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Veronika Briatková

Vampires in the 19th Century English Literature

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Prehlásenie

Prehlasujem, že som diplomovú prácu vypracovala samostatne a uviedla akékoľvek pramene a použitú literatúru.

V dňa.....

Podpis

Podakovanie

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podpis

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1. Introduction

This thesis is concerned with vampire fiction in English literature of the nineteenth century. *Dracula* (1897) is generally considered the most famous example of the genre, inspiring a number of movie or theatre adaptations and influencing vampire fiction that would follow the publication of this famous novel. As a result, a number of people think that Count Dracula is a typical representative of the genre that has started everything including using vampirism and its particular characteristics as a metaphor for something that has troubled or moved the society at the time. I would like to argue that this is not entirely valid. *Dracula* may be the most popular vampire of the nineteenth century, but the novel and this vampire a result of the development of the vampire character in Gothic horror fiction that preceded it. This development has not stopped and is still ongoing today. I decided to focus on the nineteenth century because it was when the character of the vampire entered the English fiction for the first time as one of the main characters. It was also the first time when the vampire started to develop on it's own - independently from folkloric vampire.

Main focus of the analyses will be on four famous works: *The Vampyre* (1819) written by John William Polidori, *Varney, The Vampire* (1847) written by Thomas Preskett Prest (also alternatively attributed to James Malcolm Rymer), *Carmilla* (1872) by an Irish writer Sheridan Le Fanu and *Dracula* by another Irish writer Bram Stoker. Part of the analysis will also focus on Stenbock's "The True Story of A Vampire" which may not have had a strong influence on the genre but is fit for

comparison as one of the latest representatives before the century ended. Analyses will also use "Dracula's guest" (1914) which was originally supposed to be a chapter in *Dracula*, but was removed at the request of Stoker's publisher and only published later, so it still technically belongs to *Dracula*.

The goal of the thesis is a closer analysis of the relationships between male and female characters based on the analyses of symbols related to sexual perception and how they evolved from the beginning of vampire literature in English in the beginning of the 19th century to the end of the 19th century with the publication of *Dracula*. Nineteenth century was full of important changes in the perception of women and men, both in their position in society according to social status and with regard to their sexuality. These issues also found their way into literature and I would like to find their traces in vampire fiction and how their depiction developed from *The Vampyre* to *Dracula*. Each text will be analyzed through close-reading. I will also work with different theories and articles written about vampire fiction, compare them and find out whether they agree or disagree and if/how these theories could be improved.

In the beginning I will shortly introduce the plots of the stories (again in chronological order) as not everybody may be familiar with all texts.

The thesis will then continue with an introduction to literary context of vampire fiction (including poetry), English literary vampire and its counterpart in vampire folklore in order to bring out the basic differences and similarities between the two. The next chapter will look at the vampire from the point of view of monster theory, i.e., the effect the vampire has on

the characters in the story as this will also be a basis for later analyses. The following chapters will then proceed with the analyses of male and female characters, first without focusing on the sexual aspects, which will be analyzed in the later chapters. Part of the interpretations will also take into consideration symbolism of the vampire kiss, stake, teeth, gaze and hair in vampire fiction and how the use of these symbols changed as the vampire Gothic horror fiction developed.

The result of the analyses should be an overview of the development of the vampire in the nineteenth century Gothic horror fiction and how different the individual vampire characters are not only in their appearance but also how differently they approach the themes of sexuality, femininity and masculinity and how important these themes were in the beginning of vampire fiction and towards the end of the century.

2. Plot Introduction

This chapter will briefly introduce the stories in the order in which they were published. Polidori's *The Vampyre* is chronologically the oldest, followed by *Varney, the Vampire* written by Thomas Preskett, *Carmilla* by Sheridan Le Fanu, *Dracula* by Bram Stoker and "Dracula's guest" by Bram Stoker and finally "The True Story of a Vampire" by Eric Stenbock.

The story of *The Vampyre* is set mainly in England (London) and Greece (Athens). The main characters of the story are Lord Ruthven and young gentleman Aubrey. Lord Ruthven, the vampire, is very popular amongst the circles in London. Paradoxically, thanks to his strange appearance (dead grey piercing eye, deadly hue of his

face)¹ he gets invited to every house.² Aubrey becomes instantly fascinated with Lord Ruthven and when Aubrey sets out to travel around Europe he is happy to find out Lord Ruthven wants to join him. During their travels Aubrey starts to notice that people who receive charity from Lord Ruthven end up being poor and more miserable than before and eventually Aubrey and Lord Ruthven part their ways. Aubrey visits Greece and befriends a local girl called Ianthe. She is not educated but Aubrey fancies her and it's her who tells Aubrey stories about vampires and their appearance. One day Aubrey decides to go on an excursion during which he must pass through the woods. He is warned by Ianthe and other local people not to take the road during the night because it is "the resort of the vampyres in their nocturnal orgies."³ On his way home he is caught in the storm and finds a hiding in a small hut when he hears screams coming from the inside. He wants to save the lady who is screaming but he is stopped and hit by a strong man and fails to save her. This girl is Ianthe. He begins to have dreams about her and Lord Ruthven who becomes a murderer in these dreams. Shortly after that Lord Ruthven reappears and meets with Aubrey. The two decide to explore distant parts of Greece but are attacked by a group of robbers. Lord Ruthven is shot in the shoulder and before he dies he wants Aubrey to swear not to give away any information about Lord Ruthven's death and crimes. Aubrey agrees, but after he returns to England he is shocked to meet Lord Ruthven who is well and alive and later engaged to Aubrey's eighteen year old sister. Aubrey does not break his promise and dies on a night when he is no longer bound to keep

1 see John William Polidori, *The Vampyre; A Tale* (London: Sherwood, Neely and Jones, 1819), 27.

2 see Polidori, *The Vampyre*, 28.

3 Polidori, *The Vampyre*, 44.

promise he made to Lord Ruthven. Lord Ruthven disappears and Aubrey's sister "had glutted the thirst of a vampyre."⁴

Varney, the Vampire is the longest work amongst the five. The story is set in the 19th century England and begins with the visit and attack of a vampire on a young girl named Flora. Flora lives in a big old antique house with her two brother Henry and George, her mother Mrs. Bannerworth and a few servants. The idea of a vampire comes up soon after the attack and is brought up by a close family friend Mr. Marchdale. Men want to hide this information from young Flora but she also comes to the same conclusion because she is well read. The vampire visits Flora again and this time she fires at him with the arms her brother has given to her. After these events another guest visits the family; Charles Holland whom they met during their travels in Italy and who is in love with Flora. Meanwhile a neighbor Sir Francis Varney proposes to buy the Bannerworth Hall, but it is very soon discovered that he is the mysterious vampire. The story gradually gets very complicated and a lot of new characters are introduced. Important characters include Mr. Chillingworth, a doctor, who at first tries to find a natural explanation to everything that happens and refuses to believe in vampires. Varney runs away and at this point the story is made up of little episodes during which the vampire is shown as being eager to get married to any young girl and attacking a few of them to drink their blood. His true identity is always discovered shortly before any wedding can take place. This is often thanks to Admiral Bell, a recurring character who always happens to show in the same places as Varney. This part

4 Polidori, *The Vampyre*, 72.

of the story is more concerned with people other than vampire, often mocking certain characters that readers would know from everyday life. At this point the story includes some characteristics of realism. This changes again as the story is coming to an end. Varney reveals his wish to die and plans to commit a suicide at the sea where the moonbeams can't reach him, but is once again saved. He then, as an act of revenge for saving his life, kills Clara Crofton, the sister of brothers who saved him. She then becomes a vampire but is killed by a stake that's driven through her body. In the end, Varney writes down his life story on a piece of paper and ends his life by jumping into the Mount Vesuvius.

Carmilla is set in the country of Styria in the 19th century. This story differs from the first two stories because it features a female vampire as a main vampire character. The vampire goes by three different names: Carmilla, Millarca or Mircalla. The main female protagonist who is narrating the story is Miss Laura. She only lives with her father, two governesses and a couple of servants. Laura's mother was from Styria, but her father is an Englishman. During one of their walks they witness a carriage accident. A young lady called Carmilla that was traveling in the carriage fainted and her mother asks Laura's father to take care of her for the next three months. Laura's father agrees. Carmilla looks exactly like a lady from Laura's dream which she had when she was about six years old. Carmilla confesses she had a similar dream when she was about the same age, too. Laura soon notices Carmilla's strange habits. She sleeps until late and eats nothing besides a cup of chocolate.⁵ Laura

⁵ see Sheridan Le Fanu, *Carmilla* (Project Gutenberg, 2003), accessed December 12, 2013, <http://www.gutenberg.org/files/10007/10007-h/10007-h.htm>.

begins to have strange dreams during which she is visited by a female figure which turns out to be Carmilla who then magically disappears and appears again as if nothing happened. Two strange marks are found on Laura's neck whose health slowly starts to deteriorate. A friend of the family, a General, visits Laura's father and begins to tell him a story about his niece's death caused by an attack of a young lady vampire known as Millarca. He traces Millarca back to Mircalla, countess of Karnstein and seeks out for help of a certain Baron who has been killing vampire for quite some time. Carmilla is destroyed and the story concludes with Baron's narrative of vampires' existence.

Dracula is set mostly in Transylvania and England and the plot starts with Jonathan Harker traveling to Transylvania to visit Count Dracula for business purposes. He soon finds himself being a prisoner in Count's castle and discovers some strange and horrifying facts about him. He has no reflection, he does not eat and he has power over wolves. Jonathan also meets three strange female vampires while he is in the castle who both disgust and attract him. He manages to escape and goes back to England to meet his fiancé Mina Harker. In the meantime Count Dracula manages to come to England and make his first victim of Lucy Westenra who is Mina Harker's good friend and Arthur's fiancé. Together with Dr. Seward, Mr. Morris (both asked Lucy to marry them) and Van Helsing (friend of Dr. Seward) Arthur tries to save Lucy but they all fail. They, however, discover the real cause of her sickness and kill her in her coffin in order to free her soul. They are later joined in their hunt after Dracula by Mina and Jonathan who got married in the beginning of the novel. Mina is attacked by

Dracula and she may meet the same fate as Lucy. Count Dracula has in the meantime moved to London (previous attacks took place in Whitby) and once again they are unsuccessful in killing him but at least manage to force him to flee from the country back to Transylvania. Due to the connection between Count Dracula and Mina (she drank his blood) she is able to discover the whereabouts of Dracula. In order to do this she must be hypnotized by Van Helsing. They are finally able to trace Dracula and kill him near his castle in Transylvania.

"Dracula's Guest" was originally meant to be a part of *Dracula*⁶ and is set in Munich. Main character makes a trip on Walpurgis night despite all the warnings from local people. He stumbles upon the remains of the cemetery where he meets a strange woman who vanished in flames from the lighting that strikes her. He is then saved by a wolf and when soldiers find him they are glad to find out his skin is not pierced.⁷ This wolf is very probably Count Dracula himself because he takes the form of the wolf in *Dracula*, too.

Stenbock's "The True Story of a Vampire" will be used as a comparison to its predecessor *Carmilla*. The story is narrated by a sister of vampire's victim Gabriel called Carmela. The Polish family of three, the narrator, her brother, father and their governess Mademoiselle Vonnaert from Belgium live together in a castle in Styria. The vampire, Hungarian Count Vardalek comes to the castle as their father's guest because he missed his train. He is described as being tall with fair wavy hair with attractive features. Gabriel soon becomes attached

6 see J. Gordon Melton, *The Vampire Book: The Encyclopedia of the Undead* (Detroit: Visible Ink Press, 2010) 105.

7 see Bram Stoker, "Dracula's Guest," in *Dracula's Guest And Other Weird Stories* (London: Routledge, 1914), 15.

to him and in a dream-like scene Vardalek confesses his love to Gabriel. After this night Gabriel becomes increasingly ill, dies and so does his father from grief. Vardalek disappears.

3. Vampire and Gothic Fiction

The myth of the existence of vampires is older than the 19th century and it certainly did not start with English literature. Creatures resembling vampires existed in ancient Greece, Rome or later in Eastern Europe. Philosophers and thinkers tried to explain vampirism and they sought the origins of vampiric manifestations in the work of Satan, or they sought natural (medical) explanation.⁸

The Vampire's literary counterpart is different in numerous aspects (for example, the absence of the cloak or canines⁹). The only thing that is seemingly held constant is that they drink the blood of their victims. In English literature of the nineteenth century, being bitten by another vampire was the most common way how to become a vampire (if the origin of a vampire is mentioned at all). However, outside fiction, a person could become a vampire by simply not being buried the right way¹⁰, by being an alcoholic during their lives (i.e. becoming a revenant by predisposition)¹¹, or by predestination (already being born with a sign that would mark their future faith as a vampire).¹² These differences between

8 see Christopher Frayling, "Lord Byron to Count Dracula," in *Vampyres: Lord Byron to Count Dracula*, ed. Christopher Frayling (London: Faber and Faber, 1991), 24.

9 see Paul Barber, "The Appearance of the Vampire," in *Vampire, Burial and Death; Folklore and Reality*, ed. Paul Barber (New Haven: Yale University Press, 1988), 39.

10 see Paul Barber, "How Revenants Come into Existence," in *Vampires, burial and death; Folklore and Reality*, ed. Paul Barber (New Haven: Yale University Press, 1988), 37.

11 see Barber, "How Revenants Come into Existence," 29.

