It was also an important role because healthy and good mothers were believed to reproduce physically and morally strong children who would maintain the health and dynamism of the nation. According to Lombroso, mothers are supposed to nurture children with compassion and love. The three female vampires represent the sexually degenerate by feasting on the blood of a child. This lack of maternity can be explained through Lombroso's concept of criminal women in that un-motherly women no longer see children as the apple of their eyes because they have become monstrous. Another reason why sexually degenerate women banish the feeling of maternity is that they seem to be unable to have children because criminal women like the three female vampires are often sterile (Kline 1992: 80). Not being able to bear children because of being sexually degenerate reflects the fear of degeneration during the late-nineteenth century. If Victorian women became female vampires, the English race would surely become extinct and, without citizens, the Empire would also collapse.

To portray the possible circumstance when Victorian women became sexually degenerate, Stoker brought a nightmare to Victorian people by making the Count visit England by water. It is not long after his arrival in England that his first victim is Lucy Westenra. Lucy's personality is described by Mina: "Lucy is so sweet and

sensitive that she feels influences more acutely than other people do” (Stoker 2010: 95) and “I [Mina] greatly fear that she [Lucy] is of a too super-sensitive a nature to go through the world without trouble” (Stoker 2010: 96). These remarks from Mina, Lucy’s best friend, are written in her journal after they receive news that their English acquaintance, Mr. Swales, has been found dead with his neck broken after the arrival of the Count. As Mina asserts, Lucy is seen as a fragile woman. She seems to be innocent and sensitive and the death of Mr. Swales probably shocks her. At the first glance, she seems to be a weak woman who needs to be protected. This image of women was common in the Victorian period as women were believed to be physically and mentally inferior to men (Lombroso and Ferraro 2004: 45). It is not only Mina who believes that Lucy is innocent and naïve. Quincey Morris, an American man who is one of Lucy’s suitors, also shares this opinion of Lucy. Quincey makes a proposal of marriage to Lucy, however, she refuses because she has already chosen a third suitor—Arthur Holmwood, later Lord Godalming. Although the refusal upsets Quincey, he expresses his will to Lucy instead:

Lucy, you are an honest hearted girl, I know. I should not be here speaking to you as I am now if I did not believe you clean grit, right through the very depths of your soul. Tell me, like one good fellow to another, is there any one else that you care for? And if there is I’ll never trouble you a hair’s breadth again but will be, if you will let me, a very

faithful friend (Stoker 2010: 63-64).

Quincey sees Lucy as a potential wife because, in his eyes, Lucy appears to be an honest, delicate and pure woman. With all these qualities, she is an ideal Victorian woman. Two other suitors, Dr. John Seward, a young English doctor who takes care of an insane asylum, and Arthur, also want to marry her for similar reasons. Because of her purity and honesty, as described by Quincey, Lucy seems to be a good wife for the man of her choice and she could become a good mother as well.

However, there is another side to Lucy that those men and Mina have not yet acknowledged. She is the first woman whom the Count “kisses” and transforms into a female vampire. In the novel, Lucy entertains a dreadful fantasy that leads her to become the Count’s target—a fantasy of polygamous marriages. Indeed, Lucy is proposed to by three men—Dr. Seward, Quincey and Arthur—on the same day. She agrees to be Arthur’s fiancée and refuses the proposals of Dr. Seward and Quincey. She always keeps contact with Mina via letters during Mina’s stay in Transylvania to take care of Jonathan who is ill after being severely frightened by the Count and the three female vampires. She writes about what happens and how she feels about the proposals on that day to her best friend. Although she refuses the previous two proposals in order to choose Arthur, the man with whom she is in love, she wishes she could accept all the three proposals—she desires to marry all three men as she writes in her letter: “Why can’t they let a girl marry three men, or as many

as want her, and save all this trouble” (Stoker 2010: 64). Lucy expresses her fantasy of being in a relationship with multiple men. Even before being bitten by the Count, Lucy shows her preference for having polyamorous relationships even though she seems to claim that it is to Arthur whom she gives her whole heart. Her sexual fantasy clearly destroys her image as a pure woman. According to Lombroso, physiognomies and characteristics of the sexually degenerate are likely to be deviant from normal women (Lombroso and Ferraro 2004: 134). At this stage, there is no transformation to Lucy’s body yet, for this forbidden desire is still a secret between Mina and herself.

