



ABSTRACT

This project is about an analysis between two vampire stories, the novel, Dracula, by Bram Stoker and the TV series “True Blood” by Charlaine Harris.

The work contains six main chapters, subdivided into sixteen parts:

The first part is related to Bram Stoker’s life and his best works. Dracula (1897) brought Stoker fame and recognition.

The second one analyses the influences on Dracula. Prince Vlad Tepes or Vlad “the Impaler” and Countess Elizabeth Bathory also known as the “Blood Countess”, or “Lady Dracula”, were real historical personages. At the close of this chapter, the Romantic Era (1820–1900), the legacy and influences of Dracula on other writers and on Hollywood movies will be also analyzed.

The third chapter is an analysis of religious Victorian attitudes, medical practices, and Bram Stoker’s Dracula.

The fourth section has to do with sexual attitudes in Victorian times and Bram Stoker’s Dracula.

The penultimate chapter is about feminist attitudes in Victorian times and in Bram Stoker’s Dracula.

Finally, the last chapter makes a comparison between Bram Stoker’s Dracula and the HBO TV series, “True Blood”. This comparison will be analyzed taking into account that several movies as well as TV series have been created based on Dracula.



INDEX

INTRODUCTION.....	VI
Chapter I: BRAM STOKER.....	1
Chapter II: INFLUENCES ON <u>DRACULA</u>	18
Chapter III: GOOD VS EVIL	66
Chapter IV: SEXUALITY	66
Chapter V: FEMINISM	91
Chapter VI: COMPARISON.....	99
Chapter VII: CONCLUSIONS AND RECOMMENDATIONS.....	105
WORKS CITED.....	109
APPENDIX.....	126



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FACULTAD DE FILOSOFÍA, LETRAS Y CIENCIAS DE LA EDUCACIÓN
CARRERA DE LENGUA Y LITERATURA INGLESA

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DEDICATION

First of all, I dedicate this work to GOD, our Heavenly Father, who has guided me to complete my career.

I also dedicate this research to my understanding, patient and loving parents, brothers, grandparents, and to my sweet nephew, who is the joy of my life, because they have animated and supported me to complete my studies.

Furthermore, this thesis has a very special dedication indeed to my caring mother, Maria Luisa, who has supported and encouraged me in all ways since the beginning of my studies, and during every single second of my life.

Last but not least, I would like to thank and dedicate this thesis to everyone who, with their support has helped me to make it possible. Finally, this is for my girlfriend who has been a great source of motivation and encouragement.

Francisco J. Sánchez M.



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I would like to give my thanks to the LORD GOD who never fails me and who with his infinite grace and mercy gave me life and the opportunity to study and the strength to become better every day.

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INDEX

	PAGES
AUTHORSHIP.....	I
DEDICATION.....	II
ANKNOWLEDGMENT.....	III
ABSTRACT.....	IV
INTRODUCTION.....	VI
 Chapter I: BRAM STOKER	
1.1 Childhood and Early life.....	1
1.2 Adult life.....	5
1.3 Best works.....	12
 Chapter II: INFLUENCES ON <u>DRACULA</u>	
2.1 Elizabeth Bathory.....	18
2.2 Vlad III Dracula.....	36
2.3 Romantic Age/ Era.....	49
2.3.1 Blood role in the Romantic Era.....	56
2.4 Legacy and influence on authors.....	61
 Chapter III: GOOD VS EVIL	
3.1 Religious Victorian Attitudes.....	66
3.2 Medical Practices.....	69



3.3 Bram Stoker's Dracula.....75

Chapter IV: SEXUALITY

4.1 Sexual Attitudes in Victorian times.....79

4.2 Sexual attitudes in Bram Stoker's Dracula.....86

Chapter V: FEMINISM

5.1 Feminism attitudes in Victorian times.....91

5.2 Feminist attitudes in Bram Stoker's Dracula.....95

Chapter VI: COMPARISON

6.1 Bram Stoker's Dracula and HBO series "True Blood".....99

Chapter VII: CONCLUSIONS AND RECOMMENDATIONS

7.1 Conclusions.....105

7.2 Recommendations.....106

WORKS CITED.....109

APPENDIX.....126



INTRODUCTION

Much has been said and seen about vampires throughout the course of history and in our own times. The Irish author Abraham, “Bram”, Stoker, through Dracula, a vampire story about an un-dead man who is thirsty for human blood, is the founding father of vamps. From this masterpiece on, a hundred vampiric stories and novels or so have been created and several of them have been made into movies.

The first chapter of the thesis deals with Abraham, “Bram”, Stoker (1847-1912) who was born in Dublin, Ireland. He was a handicapped boy during his early years. Because of his illness Bram studied his first school years at home where he was influenced by his father to enter the theatre; and his mother’s noted terror stories also encouraged him in his goals. Surprisingly, Stoker recovered from his disease and in complete health he attended Trinity College where he developed himself into a superstar athlete and became president of the Philosophical and Historical Societies; he graduated in Pure Mathematics. A few years later, Bram worked as a civil servant in Dublin Castle and published some of his first works. At this time, he also worked as a freelance journalist, a drama critic, and editor of the “Evening Mail”. Due to his review of a recital of Hamlet starring Henry Irving, Bram was appointed by Irving to act as a business manager at London’s Lyceum Theatre, where Stoker worked until Irving’s death. While working for Irving, Bram married Florence Balcombe and had one



son, Irving Noel Thornley Stoker. Bram Stoker continued writing and publishing his works. To honor Henry Irving, Bram wrote a biography of the actor entitled, Personal Reminiscences of Henry Irving. Finally, in 1912 Stoker died at the age of 64.

The second chapter of the thesis is about many true historical events that influenced Bram Stoker to write Dracula. The Prince, Vlad Tepes or Vlad the “Impaler”, and the Countess Elizabeth Bathory, also referred to as the “Blood Countess”, or “Lady Dracula”, were real personages of the 15th and 16th centuries respectively. Based on historical data Vlad Tepes was a Wallachian ruler, who, with his favorite method of torture, earned himself the nickname of “the Impaler”. Similarly, the story of Elizabeth Bathory is also true. According to history, the Countess Bathory was a member of the Royal Family of Hungary who tortured and murdered several young virgin women in order to bathe in their blood, because, according to her, it helped to preserve her young-looking appearance. Finally, the “Lady Dracula” was arrested, placed on trial, and condemned to remain locked up in a room in her castle for the next three years until her death. Additionally, an analysis has been made of the Romantic Era (1820–1900). Bram Stoker belonged to this time and it was during this age that “Gothic” literature started and took shape, bringing about the creation of Dracula and influencing other writers and movie producers.

The third chapter of the thesis discusses religious Victorian attitudes and medical practices with respect to Bram Stoker’s Dracula. The Victorian age is the term given to the period from 1837 to 1901 during which time Queen Victoria consecutively ruled. In this period of time the religious belief took



second place to science because of Charles Darwin's theory of evolution and the industrial revolution.

The fourth chapter is concerned with sexual attitudes in Victorian times and Bram Stoker's Dracula. Compared to our present society, during Victorian times sexuality was modest, repressive or even non-existent. Bram Stoker's Dracula shows signs of repressed Victorian sexuality.

The fifth chapter deals with feminist attitudes in Victorian times and in Bram Stoker's Dracula. In Victorian times women went from being viewed as the weakest and most innocent sex to being held more responsible for sexual indiscretions. While in Bram Stoker's Dracula, the role of men changed to the opposite direction; men who had started out as being lustful and predatory, were transformed into blameless slaves to their natural instincts, or to their uncontrollable sexual desires.

Finally, the last chapter focuses on a comparison between Bram Stoker's Dracula and the HBO TV series, "True Blood". This comparison will be analyzed on the basis of the numerous feature films and series that have been produced concerning Dracula. One of these is the HBO TV series, "True Blood", which, following its successful launch in 2008, became the most popular television series in America for a few years.

CHAPTER I

BRAM STOKER

1.1 Childhood and early life



Fig. 1. Irish writer Abraham “Bram” Stoker (1847-1912). He is the author of the classic horror novel Dracula. Stoker was also the business manager of the Lyceum Theater and Henry Irving’s personal assistant for 27 years (Melton 669).

Abraham Stoker, best known as Bram Stoker, was a Victorian novelist and Short Story writer. He was somewhat educated at home, and was intensely influenced by his father’s interest in the theatre, and his mother’s often horrible stories of her childhood.

Nowadays Stoker is best remembered for his terror novel, Dracula, written in 1897.

Abraham (Bram) Stoker was born in Clontarf on the outskirts of Dublin, on 8 November 1847. His father, Abraham Stoker, was a clerk with the



British civil service in Ireland. His mother, Charlotte Thornley, who was from western Ireland, was an active social reformer. The Stokers were Protestants who attended the Church of Ireland. Bram, the third of seven children, had four brothers (William Thornley, Thomas, Richard and George) and two sisters (Margaret and Matilda). (Eighteen-Bisang and Miller 299)

According to, S. T. Joshi,

“[Bram Stoker] was a sickly child, but no explanation for this mysterious illness that kept him bedridden for much of his young life has ever been provided. His mother entertained him with stories and legends from her native Sligo¹, which included supernatural tales and narrative accounts of death and disease. These stories may have laid the foundation for some of the Gothic motifs to be found later in his fiction. (315)

“Leatherdale, Ludlam, and Belford all observe that Charlotte had told her son, [Bram] about Irish folktales as well as about her experiences with the cholera epidemic in Sligo in 1832” (Senf 71).

Young Stoker, forced by his weakened health, studied his first school years at home with tutors who helped him with school work. After a long time of

¹Sligo Town lies at the mouth of the River Garavogue and at the end of Sligo Bay. The town name comes from the Gaelic *sligeach*, meaning “place of shells.” Indeed, the soil contains oyster, cockle, mussel, and limpet shells, along with traces of settlements going back as far as 3000 B.C.

suffering, as a dream come true for any mortal human being and baffling everyone, including doctors, Bram Stoker did finally leave behind that mysterious and undiagnosed illness and soon got a full recovery.