12 see Barber, "How Revenants Come into Existence," 30.

two types of vampires (literary and folkloric) show how difficult it would be to apply the analyses based on folkloric vampires on vampires that appear in literature, mainly because people in folklore often became a vampire without being bitten by another vampire or without them committing a transgression. Sexual or cultural subtext may be completely absent. The image of fictional vampire originated in folklore, but very soon it started to develop independently in fiction.

In the introduction I mentioned that Count Dracula is often considered a representative of literary vampires that originated in 19th century English literature which sometimes resulted in misconceptions being promulgated about literary vampires. For example, the book *Vampires; Burial and Death; Folklore and Reality* describes literary vampires in the following manner:

The vampire of fiction has traditionally led an uncomplicated life, except when he wishes to travel and is obliged to take with him both his coffin and a supply of dirt from his original burial place. For the most part, however, such a vampire lives quietly in his castle, having none but a parasitic relationship with his neighbors. The very name of the castle, when uttered by a visitor, will frequently send these neighbors into shock.¹³

13 Paul Barber, "The Vampire's Activity," in *Vampires, burial and death; Folklore and Reality*, ed. Paul Barber (New Haven: Yale University Press, 1988), 83.

This is true, but only partly. Varney did not lead an uncomplicated life. On the contrary, he had to hide and was running away most of his life as a vampire, even when he tried to settle down and not travel around. He did not have his coffin with him and he did not have to take dirt from his original burial place either. The only thing he required was moonlight to give him strength and to bring him back to life. He shares this trait with Polidori's Lord Ruthven who was the first literary vampire in fiction. Burial dirt was not mentioned in *Carmilla* either. This definition seems to be inspired mostly by *Dracula*. The author is right to say that the literary vampire differs from folkloric vampire as was mentioned earlier, but the definition itself does not seem to cover most of the literary vampires as it claims to do at its beginning.

When the figure of a vampire first appeared in tales its appearance was originally derived from folktales and eyewitness accounts from 17th or 18th century.¹⁴ Here, vampires were mostly peasants. In romantic fiction, however, the character of the peasant vampire gradually became an aristocratic vampire – fashionable, with a seductive voice, pouting lips, and they were always sexually attractive.¹⁵ This description remains mostly unchanged in Gothic fiction, too. Count Dracula, *Carmilla*, Lord Ruthven and Varney are not peasants. However, the rule of attraction can not be applied to all of them. Varney is the only vampire who is not attractive in any way. This will be analyzed in detail in chapter 3 which focuses solely on the description of vampires and

14 see Frayling, "Lord Byron to Count Dracula," 5.

15 see Frayling, "Lord Byron to Count Dracula," 5-6.

what kind of effects they have on other characters in the story.

First important glimpses of vampires in English literature were in poetry, for example in Robert Southey's "Thalaba the Destroyer" (1801) in the form of maid who after death torments her love interest.¹⁶ Another example is in Lord Byron's poem "Giaour" (a derogatory term used by Turks to describe Christians¹⁷) published in 1813:

But first, on earth as vampire
sent,
Thy corse shall from its tomb be
rent;
Then ghastly haunt thy native
place,
And suck the blood of all thy race;
There from thy daughter, sister,
wife,
at midnight drain the stream of
life;...¹⁸

Even this older poem shares some vampire characteristics which appear in later vampire fiction, however, the image of this vampire is still created in the same fashion as vampire of some folktales. The degree to which these characters are or resemble vampires differ from case to case, but they don't yet develop a universe around the vampire to a degree that later vampire fiction does.

16 see Robert Southey, "Thalaba, the Destroyer." (Project Gutenberg, 2012), accessed December 11, 2013, <http://www.gutenberg.org/files/39804/39804-h/39804-h.htm>

17 Ken Gelder, "Vampires in Greece: Byron to Polidori," in *Reading the Vampire* (London: Routledge, 1994), 27.

18 Lord Byron, "Giaour," (Project Gutenberg, 2007), accessed December 12, 2013, <http://www.gutenberg.org/files/21811/21811-h/21811-h.htm>.

Portrayal of the vampire and the function of the vampire character is highly dependent upon the genre in which it appears - in this case, the Gothic literature. Gothic literature got its name from the title of Horace Walpole's *Castle of Otranto* (published in 1765)¹⁹ with a subtitle *A Gothic Story*.²⁰ Gothic tales usually take places in an antiquated or seemingly antiquated space, such as a graveyard or castle (at least for some part of the story). An important part of the plot is a secret that haunts other characters psychologically, physically, or otherwise (a person can be haunted by a ghost, specters, monsters, or in this case, vampires).²¹ The role of these supernatural characters is to "manifest unresolved crimes or conflicts that can no longer be successfully buried from view."²² Sometimes, the supernatural event turns out not to be supernatural at all (e.g. in the works of Ann Radcliffe), but in the stories to be analyzed here this is not the case. I am interested solely in the vampires of Gothic fiction who have a supernatural origin. In some point of the story the protagonists find themselves alone with a vampire in an antiquated space (graveyard or ruins). In Stenbock's "The True Story of a Vampire," however, the antiquated space in this instance could be the whole dreamy scene that is unfolding in front of the narrator's eyes. The meaning of "antiquated" could be expanded to include a situation that isolates characters from the present, real world or real time:

19 Horace Walpole, *Castle of Otranto* (Oxford: Oxford University Press, 1994).

20 see Jerrold E. Hogle, "Introduction: the Gothic in western culture," ed. Jerrold E. Hogle in *The Cambridge Companion to Gothic Fiction* (New York: Cambridge University Press, 2002), 10.

21 see Hogle, "Introduction: the Gothic in western culture," 2.

22 Hogle, "Introduction: the Gothic in western culture," 2.

I only know I was found by Mlle
Vonnaert in the morning, in an
unconscious state, at the foot of
the stairs. Was it a dream after
all? I am sure now that it was
not. I thought then it might be,
and said nothing to anyone about
it. Indeed, what could I say?²³

The goal of Gothic literature is not simply to scare or horrify its readers. Gothic actively arouses a strong affective response (fear, revulsion, shock). Gothic is concerned with insanity, hysteria, delusion and alternate mental states and offers highly charged and extreme representations of human identities (sexual, bodily, and psychic).²⁴ Towards the end of century the monsters and the general theme of abhumanness became even more abhuman – perhaps due to effects of Darwinism.²⁵ All of these motives and themes appear in these texts, but of course, they may be used in different ways.

The first work of vampire literature that attracted attention and success because it developed around a vampire was Polidori's *The Vampyre*. Lord Ruthven is often referred to as a Byronic vampire: he is pale, his spectral face is instinct with evil, he has terrible, demonic cruel eyes and fang-like teeth.²⁶ Lord Ruthven is also one of incarnations of Fatal Man. He is an anti-hero who destroys the beloved.²⁷ He is not a peasant which

23 Eric Stenbock, "The True Story of a Vampire," (Project Gutenberg, 1894), accessed December 12, 2013, <http://gutenberg.net.au/ebooks06/0606601h.html#s1>.

24 see Kelley Hurley, "British Gothic fiction, 1885-1930," in *The Cambridge Companion to Gothic Fiction*, ed. Jerrold E. Hogle (New York: Cambridge University Press, 2002), 194.

25 see Hurley, "British Gothic fiction, 1885-1930," 195.

26 Brian J. Frost, *The monster with a Thousand Faces: Guises of the Vampire in Myth and Literature* (New York: Popular Press, 1989), 38.

27 see Frost, *The monster with a Thousand Faces*, 38.

marks the difference between earlier fiction based on folktales and later fiction influenced by Romantics who portrayed the vampire as an irresistible seducer, the personification of darkness and forbidden desires.²⁸ Lord Ruthven is attractive and he charms people into trusting him. The distinguishing feature of the story of *The Vampyre* is Lord Ruthven's victory and survival and the destruction of Aubrey and other good and innocent characters.²⁹ Most of the vampires that follow *The Vampyre* are killed (by their own hand or by someone else's).

The Vampyre, admired and imitated more on the continent than in England,³⁰ inspired several other derivatives (mostly melodramas or operas in Italy and France, works of sensational fiction in Germany) but none caught the same amount of attention until the publication of Thomas Preskett Prest's *Varney, the Vampire, or, The Feast of Blood* which was first published as a novel in 1847 and later reprinted again in 1853 in penny parts (penny dreadfuls).³¹ *The Vampyre* is partly connected to myths and folktales in its Introduction stating that "The superstition upon which this tale is founded is very general in the East,"³² however, the story itself has little to do with the traditions described and Lord Ruthven's character is not built precisely on these myths.

In *Varney, the Vampire* the atmosphere in the beginning is dark and gothic. An innocent girl is being watched in her sleep by a vampire who attacks her. Vampire himself takes advantage of the myth surrounding

28 see Frost, *The monster with a Thousand Faces*, 38.

29 see Matthew Beresford, *From Demons to Dracula* (London: Reaktion Books, 2009), 119.

30 see Montague Summers, *The Vampire; His Kith and Kin* (London: Routledge), 281.

31 see Frayling, "Lord Byron to Count Dracula," 39.

32 Polidori, *The Vampyre*, 19.

vampires. *The Vampyre* is told from one perspective (Aubrey's) but *Varney* offers several perspectives: Flora's own record of the attack which is adding to the suspense, Varney's point of view, etc. The description and depiction of vampire is more elaborated than in Polidori's *The Vampyre*: Varney is a vampire with personal story and personal issues, which, however seems to take away from the horrifying effects a vampire should have as a monster (see chapter Vampire). The narrative structure of *Varney* is taken to the next level in *Dracula*. The whole book is composed of notes and letters written by different characters and also recorded using different media (recorder, typewriter, newspaper article). This supports the idea that *Dracula* can not really be known since different point of views underlines uncertainty and strangeness. It also makes the narrators less reliable which is also alluded to in the end of the story: "We were struck with the fact, that in all the mass of material of which the record is composed, there is hardly one authentic document."³³

Publication of *Carmilla* by Sheridan Le Fanu introduced another archetypal vampire in fiction: the Fatal Woman as opposed to Fatal Man.³⁴ A female vampire already appears in *Varney*, but Clara is not an alluring kind of vampire in the same way as *Carmilla*. Clara has more in common with Lucy from *Dracula*, but is less sexualized as her vampire persona is not a Fatal woman. Unlike Lucy, Clara was innocent before she became a vampire. Her vampirism is not a manifestation of her suppressed sexual wishes or wishes to be equal to man.

Besides the most well known/acclaimed works there is

33 Bram Stoker, *Dracula* (New York: Grosset&Dunlap 1897), 354.

34 see Frayling, "Lord Byron to Count Dracula," 62.

a number of short stories that also deal with vampires. Some of them don't feature a vampire that suits the definition of vampire that is being considered in this thesis, but it features a vampire that is a flower (an orchid) who attacks and feeds on the blood of people. Another type of vampire that appears in stories is a human vampire, a psychic sponge. Again, this type of vampire won't be considered for analyses because the focus is on the vampires who are undead creatures and who were once human (not people with evil characteristics or plants who can drain humans of blood).

"The True Story of a Vampire" has never been praised for its greatness (it has been even called "pathetic little story"³⁵ by Montague), but the importance of this story lies in its similarity to *Carmilla*. The vampire attracts the attention of the family members and has to be invited into the house first. This story too, like in *Carmilla*, introduces a vampire whose victim is of the same gender.

Vampire as a Monster

One of the necessary features of Gothic fiction is a (sometimes seemingly) supernatural being that haunts living human characters. In this case, a vampire. Haunting people is not satisfactory criterium based on which should the literary vampires be compared. It was already mentioned that human vampires (psychic sponges) do not qualify for the analyses, but it was not precisely stated why. It was only mentioned that they are not undead creatures who were humans once and therefore these

35 Summers, *The Vampire; His Kith and Kin*, 324.

vampires will be excluded. I decided to follow a theory developed by Noël Carroll in his book *The Philosophy of Horror; Or, Paradoxes of the Heart*, as it's very easy to follow and has clear criteria about what is a vampire.

The book itself is mostly concerned with reader response to horror and monsters, which is not what is the goal of the thesis, but it offers very good observations about monsters not based on readers' response. Therefore, from now on when referring to a vampire it will be a vampire-monster based on Carroll's definition. According to Carroll, a vampire is a monster of supernatural origin that is created through fusion:

The central mark of a fusion figure
is the compounding of ordinarily
disjoint or conflicting categories
in an integral, spatio-temporally
unified individual.³⁶

This definition also shows why a vampire would be a suitable creature to use in Gothic fiction to reflect changes in society which preferred not to talk about sex or gender changes openly as these topics were very conflicting and even a taboo. Vampire is created by joining two conflicting categories so it's in his nature to exist somewhere in between categories and challenge them.

Vampire's monster quality does not derive from the looks only, but also from the attitudes of the characters towards this supernatural being. Indeed, a lot of vampires look normal or even attractive, without any

³⁶ Noël Carroll, *The Philosophy of Horror: Or, Paradoxes of the Heart* (New York: Routledge, 1990), 44.

obvious signs of strangeness that could not be accounted to an illness, for example. Even when other people in the story mention their unusually white complexion or longer canine teeth they still can't confidently tell what causes these feelings of repulsion or strangeness.