Lucy’s transformation becomes more apparent after she is bitten by the Count. She becomes weaker and requires a lot of sleep. Dr. Seward is contacted to cure Lucy’s illness. When he cannot find the cause of her weakness or any cure, he asks his teacher, Dr. Van Helsing, to help heal her. During Dr. Van Helsing’s stay in England, Lucy’s body begins to transform as Dr. Seward narrates: “There on the bed, seemingly in a swoon, lay poor Lucy, more horribly white and wan-looking than ever. Even the lips were white, and the gums seemed to have shrunken back from the teeth, as we sometimes see in a corpse after a prolonged illness” (Stoker 2010: 139). Lucy’s physical appearance starts changing from that of a cheerful young woman to a sickly pale corpse-like body. Her body begins to degenerate showing atavistic traits such as long canine teeth which are similar to those of the three female vampires. Lucy’s paleness is

caused by lack of blood since her blood is now food for the Count. Hence, Dr. Van Helsing decides to perform a blood transfusion with the aim of prolonging and finally saving Lucy’s life. Male characters in the novel give their blood to Lucy in this process. After the lost blood is replaced, Lucy shows signs of being alive. She becomes livelier and has some blushes on her face. Without knowing that he is not the only person who is giving blood to Lucy, Arthur tells Dr. Van Helsing that to have his blood transfused into Lucy’s veins makes him feel as if he is married to Lucy. This situation is noted in Dr. Seward’s diary as follows:

When it was all over, we were standing beside Arthur, who, poor fellow, was speaking of his part in the operation where his blood had been transfused to his Lucy’s veins; I could see Van Helsing’s face grow white and purple by turns. Arthur was saying that he felt since then as if they two had been really married and that she was his wife in the sight of God. None of us said a word of the other operations, and none of us ever shall (Stoker 2010: 189).

Dr. Seward and Dr. Van Helsing are shocked after hearing what Arthur says. If donating blood for Lucy makes Arthur feel as if he is married, Lucy’s forbidden fantasy of marrying the three men has finally come true as Dr. Van Helsing says to Dr. Seward after Arthur retires from the scene:

“Just so. Said he not that the transfusion of his blood to her veins had made her truly his bride?”

“Yes, and it was a sweet and comforting idea for him.”

“Quite so. But there was a difficulty, friend John. If so that, then what about the others? Ho, ho! Then this so sweet maid is a polyandrist, and me, with my poor wife dead to me, but alive by Church’s law, though no wits, all gone—even I, who am faithful husband to this now-no-wife, am a bigamist” (Stoker 2010: 191).

As Lucy expresses her wish to marry all three suitors, she is now “married” to all of them, including a widower like Dr. Van Helsing, through the blood transfusion. Her taboo wish is no longer a secret fantasy and that changes her from a seemingly decent Victorian woman into a lecherous vampire.

Even though Dr. Van Helsing, Dr. Seward, Quincey and Arthur try every way to save Lucy from turning into a vampire, it is too late. When she dies, although her corpse lies in a coffin during daytime, she roams at night searching for her victims. Referring to Victorian norms, it was not common for virtuous young women to roam outside at night. An image of Lucy as a female vampire wandering outside at night resembles a group of female night wanderers—prostitutes—roaming the streets at nighttime searching for their male clients. It is possible to associate female vampires with prostitutes because

both share several similarities, including being extremely sexual and having no maternal instincts. An obvious transformation of Lucy’s physical appearance is her hair colour. It changes from a light hair colour, which represents stereotypically angelic beauty, where it is compared to “sunny ripples” (Stoker 2010: 174), to a dark hair colour (Stoker 2010: 229). The shift of Lucy’s hair colour symbolizes her stage of sexual morality. That her hair colour becoming dark after she completely transforms into a vampire it can be seen that she is now impure, for she violates Victorian sexual morality. However, it is not only her hair colour that changes. There are changes in her characteristics as well, as are described by Dr. Seward in his journal: “... as we recognised the features of Lucy Westenra. Lucy Westenra, but yet how changed. The sweetness was turned to adamant, heartless, cruelty, and the purity to voluptuous wantonness” (Stoker 2010: 229). Dr. Seward and Dr. Van Helsing accompany Arthur to show him that his beloved fiancée’s corpse has become an Un-dead like the count. Her head needs to be cut off and she must have a stake puncture her unbeating heart in order to purify her soul. The three men encounter Lucy as a vampire. She expresses her strong sexual urge through her eyes that are “unclean and full of hell-fire” (Stoker 2010: 230). Her smile is no longer sweet and innocent, but it is “wanton” and “voluptuous” (Stoker 2010: 230). Lucy accidentally spots Arthur. She takes action to seduce him when she says: “Come to me, Arthur. Leave these others and come to me. My arms are hungry for you. Come, and we can rest together. Come, my

husband, come!" (Stoker 2010: 230). Seductively calling Arthur to come to her arms, Lucy proves herself in the three men's presence to be morally degenerate. She does not attempt to suppress her desires anymore. In contrast, she acts them out without feeling shame. At this point, it can be said that the count successfully turns a Victorian woman into a sexually degenerate vampire who is no different from a lustful and sexually experienced prostitute.