“After a long childhood illness, he went to school, then to the University of Dublin where he studied mathematics” (Pauline Francis 4). In addition, Samuel J. Umland in his book *Cliffs Notes on Stoker’s Dracula* confirms that “...Stoker eventually grew to well over six feet in height and became athletic and muscular, crowned with a head of thick, red hair. He is referred to by biographer Farson as a “red-haired giant” ” (2). “By the time [Bram] entered Trinity College, Dublin, in 1864, Stoker had overcome his physical limitations. Indeed, he was a strong young man who excelled at athletics, winning several awards for prowess in football, racing, and weightlifting” (Joshi 315). “He also received awards for debating and oratory...” (Eighteen-Bisang and Miller 299).



Fig.2. The 1903 Glasgow School of Art Medal was awarded to the author of Dracula, Bram Stoker (http://bramstokerestate.com/BramStoker,_Himself.html).

Also active in debating and oratory, he served as president of the Philosophical Society. His academic career, however, was apparently



less distinguished. Despite his own assertion that he received honors in pure mathematics, his name does not appear on any of the college's lists of such distinctions. He was awarded the degree of Bachelor of Arts in 1870 and a Master of Arts five years later. (Joshi 315)

“[Stoker] graduated with a bachelor's degree² and honors in science (1870) and, as his father before him, went to work as a civil servant at Dublin Castle. He continued as part-time student at Dublin and eventually earned his master's degree (1875)” (Melton 669). The book, Works of Bram Stoker, from Mobile Reference claims that “In 1876, while employed as a civil servant in Dublin, Stoker wrote a non-fiction book, The Duties of Clerks of Petty Sessions in Ireland, published in 1879...” “Much enamored of theatre, he became the unpaid drama critic for the Dublin Mail in 1871” (Welsh, Phillips, and Hill 242). “[Bram Stoker] also wrote theatre reviews and short works of fiction for a local newspaper” (Eighteen-Bisang and Miller 299).

Stoker's favorable impression of British actor Henry Irving, who appeared locally with a travelling drama company, led him to offer his services to the Dublin Evening Mail as a drama critic, without pay. As his reviews began to appear in various papers, he was welcomed into Dublin social circles and soon met the Wildes, the parents of Oscar Wilde. In 1873, he was offered the editorship of a new newspaper, The Irish Echo (later renamed Halfpenny Press), part-time and without

² Bachelor's degree is a college or university degree signifying completion of the undergraduate curriculum



pay. The paper did not succeed, and early in 1874, he resigned.
(Melton 669)

1.2 Adult Life

“Upon taking over management of London’s Lyceum Theatre in 1878, [Irving] hired Ellen Terry as his leading lady and Bram Stoker as business manager. This trio and their Lyceum dominated the British stage for three decades as Irving proclaimed they were making theatre an acceptable activity for all classes” (Anderson 193).

“...and the Irving-Stoker partnership was to last until Irving’s death in 1905. During these first years in London, Stoker found the time to author his book of fiction, a collection of children’s stories, Under the Sunset, published in 1882” (Melton 669).

According to the article *Lyceum Theatre*land,

Bram Stoker worked between 1878 and 1898 as business manager of the theatre, and Irving was Stoker’s real-life inspiration for the character of Count Dracula in his 1897 novel, Dracula. Stoker hoped that Irving, with his dramatic, sweeping gestures, gentlemanly mannerisms, and specialty in playing villain roles, would play Dracula in the stage adaptation of his novel. However, Irving never agreed to appear in the stage version, although the play was produced at the Lyceum.

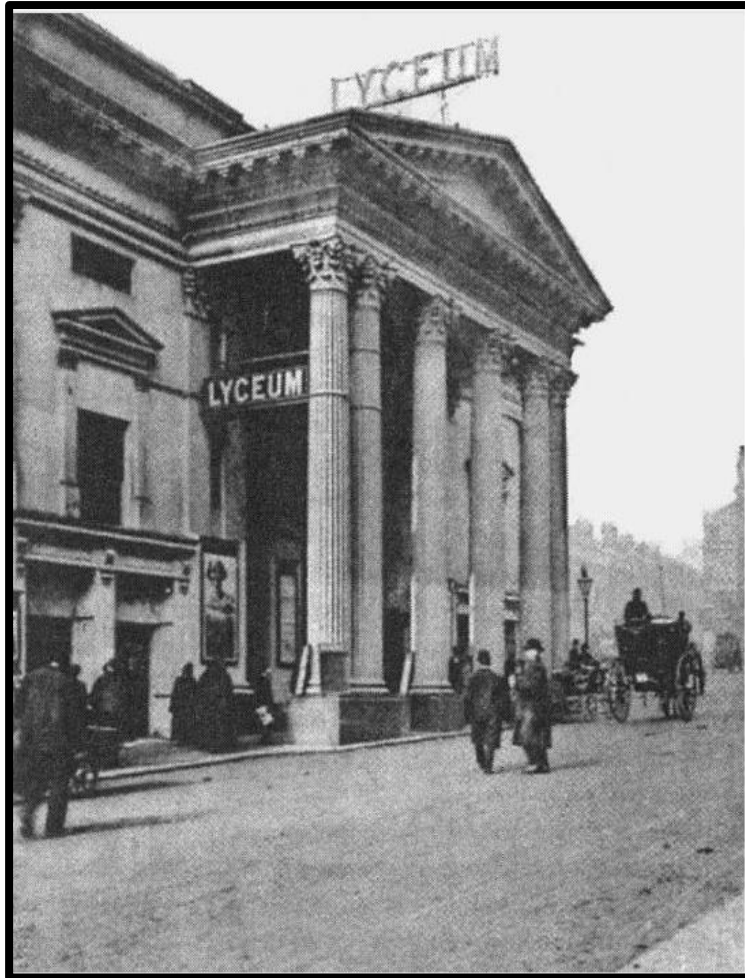


Fig.3. Lyceum Theatre in London where Bram Stoker worked as personal assistant of the English stage actor, Sir Henry Irving (1838-1905). Irving was the manager and lead actor of the Lyceum Theater Company in London (Eighteen-Bisang and Miller 30).

For the following seven years, Bram Stoker worked hard at office work during the day and in the theater at night.

“Before Henry Irving’s business proposal, Stoker met Florence Balcombe, a beautiful woman with many admirers in Dublin, and began courting her. A fellow Irishman named Oscar Wilde also fell head over heels in love with Florence” (Karg 35).



In 1876, Henry Irving returned once again to Dublin, now very triumphant and well on his way to becoming a superstar.

In December 1876, [Bram Stoker] gave a favourable review of the actor Henry Irving's performance as Hamlet at the Theatre Royal in Dublin [;] Irving read his review and invited Stoker for dinner at the Shelbourne Hotel, where he was staying. After that they became friends. He also wrote stories, and in 1872 The Crystal Cup was published by the London Society, followed by The Chain of Destiny in four parts in The Shamrock. (Mobile Reference)

In 1878, an offer from Irving to Bram to become manager of the Lyceum Theatre in London, which Irving owned, allowed Bram to leave the civil service and subsequently marry Florence Balcombe.

In 1878 Stoker married Florence Balcombe, a celebrated beauty whose former suitor was Oscar Wilde. The couple moved to London, where Stoker became business manager (at first as acting manager) of Irving's Lyceum Theatre, a post he held for 27 years. On 31st December 1879, Bram and Florence's only child was born, a son that they christened Irving Noel Thornley Stoker. (Mobile Reference)

But, before leaving Dublin in 1878 Bram published his first novel, The Duties of Clerks of Petty Sessions in Ireland "...a description of the civil courts in Ireland..." (Holte 20).

Stoker's responsibilities at the Lyceum included organizing provincial season and overseas tours, keeping financial records and acting as Irving's secretary. He organized the Lyceum's eight North American tours, during which he met and became friends with Walt Whitman and



Mark Twain. His association with Irving (who was knighted by Queen Victoria 1895) brought him into contact with many of the leading figures of his day. Alfred Lord Tennyson, Richard F Burton, Henry Morton Stanley, Lord and Lady Randolph Churchill, and William Gladstone were among his many friends and acquaintances. But the most significant influence on his life was Irving himself. Except for vacations and periods of work-related travel, Stoker spent the rest of his life in London. His writing was done during any spare time his exceptionally busy schedule allowed. He began what would become Dracula in early 1890, and continued to work on it intermittently over the next seven years. The novel was composed against a backdrop of social upheaval. The turn of the century was rife with changes that challenged the fiber of Victorian England and middle-class values: mass immigration from central and eastern Europe, challenges to traditional gender roles, conflicts between religion and the new science, and anxieties about atavism and criminality. Many scholars have pointed out [...] that Dracula embraces all of these fears and anxieties. (Eighteen-Bisang and Miller 300)

Stoker continued his writing career, publishing numerous short stories as well as novels, although his early fiction was not of high worth. Another of Bram's books was Under the Sunset (1882), which was a series of fairy tales for children. This was followed by a novel, The Snake's Pass (1890), which did not have success as the writer expected. Two more novels were published in 1895, The Watter's Mou and The Shoulder of Shasta. None of them were more than



common popular literature, and have all passed unnoticed from history's memory.

Fortunately Stoker's destination changed in 1897 due to the publication of his Gothic influential horror novel, Dracula, which still stands as his best literary realization. In spite of the fact that Dracula nowadays is widely known around the world, this novel was not a bestseller book and neither did it have immediate success. Dracula has been printed constantly since its first publication and also it has inspired the production and creation of several films and several literary works. It is believed that before writing Dracula, Stoker spent eight years researching European folklore and stories of vampires. At this point it is important to say that Dracula was not the first work about vampires; other stories had already been written before.