Another important point is that these vampires have to be regarded as disturbances of the natural order and not as part of the everyday furniture of the universe (unlike in fairytales).³⁷ Characters in the story usually shudder with fear at the vampire's touch or his presence and experience a feeling of nausea.³⁸ This is very important mark of the vampire. Character's affective reaction to the monstrous in horror stories is not merely a matter of fear, i.e., of being frightened by something that threatens them physically, but this threat is rather compounded with revulsion, nausea, and disgust which can not be explained. And this corresponds well with the tendency in horror novels and stories to describe monsters in terms of and to associate them with filth, decay, deterioration, slime and so on.³⁹ In the vampire Gothic fiction of the 19th century decay could be depicted as a sickness from not having drunk enough blood or when the vampire was sucking someone's blood.

Sir Francis Varney seems to be threatening during some parts of the story, but not always. In fact, Flora or Admiral Bell think of him more as of a living human than a vampire. He is also not regarded as strangely repulsive by Mrs. Margaret and her daughter who wants to marry Sir Francis Varney only for money. At this point in the story, it's the amoral society who is being criticized and even parodied. These episodes are short

37 see Carroll, *The Philosophy of Horror*; 16.

38 see Carroll, *The Philosophy of Horror*; 17.

39 see Carroll, *The Philosophy of Horror*; 22.

and quickly replaced by horrific imageries and nausea and disgust return.

When Carroll wrote about vampire breaching the categories he had categories of living and dead in mind.⁴⁰ Lord Ruthven, Count Dracula, Carmilla or Lord Vardalek fit the pattern and they also add something to it which Varney lacks: their victims feel attracted to them. This is very important as without this attractions the problem of sexual wishes and identity and gender could not be so well incorporated into these fictions.

Carroll furthermore tries to explain audience's reactions to monsters, but this is not the main focus here. Still, a lot more can be taken from Carroll's explanations about monsters than how they make the characters fear. He goes beyond the initial reactions:

Monsters may also trigger certain enduring infantile fears, such as those of being eaten or dismembered, or sexual fears, concerning rape and incest. So, the creators of art-horror must be sure that the creatures in their fiction are threatening and this can be done by assuring that they are at least physically dangerous. Of course, if a monster is psychologically threatening but not physically threatening - i.e., if it's after your mind, not your body - it will still count as a horrific creature if it inspires revulsion.⁴¹

40 see Carroll, *The Philosophy of Horror*, 43.

41 Carroll, *The Philosophy of Horror*, 43.

If the monster is not threatening the characters physically, it is threatening psychologically, morally, or socially.⁴² However, the focus of the vampire stories may not always be connected to the sexual and if a vampire appears in the story it should not automatically be assumed that the story is about oppression of genders, sexual fears and so on. Sex and gender may be important themes, but not the only ones. Other frequent themes are religion, politics or even colonization. Nevertheless, these are the themes I chose to analyze.

Carroll is not the first author who tried to characterize what is so special about monsters in the works of horror or Gothic literature. One of the most important papers was Freud's definition (or an attempt to define) of the feeling readers and characters experience in horror stories. He defined it as the uncanny: "the class of terrifying which leads back to something long known to us, once familiar."⁴³ Freud's essay on uncanny has been criticized and some parts of the analyses were not always widely accepted, but the main definition of the uncanny has been widely used for developing the theory further (which is what Carroll did, too).

While psychoanalysis (for example Freud's approach) focuses on repressed wishes inside individuals, vampire also "threatens the established social order at the level of nations, class, race and gender."⁴⁴ Analyzing one without the other would be, however, very difficult, so the process of analyzing the vampire Gothic works will include analyses of individual and their wishes and how they influence the universe and society inside fictional

42 see Carroll, *The Philosophy of Horror*, 42.

43 Sigmund, Freud, "The Uncanny," (Massachusetts Institute of Technology, 2004), accessed May 31, 2013, <http://web.mit.edu/allanmc/www/freud1.pdf>.

44 Carroll, *The Philosophy of Horror*, 196.

world.

4. Two worlds

Many changes took place in the society of the 19th century. Railroads, colonialism, suffragette movement or industrial revolution. These changes found its way into fiction of various genres: realism, sensational fiction or Gothic fiction. Again, many approaches can be taken to analyze the depiction of male and female relationships and their roles in society (in real and in fictional world).

McWhir notes that the novel *Dracula* is "remarkable for it's blurring and confusion of categories"⁴⁵. The categories of gender, male and female sexual identity, are one of these categories, but it's also social roles of men and women that are being exposed and questioned. Vampire stirs the stability of these ideas set in the society. This confusion affects both male and female characters on several levels.

It's certainly important to understand view of male and female gender in that period. European society up until the 18th century viewed anatomy according to a one-sex model, which meant that male body was perceived as a more perfect version of the same sex.⁴⁶ In the 19th century it was replaced by a two-sex model. Cyndy Hendershot further notes that:

Within the one-sex model, social,

45 Anne McWhir, "Pollution and Redemption in *Dracula*," *Modern Language Studies* 17, no. 3 (1987): 31, accessed May 31, 2013, <http://www.jstor.org/stable/3194732>.

46 see Cyndy Hendershot, "Vampire and Replicant: The One-Sex Body in a Two-Sex World," *Science Fiction Studies* 22, no. 3 (Nov 1995): 377, accessed May 31, 2013, <http://www.jstor.org/stable/4240458>.

not biological, difference is the mark of sexual differentiation. The epistemological shift from the concept of one sex to that of two biological sexes may be seen as a moment when gender was potentially thrown into disorder. The new two-sex model is inevitably haunted by the older one-sex model whose materializations appear demonized as vampires or aliens.⁴⁷ In a society in which gender was being radically redefined, belief in the biological differences between the sexes remained the only means of clinging to difference.⁴⁸

Two-sex model is important for men because it gives them power over female characters based only on their anatomical differences. Hendershot works with a very interesting point of view that one-sex model is threatening to male characters because it would mean that "the masculinity is a social position available to male and female alike."⁴⁹ This is what New Woman wanted to achieve. As was stated before, vampire is the materialization of these fears as vampire's genital sexuality is eradicated.⁵⁰ In two-sex model world men don't need to be more skilled or smarter. They don't have to prove their superiority to women as they are already

47 Cyndy Hendershot, "Vampire and Replicant: The One-Sex Body in a Two-Sex World," 374.

48 Cyndy Hendershot, "Vampire and Replicant: The One-Sex Body in a Two-Sex World," 377.

49 Cyndy Hendershot, "Vampire and Replicant: The One-Sex Body in a Two-Sex World," 375.

50 see Cyndy Hendershot, "Vampire and Replicant: The One-Sex Body in a Two-Sex World," 377.

different biologically. Arrival of vampire challenges men to prove their own worth and it shifts the definition of gender. Destroying vampire should bring the order back to the world and in most cases it does.

Men's and women's worlds are always in conflict in vampire fiction. The next chapters will focus on the characteristics of these worlds and what the arrival of vampire causes. In her analyses, Cyndy Hendershot focused only on *Dracula*, but the question is if this theory about the threat of one-sex model on two sex-model world can be applied on other works, too.

Fictional world in each of the stories is in relative peace in the beginning of the story. Anne McWhir noted that "the characters in *Dracula* are tidy, organized men and women, skilled at putting things and people in their proper place,"⁵¹ but this may be valid only about some of the characters as Lucy seems to be dissatisfied or confused by her own thoughts already in the beginning of the novel. She is already in transition.

Vampire is perceived (by the characters) as the one bringing disorder and uneasiness, but he merely uncovers the inner fears and instabilities that are already there. According to Carol A. Senf "men, however, escape vampire predators relatively lightly, which implies that being male in itself provides a degree of immunity."⁵² Indeed, being a man provides only a certain degree of immunity and maybe not at all. This immunity may help them only when vampire chooses it's primary target, but they are not immune to the consequences on the attacks on the female victims. In vampire fiction everybody is affected regardless of gender. Furthermore, the victim of "The

51 Anne McWhir, "Pollution and Redemption in *Dracula*," 31.

52 Anne Williams, "Dracula – Si(g)ns of the Fathers," *Texas Studies in Literature and Language* 33, no. 4 (1991): 448, accessed May 31, 2013, <http://www.jstor.org/stable/40754962>.

True Story of a Vampire" is not a woman, but a man/boy, so, it's not always that men escape lightly or that being a male is a guarantee of immunity.

Each of the following chapters in this part will use the premises and theories introduced in this chapter. These theories may apply to *Dracula* but may be not applicable to other works of vampire Gothic literature, although works written from about half of the 19th century will probably have more in common than some of the earlier works.

The Vampyre

The Vampyre is the first vampire fiction in which the image of a vampire developed beyond his image in folktales. He was attractive, a part of society and popular. Other characters felt both comfort and discomfort in his presence.

As vampires in later stories, vampire Lord Ruthven is a threatening monster. He is threatening to both men and women, but in a slightly different way. The story features a number of male and female characters, but both of these worlds function well together. As in later vampire stories, *The Vampyre* also has a character who acts like a protector. In this case, the protector Aubrey fails to save both of the women he loves. Main reason is his naivety and youth. He is the opposite of vampire Lord Ruthven who is masculine and strong. He takes advantage of Aubrey's aspirations to behave like a gentlemen. Lord Ruthven exploits the good in people and he is aware of what he is doing. Aubrey is passive, "he thought, in

fine, that the dreams of poets were realities of life."⁵³

In this two-sex model world Aubrey is biologically a man, but he is not masculine in his qualities. During the course of the story Aubrey decides to travel around the world, "which for many generations has been thought necessary to enable the young to take some rapid steps in the career of vice towards putting themselves upon an equality with the aged ... not allowing them to appear as if fallen from the skies, whenever scandalous intrigues are mentioned... ." ⁵⁴ Aubrey sets out on a journey that should make him a real masculine man who knows how to solve difficulties. Shortly before Lord Ruthven dies Aubrey promises him not to speak about Ruthven's crimes. Aubrey keeps this promise even after he discovers Lord Ruthven's secret (that he is a vampire) because Ruthven blackmails him by saying that "if not my bride to day, your sister is dishonored. Women are frail!" ⁵⁵ Keeping a promise, which was often a gentleman's virtue is what destroys Aubrey. Ruthven puts the responsibility of Aubrey's sister's life on Aubrey and he expects him to remain silent, which Aubrey does and Ruthven's plan is successful. He marries Aubrey's sister and then kills her. He takes advantage of Aubrey's need to hang onto his masculine traits. Aubrey's sister dies as a result of his silence. Aubrey, as a member of two-sex model world has absolutely no power over one-sex model world's creature.

Aubrey's sister is not the only women that Aubrey loves and who is murdered by Lord Ruthven. The other one is Iante who inspires Aubrey in the same way old Greek muse would. She is introduced in more depth than previous female characters. Ianthe is described as a simple, not

⁵³ Polidori, *The Vampyre*, 30.

⁵⁴ Polidori, *The Vampyre*, 32.

⁵⁵ Polidori, *The Vampyre*, 71.

really clever girl who is naively superstitious.⁵⁶ Nevertheless, Ianthe decides to be active and follows Aubrey in the forrest where she ends up being murdered by a vampire.

Two-sex model world and one-sex model world theory and its advantages for women does not seem to be perfectly suitable for analyzing *The Vampyre* in the same way as *Dracula*. Yes, it seems to fit when taking into account how Lord Ruthven threatens men but Lord Ruthven's female victims do not become vampires afterwards. There is no life only death after these women go with him. No promise of change for better. The absence of female vampires means there are no alternatives (one-sex model world) for women that would offer them something else than what they have now. On the other hand, women also do not show any dissatisfaction with their current state like it happens in *Dracula*. The theme of redefinition of female gender is not yet present in *The Vampyre*.

Lord Ruthven's targets are innocent women. He completely ignores Lady Mercer who "threw herself in his way, and did all but put on the dress of a mountebank, to attract his notice... ." ⁵⁷ Later in the text the description continues: "He had, however, the reputation of a winning tongue; ... he was often among those females who form the boast of their sex from their domestic virtues, as among those who sully it by their vices." ⁵⁸ Lord Ruthven did not pick any of those women who were either married or already unclean.

There are two main threats and fears that Lord Ruthven represents. First, he symbolizes the threat of shifting moral and sexual standards. What makes Lord

⁵⁶ see Polidori, *The Vampyre*, 43.

⁵⁷ Polidori, *The Vampyre*, 28.

⁵⁸ Polidori, *The Vampyre*, 28.

Ruthven different as a monster is that he is not destroyed. He was shot and died, but was brought back to life by the healing powers of moonbeams. He is also a warning sign that masculinity can no longer be defined by biological differences. It was not enough to look like a man to be able to protect the world from a vampire who can destroy women morally and sexually.

Conclusion of this part is that the main themes of *The Vampyre* are already tackling the themes of gender confusion, but for now it's only the definition of male gender and masculinity that's being targeted and challenged by the arrival of vampire. This is also a criticism targeted at men who, like Aubrey, were becoming too weak and feminine. They were no longer able to take care of women and society.