Moreover, like the three female vampires, Lucy also loses her maternal instincts. In contrast to a mother who bears her offsprings, she sees children as a source of food. Dr. Seward, Dr. Van Helsing and Arthur witness a horrifying scene with their own eyes when Lucy drinks blood from a child; as Dr. Seward writes in his journal:

He [Dr. Van Helsing] pointed; and far down the avenue of yews we saw a white figure advance—a dim white figure, which held something dark at its breast. The figure stopped, and at the moment a ray of moonlight fell upon the masses of driving clouds and showed in startling prominence a dark-haired woman, dressed with the ceremonies of the grave. We could not see the face, for it was bent down over what we saw to be a fair-haired child. There was a pause and a sharp little cry, such as a child gives in sleep, or a dog as it lies before the fire and dreams (Stoker 2010: 229).

Lombroso mentions that compassion and love are the two main qualities of normal women. Victorian females were supposed to have these qualities in order to be considered as ideal Victorian women. In this scene, Lucy holds the child to her. She does not caress the child with love which might portray the image of a bond between mother and child. The way she carries the child is, in fact, that of a predator capturing its helpless prey. Compassion and love in a mother figure are replaced by cruelty. Lucy's unconventional sexuality and her absence of maternalism do not only make her become a sexually depraved woman but they also turn her into a threat to Victorian society. She has gone too far to be saved, therefore, she must be killed so that peace in England can be maintained.

Mina Harker, Lucy's close friend, is the second character who is bitten by the Count and goes through a slight transformation in her physical appearance and characteristics. She is one of the main narrators in *Dracula*. Jennifer L. Fleissner (2000: 417) and Judith Halberstam (1993: 333) have mentioned that Mina is the character upon whom the entire narrative in the novel is based. Her role during the men's meetings is like that of secretary to the group. She uses a typewriter to type up journals and letters. She also organizes materials that are used for tracking the count chronologically, giving a clearer picture of the mysterious things that happen. At the end of the novel, only documents typed by Mina are kept, while the rest are entirely destroyed (Stoker 2010: 413). Mina's appearance before being assailed by the vampire is told by

Dr. Seward. He describes Mina as a “sweet-faced, dainty-looking girl” when he meets her for the first time at the train station (Stoker 2010: 239) and she “looked sweetly pretty” though she cries after listening to his private memorandum from a phonograph (Stoker 2010: 242). Undoubtedly, Mina is a good-looking woman. From Jonathan’s journal and the letters that Mina writes to Lucy, it is clear that Jonathan and Mina are in a relationship. During Jonathan’s stay in Transylvania, Mina writes letters to Lucy telling her best friend how she misses him and wishes to be his companion travelling in foreign lands with him: “I have just had a few hurried lines from Jonathan from Transylvania. He is well, and will be returning in about a week. I am longing to hear all his news. It must be so nice to see strange countries. I wonder if we—I mean Jonathan and I— shall ever see them together” (Stoker 2010: 59). It seems as if Jonathan is the only concern of Mina since all the letters including a journal she keeps contain similar thoughts about longing to see him. All of these show the love and loyalty she has for Jonathan. She not only misses him but, most of the time, she also thinks of doing something to comfort and benefit him as well. When Jonathan travels to Transylvania, he tastes delicious meals there and they remind him of Mina:

Here I stopped for the night at the Hotel Royale. I had for dinner, or rather supper, a chicken done up some way with red pepper, which was very good but thirsty. (*Mem.*, get recipe for Mina.) I asked the waiter, and he said it was called “paprika hendl,” and that, as it

was a national dish, I should be able to get it anywhere along the Carpathians (Stoker 2010: 1).

I had for breakfast more paprika, and a sort of porridge of maize flour which they said was “mamaliga,” and egg-plant stuffed with forcemeat, a very excellent dish, which they call “impletata.” (*Mem.*, get recipe for this also) (Stoker 2010: 2).