Thanks to the availability of Stoker's notes for Dracula, much is known about the genesis of the novel. He spent seven years working on the book, starting as early as March 1890, The notes comprise 120 pages including lists of characters, detailed outlines for the plot, descriptions of Whitby, medical details provided by his brother Thornley, train schedules, an article entitled "Vampires in New England," and information Stoker gleaned from various source books [...] Stoker has already begun writing his novel, but the name he has chosen for his vampire was Count Wampyr. When he learned that the name "Dracula" was derived from a word that meant "devil" in Romanian, he quickly adopted it. In regard to location, Stoker has initially chosen Styria, a province in Austria that had been the setting for Joseph Sheridan Le Fanu's "Carmilla"; but he substituted Transylvania for



Styria when he found the former in the article “Transylvanian Superstitions” (Nineteenth Century, 1885) by Emily Gerard. Almost to the actual date of publication, Stoker’s intended title for his novel was The Un-Dead, the name attached to a 529-page typescript currently held by a private collector in Seattle. But this typesetter’s copy did undergo more changes before it appeared as a book. For example, the ending was changed. Originally, Castle Dracula was to have been destroyed through a catastrophic natural explosion; in the final text, the castle remains intact. Perhaps the most important change was that the title The Un-Dead becomes Dracula. (Joshi 81-2)

Dracula is a novel about a young solicitor called Jonathan Harker, who is sent by Peter Hawkins, Harker’s employer, to travel to Transylvania to sell a house to a nobleman called Count Dracula. Harker soon realizes that the Count is a vampire. Dracula takes Harker as prisoner in his castle, and travels to England to look for Jonathan’s fiancée, Mina Murray and her friend, Lucy Westenra. The other characters, headed by Professor Abraham van Helsing, go on a mission to find and destroy Dracula. Meanwhile Count Dracula wanted to take Mina with him to his castle because she looked exactly like his wife Elizabeta, whom he loved more than anything in his life.

On the other hand, the Hollywood version of the book was made in 1992 by Francis Ford Coppola. Sylvia Browne in her book entitled, Secrets and Mysteries of the World, (Part II: STRANGE CREATURES 11 Vampires and Chupacabras) claims that “In Francis Ford Coppola’s film Bram Stoker’s “Dracula”, Vlad battles the Turks against overwhelming odds. He is victorious,



but is then thwarted by the erroneous news that his great love, Elizabeta, has killed herself because she thinks he is dead”.

From this moment he became an undead-man who was blood thirsty for living humans. Also, he could assume the form of an animal, he could control the weather, and he was stronger than before, especially at night or in darkness.

While working for Irving, Stoker still had enough time to put in writing a series of thrillers and ghostly stories. After Irving’s death, the earnings from his books became more significant to him, but still Dracula brought him very little capital.

Stoker, after writing Dracula, continued writing numerous other novels, no one of which called readers’ attention as the vampire did.

Until his death in 1912, he produced more than a few adventure novels in which are included Miss Betty (1898), The Mystery of the Sea (1902), The Jewel of Seven Stars (1903), The Man (1905), Lady Athlyne (1908), Snowbound, The Record of a Theatrical Touring Party (1908), The Lady of the Shroud (1909), and The Lair of the White Worm (1911).

In 1906 to honor Henry Irving, Bram wrote a biography of the actor entitled, Personal Reminiscences of Henry Irving. Other non- fiction works included A Glimpse of America (1886), and Famous Imposters (1910). After Bram Stoker’s death in 1912 a volume of his short stories was in print posthumously, entitled Dracula’s Guest (1914).

Henry Irving’s death in 1905 left a void in Stoker’s life that was accompanied by a gradual decline in his health. He apparently had suffered from Bright’s disease since 1897 and, in 1906, suffered the



first of two strokes. He died on 20 April 1912. Just as Henry Irving had taken the limelight from him in life, his death was eclipsed by the sinking of the Titanic, which had occurred five days earlier. Some writers have claimed that he died of syphilis, but this is debatable; his death certificate is inconclusive. He was cremated and his remains were interred at Golden Green in London. (Eighteen Bisang and Miller 300)

According to the information provided by The Britannica Online Encyclopedia two years after Stoker's death, his widow, Florence Stoker, published as part of a posthumous collection of short stories Dracula's Guest, which, most contemporary scholars believe, text editors had excised from the original Dracula manuscript. In 2009 Dacre Stoker (great grandnephew of the author) and Ian Holt produced Dracula: The, a sequel that is based on the novelist's own notes and excisions from the original. The sequel, which shuns the epistolary style of the first Dracula for traditional third-person narrative, is a thriller set in London in 1912, and it features Bram Stoker as a character. (The Britannica Online Encyclopedia)

To sum up, Bram Stoker wrote 32 works in total; 12 of these works were novels. In his days Bram was not well-known for his terror novel, Dracula, but he was known as Henry Irving's personal assistant.

1.3 Best Works

During his entire professional career, Bram Stoker wrote numerous novels, and short stories including Dracula. None of his other works was successful as Dracula. Dracula is the best-known of all Bram's novels, but the others are tales



that are just as entertaining. Stoker biographer speculates that the mesmeric and the exploitive genius Sir Henry Irving actually inspired Stoker's bloodsucking creation, and even describes Stoker as Renfield to Irving's Dracula: "I am Your slave, and You will reward me, for I shall be faithful, I have worshiped You long and afar off". ---JAMES M. WELSH. (Welsh, Phillips, and Hill 242) Among Stoker's greatest works are Dracula, The Jewel of Seven Stars, The Man, The Lady of the Shroud, Lair of the White Worm and The Mystery of the Sea

Dracula, which is the greatest novel written by Bram Stoker, tells us the story about a battle between Dracula, "a strange evil and un-dead man," and a small group of men and women headed by Professor Abraham van Helsing. In other words a battle between supernatural force and human power told through journal entries.

In Dracula, a work that defines fin de siècle Gothic more effectively than any other work, the conflict of cultures is not as easily resolved as it was in The Shoulder of Shasta. Beginning with the visit of young solicitor Jonathan Harker to Transylvania, Dracula constantly reminds readers of the contrast between England and Eastern Europe and of the horror that results when these cultures clash.

Dracula, the villain of the pieces, is presented as a bloodthirsty warlord intent on leaving Transylvania for London where there will be more people for him to prey on. Once there, he chooses Lucy Westenra as his first victim. Unfortunately for him, Lucy is loved by three wealthy young men, and one of them, Dr. Seward, is the pupil of Dr. Van



Helsing, an expert in both folklore and medicine. Van Helsing informs the rest of the group about vampiric behavior and about his particular historical figure. He also uses an entire arsenal of weaponry from both folklore and modern medicine to attempt to save Lucy, though he is ultimately in that attempt. Although it is difficult for these modern characters to believe in the existence of a supernatural bloodsucker, they eventually join forces and, after Lucy's death, collaborate with Harker and his wife Mina to track Dracula to his castle, where they ultimately destroy him. A work that combines elements of the adventure story, the detective novel, and the erotic thriller with the Gothic, *Dracula* also provides a number of insights into the popular culture of Stoker's day and reveals a fascination with its technological gadgetry. (Senf 143-44)

The Jewel of Seven Stars is generally regarded as his best work after Dracula. However, The Jewel of Seven Stars is more than just a mummy story, the writing is imbued with ideas of mysticism and spiritualism and, typical of so many fin de siècle novels (it was published in 1904), it raises questions as to the future of mankind. (Davies 9)

In 1903 Stoker published his second most popular novel, The Jewel of Seven Stars, a combination of horror and romance in which the spirit of an ancient Egyptian queen attempts to take over the body of a modern Victorian young woman [...] The Jewel of Seven Stars is a well-written story of an ancient Egyptian queen's attempt to return to life by taking over the body of a modern Englishwoman, and has been



made into two films, “Blood of the Mummy’s Tomb” (1972), and “The Awakening” (1980). In this novel Stoker combines his interest in the occult and his research in Egyptology, then a popular subject, with the theme of the attack of the foreign “other” upon Victorian English society. (Holte 20-1)

In 1911 Stoker completed The Lair of the White Worm, a horror novel about a gigantic, ancient evil white serpent that could transform itself into a beautiful woman. This was Stoker’s last novel, and in 1971 it was turned into an interesting film, with significant elements of horror and eroticism similar to the Dracula adaptations, by Ken Russell [...] In The Lair of the White Worm [Stoker] retells a similar story replacing the Egyptian queen with a 2,000-years-old, 200-foot-long worm that can transform itself into an attractive woman. (Holte 20-1)

The Man or also known as The Gates of Life was published in 1905.

This romantic adventure tale, which was also published in 1908 in the United States as The Gates of Life, is currently not available except in research libraries. The story of an heiress with the unlike name of Stephen Norman, the novel explores what happens when a young woman tries to be her father’s son. Attempting to control her life, Stephen proposes marriage to a totally unsuitable young man, Leonard Everard, and rejects a loyal suitor, Harold An Wolf.

Rejected by the woman he loves, Harold leaves England for the gold fields of Alaska, and the novel goes to great lengths to illustrate his



heroic behavior and demonstrate that he is “the man” of the novel’s title. He rescues a child from drowning, acquires a fortune in the gold fields, builds a city in Alaska, and prevents the ship on which he is returning to England from being destroyed on the rocky coast. During his absence, Stephen recognizes his worth and inherits both a fortune and a title from a distant relative. When the ship on which Harold is sailing is wrecked on the shore near Stephen’s new home, she is initially unaware that the heroic individual who risks his life to save the ship is her childhood friend. She does offer him a place to rest and recuperate from his ordeal, and the two are reunited. The novel concludes happily with Harold and Stephen declaring their love for one another. (Senf 145-46)

The lady of the Shroud is a novel written by the Irish author Bram Stoker in 1909.

...the novel is interesting because, like Dracula, it experiments with narration. The story is told through a variety of perspectives which includes an excerpt from The Journal of Occultism, letters and diaries written by the principle characters, letters and diaries of supporting characters, news clippings, and other sources of pertinent information. The novel begins with a will that sends the protagonist Rupert St. Leger to the Land of the Blue Mountains, where he encounters a supposed vampire and, against his better judgment, falls totally in love with her. Fortunately for him, the suspected vampire is really the Princess Teuta, who has been merely pretending to be a vampire to avoid being kidnapped by the Turks. Written shortly after the Wright



brother's first successful flight, the novel includes an air battle in which Rupert rescues Teuta's father from the Turks. Having proved his bravery, he is permitted to marry Teuta and is crowned king. Moreover, being given total control over his new country, he trains the residents in the use of technology and turns the rather primitive Land of the Blue Mountains into a modern technological Utopia. (Senf 147)

The Mystery of the Sea is another novel by Bram Stoker written in 1902.