Varney, The Vampire

The length of *Varney, the Vampire* makes the analyses of this work complicated. For the first time the story includes multiple vampire characters. At the very beginning of the story vampire Varney, the main vampire character, is introduced in a manner that resembles Lord Ruthven or Dracula:

The figure turns half round, and the light falls upon its face. It is perfectly white -- perfectly bloodless. The eyes look like polished tin; the lips are drawn back, and the principal feature next to those dreadful eyes is the

teeth -- the fearful looking teeth
-- projecting like those of some
wild animal, hideously, glaringly
white, and fang-like. It approaches
the bed with a strange, gliding
movement.⁵⁹

This description is of a vampire that most of the readers would later associate with the literary vampire (Polidori's description of Lord Ruthven was not so explicit about his teeth being fang-like). In other aspects Varney and other vampires in this story are different. They fight amongst each other (the working of the vampire society is here similar to the workings of the vampire society in Anne Rice's vampire fiction). Varney is an aristocrat, but all of them seem to be equally sinister in nature. Lord Ruthven's lifestyle is a lot less complicated. Vampires in *Varney, the Vampire* often behave as rogues and are forced to mingle with peasants, even Varney himself, although he lives as an aristocrat for the most part of the story.

Varney targets several women, but he is never interested in turning them into vampires to make them his female vampires (even when he does). Flora, the first heroine of the story, is attacked by him but his purpose is to gain access to the money that are hidden in the room she sleeps in. This motivation is very human and less metaphorical. Varney's main purpose for attacking other girls and women is to feed and stop his thirst

59 Thomas Preskett Prest, *Varney, the Vampire; or, the Feast of Blood*, Vol.1. (University of Virginia Library, 2000), chap. 1, accessed December 10, 2013, <http://web.archive.org/web/20110210063421/http://etext.lib.virginia.edu/etcbib/toccer-new2?id=PreVar1.sgm&images=images/modeng&data=/texts/english/modeng/parsed&tag=public&part=1&division=div1>.

after blood. Other times, he just wants other people to be unhappy – a form of a twisted revenge. This pattern is repeated several times during the story to the point that it's being treated as a routine. Being a vampire is a form of punishment and Varney truly suffers.

By now it should be clear that Varney is different from Lord Ruthven. This difference lie in a fact that as a vampire he is almost not a monster in a way which would make him horrifying and ideal for bringing out suppressed issues and which would make him threatening in the same way as other vampires. I disagree with Sara Hackenberg according to whom "Varney ... is continually pictured as cadaverous, loathsome, and disgusting object,"⁶⁰ although I would agree that he is uneasily fitted between human and non-human.⁶¹ He may look sick but this often inspires compassion rather than disgust. Varney even helps Anetta Lake to escape an unhappy marriage with her cousin whom she would marry because of her uncle's deceptions. Regret is another human trait not seen in other vampires that preceded or followed *Varney, the Vampire*. These human-like emotions and motivations set him apart from other vampire-monsters because at some point in the story people are not afraid of Varney, instead they don't hesitate to haunt him down each time when his real identity as a vampire is revealed.

The conditions of the world are also different, because human characters are satisfied with their identity, be it good or bad people, men or women. In terms of gender, everything is balanced, too. Women can

60 Sara Hackenberg, "Vampires and Resurrection Men: The Perils and Pleasures of the Embodied Past in 1840s Sensational Fiction," *Victorian Studies* 52, no. 1 (2009): 66, accessed May 31, 2013, <http://www.jstor.org/stable/10.2979/VIC.2009.52.1.63>.

61 see Sara Hackenberg, "Vampires and Resurrection Men: The Perils and Pleasures of the Embodied Past in 1840s Sensational Fiction," 66.

have male traits and vice versa. Laura fires at Varney from a gun and she can put all the clues together. On the other hand, one of her brothers is rather fragile and sensitive. Nobody has problem with these characteristics mingling together.

The main problem is that Varney is not an alluring vampire who can represent an alternative option. He is not needed by anyone in the same way as Carmilla and Dracula. Even when Flora is attacked and marked by the vampire (his canine pierce her skin) she is never considered to be unclean (unlike Mina in *Dracula*). There are no consequences.

If *The Vampyre* asked how unstable is the world and foreshadowed a possibility of changes in gender perception, *Varney, the Vampire* can be treated as an answer to this question. A vampire, or any threats on society's standards are not real threats. The society will defeat anything that can threaten it. The undesirable which breaches the norms will defeat itself (Varney's suicide).

Carmilla

Carmilla re-introduces the motive of female vampire, which appeared in *Varney, The Vampire* and develops it further. Carmilla was a member of aristocratic family and after death she remains another example of aristocratic vampire. She is a part of a group consisting of female vampires who travel around the country looking for their victims. Carmilla, her mother and another lady in the

carriage work together almost like an organized gang. They always use almost the same strategy: they make the other party invite Carmilla to their house and take care of her (her mother gives out clues and she makes Admiral feel safe enough to accept). The vampires take advantage of young ladies' need for a companion.

Vampire Carmilla continues the tradition of Lord Ruthven. She is attractive but there is a certain strangeness around her which disappeared in *Varney, the Vampire* and which was not fully developed in *The Vampyre*, too. This is reflected, for example, in the secrecy surrounding the promise she gave to her mother, but also in her origins and language ("matska")⁶². When asked questions she is reluctant to give answers. Although Carmilla does indeed develop the motive of female vampire, the way she functions within the story is different from Clara Crofton. Carmilla, unlike Clara, is a main character of the story and focus is on her life after she has become a vampire. Only a little is known about her life before she became one.

The world in *Carmilla* is also divided into two: male world and female world, or, alternatively, world of fathers and daughters. The story takes place only in one country, Styria. The feeling of separation is created by the environment outside and inside the castle and separation from other dwellings.

Already in the beginning there are some signs of dissatisfaction in the narrative. The narrator explains how lonely it could feel living such an isolated life. These conditions are perfect for the vampire. She has been invited in by Laura even before she was invited by her father. It is necessary that the vampire is invited

⁶² Le Fanu, *Carmilla*, chap. 3.

into the house otherwise she can't do anything. Female mind (or in general, any mind) has to be prepared for everything the vampire can give to it and it can't happen without character willing to accept it. Arrival of the vampire, Carmilla, brings a lot of new feelings and adventures into Laura's solitary life.

While in *Dracula* male world is very closely connected to female world, the two seem very separated in *Carmilla*. The relationship that vampire invades is father-daughter relationship, but daughter, Laura already feels uncomfortable in this relationship. Laura is in the age when she will soon start to look for a future husband and leave her father. Carmilla, as a vampire, offers her an alternative independent life of an individual in a world without being subordinate to men (husband or a father) but with equal amount of pleasure.

Important male characters in *Carmilla* are not as complexly described as female characters. Nevertheless, men don't feel sexually attracted to Carmilla because they give a promise to take care of her as if she was their own daughter. They are father figures, protectors, and don't feel any desire towards Carmilla that would make them feel unclean. They do, however, feel attracted to the older vampire lady posing as Carmilla's mother. She is more a decoy than anything else and it is not seen or even hinted at that she herself would be attracted to these men. They are not her primary target. She uses them so Carmilla can get inside their families and closer to their daughters.

Carmilla is not sexually threatening to men but she threatens their masculinity and world of male dominance indirectly. In the beginning of the story both General and Laura's father have their masculinity secured and

don't feel the need for re-assurance because they are young ladie's family members and natural father figures. The arrival of vampire brings instability to their self image as fathers, but they don't seem to notice that:

I curse my conceited incredulity,
my despicable affectation of
superiority, my blindness, my
obstinacy--all--too late.⁶³

This is General's confession after he lost his niece. Laura's father, however, isn't any better, he chooses to ignore the fact that Carmilla looks exactly like the painting of Mircalla. He laughs and looks away.⁶⁴

Laura herself does not think highly of any men because she calls them "old"⁶⁵ and "her distaste for the doctor's appearance and her dislike of his reappearing combine to suggest a physical reaction against men who oppose Carmilla."⁶⁶ Again this brings her closer to female vampires and their lifestyle of New Women (this term is not explicitly mentioned) explored later in *Dracula*.

General wants to avenge his niece and hires a professional vampire hunter who has been killing vampires for centuries.

Varney, other vampires in his story or Lord Ruthven were detested and feared by people before or after their identity was discovered. The only other emotion that appears as a reaction to them is pity or anger. Lust and attraction disappear. Here, living characters still feel

63 Le Fanu, *Carmilla*, chap. 2.

64 see Le Fanu, *Carmilla*, chap. 5.

65 William Veeder, "Carmilla: the Arts of Repression," *Texas Studies in Literature and Language* 22, no. 2 (1980): 203, accessed May 31, 2013, <http://www.jstor.org/stable/40754606>.

66 Veeder, "Carmilla: the Arts of Repression," 202.

attracted to Carmilla. Laura does not understand her, actually, she may be repulsed by her, but yet she wants to be with her and get to know all about her. She thinks of her even after she is killed:

It was long before the terror of
recent events subsided; and to this
hour the image of Carmilla returns
to memory with ambiguous
alternations--sometimes the
playful, languid, beautiful girl;
sometimes the writhing fiend I saw
in the ruined church; and often
from a reverie I have started,
fancying I heard the light step of
Carmilla at the drawing room door.⁶⁷

Laura's ambiguous feelings she had towards her when Carmilla was living with them remained unchanged.

In appearance Carmilla is the exact opposite of Laura, who has golden hair and large blue eyes.⁶⁸ Carmilla has dark eyes and her hair is dark brown, although with something of gold.⁶⁹ Their similarity implies Laura's hidden potential of becoming a vampire. The vampire here is strong independent woman, since the vampire gang resembles feminist groups that started to emerge about the same time as the story was published. Not only do Carmilla and Laura resemble each other, they are also related because it turns out that Carmilla is Mircalla, Countess of Karnstein. This is the family that Laura's mother came from.

⁶⁷ Le Fanu, *Carmilla*, chap. 16.

⁶⁸ see Le Fanu, *Carmilla*, chap. 3.

⁶⁹ see Le Fanu, *Carmilla*, chap. 4.

In terms of one-sex/two-sex world theory, vampires in *Carmilla* seem to function in theory of one-sex world model invading two-sex model system as vampires are genderless, and finally there is an offer who is very attractive to young girls.

Closely related to *Carmilla* is "The True Story of a Vampire," which is another example of homosexual vampire story but the relationship is not between two women but two men. In relation to masculinity, vampire Count Vardalek has the same role as *Carmilla*. He undermines the power of the masculine represented in the figure of father who is unable to save his son.

Dracula

Dracula's fictional world is dominated by men. The number of male characters is greater than the number of female characters. Male characters include Dracula, Arthur Holmwood, Jonathan Harker, Quincey Morris, Dr. Jack Seward, Dr. Abraham Van Helsing and Dr. Seward's patient Reinfield. Female characters are Lucy Westenra and Mina Harker and three female vampires, who only appear in the novel twice and very briefly. It's not solely the numbers that establish male dominancy. Both men and women are threatened by the arrival of vampire, but this threat is not merely a fear for their own survival. It's a threat of one-sex model world attacking the two-sex model world and establishment of gender standards.

Fictional universe of *Dracula* consists of two worlds: world of vampires and world of living people and of course men and women not related by blood. Main difference between the two is that the world of vampires,

despite anatomical differences between male and female vampires, is working based on one-sex model. Anatomical differences are not important to them. Their genitals are their teeth which are identical. This does not mean there is no hierarchy between vampires. Indeed, female vampires submit to the orders of Count Dracula when they want to attack Jonathan in the castle. However, as Count Dracula comes from an old aristocratic family, this difference between vampires is based on social difference (as in one-sex model world). On top of that, he was the one who turned them into vampires, not vice versa. The potential new (dis) order that Dracula might bring to England is threatening the stability of two-sex model society according to Cyndy Hendershot's observation.

I would like to pay attention to the portrayal of female characters. First contact with Lucy and Mina is through their letters. Mina and Lucy are opposites of each other. In her letters, Lucy seems to be interested only in marriage and love affairs. Mina cares about her fiancé Jonathan, but she is interested in self-development and in helping her husband with his work. Lucy is writing only about what she's has gained (three marriage proposals) and Mina writes and thinks about what she is going to share and give.

One of the female vampires in Dracula's castle is of similar fair character as Lucy. She has golden hair and eyes like sapphires.⁷⁰ Her golden hair would be traditionally perceived as a sign of innocence, but she is a vampire. She foreshadows Lucy's future fate.

One of the topics of Mina's writing is the emerging group of New Woman, but her attitude towards woman who characterize themselves as such is ambiguous or even

⁷⁰ see Stoker, *Dracula*, 37.

negative:

I believe we should have shocked the
'New Woman' with our appetites. Men
are more tolerant, bless them!⁷¹

She then continues:

Some of the 'New Women' writers
will some day start an idea that
men and women should be allowed to
see each other asleep before
proposing or accepting. But I
suppose they won't condescend in
future to accept. She will do the
proposing herself. And a nice job
she will make of it too!⁷²

In the first sentence Mina suggests that she prefers to be in a group with traditional hierarchy (man is above woman) rather than being identified as a woman (an individual) within male group or outside their group. Individualism was characteristic for the New Woman movement.⁷³ Stephanie Demetrakopoulos considers Mina "most feminine when aping masculine pseudo-rationality and eighteenth-century gentlemanly stoicism; she is, however, typically Victorian in her sexual repression"⁷⁴ and superior to Lucy⁷⁵ and she explains Mina's passion for

71 Stoker, *Dracula*, 84.

72 Stoker, *Dracula*, 84.

73 see Carol A. Senf, "Dracula" – Stoker's Response to the New Woman," *Victorian Studies* 26, no. 1 (1982): 48, accessed May 31, 2013, <http://www.jstor.org/stable/3827492>.