From the beginning, Stoker portrays the image of Mina as a good housewife. Indeed, cooking and preparing meals can be counted as household chores that were essential for good Victorian women. Victorian women cooked according to their role as wives who have to take care of hungry husbands after their return to home from work and as mothers who feed their children. Preparing meals not only fulfils hunger but it also brings comfort and coziness to residents too; as Dr. Seward writes, “Mrs. Harker gave us a cup of tea, and I can honestly say that, for the first time since I have lived in it, this old house seemed like home” (Stoker 2010: 253).

Although Mina and Lucy are best friends, their lifestyles are completely different. Lucy does not have to work because she is from an upper-class family. Her activities mentioned in her letters to Mina, are writing about her suitors, having light topic conversations, visiting galleries and promenading or riding in the park. Mina, however, has to work as an assistant schoolmistress due to hers and Jonathan’s difficult financial situation:

Lucy is to be married in autumn, and she is already planning out her dresses and how her house is to be arranged. I sympathise with her, for I do the same, only Jonathan and I will start life in a very simply way, and shall have to try to make both ends meet (Stoker 2010: 79).

Nineteenth-century doctors warned women that there were dangers from thriving for intellectual ambition and interests outside marriage. Those dangers, according to Showalter, included sterility, various illnesses and freakishness (1992: 39-40). Victorian women should assume the role of “an angel in the house”. Kathleen L. Spencer has remarked that, as an angel of the house, women had to make sure that home “would serve as a haven for the working husband” (1992: 205). However, towards the end of the nineteenth century, a new category of women called New Women emerged. The New Women criticized traditional marriage as the only choice for middle-class women. They wanted to acquire economic independence through broader choices in the professions and education for women (Spencer 1992: 206). They were not only concerned about self-reliance for women but they also raised the most controversial topic of Victorian society about sexuality, including the right to sexual expression for women. In the nineteenth century, it was believed that men and women were different mentally, intellectually, sexually and in all other aspects. Therefore, the New Women clearly threatened traditional gender roles and differences. Although the salary of

female teachers was less than male teachers because of gender discrimination, Mina's employment frees her from depending on men. Her intellect and work experience even prove to be crucial in the persecution of Count Dracula. Although her education level is not mentioned in the novel, she is, surely quite educated and intelligent, for Dr. Van Helsing praises her for having a “man's brain” (Stoker 2010: 256). Before Victorian women had any access to education, it was believed that studying was against women's nature. Middle-class and upper-class girls were educated in the home to become good wives. Referring to çağlar Demir, girls had to know art, play musical instruments and learn foreign languages such as Latin, French or German (2015: 57). If they received a chance to access education, working-class girls were taught the basics of reading, writing and domestic skills in schools that were founded by charities or religious institutions. As Victorian female teachers, they were not responsible for teaching subjects that required critical thinking or skills in computation such as the principles of physics, astronomy or social science. Lessons that were taught by Victorian female teachers concentrated on ornamental ideas in order to help Victorian girls to grow up and shine in a sophisticated society and attract a wealthy husband who could afford to provide them with a leisured lifestyle. A young Victorian woman who knew French was more appealing and more functional than a young woman who had great skill in computation (Demir 2015: 57). However, it was not only a matter of choosing to learn what was functional for women for Victorian people, including nineteenth-

century scientists, believed that women were not rational and not able to think logically. Lombroso used medical remarks to explain the biology of women. He stated that female organisms do not develop much because they are mostly preoccupied with reproduction processes and functions. While males do not have to go through the reproduction processes, as organisms they reach a higher level of strength and refinement in evolutionary terms. Female organisms become weaker and less intelligent (Lombroso 2004: 45). He also followed the statement from Ernst Haeckel, a German zoologist and evolutionist, that women did not reach beyond the stage of childhood. As a result, this prevented women from developing into entirely rational human beings (Lombroso 2004: 46). However, unlike the mentioned concept and social belief, Mina has both rationality and logical thinking skills which are clearly shown after she is bitten by the Count as this following scene in the novel reveals:

MINA HARKER'S
MEMORANDUM—

(Entered in her Journal.)

Ground of inquiry—Count Dracula's problem is to get back to his own place.

- (a) He must be brought back by some one. This is evident; for had he power to move himself as he wished he could go either as man, or wolf, or bat, or in some other way. He evidently fears discovery

or interference in the state of helplessness in which he must be—confined as he is between dawn and sunset in his wooden box.

- (b) How is he to be taken?—Here a process of exclusions may help. By road, by rail, by water?

1. *By road*.—There are endless difficulties, especially in leaving the city.

- (x) There are people; and people are curious, and investigative.

A hint, a surmise, a doubt as to what might be in the box, would destroy him.

- (y) There are, or there may be, customs and octroi officers to pass.