The Mystery of the Sea is another of Stoker's romantic adventures. The two central characters are Archibald Hunter, the narrator, and Marjory Anita Drake, an American heiress and patriot. The two fall in love after Archie saves Marjory and her companion from drowning, use a variety of technological devices in their search for buried treasure, and battle villains who attempt to steal the treasure from them. The novel is interesting both because it takes place during the Spanish-American War and includes Stoker's news on that conflict and because of its technological gadgetry. Both Archie and Marjory are techno-nerds who ride bicycles, enjoy a variety of armaments, and use cipher to communicate when Marjory is kidnapped. In addition, the novel includes a variety of primitive characters including Don Bernardino, a Spaniard whose ancestor buried the treasure, and an old witch woman Gormala MacNiel, who is gifted with Second Sight (a preternatural ability that Stoker explores again in The Lady of the Shroud). (Senf 144-45)

CHAPTER II

INFLUENCES ON DRACULA

2.1 Elizabeth Bathory



Fig.4. Countess Elizabeth Bathory Nadasdy also known as the “Blood Countess”, or “Lady Dracula” (Melton 42).

Erzsebet Bathory in Hungarian (1560-1614) known more commonly in the Western world by the anglicized name Elizabeth Bathory Nadasdy, was the 16th century Hungarian countess, usually known as the “Blood Countess,” or “Lady Dracula.”

According to history Bathory tortured and murdered several young virgin women and bathed in their blood or drank their blood in order to retain her beautiful and youthful appearance. Elizabeth was arrested on December 29, 1610, and was placed on trial. “The Lady Dracula” was found guilty of having killed and tortured 650 victims and was sentenced to remain locked up in a room in her castle for the next three years until her death on August 21, 1614.



Elizabeth Bathory, a Slovakian countess who was said to have tortured and murdered numerous young women, became known as one of the “true” vampires in history. Bathory was born in 1560, the daughter of George and Anna Bathory. Though frequently cited as Hungarian, due in large part to the shifting borders of the Hungarian Empire, she actually lived most of her life in what is now the Slovak Republic. Her adult life was spent largely at Castle Cachtrice, near the town of Vishine, northeast of present –day Bratislava, where Austria, Hungary, and the Slovak Republic come together [...] Bathory grew up in an era when much of Hungary had been overrun by the Turkish forces of the Ottoman Empire and was a battleground between Turkish and Austrian (Hapsburg) armies. The area was also split by religious differences. (Melton 41)

Her family was powerful and rich and probably very insane. The Encyclopedia of the Undead written by J. Gordon Melton reports that “... [Elizabeth’s] family sided with the new wave of Protestantism that had attempted to reform [...] traditional Roman Catholicism. She was raised on the Bathory family estate at Ecsed in Transylvania. As a child she was subject to seizures accompanied by intensive rage and uncontrollable behavior” (41-2). Perhaps these attacks were caused by epilepsy or other neurological disorders and maybe they influenced her “psychotic” behavior later in life.

Bathory suffered from severe epilepsy since infancy. What some perceived as madness may actually have been epileptic fits. Numerous authorities have suggested the possibility of epilepsy [...]



There is that Bathory was insane since her childhood. It is believed that she was psychotic and that the psychosis accelerated as she aged. Some sources claimed that she was more mentally ill than intentionally evil. (Gibson 15)

The family Bathory was one of the most dominant families in Hungary, and numerous warlords, politicians and clerics, the most powerful figures of that time, were members of her family.

“She was kin to princes of Transylvania, and her cousin Gyorgy Thurzo served as a Hungarian prime minister. Another relative was a Catholic cardinal. Her Uncle Stephen was a Transylvanian prince who became the king of Poland” (Gibson 14).

“[...] [Stephen] was one of the most effective rulers of his day, though his plans for uniting Europe against the Turks were somewhat foiled by having to turn his attention toward fighting Russia, whose Czar Ivan “The Terrible” desired Stephen’s territory” (Melton 42).

“Not all of Bathory’s family and ancestors were famous. On the contrary, several were decidedly infamous. Bathory’s lesbian aunt, [Klara,] was also thought of as a witch, her uncle as a Devil-worshipping alchemist, and her brother was considered a danger to woman and children” (Gibson 14).

Bathory was considered an intelligent and highly cultured woman. Her level of intellect surpassed most of the men of that time. Bathory possessed a good mind, but unfortunately she applied that intellect to the pursuit of additional victims.



Not only was she naturally intelligent, but she was educated as well. Bathory was a good student and was fluent in Hungarian, Latin, and Greek. Unlike most women of her time, she was exceptionally well educated. (Gibson 15)

“Elizabeth Bathory was engaged at the age of 10, the result of an arranged marriage” (Gibson 14).

At age eleven Elizabeth was betrothed to the son of another aristocratic Hungarian family, Ferenc Nadasdy [Francis]. She went to live with the Nadasdy family where, like a tomboy, she evidently enjoyed playing with the peasant boys on the Nadasdy estate. At thirteen she got pregnant by one of them. Her mother spirited her away to a remote Bathory castle where Elizabeth gave birth to a child who was secretly sent out of the country. Shortly before her fifteenth birthday, [on May 8, 1575] Elizabeth was married to Ferenc Nadasdy. (McNally and Florescu 127)

The marriage took place in May 1575. Count Nadasdy was a soldier and frequently away from home for long periods. Meanwhile, Elizabeth assumed the duties of managing the affairs at Castle Sarvar, the Nadasdy family estate. It was here her career of evil supposedly really began – with the disciplining of the large household staff, particularly the young girls. (Melton 142)

“...she did not particularly care for her husband, Bathory was reportedly a good wife in his presence. Most sources praised Bathory’s maternal behavior. She



was typically depicted as a dedicated and doting mother. She was often described as loving and caring mother” (Gibson 14).

To occupy her time she is said to have taken numerous young men as lovers.

...she ran away for a time with a young nobleman who was reputed to be a vampire. Her cadaverous lover could not compare with the virile Count, however, and Elisabeth returned to Castle Csejthe to throw herself at Nadasdy’s feet in supplication. The Count understood the passions that inflamed his beautiful wife, and he eagerly forgave Elisabeth her unfaithfulness (Steiger 23).

She also spent time visiting her aunt, noted at the time for her open bisexuality, and contemporary reports seem to consider Elisabeth’s sexual ambivalence to be an integral part of her overall perversion.

Elisabeth and Ferenc were apart most of the early years of their marriage because of his military career. In fact, during their first 10 years of marriage they rarely saw each other. Then she gave birth to four children, three daughters, and a son, delivered one after another starting in 1585. Two of her children failed to survive infancy. The four Bathory children included Anastasia Bathory (1574), Anna Nadasdy (1585), Katalin (Katherine) Nadasdy (1594), and Paul Nadasdy (1598). Other versions indicate that Nadasdy and Bathory had Anna in 1585, then two more daughters named Ursula and Katherina and a son named Paul. (Gibson 15)



After their honeymoon, her husband, “The Black Hero of Hungary”, was declared chief officer of the Hungarian troops, so he went back to fight against the Turks and left his wife at Castle Sarvar to manage the affairs of the Nadasdy. It was here that Elizabeth’s evil reputation truly began, with the disciplining task of the large household of employees, especially of the young girls.

E. Bathory once wrote to her husband

...Thorko has taught me a lovely new one [to] Catch a black hen and beat it to death with a white cane. Keep the blood and smear a little of it on your enemy. If you get no chance to smear it on his body, obtain one of his garments and smear it.’ The magical theory behind this is that the hen’s life, which was characterized by an agonized death, has been transferred to the enemy in the hen’s blood. His death in the same agony will follow. (Cavendish 34)

In order to alleviate her feelings over her husband’s absence the Countess Elizabeth began to visit frequently her aunt, the Countess Klara Bathory who was an open bi-sexual, a lesbian obsessed with rituals and worship in honor of Satan; Klara was accused of performing black magic, she was an auto-widow because she had poisoned her husband; enjoyed torturing servants. During her visits to her aunt, Elizabeth also participated in giant orgies and apparently she began her cruel, nasty and cold-blooded vocation which included various acts involving torture, and inflicting pain on young girls; she also showed interest in the occult.



Dorothea Szantes was a black magic witch who encouraged Elizabeth's sadistic leisure time. Dorothea and Elizabeth's servant, Thorko, trained Elizabeth in black magic.

Elizabeth's husband was also accused of joining in on some of the sadistic behavior and actually teaching his some new varieties of punishment. For example, he is credited with showing her a summertime version of her freezing exercise—he had a woman stripped, covered with honey, then left outside to be bitten by numerous insects. Following his death in 1604, Elizabeth moved to Vienna, and also began to spend time at her estate at Beckov and at a manor house at Cachtice, both located in the present-day country of Slovakia. These were the scenes of the most famous and vicious acts associated with Elizabeth. (Melton 42)

Ferenc, who later earned the nickname The Black Knight, was as cruel as his wife. He was off fighting in the wars against the Turks during most of their marriage. When home, he enjoyed torturing Turkish captives. He even taught some torture techniques to Elizabeth. One of them, star-kicking, was a variation of the hotfoot in which bits of oiled paper were put between the toes of lazy servants and set on fire, causing the victim to see stars from the pain and to kick to try to put out the fire. Meanwhile, Elizabeth stuck needles into servant girl's flesh and pins under their fingernails. She also put red-hot coins and keys into servant's hands, or she used an iron to scald



the faces of lazy servants. She had other girls hurled out into the snow, where cold water was poured on them until they froze to death. Ferenc showed Elizabeth how to discipline another of her servants. The girl was taken outside, undressed, and her body smeared with honey. She was then forced to stand for twenty-four hours, so as to be bitten by flies, bees, and other insects. (McNally and Florescu 127-28)

McNally and Florescu write that

Once when Bathory was sick in bed she commanded her elder female servant to bring a young servant girl to her bedside. Bathory rose up like a bulldog,” bit the girl on the cheek, ripped out a piece of her shoulder with her teeth, and then bit the girl’s breasts. (128-29)

The most well-known methods of torture that she practiced towards those who were servants and offenders of her rules were to stick pins in various sensitive body parts, such as under the fingernails. In the winter season she would execute victims by having them stripped, led out into the snow, and sprayed with water until they died of hypothermia. In fact, her husband was the one who taught Elizabeth some new kinds of punishment.

In 1604 Elizabeth’s husband passed away from an infected injury from battle. “The Black Hero of Hungary” was hailed as a national hero. Although rumors abounded that his wife had poisoned him or put some sort of hex on him, no evidence of this was ever found.



“It has been suggested that Bathory killed her husband. One version of events identified poison at the cause of death. Although he may have been poisoned, his death was attributed at the time to witchcraft” (Gibson 17).