74 Stephanie Demetrakopoulos, "Feminism, Sex Role Exchanges, and other subliminal Fantasies in Bram Stoker's "Dracula," *A Journal of Women Studies* 2, no.3 (1977): 104, accessed May 31, 2013, <http://www.jstor.org/stable/3346355>.

75 see Demetrakopoulos, "Feminism, Sex Role Exchanges, and other subliminal Fantasies in Bram

stenography as a sign that she is a New Woman and Lucy's interest in love and all her activities as trivial.⁷⁶ Mina's interests may make her appear be a New Woman who can do the same things equally good as man, but this assumption is not entirely correct. Her actions help her identify herself as a part of a group of man as previously mentioned. Demetrakopoulos also mentions that what makes Lucy inferior to Mina (from the New Woman point of view) is she "never attempts herself to resist Dracula. She must be rescued, transfused by the men."⁷⁷

While all of this is true, yet another approach can be taken when analyzing Lucy, using the one-sex model versus two-sex model world theory and taking into account what Hendershot remarked about New Woman and gender. I would like to argue that Lucy is also a New Woman exactly because she does not want to resist vampire and one-sex model world he represents. Mina, on the other hand, wants to keep these boundaries. Compared to Lucy, Mina is more skilled and well informed (most of the time) of the situation surrounding her but she still does not enjoy same freedom as man. She does not actively participate in any mission that would bring her closer to vampire but she also is not allowed to stay back at home. She is controlled by men. In moments when some information is withheld from her she raises a complaint or expresses her uneasiness about the situation and how strange it is "to be kept in the dark as I am today, after Jonathan's full confidence for so many years, to see him manifestly avoid certain matters, and those the most vital of all."⁷⁸ This

Stoker's "Dracula," 111.

76 see Demetrakopoulos "Feminism, Sex Role Exchanges, and other subliminal Fantasies in Bram Stoker's "Dracula," 108.

77 Demetrakopoulos "Feminism, Sex Role Exchanges, and other subliminal Fantasies in Bram Stoker's "Dracula," 109.

78 Stoker, *Dracula*, 239.

shows her dissatisfaction with the situation but she does not address this problem directly. Despite Mina's potential to take part in action with men she is excluded from the group and included in it based on Van Helsing's decisions. These decisions are made based on her biological appearance. Mina tries to become independent but in a more practical, non-emotional way. It could be said that Mina and Lucy each represent a New Woman but different characteristics of New Women are manifested separately in both of them. Lucy dies because hers threatens gender boundaries in a greater way (she is emotionally ready for one-sex model), while Mina's independence is used in favor of men and she can therefore survive. Lucy became free, but she was banished from her old two-sex model world.

Female vampires also lack another role automatically assigned to female gender: motherhood. Lucy is a kind of a twisted mother figure, who instead of nurturing the little ones is slowly trying to take life away from them and these children want to come back to her and play with her because they are under some kind of spell; probably the same one which Lucy was under when Dracula was visiting her. Anne Cranny-Francis goes as far as to express that "the violence committed by the women on the baby is, by implication, not only physical; it is also sexual. They are not only homicidal maniacs; they are also child-molesters."⁷⁹ In this passage she is referring to three female vampires who feed on the baby that Dracula brought them as a form of food. If we view the relationship between Lucy and the children as a

⁷⁹ Anne Cranny-Francis, "Sexual Politics and Political Repression in Bram Stoker's *Dracula*," in *Nineteenth Century Suspense: From Poe to Conan Doyle*, ed. Clive Bloom (London: McMillan Press, 1988), 66.

relationship between mother and a child there was one more reason to kill her beside the anxieties her sexuality evoked in men. "Insanity and sexual perversity were thought to be hereditary"⁸⁰ and Lucy would pollute these children and society with perversities.

Male characters assume a role of a protector. They protect women they love because, as Van Helsing states, it's a "duty"⁸¹. Dr. Seward calls it a "protective impulse"⁸² on another occasion. "Duty" sounds masculine and "impulse" more feminine. Dr. Seward and other men are more feminine compared to Van Helsing. It illustrates a hierarchy that exists also inside the group of men. Van Helsing is contacted by his friend Dr Seward after Lucy's health problems (caused by the attack of vampire) appear. Van Helsing is the oldest member of the group and he was Dr. Seward's teacher. He is called for because other male characters are clueless and afraid. Van Helsing claims back the masculinity which other men started to lose. Jonathan almost died and no one knew how to save Lucy. Their two-sex world was falling apart. When Van Helsing becomes a leader other men unconditionally accept this. He further derives his own superiority from his experiences as he is the oldest. He uses this to his advantage when he wants to gain Mina's trust. This is what he says to her about Dr. Seward:

How can he' `know anything of
a young ladies? He has his madmen
to play with, and to bring them
back to happiness, and to those

80 Demetrakopoulos, "Feminism, Sex Role Exchanges, and other subliminal Fantasies in Bram Stoker's "Dracula," 108.

81 Stoker, *Dracula*, 159.

82 Stoker, *Dracula*, 285.

that love them. But the young ladies! He has no wife nor daughter, and the young do not tell themselves to the young, but to the old, like me, who have known so many sorrows and the causes of them.⁸³

The existence of group and its special purpose is very important for Van Helsing, too:

He have allowed us to redeem one soul already, and we go out as the old knights of the Cross to redeem more. Like them we shall travel towards the sunrise. And like then, if we fall, we fall in good case.⁸⁴

Van Helsing is reassuring himself and his men of their own masculinity. He does not see their quest only as a mere personal matter but as a matter important to the society. Masculinity can't be lost. His role in the novel is important because he keeps balance between feminine and masculine.

The situation in which they are is unusual and behavior that is not inherently masculine is therefore being overlooked, but it is there anyway. Reluctancy to share feelings is recognized as something that "indicates a lack of self-restraint and a surrender to incipient femininity."⁸⁵ Van Helsing's reaction to Lucy's death is

83 Stoker, *Dracula*, 107.

84 Stoker, *Dracula*, 299.

85 Marjorie Howes, "The Mediation of the Feminine: Bisexuality, Homoerotic Desire, and Self-Expression in Bram Stoker's *Dracula*," *Texas Studies in Literature and Language* 30, no. 1 (1988): 110, accessed May 31, 2013, <http://www.jstor.org/stable/40754849>.

feminine:

... moment we were alone in the carriage he gave way to a regular fit of hysterics. He has denied to me since that it was hysterics, and insisted that it was only his sense of humor asserting itself under very terrible conditions. He laughed till he cried, and I had to draw down the blinds lest any one should see us and misjudge. And then he cried, till he laughed again, and laughed and cried together, just as a woman does. I tried to be stern with him, as one is to a woman under the circumstances, but it had no effect. Men and women are so different in manifestations of nervous strength or weakness!⁸⁶

Van Helsing's failure to save Lucy exposed him to his own emotions and caused him to react emotionally. This is an indirect result of vampire's action. Men's biology no longer prevents them from acting feminine. Despite the attempt to describe his reaction as not a feminine one. Drawing down the blinds suggests that characters are aware how revealing is Van Helsing's reaction. Surprisingly, Mina's reactions are less emotional. Men's and women's reaction are indeed different in manifestations. Arthur Holmwood reacts in a similar way.

⁸⁶ Stoker, *Dracula*, 163.

He too cries and is hysterical. Mina then compares him to a child:

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 a baby that some day may lie on my bosom, and I stroked his hair as though he were my own child. I never thought at the time how strange it all was.⁸⁷

Again, the situation is strange, but unlike Van Helsing, Arthur does not want to hide his emotions. It becomes acceptable to be emotional but only while Dracula and vampires are alive. One of the reasons men hate Dracula is because of his actions they have to face these unusual and uncomfortable situations. They feel uncomfortable and hide from the outside world, although together they share everything. In both situations the strangeness is pointed out either directly (Mina's observation of Arthur's childlike state) or by some action (the blinds).

Mina shares this attitude about men expressing their feelings in her reaction to Dr. Seward's words recorded in his phonograph diaries, too: "That is a wonderful machine, but it is cruelly true. It told men, in its very tones, the anguish of your heart. ... No one must hear them spoken ever again! ... I have copied out the words on my typewriter, and none other need now hear your heart

⁸⁷ Stoker, *Dracula*, 214.

beat, as I did."⁸⁸

After his escape from Dracula's castle, Jonathan is reluctant to speak again about what he recorded in the letters in his diary. This diary, also as letters exchanged between Mina and Lucy or phonograph recordings of Dr. Seward, reveal a lot about characters' personal anxieties. Mr. Seward keeps a diary because it is his habit and job, but it's the current special situation that forces other men to start writing notes to record everything that happens. Many of what's written down includes men's feelings. Men are aware how revealing are their personal confessions and that their feelings will be known and shared. This is very much feminine and not necessarily comfortable.⁸⁹ Jonathan does not want to re-read his journal and in the end of the story he also points out Van Helsing's words: "We want no proofs. We ask none to believe us!"⁹⁰ The authenticity of the documents is no longer important which for a scientist like Van Helsing is a little bit unusual, but at this point in the story Dracula is not longer alive. The end note also influences the way everything is perceived and it ends with the following confession: "We were struck with the fact, that in all the mass material of which the record is composed, there is hardly one authentic document. Nothing but a mass of typewriting, except the later notebooks of Mina, and Seward and myself, and Van Helsing's memorandum."⁹¹ Jonathan's diary entries from the beginning are more confusing and mystical in comparison to the last chapter. This

⁸⁸ Stoker, *Dracula*, 207.

⁸⁹ see Howes, "The Mediation of the Feminine: Bisexuality, Homoerotic Desire, and Self-Expression in Bram Stoker's *Dracula*," 112.

⁹⁰ Stoker, *Dracula*, 354.

⁹¹ Stoker, *Dracula*, 354.

represents transformation from irrational to rational; from disorder that made Jonathan's mind doubt his sanity to stability when the vampire is dead and the order is restored. There isn't anything that would expose the dual nature of world and their own masculine identities. The revealing letters are deemed messy and unreliable as if the story never happened. The world of men regained its stability.

Conclusion

Based on the theories and analyses from the previous chapters it can be concluded that vampire's role in literature is to bring out issues that are suppressed, but which nevertheless slowly start to emerge and change the norms of the society. Polidori's *The Vampyre* brought up a dangerous issue of loss of power that man had over women in two-sex model world that has until then given power to men based on their biological appearance. *Varney the Vampyre* reacted with a figure of vampire who is dangerous but not indestructible. Amoral people are a problem in this story and they are criticized and even ridiculed, but gender norms are pretty free - everybody is satisfied with their role within the society. *Varney, the Vampire* does not agree with *The Vampyre* and shuns any gender related problems as nothing that society should really fear. This changes in the Victorian period with publication of *Carmilla* and *Dracula*. *Carmilla* and "The True Story of a Vampire" ridicule the power of fathers. One of *Dracula*'s main conflict is also about struggle between Dracula, the bad father, and Van Helsing, the good father, but also goes deeper in it's reaction to another emerging issue already depicted in *Carmilla*:

independent group of New Women that started to emerge in the second half of the 19th century. They are deemed as dangerous and female vampires (Lucy and Carmilla) representing these groups die, but in the legacy lives on in Laura and in partly Mina, too.

5. Hidden desires

Previous chapters analyzed vampire fiction in terms of gender equality, masculinity and femininity. It would be impossible to ignore other theme that is closely connected with these topics: the connection between vampire and it's victim represents sexual intercourse and vampire's alluring effect stirs up sexual emotions in both men and women which challenges their sexual identity and uncovers hidden desires. Some of these desires include homosexual desires, which will be later dealt with in a separate chapter. Vampirism has all the characteristics of infectious disease and because it is connected with sexual desire, it implies that this kind of behavior is infectious as well. Faith of some of the vampire victims could serve as a warning. That's why the vampires must be destroyed.

Although sex can never be explicitly mentioned, several scenes are filled with manifestations of sexual desires. One of these scenes takes place in Dracula's castle. Dracula shuns three female vampires for them daring to touch Jonathan.⁹² Their reaction is to tell Dracula that he himself never loved.⁹³ Touching Jonathan would mean they would suck his blood. This is compared and connected to love, which implies physical love (sex).

⁹² see Stoker, *Dracula*, 37.

⁹³ see Stoker, *Dracula*, 37.

Dracula then replies: "Yes, I too can love. You yourself can tell it from the past."⁹⁴ This makes Dracula's lovers out of all three female vampires, which would definitely not be accepted in Victorian society. When Lucy got three proposals she was troubled that she can't accept all of them: "Why can't they let a girl marry three men, or as many as want her, and save all this trouble? But this is heresy and I must not say it."⁹⁵ Lucy also kisses Dr. Seward when she asks her to in spite of his knowledge about her love of another man. She agrees which shows her flirtatious nature and interest of keeping all three men that has expressed their desire to marry her. This distinguished Lucy from Mina and relates Lucy closer to vampires and their desires. Three female vampires are sexually suggesting and enjoy it. This was considered a sin as only fallen women in the Victorian society enjoyed sex.⁹⁶

Jonathan Harker reveals in the last chapter that he and Mina had a baby, called Quincey, whose "bundle of names links all our little band of men together."⁹⁷ This of course means that Mina and Jonathan had sex together, but the child is not looked upon as a result of sexual intercourse but it symbolizes the victory of men over Dracula. Also, in this period sex is treated as a taboo or as something undesirable to be talked about publicly. Sex had only one sole purpose and that was to bring children into this world.⁹⁸

After Dracula's attack on Mina, she has to bear on

⁹⁴ Stoker, *Dracula*, 37.