- (z) His pursuer might follow. This is his highest fear; and in order to prevent his being betrayed he has repelled, so far as he can, even his victim—me!

2. *By Rail*.—There is no one in charge of the box. It would have to take its chance of being delayed; and

delay would be fatal, with enemies on the track. True, he might escape at night; but what would he be, if left in a strange place with no refuge that he could fly to? This is not what he intends; and he does not mean to risk it.

3. *By Water.*—Here is the safest way, in one respect, but with most danger in another. On the water he is powerless except at night; even were he wrecked, the living water would engulf him, helpless; and he would indeed be lost. He could have the vessel drive to land; but if it were unfriendly land, wherein he was not free to move, his position would still be desperate.

We know from the record that he was on the water; so what we have to do is to ascertain what water ... (Stoker 2010: 383).

Dr. Van Helsing says to Jonathan that he does not want Mina to know about the plans to capture and kill the Count because Mina has been bitten and has slowly transformed. However, the group cannot

figure out where to trace the Count after he escapes from England. Finally, they allow Mina to know the plans including the documents which they have concealed from her because they are afraid that she might reveal their plans to the Count since she can communicate with him through clairvoyance and telepathy which are the consequences of the vampire bite. Mina considers the documents and writes down possible ways of tracking the Count. She also provides explanations for each item and concludes that the Count must flee from England to Transylvania, Romania, by water. Mina's analysis shows her ability in rationalizing and critical thinking. These traits are believed to be men's traits, therefore, the fact that Mina has these "masculine traits", undoubtedly, makes her an unconventional Victorian woman. Victor Jozé, a well-known writer and literati who specialized in psychologically realistic novellas, wrote this in a journal named *La Plume* in order to express his disagreement with the New Women's standpoint:

Feminists are wrong when they turn women away from the duties of their sex and when they turn their heads with illusory emancipatory ideas, which are unrealizable and absurd. Let woman remain as Nature has made her: an ideal woman, the companion and lover of a man, the mistress of the home (Showalter 1992: 39-40).

Mina's intellect might seem to be a good thing in the modern day but, during the Victorian era, it was most unnatural for

women to be able to come up with something like Mina's analysis since women were judged to be unable to rationalize. Moreover, during the late-nineteenth century, a problem regarding the declining birthrate was publicized by feminist periodicals and international congresses (Showalter 1992: 39). The New Women were condemned by doctors, politicians and journalists as the cause of the problem. Nineteenth-century doctors also warned people about the side effects and negative consequences of being advanced women. They persisted with their claim that the New Woman was harmful to society because "her obsession with developing her brain starved the uterus; even if she should wish to marry, she would be unable to reproduce" (Showalter 1992: 40). In 1886, Dr. William Wither Moore, in his presidential address to the British Medical Association, gave the following warning which was published in *Lancet*, an academic journal of neurology:

Intelligent women, unspoiled by education, produce eminent sons. The country would benefit far more from such men than from a similar number of sterile but educated women who might otherwise have produced them. Unsexed it might be wrong to call her but she will be more or less sexless. And the human race will have lost those who should have been her sons. Bacon, for want of a mother, will not be born (Malane 2005: 18).

Indeed, the New Women evoked fears of the extinction of the English race because of the negative consequences suggested by scholars at the time. Along with the declining birthrate, women like Mina—an intellectual woman—were threats to the country. Vampirism highlights boldness and liberation which were traits of the New Women as opposed to submissiveness and inferiority to men or the ideal Victorian woman. These New Women traits in Victorian women had caused them to reverse their "natural" gender roles. As a result, they were considered to be threats to Victorian England, the norm of which relied on a patriarchal ideology. These women could also lead to the extinction of the English race because they might not be able to bear children because they were seen as infertile.

After being bitten by the Count, Mina's physical attributes degenerate. She becomes paler and more exhausted. She sleeps more deeply and longer than she used to. Her teeth also grow longer and more shaped like canine teeth which the Count, the three vampire sisters and Lucy have. She slowly turns into a vampire like Lucy and vampires have to be killed in order to bring peace to society. However, she survives because she has "a man's brain" and "a woman's heart" (Stoker 2010: 256). These two qualities are referred to by Dr. Van Helsing when he converses with Jonathan: "Ah, that wonderful Madam Mina! She has man's brain—a brain that a man should have were he much gifted—and a woman's heart. The good God fashioned her for a purpose, believe me, when He made that