The Count Francis’ death allowed his wife to become one of the richest landowners of Central Romania. Soon, her first operation was to banish her mother-in-law, Ursula, from the country, so Ursula took her grandchildren with her, and Elizabeth moved to Vienna soon after her husband’s funeral.

“Bathory hated her mother-in-law. She sought to rid herself of her husband’s mother, Ursula. When her husband died, she promptly expelled the despised woman from the castle” (Gibson 14).

After Elizabeth’s husband died, she began to look for a new accomplice, since her most faithful partner in crime had passed away, and about this time was when her most famous and brutal acts took place.

Among her most notorious companions is a woman named Anna Darvulia who trained Elizabeth with even more techniques of torture. Anna was Elizabeth’s chief accomplice during the period of time immediately after her husband’s death. When Anna died in 1609, after being very sick, Elizabeth got a new accomplice.

Then Elizabeth got Erszi Majorova a widow of a home farmer. She was the one who encouraged Elizabeth to kill noble girls as well as peasants. She was also considered to be the brains behind the disappearance of the murdered girls’ bodies. Together they engaged in intrigue which included targeting young girls who belonged to noble families suffering from money problems. The countess



Bathory offered the girls special employment in her castle, but as we would expect, it was all a sham to lead them into her castle where the adolescents were tortured, killed, and drained of their blood. Another of her accomplices was Johannes Ujvary, also referred to as Ficzkó, Elizabeth's manservant; he was her single male servant and helper to torture the girls. He was described as a "dwarflike cripple".

Dorothea Szentes, also well-known as Dorka, was met by Elizabeth when she visited her aunt, the countess Klara. As said above she was a witch who taught Elizabeth many ways of witchcraft and black magic. Dorka was the one whom Elizabeth trusted when she decided to punish her servants. Dorka also helped Elizabeth in the task of torturing and murdering the peasants and noble girls. And the last of her helpers was Iloona Joo, also well-known as Helena Jo. She was Elizabeth's aged nurse from the time when she was a baby. She was also the nana of Elizabeth's children, and took part in the torturing and killings. All of her collaborators were supposed to be Elizabeth's lovers.

The different systems that Elizabeth and her accomplices applied in order to torture the servants of her castle and the young virgin girls and other victims included beatings, whippings, burnings with hot irons, burning and mutilation of hands and faces, starving, sexual abuse, needles, and surgery (often fatal). They also enjoyed making the servants sit naked outside in winter while having buckets of icy water poured over them. This often led them to freeze to death.

It was said that one day, the aging countess was having her hair combed by a young servant girl. The girl accidentally pulled her hair, and Elizabeth turned and slapped the servant. Blood was drawn, and some of it spurted onto Elizabeth's hands. As she rubbed it on her



hands, they seemed to take on the girl's youthful appearance. It was from this incident that Elizabeth developed her reputation for desiring the blood of young virgins. (Melton 44)

"The Lady Dracula" and her accomplice Helena Jo, not satisfied with torturing and killing the servant girls, began to look for new victims; perhaps this was their terrible mistake. Bathory, advised by Helena Jo, realized that no one cared about the disappearances of the peasant girls, so Elizabeth and Helena Jo soon began to kill aristocratic girls, which was to prove to be Elizabeth's downfall. As soon as the noble girls began to disappear Elizabeth's activities could not have gone unnoticed for a long time.

The author Jan Stradling in her book titled, Bad Girls and Wicked Women, in the part "The Castle's Secrets" claims that

As the Countess's murder spree spiralled out of control, she seemed to have given up any efforts at concealment. In the beginning, when a young woman was killed she was buried on the Cachtice estate by a local pastor. As the numbers of dead rose to extraordinary levels, Pastor Janos Ponikenusz began to voice his concerns. He refused to bury any more girls and would eventually testify in court. He must have seen the distinguishable marks and burns they bore. Another pastor once asked the arrogant Countess why there were so many. She replied haughtily. 'Do not ask how they died. Just bury them'.

One tale relates how a love-struck man from Cachtice was so devastated by the loss of his betrothed that he crept into the castle and discovered what was going on. He bravely denounced the



Countess to her cousin Thurzo, the Lord Palatine. Everyone knew that peasants had been disappearing, but now that the daughters of the aristocracy were going missing the situation could no longer be ignored. It was Elizabeth's uncle, the king of Poland, who eventually demanded an investigation, and the Lord Palatine chose to lead it personally in an attempt to save the family's reputation. On 30 December 1610, Thurzo led a raid on Castle Cachtice. The Hungarian Parliament was not sitting over Christmas, which meant he was able to act without referring to them. The door to the castle creaked open and its terrible secrets were revealed at last.

What the investigation party were faced with was said to have been too depraved and terrible to put on record. It was claimed that dead and dying girls lay all around, and that others awaiting were found in the dungeons. The horrified group managed to release some survivors before going upstairs in search of the Countess. They found a drunken orgy and a torture session in progress. Elizabeth's accomplices, Dorka, Iloni Joo and Ficzkó were arrested and taken away. Elizabeth was held prisoner in her own castle, her fury at being restrained falling on deaf ears. Her gruesome game was finally up.

In the seventeenth century it was extremely unusual for a member of the Hungarian aristocracy to be put on trial, because the aristocracy was generally considered above the law. But on January 1611, before a special tribunal, Judge Theodocius de Szulo began to hear the evidence against Elizabeth Bathory and her accomplices, with twenty-one judges at hand to assist with the mounting evidence. Over the



days and weeks that followed, statements were gathered from servants and survivors. Each day up to thirty-five witnesses appeared; they were asked the same eleven questions relating to whom, how, what and where the incidents had taken place. Elizabeth's presence was never requested. Her son Paul wrote a letter begging that she be forgiven. His was a lone voice. Her daughters refused to have anything to do with her.

At the end of the trial, Countess Bathory was found guilty on eighty counts of murder. Her diary was presented as evidence, for in it she had recorded the names of more than 650 women. It was thought that investigating officers would have uncovered even more deaths had they travelled to other parts of the country. Although it was impossible to trace all the names, her guilt was evident and she became known as 'Hungary's National Monster'.

Her accomplices were beheaded or burned at the stake for witchcraft and vampirism, but Elizabeth was never formally sentenced. As a member of the nobility, she could not be executed; instead, the Prime Minister decided that sentencing was to be delayed indefinitely, which amounted to solitary confinement for life. She was walled up in a small room in Castle Cachtice, surrounded by her mirrors and treasures. It was bricked up with only a narrow slit in the doors for food and above it, a tiny window. No one knows if enough light stole into the room to allow her to watch in the mirror as her beauty faded. No one came near her, apart from her jailer who brought her food. The only sounds she heard have been those of the castle's scurrying rats. She died



four years later at the age of fifty-four, having shown not one sign of remorse.

Quite apart from evidence of her sickening depravity, other factors may have been involved in the Countess's downfall. Elizabeth Bathory voiced opposition to the ruling Hapsburgs and had openly declared her vision of a more autonomous Transylvania; her cousin George, on the other hand, was a staunch supporter of the Hapsburgs. The king owed her money, which she was demanding that he pay. Perhaps it was in the family interests to have the Countess out of the way, but the stories and witness accounts of the murders are too many to think that they might have been fabricated.

Some historians have suggested a difficult menopause as a reason for her behavior, but it is more likely that Elizabeth Bathory was insane from an early age and that through chance she fell in with a group almost as deranged as herself. There is no doubt that she was intelligent, articulate and persuasive, and could have swayed her less-ranked followers. Her terrible deeds have become the stuff of myth and legend and, while it is hard to distinguish fact from fiction, it is probable that there has never been a more prolific and depraved serial killer than the Blood Countess of Transylvania. (Stradling)

According to the authors, McNally and Florescu, the reasons for which the Countess Bathory was not sentenced to death by the court are explained below.

Bathory was wealthier than the Hungarian king Matthias II. In fact he owed her a great deal of money. When news reached him that there



was mounting evidence that Bathory was molesting girls of noble birth, he decided to act out of economic reasons, not religious ones. Some scholars wrongly assumed that Matthias, a Catholic, attacked Bathory because she was Protestant. With the support of the nobles in the Hungarian Parliament, Mathias came to Bratislava and ordered Count Thurzo, the local governor, to investigate and ascertain the facts in the Bathory case. The king, who believed in witchcraft, as did most of his peers, was motivated mainly by financial considerations. If Bathory could be accused and found guilty of being a witch, then her vast property could be confiscated and all of his debts to her nullified.

However, Count Thurzo was a close friend and relative of the Bathory family. Quickly, behind closed doors, the family, including Elizabeth's sons and daughters, agreed to make a great deal with Thurzo: there would be a quick trial arranged by Thurzo before the king could act; Bathory would not take the stand, but her accomplices would be put on trial. In that way the property could remain in the Bathory family and not be taken over by the king.

The strategy worked. Thurzo planned his raid for Christmas, when the Hungarian parliament was not in session, so that he could have a free hand. On the night of December 29, 1610, Count Thurzo raided Castle Cachtice and found several mutilated bodies in full view. Thurzo kept King Matthias II in the dark. The count controlled all the proceedings. The quickly arranged trial convened on January 2, 1611, in the Slovakian town of Bytca at Thurzo's castle north of Cachtice; a second trial took place on January 7. Only petty officials and peasants



participated at the first trial, so Thurzo could manipulate everything. Bathory was not allowed to be present in court, even though she wanted to appear and protest her innocence. Her accomplices were formally tried and found guilty at the second trial, during which some twenty jurors and high-level judges heard the testimony. Church officials had been bribed to waive the right to interrogate the accused, even though there were questions of witchcraft. All attempts by the king's representative to place Bathory on the stand failed because of Thurzo's clever maneuvering. He argued that if the Court were to try Bathory it would be a blot on the honor of the Nadasdy and Bathory families and a trauma for the Hungarian nobility. Bathory's accomplices had their fingers torn out with red-hot pincers by the executioner. They were then tossed alive on the fire. Elizabeth was placed under house arrest, condemned to be walled up in a room in her Castle Cachtice, never again to see the light of day. The property remained safely within the Bathory family's grasp. (McNally and Florescu 129-30)

Finally in January 1611 Elizabeth Bathory's bloody reign ended when her castle was raided after an investigation about the disappearances of several young girls of noble birth. The presumed search was carried out by Count Thurzo, Elizabeth's relative, and ordered by King Matthias II, King of Hungary. Elizabeth's co-conspirators were put on two trials, in which they gave evidence and testimony.