⁹⁵ Stoker, *Dracula*, 56.

⁹⁶ see Demetrakopoulos, "Feminism, Sex Role Exchanges, and other subliminal Fantasies in Bram Stoker's "Dracula," 106.

⁹⁷ Stoker, *Dracula*, 354.

⁹⁸ see Demetrakopoulos, "Feminism, Sex Role Exchanges, and other subliminal Fantasies in Bram Stoker's "Dracula," 106.

her forehead a sign of her uncleanness - a burn scar in the form of Sacred Wafer which Van Helsing wanted to press on her forehead to protect her. He was unaware of what could happen. Mina is branded unworthy of God although she is a victim. Mina, as a woman, is suffering for something she has not done. Van Helsing mentions how they are serving God and when Mina is named unclean he is degrading her status as a woman even further. Mina resembles Eve who tempted Adam not to obey God.

Mina is traumatized by the night visits of Dracula and she finds them in no way alluring. It's a punishment for her disobedience to Dracula who wants to make her his companion and helper.⁹⁹ Lucy's attitude towards her experience with Count Dracula is not as negative:

I did not quite dream, but it all seemed to be real. I only wanted to be her in this spot. I don't know why, for I was afraid of something. ... Then I had a vague memory of something long and dark with red eyes, just as we saw in the sunset, and something very sweet and very bitter all around me at once.¹⁰⁰

Lucy felt something sweet in the situation as if she enjoyed what was happening.

In *Varney the Vampyre* maidens and innocent young girls are sexualized in the situations when they are approached by a vampire. For example, fisherman's

⁹⁹ see Stoker, *Dracula*, 268.

¹⁰⁰ Stoker, *Dracula*, 92.

daughter: "With greedy eyes the vampyre approached the bed on which lay the form of the sleeping maiden, and gazed upon her fair white neck and bosom."¹⁰¹ Sometimes, he bites them on the neck or on their arms. What makes these female victims different is that they in no way find Varney sexually alluring (like Lucy). Everything is without consent, like rape.

Lord Ruthven also bites Ianthe on her neck, but in his case he is not as much drawn to her sexually. Lord Ruthven is drawn to virgins and like Varney he only takes, like in a rape. He takes what they don't want to give him.

Varney the Vampyre and *The Vampyre* hint at people having sexual desires which can become their doom (poor girl who ran away with Lord Ruthven), but they don't explore them in the same depth as *Dracula*.

Lesbianism in *Carmilla* and "The True Story of a Vampire" is definitely again connected to the sexual. Threat of homosexuality can be traced also in *Dracula* and it will be analyzed in a following separate chapter.

HOMOSEXUALITY

During the nineteenth century
deviance from sexual norms was
identified as both a symptom and a
cause of social degeneration, so
that by posing a challenge to

¹⁰¹Thomas Preskett Prest, *Varney, The Vampire; or, the Feast of Blood*, Vol. 3 (University of Virginia Library, 2000) chap. 168, accessed December 10, 2013, <http://web.archive.org/web/20110210071618/http://etext.lib.virginia.edu/etcbin/toccer-new2?id=PreVar3.sgm&images=images/modeng&data=/texts/english/modeng/parsed&tag=public&part=1&division=div1>.

traditional gender roles, liminal subjects like homosexuality (since the "sexual invert" was said to have a female soul entrapped within a man's body) were seen as causes of social unrest and potential threats to national health.¹⁰²

Previous statement comments only on homosexuality among men, nevertheless female homosexuality too was deviant, although a little different. Homosexuality amongst women seems to be a little bit different than homosexuality among men. In fact, romantic relationships between two women were fashionable and accepted because they were supposed to cultivate the feminine virtues, trained them for marriage or even allow women to comfort each other in ways forbidden with men.¹⁰³ Of course, this was only on emotional level and sufficient or reliable evidence of possibility of sexual activity is missing.¹⁰⁴ The threat of homosexuality could be considered as an extension of the threat of two-sex model world on one-sex model world. If men who were homosexual had female souls trapped inside, it would mean the female, lesser sex, could invade the man's world.

Carmilla and "The True Story of a Vampire" are both great examples of vampire stories with obvious homosexual themes. Obvious, because later, the analyses of *Dracula* reveal homosexual threat that is being hidden more deeply inside the story than in these two works. *Carmilla* is about closer relationship between two young ladies, but

102 Hurley, "British Gothic fiction, 1885-1930," 199.

103 see Sharon Marcus, *Between Women: Friendship, Desire, and Marriage in Victorian England* (Princeton: Princeton University Press, 2009), 26.

104 see Marcus, *Between Women: Friendship, Desire, and Marriage in Victorian England*, 44.

she breaches the norm of accepted romantic relationship between two women as is indicated in these passages with sexual undertones:

After all these dreams there remained on waking a remembrance of having been in a place very nearly dark, and of having spoken to people whom I could not see; and especially of one clear voice, of a female's, very deep, that spoke as if at a distance Sometimes it was as if warm lips kissed me.... My heart beat faster, my breathing rose and fell rapidly and full drawn; a sobbing, that rose into a sense of strangulation, supervened, and turned into a dreadful convulsion, in which my senses left me and I became unconscious.¹⁰⁵

This "dark place" could be interpreted as the subconscious. It's in this place where Laura can truly and openly experience physical love. She is not aware of her own wishes. She is taken by surprise and faints. The idea that it's female lips that may be the one kissing her is uncomfortable in this instance, but sexual nevertheless.

The homosexual relationship is not plainly about sex. They are creating a union of women. This is the way that sexual identification is tied with gender identification, too. Although Laura sometimes feels

¹⁰⁵ Le Fanu, *Carmilla*, chap. 7.

uncomfortable being kissed there are also moment of weakness where she feels differently:

It was like the ardor of a lover; it
embarrassed me; it was hateful and yet
over-powering; and with gloating eyes
she drew me to her, and her hot lips
traveled along my cheek in kisses;

William Veeder sees a proof of Carmilla's sexuality when she says to Laura about her dream like experience when she was six years old (same as Laura): I was aroused by a scream; Veeder adds that it is actually that it's female suffering that arouses Carmilla sexually.¹⁰⁶

Carmilla is also an alluring vampire and despite Laura already suspecting that Carmilla may be dangerous ("You may suppose, also, how I felt as I heard him detail habits and mysterious peculiarities, which were, in fact, those of our beautiful guest, Carmilla")¹⁰⁷ she is relieved to hear Carmilla's voice¹⁰⁸ and she is drawn to her even if she sometimes feel uncomfortable in her presence: "In this ambiguous feeling, however, the sense of attraction immensely prevailed. She interested and won me; she was so beautiful and so indescribably engaging."¹⁰⁹

Carmilla may be simply trying to fool Laura and using the sexual alluring energy to kill her as she did General's daughter, but Laura is also getting something out of their relationship. Veeder continues that Le Fanu's point was not simply just to write a story about

106 see Veeder, "Carmilla: the Arts of Repression," 200.

107 Le Fanu, *Carmilla*, chap. 13.

108 see Le Fanu, *Carmilla*, chap. 14.

109 Le Fanu, *Carmilla*, chap. 3.

homosexual vampires; the point is not that Laura necessarily succumb to homosexual love, but that she succeed in knowing herself.¹¹⁰

Although *Carmilla* is the only one labelled with an adjective "lesbian" it does not necessarily mean that it's the only piece of vampire fiction dealing with homosexuality. "The true story of a Vampire" is a relatively unknown story which was published over 30 years later than *Carmilla*. They undeniably have a lot in common, but the homosexual relationship is between two men. In the beginning of this chapter it was said that homosexuality was a female soul entrapped within a man's body. This explicitly again connects homosexuality back to gender problems. Unlike Laura, Gabriel dies after vampire Count Vardalek confesses his love to Gabriel:

My darling, I fain would spare thee;
but thy life is my life, and I must
live, I who would rather die. ... 'O
Gabriel, my beloved! my life, yes life
- oh, why life? I am sure this is but a
little that I demand of thee. Surely
thy superabundance of life can spare a
little to one who is already dead. No,
stay,' he said now almost harshly,
'what must be, must be! '

Vampire Vardalek destroys Gabriel and unlike Laura young Gabriel does not have a chance in knowing himself. As in real life, close relationship between women could survive, but not the other way around.

It has already been mentioned that Dracula threatens

¹¹⁰ see Veeder, "Carmilla: the Arts of Repression," 199.

masculinity; and part of the male identity is not only his relationship towards women but also his relationship with men. The beginning of Chapter 5. interpreted the scene with Jonathan and three vampire as very sexual and proceeded with exploring the topic of taboo surrounding multiple sexual partners. This scene can be also interpreted in a different way. Dracula does not want the female vampires touch Jonathan until he is done with him, which may imply that Count Dracula is sexually interested in Jonathan, too.¹¹¹ However, instead of showing the scene, "Dracula's ungratified desire to vamp Harker is fulfilled instead by his three vampiric daughters, whose anatomical femininity permits, because it masks, the silently interdicted homoerotic embrace between Harker and the Count."¹¹² Homosexual connection can also be seen in the transfusion of blood: Lucy receives blood from Van Helsing, Arthur and Quincey and when Dracula sucks again her blood it's like he would be sucking theirs. This is also why, in the end, the use of knife as a murder weapon is preferred instead of a stake, although they wanted to use stake to kill Dracula, too. As a phallic symbol used on Lucy (a woman) it would again be seen as an interaction between two male and thus the situation would resemble homosexual exchange.

James B. Twitchell sees the difference between male and female vampires in their different approaches to their victims: the male vampire story is a tale of domination and female vampire story a tale of seduction.¹¹³ However, I would rephrase this. It's always

111 see Christopher Craft, "Kiss Me with those red lips": Gender and Inversion on Bram Stoker's *Dracula*," *Representations* 8 (1984): 110, accessed May 31, 2013, <http://www.jstor.org/stable/2928560>.

112 Craft, "Kiss Me with those red lips": Gender and Inversion on Bram Stoker's *Dracula*," 110.

113 see James B. Twitchell, *The Living Dead: A study of the Vampire in Romantic literature* (Durham: Duke University Press, 1981), 39.

the people around the vampire's victim who see this relationship between them as one trying to dominate the other. However, the communication that goes on between vampire and his/her victim is a game of seduction. The result of this seduction can be beneficial for both sides (Carmilla, Lucy) or only for one of the partners (Clara, Gabriel) who is usually a vampire (Varney, Lord Ruthven, Vardalek).

Conclusion

As gender identity, sex has found its way to vampire fiction but more so in the Victorian period than in the beginning. When Lord Ruthven and Varney suck their victims' blood it brings no pleasure to the other party and the process is very fast - victims die shortly, there is no period of slow transformation. In all three later works (*Dracula*, *Carmilla*, "The True Story of a Vampire") human characters are strongly affected by vampire and if they succumb to it's sexual calling they have to die (Lucy, Gabriel). *Carmilla* took a different approach. This work does not condemn these deviant feelings if their source is not present. Therefore Laura can still remember or even long for Carmilla. Having these feelings is acceptable, acting upon them would be punished by death. Luckily for Laura, Carmilla is killed before she could seduce her completely as she did with General's daughter. In this sense *Dracula* is more radical. Mina may survive after she was almost turned into a vampire, but she and her world must go back to the state it was in before the arrival of vampire. Sex is not meant to be enjoyed and the experience treasured. It has to be completely erased.

6. SYMBOLS

Sex as a taboo subject could not be described openly and therefore writers had to find a way through the use of symbols. These symbols originated in folklore, yet their symbolism evolved beyond it.

STAKE

The tradition of the stake as a means of killing vampire found its ways also into the literature. A stake may kill the vampire but it also has a symbolism of its own. The stake driven through Lucy's heart "punishes Lucy for her transgression of Van Helsing's gender codes... to insure her future quiescence."¹¹⁴ Craft describes the scene having a "murderous phallicism,"¹¹⁵ for the stake is in a shape of phallus.

Clara Crofton is killed in this way, too, but unlike Lucy she is not punished for her sexual desires or trying to behave outside standard gender codes. In *Varney*, it's Clara's heart which is pierced with a stake but when the act is being done, her name is not mentioned:

The coffin was lowered, and there lay the corpse within that receptacle of poor humanity, unimprisoned by any lid for that had been left in the vault, and awaiting the doom which they had decreed upon it.¹¹⁶

¹¹⁴ Craft, "Kiss Me with those red lips," 122.

¹¹⁵ Craft, "Kiss Me with those red lips," 122.

¹¹⁶ Thomas Preskett Prest, *Varney, The Vampire; or, the Feast of Blood*, Vol. 3 (University of Virginia Library, 2000) chap. 224, accessed December 10, 2013,

She is no longer human, she becomes "it." Blacksmith and other men want to distance themselves from the horrible act. On the other hand, the stake is used by the mob who only suspect a body to be that of a vampire simply because a vampire appeared in the village. The angry mob here represents society and it's again men that strike a stake through the body. Although the dead man very probably is not a vampire, he is one in the minds of the villagers, and thus phallic masculine stake against defeats the dangerous order threatening vampire. In the previous chapter it was mentioned how the use of stake on men would resemble homosexual relationship. The difference between driving a stake through the man in this instance is that gender codes in *Varney, the Vampire* are not as strict as in *Dracula*. It's symbol is also mocked as it's used even on non-vampires.