so good combination. Friend John, up to now fortune has made that woman of help to us ...” (Stoker 2010: 256). Some nineteenth-century thinkers, scientists, doctors and journalists saw the intellect of educated Victorian women as undesirable because they were afraid that those women might rebel against the former way of life in the society. Victorian society did not accept extremity of opposition. In the case of the Count, he spends centuries planning his invasion of England. He clearly opposes Victorian values because he vehemently intends to spread vampirism which destabilizes gender roles and the morality of Victorian women. Also, the three female vampires and Lucy are not reluctant to expose their strong sexual appetite. They are aware that they lose self-control in terms of sexual desire but they are content to indulge themselves in it. Mina is different from those others who are afflicted by the vampire's bite. She sometimes reveals her unconventional traits but she attempts to control them in order to behave properly. Moreover, she also, indirectly, uses the traits to benefit the group of men who are hunting the Count in the novel. Hence, here, the traditional gender roles are reinforced.

By marrying Jonathan, Mina also accomplishes the principal acceptable role of a Victorian woman—to be a wife. Mina is always loyal to Jonathan even before they marry. She does not only mention Jonathan in her own journal and letters which are sent to Lucy but she is brave enough to travel to a foreign land like Transylvania, alone, to see and take care of the man whom she loves. Unlike other housewives who only do household

chores, she is like a secretary to Jonathan. She acquires skills that are seen as unnecessary and bizarre for housewives such as typing and also practises shorthand. Although she is enthusiastic to learn these skills which associate her with the New Women or unnatural and degenerate women in the eyes of other Victorians, she does them for the sake of her husband:

I [Mina] have been working really hard lately because I want to keep up with Jonathan's studies and I have been practicing shorthand very assiduously. When we are married I shall be able to be useful to Jonathan, and if I can stenograph well enough I can take down what he wants to say in this way and write it out for him on the typewriter, at which also I am practicing very hard (Stoker 2010: 58).

That she decides to practise skills that are not common for women tremendously helps her husband and the other men in the novel in tracking down the Count:

“When does the next train start for Galatz?” said Van Helsing to us generally.

“At 6:30 to-morrow morning!” We all started, for the answer came from Mrs. Harker.

“How on earth do you know?” said Art.

“You forget—or perhaps you do not know, though Jonathan does and so does Dr. Van Helsing—that I am a train fiend. At home in

Exeter I always used to make up the time-tables, so as to be helpful to my husband. I found it so useful sometimes, that I always make a study of the time-tables now. I knew that if anything were to take us to Castle Dracula we should go by Galatz, or at any rate through Bucharest, so I learned those times very carefully. Unhappily there are not many to learn, as the only train to-morrow leaves as I say” (Stoker 2010: 369).

The Count is on a ship named Czarina Catherine in order to return to Transylvania for his escape. The only way for the group led by Van Helsing to capture the Count is to go to Galatz by train. Mina can spontaneously tell when the next train to Galatz is, for she practises studying the train timetable in order to be useful and helpful to her husband when he has to travel. She learns these practical things for the sake of her husband. She is surely a good wife for her husband even though these skills may make her unconventional. It is not only Mina’s devotion that makes her an excellent wife, her purity and loyalty indicate that she is a perfect Victorian wife. According to Gregory D. Kershner, vampirism infects its victims’ “deepest desires with the lust of sexuality and iniquity” (2006: 26). Unlike Lucy who secretly flirts with her suitors and joyfully fantasizes about marrying multiple men, Mina is strictly monogamous. Therefore, when Mina is bitten by the Count and is infected by the vampire’s bite which liberates Victorian women’s sexuality, she cries heavily

believing that she is impure; as Dr. Seward writes:

“When she [Mina] raised it, his white night-robe was stained with blood where her lips had touched, and where the thin open wound in her neck had sent forth drops. The instant she saw it she drew back, with a low wail, and whispered, amidst choking sobs:-‘Unclean, unclean! I must touch him [Jonathan] or kiss him no more. Oh, that it should be that it is I who am now his worst enemy, and whom he may have most cause to fear’” (Stoker 2010: 310).

Mina knows that the vampire’s bite will change her to become like voluptuous Lucy. Instead of losing her self-control and indulging herself with lust like the three female vampires and Lucy, she would rather be dead than do such abominable things as those degenerate women, as she says:

“Because if I find in myself—and I shall watch keenly for it—a sign of harm to any that I love, I shall die!”

“You would not kill yourself?” he [Dr. Van Helsing] asked, hoarsely, “I would; if there were no friend who loved me, and who would save me such a pain, and so desperate an effort!” She looked at him meaningfully as she spoke. He was sitting down; but now he rose and came close to her and put his hand on her hand ... (Stoker 2010: 317).