Their testimony revealed that in total there were between thirty and sixty victims, all almost certainly extracted under torture, and the accused convicted



of their heinous faults a few days later. In the second trial, another servant named Zusanna gave her testimony by describing the tortures committed by Helena Jo, Dorothea, and Ficzko then gave evidence and made public the single most shocking evidence of a register in the Countess' chest of drawers, which put the total number of victims at 650, which was in her Ladyship's own handwriting. As a result, Elizabeth's co-conspirators, Dorothea Szentes, Helena Jo, and Joannes Ujvary, also Known as "Ficzko", were sentenced to death. Helena Jo and Dorothea Szentes were accused of being the principal executors and sentenced, as witches, so they were burned alive. Because of his young age, fewer crimes, and lesser criminal actions, Ficzko was decapitated. After that his body was burned alongside those bodies of his two accomplices. On 24 January, Erszi Majorova was also sentenced and executed. Katarina Beneczky was the only one whose life was spared and she escaped the death sentence thanks to the plea for mercy made by Zusanna.

Later on after two more trials Elizabeth Bathory was found guilty by the King of Hungary, although she was not present at her trials due to her nobility; because of her family participation in her trials, she was not sentenced to death as her accomplices had been, but instead Elizabeth was put on house arrest straight away, and on the 2nd of January 1611 she was put on trial and sentenced to remain locked up in a small bedchamber in her own castle with only a small hole to fit food and water through for the rest of her life.

In addition, in accordance with the article entitled: "Elizabeth Bathory - the Blood Countess" written by Mr. Prophet, the following are examples of the testimony of the servants recorded at the trial of Elizabeth's accomplices.



...a 12-year-old girl named Pola somehow managed to escape from the castle. But Dorka, aided by Helena Jo, caught the frightened girl by surprise and brought her forcibly back to Cachtice Castle. Clad only in a long white robe, Countess Elizabeth greeted the girl upon her return. The countess was in another of her rages. She advanced on the 12-year-old child and forced her into a kind of cage. This particular cage was built like a huge ball, too narrow to sit in, too low to stand in. Once the girl was inside, the cage was suddenly hauled up by a pulley and dozens of short spikes jutted into the cage. Pola tried to avoid being caught on the spikes, but Ficzkó maneuvered the ropes so that the cage shifted from side to side. Pola's flesh was torn to pieces.

One accomplice testified that on some days Elizabeth had stark-naked girls laid flat on the floor of her bedroom and tortured them so much that one could scoop up the blood by the pailful afterwards, and so Elizabeth had her servants bring up cinders in order to cover the pools of blood. A young maid-servant who did not endure the tortures well and died very quickly was written out by the countess in her diary with the laconic comment, 'She was too small...'

At one point in her life Elizabeth Bathory was so sick that she could not move from her bed and could not find the strength to torture her miscreant servant girls... She demanded that one of her female servants be brought before her. Dorothea Szentes, a burly, strong peasant woman, dragged one of Elizabeth's girls to her bedside and held her there.

Elizabeth rose up on her bed, and, like a bulldog, the Countess opened her mouth and bit the girl first on the cheek. Then she went for the girl's shoulders where she ripped out a piece of flesh with her teeth. After that, Elizabeth proceeded to bite the girl's breasts.

Finally Elizabeth's life ended mysteriously.

She was found dead on August 21, 1614, at the age of fifty-four, although it is thought she may have been dead for days because of uneaten food. The villagers loathed and feared her so much that her body had to be buried at her home instead of the cemetery. (Grace 218)

2.2 Vlad III Dracula



Fig. 5. Vlad Tepes (1431-1477), known more commonly as Vlad “the Impaler” or Vlad “Dracula”. He became famous due to Bram Stoker used him as the main character of his novel Dracula (Suckling 42).



When I began to read Bram Stoker's Dracula I did not have the faintest idea that it was based on two real historical figures, Vlad Dracula III or Vlad "the Impaler" or "Vlad Tepes" (pronounced tse-pesh), and Elizabeth Bathory about whom I already wrote above. However, as we could realize Dracula was Gothic³ literature and obviously this is true in one sense and completely false in another. So now I am going to talk about the factual part of Vlad Dracula who was the main character of Dracula by Bram Stoker.

Vlad III Dracula [1431-1476] ruled as voivode⁴ (prince) of Wallachia (a neighboring principality of what is present-day Romania) during three separate reigns in the fifteenth century. He briefly held the title separately in 1418 and 1476, but it was during his significant reign from 1456 to 1462 that he made a name for himself by ruling an iron fist and being responsible for the death of tens of thousands. (Matheson 551)

"Vlad Dracula ruled Wallachia, the southern half of modern Romania, three different times during his life: in 1448, from 1456 to 1462, and for two months in 1476" (Holte 17).

Vlad was a ruler revered by Romanians for standing up to the Ottoman Empire. He also was a brave fighter who fought against the Turk invaders, German

³A style of fiction that emphasizes the grotesque and mysterious

⁴Voivode derived from Old Slavic, literally meaning "warlord" is a Slavic title that originally denoted the principal commander of a military force warlord. The word gradually came to denote the governor of a province.



merchants, smugglers, thieves, etc. Moreover, Vlad became famous because of the cruel punishments he inflicted on his enemies, boyards and faithless persons by impaling them on stakes and letting them die in agony. Impalement was a method of torture and death sentence by which a person was pierced with a long stake. The stake was commonly planted in the ground, leaving the impaled person (victim) hanging to die gradually and painfully. Due to this cruel manner of terrorizing the invading Turks and disobedient locals, Vlad earned himself the nickname “the Impaler”. Others of his methods of execution were burning thousands of Turks alive, hanging, or decapitating.

Vlad III was born in 1431 in Transylvania to Vlad II Dracul and his second wife, Princess Cneajna of Moldavia. He was the third of Vlad II's four legitimate sons and the first son born to Princess Cneajna. Vlad III was born ruling family with a long history of power in Wallachia. His great-grandfather Radu I ruled Wallachia from 1377 to 1383. His grandfather Mircea I (also known as Mircea the Elder or Mircea the Great) was voivode from 1386 until his death in 1418. His uncle Alexandru I Aldea ruled from 1431 until his death in 1436. His father ruled from 1436 until 1442, and then again from 1443 until he was murdered in 1447. Vlad II's four sons would each rule Wallachia during their lives; however, it was his third son, Vlad III, who would reign the longest and would eventually become the most famous medieval ruler of Wallachia. (Matheson 551)

On the other hand, the author Gordon Melton in his book entitled The Encyclopedia of the Undead states that “the actual birth date of Vlad, later



called Vlad the Impaler, is unknown, but was probably late in 1430. He was born in Schassburg (a.k.a. Sighisoara), a town in Transylvania” (791).

... Vlad’s father had joined the Order of the Dragon, a Christian brotherhood dedicated to fighting the Turks, in 1431, shortly after Vlad’s birth. The oath of the order required, among other things, wearing the order’s insignia at all times [...] In February 1431, his father, also named Vlad (Vlad Dracul), traveled to Nuremberg, Germany, where he was invested with the insignia of the Order of the Dragon. The accompanying oath dedicated the family to the fight against the Turks, who had begun an attack upon Europe that would eventually carry them to the very gates of Vienna. (Melton 791)

The names of Dracula and his father, Dracul, are of such importance to this story that they require a precise explanation. Both father and son had the given name Vlad. The names Dracul and Dracula and variations thereof in different languages (such as Dracole, Draculya, Dracol, Draculea, Draculios, Draculia, Tracol) are really nicknames. What’s more, both nicknames had two meanings. Dracul meant “devil,” as it still does in Romanian today; in addition it meant “dragon”. (McNally and Florescu 8-9)

“The name Dracula was applied to Vlad during his lifetime. It was derived from “dracul,” a Romanian word that can be interpreted variously as “devil” or “dragon” ” (Melton 791).

...Vlad was educated in Hungary and German and served as a page for Sigismund, King of Hungary. Sigismund would later become the



Holy Roman Emperor in 1410. Sigismund founded a secret order of knights called the Order of the Dragon. These Knights supported Christianity and defended the empire against the Muslims of Turkey. Vlad was admitted to the Order of the Dragon ca. 1431 for his bravery in fighting the Turks. The boyars, or land-owning nobles, started to call him “Deacul” meaning dragon, but Dracul also meant devil. (Applin 217-218)

After Vlad II began his bloody rule, people interpreted the dragon symbol as a sign that he was in association with the devil.

In “The Prince of Wallachia” from The Everything Vampire Book, the authors Karg, Spaite, and Sutherland note that

The man who would become inseparably tied to the most unnerving character in horror was descended from Basarab the Great, the fourteenth - century ruler of Wallachia, who gained his homeland’s independence from Hungary in the mid-fourteenth century. Basarab established a lineage that became the House of Basarab and from which the rulers of Wallachia would be chosen. During the ensuing decades, Basarab’s descendants were forced to alternately cooperate with the Christian authority of Hungary and negotiate periodic sovereignty with the rapidly expanding Ottoman- Turkish Empire. Essentially, they were caught in the geographical metaphor of the rock of Christian Holy Roman Hungarian authority and the hard place of Ottoman- Turkish muscle in a struggle for domination over the region that would last for generations. (51)



Sigismund made Vlad the military governor of Transylvania in 1431. Vlad held this post until 1431, Vlad the younger would be called “Dracula” meaning son of the dragon (or son of the devil). Dracula had an older brother named Mircea and a younger brother named Radu. His mother was thought to be a Moldavian princess or a Transylvanian noble. Dracula’s father, with the aid of supporters, seized the throne of Wallachia from Prince Alexandru I. Around 1437 Vlad Dracul killed Alexandru I and became Prince Vlad II. (Applin 218)

Vlad Dracul II had four sons: Mircea II, Vlad Calugarul or Vlad the Monk, Vlad III “The Impaler”, and Radu “The handsome”.

The house in which Dracula and his brother Radu were born is identified by a small plaque mentioning the fact that their father, Dracul, lived there from 1431 to 1435. The building is a three-story stone construction of dark yellowish hue with tiled roof and small windows and openings suitable for the garrison assigned to Vlad Dracul. (McNally and Florescu 15)



Fig. 6. According to many writers this is the house where Vlad Dracula and Radu, his youngest brother were born and where their father lived in 1431 (McNally and Florescu 16).