Dracula himself is killed by a knife while all the other women by a stake. Although a knife may resemble phallus too, a stake resembles it more in shape and is therefore used only on women (although unconsciously).

"Dracula's Guest" is a short story but it too contains an image of stake: "On the top of the tomb, seemingly driven through the solid marble ... was a great spike or stake."¹¹⁷ This stake too is connected with female suffering. Just a few moments later it's struck by a lightning and hurts the dead woman sleeping on the bier (a female vampire).

In *The Vampyre*, Lord Ruthven survives and there is no mention of the stake, only in the short introduction

<http://web.archive.org/web/20110210071618/http://etext.lib.virginia.edu/etcbin/toccer-new2?id=PreVar3.sgm&images=images/modeng&data=/texts/english/modeng/parsed&tag=public&part=1&division=div1>.

¹¹⁷ Stoker, "Dracula's Guest," 10.

mentioning a "real" vampire case of Arnold Paul.¹¹⁸

Carmilla's heart is also pierced with a stake. As in previous cases, it's always men who use it, never women, although they are present and again represents phallus and punishment for her sexuality.

Vampire's teeth

Teeth, now well established feature of vampire, don't play any importance in *The Vampyre*, but they appear elsewhere. Characters always feel unrest when they see vampire's canines even before vampire attacks them or their friends. Vampire's teeth are in the shape of stake but have the opposite function to the stake.

The purpose of the stake is to kill the vampire and kill every unfit socially undesirable feeling a vampire might potentially awake in the characters. When vampire's teeth pierce the skin they also create an opening that may release hidden desire of female or male characters. Female vampires also have stakes that pierce through skin which gives them attribute of a man which brings everything back to the threat that strong women with properties of men would pose on a society.

In a rather comic moment, Carmilla is offended by a proposal that she gets her teeth altered:

Your noble friend, the young lady at
your right, has the sharpest tooth,--
long, thin, pointed, like an awl, like a
needle; ha, ha! ... I will make it round

¹¹⁸ see Polidori, *The Vampyre*, 20.

and blunt, if her ladyship pleases;¹¹⁹

If Carmilla really got her teeth smoothened, not only would she not be able to feed, but they would no longer look phallic. This merger of male symbol in a female body would be lost and with it would be also gone vampire's gender indefinableness.

Vampire's kiss

Vampire's kiss are two marks of teeth that mark the place where vampires has bitten their victim. It's not really difficult to see a connection between kiss and a bite as the relationship between vampire and victim is a symbolic of sex. The placement of the bite marks differs from story to story. Most frequent placement is on the neck or breast, but for example in *Varney, the Vampire* it's also on victim's arm. First two placements are more sexual than the last one. It was already mentioned a couple of times that Varney is very different from other vampires, because in this story the sexual theme was not as prevalent, which is reflected in the fact that he feeds only to satisfy his hunger, not to have a domination over women in a sexual way. He is also the only vampire who commits suicide. Therefore, his bite is not really fit for a metaphor of kiss or intercourse to the same degree as it is in other stories.

When Jonathan meets Count Dracula for the first time he describes his mouth as being "fixed and rather cruel looking,"¹²⁰ but on the other occasion "the mouth was redder than ever, for on the lips were gouts of fresh

119 Le Fanu, *Carmilla*, chap. 4.

120 Stoker, *Dracula*, 17.

blood."¹²¹ The red does not only represent the color of blood but also sexual arousal.

Kiss is a nourishment. It arises from the impulse to incorporate the beloved, so that the lovers become one.¹²² Besides the positive associations of the kiss, "many Victorian writers depicted women's mouth as dangerous and their kisses as mutilating, cannibalistic, vampirish"¹²³ and Elisabeth G. Gitter asks a question who is really in control of a kiss, a man or a woman.¹²⁴ According to her thesis, the one in control is Mina and Dracula fell a victim to a false sense of control. When they exchanged blood she gained an ability to connect with Dracula's own mind. After Lucy's death, Van Helsing places a crucifix over her mouth it symbolizes the defeat of everything that the mouth symbolizes.

After Arthur has given Lucy his blood, Van Helsing said to him: "The brave lover, I think, deserve another kiss, which he shall have presently."¹²⁵ The kiss is a form of reward, but only when Lucy is still more human than a vampire. Van Helsing would not allow Arthur to kiss Lucy when she was dying and he explained why: "If you had met that kiss which you know of before poor Lucy die, or again, last night when you open your arms to her, you would in time, when you had died, have become a nosferatu ... and would for all time make more of those Un-Deads that so have filled us with horror."¹²⁶

The most unusual placement of vampire's bite is the one appearing in *Dracula*: when he's holding Mina near his

121 Stoker, *Dracula*, 48.

122 see Elisabeth G. Gitter, "The Victorian Literary Kiss," *Browning Institute Studies* 13, no. 5 (1985): 166, accessed May 31, 2013, <http://www.jstor.org/stable/25057775>.

123 Gitter, "The Victorian Literary Kiss," 167.

124 see Gitter, "The Victorian Literary Kiss," 169.

125 Stoker, *Dracula*, 115.

126 Stoker, *Dracula*, 220.

chest and he's forcing her to drink his blood. This would not be so strange if it was vice versa. However, because the gender roles are replaced it reflects how Dracula is an interfusion of masculine and feminine functions; he becomes a mother figure.¹²⁷

Carmilla sucking blood from women may not necessarily mean she is homosexual:

As a vampire she is infantile as
well as maternal. She is a demonic
shadow mother to motherless girls;
but these girls function as
Carmilla's mother when her
vampiric, sexual needs drive her to
suck from their breasts.¹²⁸

Carmilla's "kiss" is a kiss of a mother it also expresses a need for relationship with girls on a non sexual level. She needs to form a unity of other women; something similar to the New Women movement that is referred to in *Dracula*. This is also hinted by the fact that it's only women traveling along in the carriage.

Vampire's Gaze

Eyes are together with teeth one of the two most noticeable features in vampires and they are always mentioned by living characters. Similarly to teeth, they are unisex. Eyes are neither masculine nor feminine in their essence. Vampire's gaze imitates popular mesmeric practices in the 19th century. Its goal was to explore the

127 see Craft, "Kiss Me With Those Red Lips," 125.

128 Veeder, "Carmilla: the Arts of Repression," 215.

mind of one who was being mesmerized. Traditionally, this was done by man on woman, although not exclusively. Regardless of gender, vampire's gaze has mesmeric effect on his victims.

Laura mentions Carmilla's eyes several times: "and her fine eyes followed me,"¹²⁹ "gazing in my face with languid and burning eyes,"¹³⁰ "except that I detected her eyes so full of melancholy fire, following me."¹³¹ It's through eyes that the connection between vampire and the victim is established and this connection is sexual. Both on the psychological level and physical:

Sometimes... my strange and
beautiful companion would take my
hand and hold it with fond pressure
gazing in my face with languid and
burning eyes. ... It was like the
ardor of a lover; it embarrassed
me; it was hateful and yet over-
powering; and with gloating eyes
she drew me to her, and her hot
lips traveled along my cheek in
kisses..

Every time Laura mentions eyes it's psychologically very revealing. In *Carmilla*, the eyes don't have only impact on Laura: "Then she had thrown herself back in her chair, with her small hands over her eyes, leaving me trembling."¹³² Although Baron (the vampire hunter) says that vampire fake passion and love in order to feed on

129 Le Fanu, *Carmilla*, chap. 4.

130 Le Fanu, *Carmilla*, chap. 4.

131 Le Fanu, *Carmilla*, chap. 4.

132 Le Fanu, *Carmilla*, chap. 4.

their victims, the eye-contact has also a strong impact on Carmilla. It's physical effects are similar to sexual arousal. The exchange is mutual. Words of the vampire may be faked, but the actions are not: as Varney committed suicide to prove he really felt remorse, Carmilla's move towards the end which terminates the eye-contact is an indirect demonstration of her sexual feelings. Baron's words also reflect attempt to convince Laura that what happened with Carmilla were not real emotions and thus she should forget and suppress any real deviant emotions that Laura could have.

In her dream-like sequence Laura sees also another set of "broad eyes approached my face, and suddenly I felt a stinging pain as if two large needles darted ... deep into my breast."¹³³ It's not clearly understandable whether these eyes belong to Carmilla or not, but their function is different they come with the physical pain and no pleasure. Carmilla's eyes in presence of Laura caused her psychological discomfort but also pleasure.

A fury in the eyes is also referred to in *Dracula* when Dracula notices a cut on Jonathan's throat. The fury here is connected with lust after Jonathan's blood and it's more sexual than real anger. Count Dracula was sexually aroused by Jonathan. From Jonathan's point of view this was demonic and undesirable because they are both men. Although, when the three vampires approach Jonathan he tries to convince himself it's undesirable, too. Nevertheless, he is very attracted to them. One part of him wants female vampires to kiss him and the other does not; with Dracula there is only disgust and fear.

Dracula's gaze represents imprisonment, too:
"...there was that in his eyes and in his bearing which

¹³³ Le Fanu, *Carmilla*, chap. 6.

made me remember that I was a prisoner, and that if I wished it I could have no choice."¹³⁴ Red color of Dracula's eyes symbolizes blood and thirst after blood which is again connected with sexual arousal. When Jonathan looks into Dracula's eyes he fears the homosexual. When Lucy does the same she sees heterosexual desire that they reflect. Heterosexuality of course wasn't taboo, unlike homosexuality in the 19th century, but Lucy was not married and her passion was therefore not according to Victorian morals. When she becomes a vampire she too has eyes change and are suddenly unclean "instead of the pure, gentle orbs we knew. At that moment the remnant of my love passed into hate and loathing ... her eyes blazed with and unholy light."¹³⁵ This passage describes how Lucy's change from victim to enemy is suggested in the change of her eyes.

Neither in "Dracula's guest" or *The Vampyre* do eyes play such an important role.

Varney's eyes were like "polished tin" or "metallic looking eyes" which hypnotized her, for there Varney established connection through eyes. Flora remarked on this when she asked herself: "can she withdraw her eyes from the face of the intruder, and so break the hideous charm?"¹³⁶ Sexual undertone of vampire's look is also hinted at in this passage: "The glassy, horrible eyes of the figure ran over that angelic form with a hideous satisfaction -- horrible profanation."¹³⁷ This is one of the few occasions where sexual desires are referred to in *Varney, the Vampire*.

¹³⁴ Stoker, *Dracula*, 26.

¹³⁵ Stoker, *Dracula*, 197.

¹³⁶ Prest, *Varney, the Vampire*, Vol. 1, chap. 1.

¹³⁷ Prest, *Varney, the Vampire*, Vol. 1, chap. 1.

Vampire's hair

... long literary tradition on golden haired ladies - a tradition that gathered peculiar force and intensity in the latter half of the nineteenth century. Golden hair, through which wealth and female sexuality are inevitably linked, was the obvious and ideal vehicle expressing their notorious - an ambivalent- fascination both with money and with female sexual power.¹³⁸

This paragraph is taken from the article exploring *The Power of Women's Hair in the Victorian Imagination*. The literary tradition of hair being a symbol linked with female sexuality or power is reflected in vampire fiction as well, although not in all works and to a different degree. It seems almost obvious that "when the powerful woman of the Victorian imagination was an angel, her shining hair was her aureole or bower; when she was demonic, it became a glittering snare, web, or noose."¹³⁹ Golden hair was the symbol of wealth and sexuality, neatly combed brown hair was symbolized virtuosity and tangled disorderly hair was a symbol of the sexually and emotionally volatile women.¹⁴⁰

When Jonathan encounters three vampire women in the

138 Elisabeth G. Gitter, "The Power of Women's hair in the Victorian Imagination," *PMLA* 99, no. 5 (October 1984): 936, accessed May 31, 2013, <http://www.jstor.org/stable/462145>.

139 Gitter, "The Power of Women's hair in the Victorian Imagination," 936.

140 see Gitter, "The Power of Women's hair in the Victorian Imagination," 941.

castle of Dracula, two women are dark haired and the third one has golden hair.¹⁴¹ Vampire women try to seduce Jonathan and the scene is full with sexual energy, the golden haired vampire being the first initiator. Jonathan describes this feeling as "something wicked, burning desire that they would kiss me with those red lips."¹⁴² It's also not only a sexual energy that can be reflected in golden hair but also "a murderous energy."¹⁴³

When the men see Lucy at the cemetery (after she has been transformed into a vampire) they no longer see her as an innocent women:

... as we recognized the features of
Lucy Westenra. Lucy Westenra, but
yet how change. The sweetness was
turned to adamant, heartless
cruelty, and the purity to
voluptuous wantonness.¹⁴⁴

Her hair is dark and contrasts with the hair of a child she is carrying, who is described as fair-haired which again symbolizes innocence. Not all female vampires in *Dracula* have the same hair color but it's an important part of their sexuality. What seems to matter more is how the hair color or quality functions within the environment or how it could be understood from different perspectives.

In *Carmilla*, Laura has golden hair and Carmilla has dark hair with golden streaks. Laura does not explicitly say that she wants a romance, but she feels a certain way

141 see Stoker, *Dracula*, 35.