That she is willing to welcome death instead of living on in a physically and morally corrupted form shows her strong aim in following Victorian values regarding female sexuality by embracing purity.

That Mina is knowledgeable and educated is unconventional compared to normal Victorian women and her unconventional traits are causes of the Victorians' fears and anxieties. According to Carla T. Kungl, the fear of Victorian people, including nineteenth-century doctors, of educated women like Mina or the New Women was about "women's growing role in the public sphere at the perceived expense of their child-bearing duties" (2004: 1). With knowledge, women realize that they have power within themselves. If some women decide to free themselves from their traditional gender roles, chaos will arise. In the case of Victorian women, those unnatural women would no longer follow the Victorian values that they must be wives and mothers. Mina is very smart and logical unlike the normal women of Lombroso. She makes up her own mind and is very confident with herself as Dr. Seward mentions in his journal, "I know that she forms conclusions of her own ..." (Stoker 2010: 351). Although she has the power of knowledge which gives her access to freedom in making decisions—to be dominant or to stay submissive, — she chooses to stay submissive. She does what she is told although she disagrees with it. In the scene when Dr. Van Helsing tells Dr. Seward that he does not want Mina to get involved with the plan for tracking down the Count because he thinks that the task is not for women, he says "Mrs.

Harker is better out of it. Things are quite bad enough for us, all men of the world and those who have been in many tight places in our time; but it is no place for a woman, and if she had remained in touch with the affair, it would in time infallibly have wrecked her" (Stoker 2010: 279). Dr. Van Helsing tells this to Jonathan. From now on, Mina is not allowed to know of any progress in the plan and Jonathan is also told not to tell Mina about the plan. Mina is eager to help the group and the group, in fact, needs Mina's "man's brain" in order to accomplish the task. She is not satisfied with this idea; as she writes: "They all agreed that it was best that I should not be drawn further into this awful work, and I acquiesced. But to think that he [Jonathan] keeps anything from me! And now I am crying like a silly fool, when I *know* it comes from my husband's great love and from the good, good wishes of those other strong men" (Stoker 2010: 280). However, she places herself in an inferior position by saying that this decision might be the right one since it is from her husband and "those other strong men". She does not complain about their decision and is ready to accept it. The image of Mina is shifted from a potentially degenerate woman to that of an obedient woman to her husband and the male community. She willingly behaves in a submissive way and knows her place as subordinate as Victorian society expected normal Victorian women to be.

Even though the group of Dr. Van Helsing does not want Mina to be involved in their plan, they cannot track the Count without the use of Mina's vampire traits—intellect and clairvoyance. The group starts the

journey though they are clueless about where the Count is. Mina who is told not to be part of the plan proposes that she has to take part in the journey as well. She clarifies the reasons that she has to be with the group by saying, "You men are brave and strong. You are strong in your numbers, for you can defy that which would break down the human endurance of one who had to guard alone. Besides, I may be of service, since you can hypnotise me and so learn that which even I myself do not know" (Stoker 2010: 356). Instead of reversing the gender roles, Mina proves her intention to Dr. Van Helsing, the leader of the group, defining her role throughout the journey as a supporter of the group. She also admits that the role of the group members is more important and she is a follower; therefore, she is not a threat to them. Dr. Van Helsing, as the patriarchal figure, approves Mina's proposal when he exclaims: "Madam Mina, you are, always, most wise. You shall with us come; and together we shall do that which we go forth to achieve" (Stoker 2010: 356).

Another vampire characteristic which is shown in the three female vampires and Lucy but not in Mina is the loss of the maternal sense. Lombroso observed that this sense consists of love and compassion. Mina obviously has these two elements in her. She always makes sure that the people whom she knows are fine. When Lucy is bitten by the Count and starts sleepwalking outside, Mina goes outside in the middle of the night to get Lucy, who is unconscious, back. When Lucy walks barefoot and is in a nightdress, Mina puts her shoes on Lucy's feet and has to dip her

own feet in mud so that it looks as if she is wearing shoes as well (Stoker 2010: 100-101). Her decision to give her shoes to Lucy creates the image of a mother who sacrifices what she has for her child, for a mother's love is full of grace. Also, by deciding to risk her reputation by roaming outside at night in order to find the unconscious Lucy and accompany her home, Mina's action, clearly resembles a mother who looks out for her child and is willing to do anything so that her child is safe. Mina not only does this for Lucy who is her best friend but she also looks out for the male characters in the novel as well. In the scene when Lucy who has been fully turned into a vampire is killed by Arthur, Arthur feels extremely vulnerable and distressed so he cannot restrain himself from crying. Mina who witnesses Arthur's emotional breakdown immediately expresses her willingness to console him; as she writes in her own journal:

He stood up and then sat down again, and the tears rained down his cheeks. I felt an infinite pity for him, and opened my arms unthinkingly. With a sob he laid his head on my shoulder, and cried like a wearied child, whilst he shook with emotion.