Prince Vlad was under the protection of Hungary, but he also had to pay tribute to the sultan in Turkey. In 1442, Turkey invaded Transylvania. Prince Vlad tried to stay neutral in the fight, but Hungary's rulers held Vlad responsible and forced him and his family out of Wallachia. Janos Hunyadi, who may have been the illegitimate son of Emperor Sigismund, was a general in the Hungarian army. He made Basarab II the new prince of Wallachia. In the following year, Vlad reclaimed the throne with the help of the Sultan of Turkey and to prove his loyalty to the sultan, he sent his two younger sons to Turkey. At this time, Dracula was about thirteen years of age. (Applin 218)

Andre Marc Strumer points out that "...Vlad Drucule sent his two sons to live under house arrest in Turkey to insure that Vlad Drucule's father would not side



with his the Hungarians who were closer to his homeland and political thinking” (qtd. in McNally 1973).

Those chosen to be taken hostage by the Sultan Murad II of Turkey were Vlad’s two younger sons, Vlad III “The Impaler” and Radu “The handsome”. Nothing different from his father, the young Vlad received a distinguished education during his early years of childhood and mastered German and Latin. The young Vlad was also initiated into the Order of the Dragon.

“...Vlad [“The Impaler“] was held there until 1448, [while his brother Radu decided to stay there until 1462]. This Turkish captivity played an important role in the young Vlad’s upbringing. He learned much about the brutality of life and was particularly interested in the Turkish method of impaling prisoners on stakes” (Mallows 190).

In addition, Andre Marc Strumer claims that

Vlad Dracula spent his seven years under house arrest learning the Turkish language and customs. When his father was killed and his older brother was burned alive, Vlad set upon a slow process of revenge. Although he had lineage claims to the throne of Wallachia, a province in Transylvania, the political climate of the times forced him to betray his attempts to claim his throne. Ironically, the summer of 1456 Vlad entered a strange alliance with Hungarian governor Hunyadi, the same man who ordered the murder of his father and older brother. This alliance was due primarily to the fact that the Vladislav II, a member of another branch of Dracula’s family, who had claimed the throne after the deaths of Dracula’s father and elder brother, had



switched his policies toward a pro- Turkish ruler. (qtd. in McNally 1973)

Through many turns of events, Dracula finally killed Vladislav II and took back the Wallachian throne. He established his capital at Tirgoviste where you can still see the ruins of his palace. Vlad Dracula is considered a significant individual in Romanian history because he unified Wallachia and defied the influence of foreigners. (Applin 219)

Andre Marc Strumer, the author of the book titled The Creatures of the Night: Vampires from Books to Films continues saying that “Dracula’s patience had won out against Governor Hunyadi’s mistrust. Dracula kept his focus on vengeance for his family. He made an oath of allegiance to the Hungarian throne and a few days later, he made a similar oath to the vassalage to the Turkish sultan” (qtd. in Melton 1998).

Furthermore, Andre Marc Strumer states that

Vlad had Governor John Hunyadi behind him when he reclaimed his throne. During the spring of 1459 Vlad orchestrated his first act of revenge. Under the guise of celebrating the Easter festival, Vlad invited the rich merchants, known as Boyers, and their families to his castle for a huge day of feasting. At the end of the day, when everyone was full of food and drink, Vlad arrested the whole lot of them. They were then forced to march from the capital city of Tirgoviste to the town of Poenari. It was here, during the following summer, that Vlad had these people, whom he held responsible for the deaths of his father and brother, work on building his new castle,



which was to be known as Castle Dracula, overlooking the Argus River. These Boyers and their families worked until their clothes hung in rags on their bodies. The way Vlad treated these people was harsh, but it was just the beginning of the way Vlad was to treat those who got in his way. (qtd. in Giurescu 1969)

In another part of his book, Strumer describes that

Vlad gained the nickname “Tepes,” the Impaler, from his favorite method of dealing with his enemies. Vlad set about making his kingdom safe from invaders. During subsequent campaigns against the invading Turks, Vlad’s armies were victorious against odds as great as six to one. Those captured suffered horrible fates. Vlad would have the soldiers impaled on long pikes and then the pikes were stuck into the ground. At times the new armies of invading enemies would have to march through forests of rotting corpses, sometimes 10,000 deep. Many invaders heard of these tortures and changed their invasion plans. Vlad was a cruel leader and warrior, but he protected Romania from being conquered by the Turks many times. (qtd. in Florescu 1989)

The most famous image associated with his reign blends the Saint Bartholomew’s Day incident with his most well-known military tactic in a wood engraving of Vlad Dracula looking out on “The Forest of the Impaled” while feasting. To show his enemies that he was a force to be reckoned with, Vlad Dracula ordered his troops to impale all of the Turkish prisoners of war on large wooden stakes. It is estimated that



approximately 20,000 stakes—each with at least one victim attached—were erected in a gruesome display of his power. (Matheson 553)

The events that led to the later stories about Dracula were his cruel and hideous acts. There are many accounts recorded of his cruelty. After Dracula had become prince of Wallachia, he supposedly invited the elderly, the poor, and the sick people of the area to a banquet at his castle. After they had finished their meal, Dracula asked his guests, “Would you like to be without cares, lacking nothing in this world?” When they answered with an enthusiastic yes, Dracula had the castle boarded up and set afire he said, “I did this so that no one will be poor in my realm.” According to another story, Dracula had five hundred nobles arrested. The older ones he had impaled and the others were forced to march fifty miles to Poenari where they were forced to build a mountaintop fortress. They worked there until most of them had died. Dracula seized the nobles’ property and gave it to his supporters.

There are many stories of Dracula eating at his banquet table while he watched people die. His favorite form of execution was impaling his victims. Dracula would skin people, boil them alive, hang them, whatever punishment he deemed appropriate for the crime. By the time he was deposed in 1462, he had killed between forty thousand and one hundred thousand people. He had twenty thousand Turkish prisoners impaled outside the city, when he was attacked by the



Turks. The scene is remembered as “The Forest of the Impaled”.
(Applin 219)

Another event where Vlad acted brutally was when “Turkish ambassadors sent to negotiate with Dracula failed to remove their fezzes in his presence, claiming that this was not their custom. In response, Dracula had their caps nailed to their heads” (Karg 69).

Apart from his evil actions “In much of Romanian folklore, Dracula was a patriot and hero who fought and died in his attempts to protect his homeland from Ottoman- Turkish invasion” (Karg 62).

During Vlad’s reign the citizens of Wallachia did not dare to break his rules, for fear of being punished or killed because Vlad the Impaler created a strong moral code for the citizens of his land. So, if anyone broke his rules he/she would be impaled, including thieves and even liars. In order to verify the success of his laws, Dracula placed a gold cup in a public area of Tirgoviste. Anyone who wanted to drink from the cup could do it, but nobody was allowed to take it out of the plaza. Nobody did.

A merchant had 160 gold ducats stolen from his cart and appealed to Dracula for justice. Dracula assured the merchant that he would find the stolen money within one night. The next day Dracula caught the thief and returned the merchant’s money to him, with the addition of a single ducat. The merchant counted the money and returned the excess, after which Dracula told him that had he not displayed such honesty, Dracula would have impaled him along with the thief. (Karg 69)



Vlad's six-year reign ended with him again becoming the prisoner of the king of Hungary, Matthias Corvinus. While he was prisoner from 1462 to 1475, he lived a comfortable existence, after 1466, and soon was seen as the best candidate to take over the Wallachian throne from his younger brother Radu (qtd. in Florescu 1973)

In 1474 Ștefan cel Mare won a battle against Matei at Baia and forced him to set Vlad free. Ștefan needed Vlad to fight the Ottomans once again. Vlad regained the throne of Wallachia in 1476, but the reign lasted for only two months. During Vlad's eight-year captivity, the throne had been held by his younger brother Radu "the Handsome", who had been doing deals with the boyars. There are several versions of the death of Vlad III Țepeș. Some sources say he was killed in battle against the Ottomans near Bucharest in December 1476. Others say he was assassinated by disloyal Wallachian boyars while out hunting. Other accounts have Vlad falling in defeat, surrounded by the bodies of his few remaining loyal Moldavian guards. Still other reports claim that Vlad was struck down at the moment of victory by one of his own men. Vlad's body was decapitated by the Turks and his head was preserved in honey and sent to Istanbul where the Sultan displayed it on a stake as proof that the Impaler was finally dead. Vlad's headless body was reportedly buried at a monastery on an island in Lacul Snagov, although some doubt that he is actually still resting there. (Mallows 191)



2.3 Romantic Era/Age

Undoubtedly, the word “Romantic” has a sentimental connotation. The Romantic Era would seem to be a period in which everything was based on love or everybody loved each other. Therefore, in order to take out the misconceptions about this important period of time in history, it will be necessary to analyze what happened during this time.

What is the Romantic Era or Romantic Movement? What influenced the Romantic Movement? Who were the founding fathers of this age? How did people live and think during that time? Why was the Romantic Period important? Perhaps these are some of many questions concerning the period. The following chapter will try to give a concept of the Romantic Era with all the elements and characteristics which were a part of this period of time.

Romanticism, the Enlightenment, and the Renaissance are three major movements in the civilized world. This chapter refers to The Romantic Movement or the Romantic Era as an essential part in the development of English history.

After looking for information in various books, articles, and websites, I have concluded that there is no concrete definition of Romanticism or the Romantic Era; this is why I have cited the following definitions.