142 Stoker, *Dracula*, 35.

143 Gitter, "The Power of Women's hair in the Victorian Imagination," 948.

144 Stoker, *Dracula*, 197.

towards Carmilla. Sometimes, as the author of the article points out, "women's hair conceals an underlying and sinister filth."¹⁴⁵ In Laura's case, this filth is her sexual needs. On the contrary, Carmilla's hair does conceal her true intentions. Furthermore, her hair is not tangled or disorderly that also in some cases can represent "a sexually and emotionally volatile women."¹⁴⁶ It's only those few streaks of gold in her hair that uncover what is hidden.

"The True Story of a Vampire" may not be the best vampire story written and it's quality has been highly doubted, but it still shows some typical marks of vampire literature of the period, including the use of hair symbolism. Although the original article focuses on women's hair, hair symbolism can also be applied on man's hair, too. In many aspects, including hair, the story is similar to *Carmilla*. The hair of the victim, Gabriel, is "in a perpetual tangle."¹⁴⁷ Vampire's hair is fair, wavy and long.¹⁴⁸ The only time that Gabriel's hair gets untangled (and only by his sister) is when they go for a mass every Sunday. Gabriel is usually not very social; on the contrary, he is "shy even as the wild animals who were tame to him. Never before had he taken to a stranger. Indeed, as a rule, if any stranger came to the house by any chance, he would hide himself, and I had to bring him up his food to the turret chamber."¹⁴⁹ Gabriel's natural wilderness but sexual innocence is then corrupted with the arrival of vampire, and this corruption is reflected in the change of hair color: it becomes grey

145 Gitter, "The Power of Women's hair in the Victorian Imagination," 945.

146 Gitter, "The Power of Women's hair in the Victorian Imagination," 941.

147 Stenbock, "The True Story of a Vampire."

148 see Stenbock, "The True Story of a Vampire."

149 Stenbock, "The True Story of a Vampire."

and then, finally, white.

In *Varney, the Vampire* hair is not as significant in most part of this long story, although they are partly significant in the beginning. After Laura is attacked by the vampire, she is seized by her long silk hair. This kind of hair symbolizes Laura's innocence and when her hair is attacked, it's Laura's sexual innocence that is being attacked as well. However, in the scope of the whole story, hair symbolism is less significant than in the previous works.

Conclusion

As the themes of sexual freedom and gender became more important all of the symbols analyzed in previous chapters were used in books which came out in the Victorian period more and more often. Not all of the symbols are the same. The stake was used to stop the spread of change, but teeth enabled this change to happen. Vampire's gaze was used to establish a connection and a sort of silent dialogue between vampire and its victim. For example, a proposal of relationship to Jonathan or Lucy from *Dracula* or to Laura from *Carmilla*. Vampire's kiss was a physical manifestation when the connection was established. Finally, the hair was a part of body that was also a sexual expression, but its interpretation varies greatly from work to work.

Conclusion

In the beginning of the thesis it was said that Dracula is probably the most famous example of the vampire Gothic fiction but it was also proposed that he was a result of a development that took place for the entire 19th century. Gothic fiction and its vampire was one of the popular genres that took it upon themselves to reflect on changes that were emerging at that time. I focused on changes that applied to the perception of gender and freedom of sexual expression (sex was a taboo subject). Major shift appears to come around the half of the nineteenth century with the start of Victorian era and also with emergence of sensational fiction which relied heavily on people's interest in supernatural and scandals.

First chapters of the thesis put vampire Gothic literature not only into social but also into literary context. It also proved important to define what is a vampire as there were other figures within literature that were labeled a vampire, but would not be covered in the thesis, for example, a plant or a person that was living off someone else's energy. For this purpose I chose to follow Noël Carroll's monster theory. According to this theory vampire must be an undead creature (dead and alive at the same time). This theory also confirmed what was already mentioned in the description of Gothic fiction genre. Vampire must cause an unpleasant reaction in other people who come into contact with him and he must threaten them and the world they live in physically, psychologically or morally. A vampire uncovers secrets and desires buried deep down in person's history or subconscious (which ties Carroll's theories with Freud's

theory of the uncanny).

In this case, the secrets and desires that lie hidden inside were changes regarding gender and sexual identity. Problem of gender was analyzed first. I introduced Cyndy Hendershot's proposal that vampire is a creature who represents a one-sex model world. Hierarchy between vampires is based on social and not on biological differences. This vampire then enters a two-sex model world where men's superiority is defined based on biological differences between men and women. She applied this theory on *Dracula*. This theory supplied a basic description of the fictional world who already had signs of disturbance before the arrival of vampire. It was also in agreement with Carroll's definition of vampires and horror fiction. The question was whether all of these characteristics could be traced back to the beginning of vampire Gothic fiction in English literature of the 19th century.

It turned out that masculinity was challenged already in Polidori's *The Vampyre*. In this world male superiority was also defined based on biological differences, yet Lord Ruthven as a representative of one-sex world did not pose the same threat as Count Dracula because this one-sex model world was not desirable to his victims in any way. *The Vampyre* also introduced a character of a protector. A protector is a male character whose role is to protect women (or men) he loves from the vampire. This figure appears again in *Carmilla* as Laura's father, but also as the vampire hunter and General, or in *Dracula* as Van Helsing. The protector's role is not only to protect the beloved but also to protect standard gender codes. Aubrey fails completely, but Van Helsing manages to kill the vampire, although he fails to save

Lucy. In *Carmilla*, one of the three protectors, General, fails to save his niece. Laura is saved. Gabriel from "The True Story of the Vampire" can not be saved either. Each story has at least one victim who falls for vampire's calling, which means that men can never fully recover their full power which was assigned to them and partly taken away by the vampire. Being an exception in almost every other aspect, this is true also about *Varney, the Vampire*.

One of the main topics in *Dracula* is the New Woman movement which is indirectly also portrayed in *Carmilla's* group of vampire women. *Dracula* treats this topic more radically than *Carmilla*. Laura is able to survive despite having coming in full contact with independence which the vampire offered her.

Some theories proposed that Lucy is not a New Woman and Mina could be identify as New Woman. I tried to prove that they are both New Woman, just in a different way. However, it is Lucy who must die as she welcomes the change that vampire offers her without trying to fight against it. Mina is also deemed unclean until vampire is killed and she goes back to honor rules of the established gender codes.

When Lucy turned into a vampire she lost her ability to become a mother figure. This role was assigned to her because she was a woman. As a vampire she is can not be judged by the same gender standards that apply in the world of non-vampires. In a certain way. This topic was not explicitly explored in any other works.

Another conclusion from the first part of the analyses showed that it was the masculine that was attacked first. The theme of female gender and identity emerged slightly in earlier vampire fiction, but was one

of the main themes in *Dracula*.

The second main part of the analyses was dedicated to freedom of sexual expression, which is closely tied to gender identity, too. One of the taboos in Victorian society was talking about sex which forced writers to use symbolics of vampire's teeth, bite, stake or vampire's gaze (which was also connected to mesmerism, one of the popular scientific methods of those times). Depiction of sexual relationship in *Carmilla* and *Dracula* relies heavily on sexual symbolism. What could not be said aloud was communicated through vampire's gaze and expressed through vampire's kiss.

Another important symbol was a stake. This phallic symbol was used to kill vampires but its interpretation can slightly differ. In *Dracula* it can be used to kill women but not men because it would mark a homosexual connection between murderers and male vampire. This does not apply when it's used to kill a female vampire. Stake also has its counterpart in the form of the vampire teeth. Stake silences vampire and everything he represents, but vampire's teeth liberate all hidden desires when they pierce their victims' skin.

However, not every vampire character and vampire Gothic fiction places emphasis on these symbols in the same degree. In *Varney, the Vampire*, the stake loses its value completely as it is used to kill innocent people.

One of the important outcomes of the thesis is that *Varney, the Vampire* was used in an opposite way than other works of vampire fiction. This work created a vampire that was in a way a reaction to Lord Ruthven from *The Vampyre*, which was the first piece of vampire Gothic fiction and which proposed some serious questions about stability of the power of male gender. *Varney, the*

Vampire showed vampires in a completely different light. Varney gradually becomes as a vampire too familiar to contain the symbolics he has in the beginning of the story, although this symbolics reemerges again towards the end. The categories do not blur to the extent they do in later works. The vampire is not an aristocrat. Varney's suicide and his human-like nature makes him vulnerable and minimizes his threat on society's existing gender codes.

After *Varney's* weak vampire, this supernatural being was reinvented and explored the themes of gender and sexual identity on a larger scale. Theme of homosexuality as a threat on men's identity is a recurring theme which got more prominent towards the end of the century, even occurring in less popular stories such as Stenbock's "The true story of a Vampire." Ending with death of a vampire in *Carmilla* and Gabriel in Stenbock's story, the threat of homosexuality is ward off in the end. Although, and this happens only in *Carmilla* Laura retains her feelings, but they exist in her private thoughts. Vampire's victims in still feel repelled by vampires but they are also attracted to them. This conflict was something new.

It was showed that vampire, as a character, developed and changed a few times in the nineteenth century. It also showed that not all vampires were the same and that *Dracula* was a final outcome of a long development.

Resumé

Diplomová práce se zabývá vývojem postavy upíra v anglické literatuře 19. století. Hlavním zaměřením jsou dvě témata. Prvním je pohlavní rovnost a druhým sex jako společenské tabu.

Prvním literárním upírem, který nebyl vytvořen jen na základě lidových příběhů, byl Polidoriho Lord Ruthven z díla *The Vampyre*. Bylo to vůbec poprvé, co byla v rámci fikce postava upíra vyvinuta mimo tradiční lidové představy, a která nebyla jen vedlejší postavou, ale děj přímo utvářela. Úspěch tohoto díla následoval *Varney, the Vampire* (autorství bývá připisováno jak Jamesi Rymerovi tak Thomasi Pretovi) a *Carmilla* (Sheridan Le Fanu) a s ní příklad homosexuálního upíra. Století uzavřel s nevídaným úspěchem *Dracula* od Brama Stokera. V práci se věnuji i povídkám "Dracula's Guest" od Brama Stokera a "The True Story of a Vampire" od Johna Stenbocka. Povídka "Dracula's Guest" byla sice vydána až na počátku dvacátého století, je však v této práci zahrnuta, neboť byla původně součástí novely *Dracula*. "The True Story of a Vampire" slouží pro porovnání s *Carmillou*, protože se také jedná o povídku s homosexuální tematikou.

První část práce je věnována zasazení upírské literatury do širšího literárního kontextu a vymezení postavy upíra z hlediska hororové teorie na základě definice Noëlla Carolla, protože dokonale vystihuje, proč je upír vhodnou postavou pro analýzu témat pohlavní rovnosti a sexuality v 19. století. Aplikováním této teorie se také vymezí hranice toho, co do upírské literatury v rámci této práce patří a co už ne.

Analýza děl pracuje s předpokladem, že témata pohlavní rovnosti a sexuality jako společenského tabu se

v upírské literatuře v jisté formě vyskytovala už od začátku století a nebyla jen doménou díla *Dracula*. Tomuto tématu v rámci novely *Dracula* se věnovala Cyndy Hendershotová, která se na problematiku dívala jako na změnu v chápání pohlaví ve společnosti 19. století. Do 18. století bylo ženské tělo vnímáno jen jako nedokonalá forma těla mužského a rozlišení muže a ženy se zakládalo na sociálních a ne anatomických rozdílech. Obrat přišel v 18. století, kdy ženské a mužské tělo začalo být chápáno jako dvě rozdílné formy. Rolí upíra v literatuře bylo znovuoživení starého modelu, který byl ovšem vnímán jako hrozba pro společnost. Na základě těchto předpokladů jsou analyzována a srovnávána i ostatní díla upírské literatury.

Kromě genderu je práce zaměřená i na téma sexuálního projevu. Sex měl sloužit k plození dětí a ne za účelem rozkoše. Homosexuální orientace byla považována za deviaci. Jelikož o těchto problémech nebylo možné hovořit otevřeně, využívala upírská literatura ve značné míře symboliku: upírské oči, zuby nebo kůl. I toto téma nicméně nebylo v upírské literatuře přítomno hned od začátku v takové míře jako v pozdějších dílech *Carmilla*, *Dracula* nebo v povídce "The True story of a Vampire."

Závěrem práce je zjištění, že témata pohlavní rovnosti a sexuální volnosti se sice v jisté míře objevovala už v *The Vampyre*, ale v následujícím díle *Varney, the Vampire* byla zavržena. Obrat přišel ve viktoriánském období, kdy jsou upírská díla těmito tématy doslova přesycena. V těchto dílech už symbolika předmětů a postava upíra neprocházejí výraznějšími změnami.

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Autor: Briatková, Veronika

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Klíčová slova: Bram Stoker, Drakula, Carmilla, Sheridan Le Fanu, sexuálna identita, feminizmus, homosexualita, upíry, vampirizmus ako metafora

Abstrakt:

Tato práce se zabývá vývojem upírské literatury v anglické literatuře 19. století a to konkrétně z pohledu témat pohlavní rovnosti a sexu jako společenského tabu. Ukazuje, jak se tato témata poprvé objevila v *The Vampyre* od Johna Polidoriho, jak byla zavržena ve *Varney, the Vampire* a znovuobjevena ve viktoriánském období.

Author: Briatková, Veronika

Institution: Philosophical Faculty of Palacký University
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Abstract:

This diploma thesis is concerned with the development of vampire and vampire fiction in the English literature of the 19th century. The main focus will be on the themes of gender and sexual identity which was a taboo topic. The analyses show that these topics emerge in Polidori's *The Vampyre*, only to be condemned in *Varney, the Vampire* and again reinvented in the Victorian period.