We women have something of the mother in us that makes us rise above smaller matters when the mother-spirit is invoked; I felt this big, sorrowing man's head resting on me, as though it were that of the baby that some day may lie on my bosom, and I stroked his hair

as though he were my own child
(Stoker 2010: 250).

Another example can be drawn from the following scene. When Mina sees John's phonograph for the first time, she learns that John has recorded himself narrating how Lucy died on the phonograph because he uses it as his journal. John refuses to let Mina listen to it at first because there is not only information of the death of Lucy but the machine has also recorded his feelings towards Lucy when she was still alive. After Mina suggests that the record be transcribed and she is willing to be the transcriber using a typewriter to create paper-based documents, John finally agrees to reveal his secret record to Mina. After listening to the record and finishing typing the document, Mina expresses her feelings through tears; as John writes:

I had just finished Mrs. Harker's diary, when she came in. She looked sweetly pretty, but very sad, and her eyes were flushed with crying. This somehow moved me much. Of late I have had cause for tears, God knows! but the relief of them was denied me; and now the sight of those sweet eyes, brightened with recent tears, went straight to my heart. So I said as gently as I could:--

"I greatly fear I have distressed you."

"Oh, no, not distressed me," she replied, "but I have been more touched than I can say by your grief. That is a wonderful machine, but it is cruelly true. It told me, in its very tones, the

anguish of your heart. It was like a soul crying out to Almighty God. No one must hear them spoken every again! See, I have tried to be useful. I have copied out the words on my typewriter, and none other need now hear your heart beat, as I did" (Stoker 2010: 242).

Although Mina has just met Dr. Seward, she understands what he has been through especially the intimate feelings he has for Lucy including his grief when Lucy refused his proposal. All these feelings and reactions that Mina has towards Dr. Seward and other characters who are in grief are projected naturally from her "mother-spirit". Along with the love and compassion that Mina expresses to these characters, it is clear that she has the potential to be a mother and, at the end, she becomes the mother of a baby named Quincey Morris in spite of the belief that that educated women are prone to infertility. The nightmare in which the English race will become extinct because of educated women is finally terminated.

Vampires symbolize the fears of Victorian people regarding changes in gender roles in the late nineteenth century. Gender roles and sexuality that deviated from Victorian values were seen as threats. The prey of the Count, who is a sexually degenerate, become wiser and more sexual. These two qualities were undesirable in the Victorian society. The three female vampires and Lucy are certainly New Women because in their actions and attitudes they suggest sexual liberation through refusing to suppress sexual activeness and in their desire to practise polygamy. However,

these ideas were too advanced in the Victorian era when sexually related topics were considered vulgar and were avoided in open discussion. As a result, these women are unavoidably categorized as the sexually degenerate. Through degeneration concepts, excessively sexual women like the three female vampires and Lucy represent lack of self-control. They are considered to be too immoral and do not have a maternal sense. Therefore, they cannot have children. Intellect and knowledge are also not for women because they might distract Victorian women from doing household chores, taking care of their husbands and bearing children. Educated Victorian women were believed to be unable to have children because of their intellect which, according to nineteenth-century doctors and scientists, was not for women. All these degenerate women had to be eliminated in order to maintain the peace and norms of the society and, most importantly, to keep normal Victorian women from being stained so that they could bear normal children and prevent the extinction of the English race. However, it is impossible to avoid and banish all changes. Through Mina, the solution to deal with the anxiety of the era is to embrace Victorian values. Though she is unconventional because of her intellect which makes her seem unnatural, she is proven to be a good wife who is loyal to her husband and who uses her intellect to support him. She also displays her maternal sense. Mina makes sure that everyone is all right and comforts people. She makes people around her feel as if they are home. Later, she has a son who is named after Quincey who dies in the last fight with the Count and she now

completes her second role as a mother. It can be said that Mina's survival—though she does not completely match with the description of Lombroso's normal women—is caused by her accomplishment of being a devoted wife and a mother who bears the children of the nation. Mina seems to have been created to help decrease the anxiety towards sexual morality, gender roles and the possibility that the English race would become extinct because she follows Victorian values and, at the same time, proves that change does not always bring downfall to the country.

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