ROMANTICISM is the term used to describe a literary movement and profound shift in sensibility that took place in Britain and throughout



Europe roughly between 1770 and 1848. Intellectually, it can be seen as a reaction against the Enlightenment emphasis on reason, order, and rationality, preferring instead the personal, the spontaneous, the eccentric, and the irrational. Aesthetically, romanticism turns to an expression of the power of the individual imagination while deemphasizing technique and conviction. Politically, especially in England, romanticism was something of a demand for the actual enactment of the democratic and individualist rhetoric of the Enlightenment, energized by the revolution in America and France, as well as popular wars of independence in Poland, Spain, Greece, and elsewhere. Thus, romanticism was both a reaction against and a product of the central tendencies of the Enlightenment. (Booker 614-15)

Romanticism: Romanticism is a broadly European movement from about 1789 to 1830, affecting literature, music and painting. Its English dimension has come to be associated with the six major poets: Wordsworth, Coleridge, Blake, Shelley, Keats and Byron. Wordsworth's Preface's (1800) to the Lyrical Ballads has sometimes been viewed as a manifesto for the movement in England. Recent study of English Romanticism, however, has been particularly vexed by problems of definition. For one thing, concentration on the six canonical male poets has drawn attention away from female writers [,] such as Charlotte Smith, who were significant in their own time, as well as from a range of non-poetic voices that could loosely be called



Romantic. Although it is accepted that common themes can be traced across Romantic authors, such as an interest in nature and in the transcendence of the imagination, these similarities are perhaps outweighed by differences. The sense of common cause remains limited. Some critics now argue that all that truly binds such authors together are shared historical circumstances. They all lived in a period of revolution, and participated in the hopes and anxieties of the age. In this sense Romanticism can be dated quite precisely from the outbreak in 1789 of the French Revolution, which sent shockwaves across Europe and led to a protracted state of war between England and France. (Keegan 132)

Romanticism was a European cultural movement, or set of kindred movements, which found in a symbolic and internalized romance plot a vehicle for exploring one's self and its relationship to others and to nature, which privileged the imagination as a faculty higher and more inclusive than reason, which sought solace in or reconciliation with the nature world, which "detranscendentalized" religion by taking God or the divine as inherent in nature or in the soul and replaced theological doctrine with metaphor and feeling, which honored poetry and all the arts as the highest human creations, and which rebelled against the established canons of neoclassical aesthetics and against both aristocratic and bourgeois social and political norms in favor of values more individual, inward, and emotional. (Ferber 10-1)



The history of the world can be told through accounts of great battles, the lives of kings and queens, and the discoveries and inventions of scientists and explorers. But the history of the way people think and feel about themselves and the world is told through art. From paintings of the hunt in prehistoric caves, to sacred art in the Middle Ages, to the abstract forms of the 20th century, movements in art are the expression of a culture. Sometimes that expression is so powerful and compelling that it reaches through time to carry its message to another generation. (Gunderson 7)

With respect to the Enlightenment the author Jessica Gunderson in her book entitled Romanticism states that

THE AGE OF ENLIGHTENMENT

In the 18th century, political and social changes were sweeping across Europe and North America. The scientific discoveries of previous centuries, including the fact that Earth revolved around the sun, led many to question their religious beliefs. New methods of transporting gave people in rural areas access to education, and as members of the middle class became more educated, they grew unhappy with being ruled by the church or the monarchy. In France armed revolutionaries overthrew the monarchy and replaced it with a new government. In colonial America, settlers rebelled against British rule.

(Gunderson 8)

The Romantic Movement or better known as Romanticism was an international change in attitude which was also known as the Age of Revolutions, since during this age the American and French revolutions and the early stages of the



Industrial Revolution took place. Those events transformed society in many ways. It is also important to note here that Romanticism is found in many works of literature, painting, music, and architecture.

The Age of Romanticism was represented in the writings and artistic endeavors of many novelists, poets, musicians, painters, and sculptors of the period. Many of these talented people were dissatisfied with their world and chose to question its Enlightenment values and assumptions.” The world of the early 19th century was increasingly materialistic, commercialized, and regimented. Many romantics sought to provide escape to their readers or their viewing audience. Their musical scores, stories, and paintings were often set in exotic, far-off places. Such romantics depicted the past as a time of great adventure and excitement.

Sometimes these artists, musicians, and writers relied on folklore and old heroic legends as the backdrop of their works. The settings for their works were often fictional places in strange, unreal locales, such as lonely, icy lakes, dark, creepy forests, and dank, gloomy castles. One form of romantic literature was the Gothic novel, which often included elements of the supernatural, ghosts, and eerie spirits.

Such novels were quite popular in the 19th century, as they still are today. One of the greatest of the Gothic novelists was an American, Edgar Allen Poe. His tales of spirits, macabre deaths, and premature burials made his works some of the best of their kind. Another American writer, Nathaniel Hawthorne, wrote notable Gothic stories,



such as the House of the Seven Gables. One of the most famous Gothic works was Frankenstein, written by the English author, Mary Wollstonecraft Shelley. In Europe, romantic writers such as Sir Walter Scott of Scotland set his stories in the medieval world of chivalry and knights. His book, Ivanhoe, became a 19th-century classic.

Important romantic poets included the German poet, Johann Wolfgang von Goethe, and the Englishman, William Wordsworth. Such poets expressed positive images of their world, one ruled by nature's beauty and the basic goodness of the universe. The English poet Lord Byron, however, expressed a general unhappiness with his world. (Byron would directly participate in the coming revolutionary movements in Europe.) The Scottish poet, Robert Burns, was one of the chief romantic writers of the period. His poems often focused on the lives of ordinary people, especially quaint and simple Scottish folk. The romantic painters of Europe abandoned the structures and restrictions of the neoclassical age before them. They ventured far afield for their subject and their paintings often presented strange and curious places. Many of their works are bold presentations depicting lion hunts, wild-eyed horses, and violence-all cast in a highly charged, emotional atmosphere. Among the leading romantic painters were Eugene Delacroix of France, Joseph Turner of England, and the great Spanish artist, Francisco Goya. Such painters employed vivid colors, as well as vigorous brushstrokes and chaotic excitement. The music of the Romantic Age began around 1820.



Typical works are highly emotional and imaginative. The great Austrian romantic composer, Franz Schubert, wrote hundreds of works, including symphonies and piano solos, Other important romantic musicians include Felix Mendelssohn, a German composer known for his expressive piano works, the Frenchman, Hector Berlioz, whose compositions were sometimes based on popular works of literature, and the German, Robert Schumann, best known for his romantic symphonies, vocal pieces, and character compositions. (McNeese 14)

The people who lived during Romanticism were called Romantics.

Many Romantics had a deep attraction to the exotic and unfamiliar. In an exaggerated form, this preoccupation gave rise to so-called Gothic literature, chillingly evident in Mary Shelley's Frankenstein and Edgar Allan Poe's short stories of horror [...]. Some Romantics even brought the unusual into their own lives by experimenting with cocaine, opium, and hashish in an attempt to find extraordinary experiences through drug-induced altered states of consciousness. To the Romantics, poetry was the direct expression of the soul and therefore ranked above literary forms. Romantic poetry gave full expression to one of the most important characteristics of Romanticism: love of nature, especially evident in the poetry of William Wordsworth (1770-1850). His experience of nature was almost mystical as he claimed to receive "authentic tidings of invisible things": Romantics believed that nature served as a mirror into which humans could look to learn about



themselves. Like the literary arts, the visual arts were also deeply affected by Romanticism. To Romantic artists, all artistic expression was a reflection of the artist's inner feeling; a painting should mirror the artist's vision of the world and be the instrument of his own imagination. (Duiker and Spielvogel 505)

...Gothic fiction [is] a [literary] genre that was extremely popular in the early nineteenth century. Gothic fiction traditionally includes elements such as gloomy castles, sublime landscapes, and innocent maidens threatened by evil. [Bram Stoker wrote his fictional novel Dracula during the Romantic Era]. In Dracula, Stoker modernizes the Gothic tradition, setting the story not only in Dracula's ruined castle, but in bustling modern England. As Stoker portrays the collision of two disparate worlds—the count's ancient Transylvania and the protagonist's modern London—he reveals many of the anxieties that characterized his age: the repercussions of scientific advancement, the consequences of abandoning traditional beliefs, and the dangers of female sexuality. (Spark Notes 231)

2.3.1 Blood role in the Romantic Era

Blood role in the Romantic Era or Romanticism was represented in the Gothic literature which was also known as the “dark side of Romance”, or better yet, Romantic literature. Gothic literature, similarly to Romantic literature, was at least in part a response against neoclassicism.

Reuben Post Halleck claims that “the term “Gothic” was first applied to fiction by Horace Walpole (1717- 1797), who gave to his famous romance the title of The



Castle of Otranto: A Gothic Romance (1764). “Gothic” is here used in the same sense as “romantic” ” (52). “Gothic” is a subgenre of the Romantic Movement of the 19th century. Gothic literature shares many of the qualities of Romanticism, such as the emphasis on emotions and the imagination.

“...the classic Gothic settings are remarkably concrete locations: laboratories with bubbling chemicals and lightning rods, castles with hidden passageways and oubliettes, and locked rooms and attics in rambling old houses” (Olson 215).

All these elements are found in Frankenstein, Dracula, and short stories such as “A Rose for Emily.” Also a Gothic novel is characterized by the elements of fear, the supernatural and darkness, as well as by characters such as vampires, demons, heroes and villains. In other words a Gothic novel is a tale of mystery and terror which makes a combination of elements of both horror and romance.

The blood role in Romantic Gothic works is used as a prominent symbol, often intimating the paradox of the human condition; blood could represent both life and death, or both guilt and innocence, but blood mainly represents life in most of Gothic literature; “the blood is the life”. Dracula by Bram Stoker is without a doubt the most famous book written in Gothic style. This work examines the settings which make Dracula a gothic novel, especially with respect to the blood role.

Principally the settings in a Gothic novel create a nerve-wracking atmosphere. The main events take place in places such as an old castle or an enchanted house. A feeling of antiquity gives the perfect touch to create suspense. Gothic horror has characters, such as an evil villain to confront the good character. The



characters include villains (vampires, werewolves, angels, ghosts, monsters, and on occasions, the devil), heroes (men), women (the victimized women) or heroines. The evil character (Count Dracula in Dracula is the tall, pale, and undead man who is blood thirsty) is usually a supernatural being or creature, such as a werewolf, a ghost, a vampire or a zombie. Moreover, among other characters in Dracula are included beautiful women, (Mina Murray, and Lucy Westenra), a smart, well-read man (Jonathan Harker) that is often the good protagonist, and some minor characters that help the main character (Professor Abraham Van Helsing) to overcome the fears and the obstacles of his enemy, or even characters that help the villain with his unholy plans (Renfield). Also this literary genre commonly includes physical and psychological terror, suspense, mystery, love, death, secrets and supernatural events.

Gothic novels often include features of Gothic architecture. But what is Gothic architecture?

Gothic Architecture [is] a style prevalent in Western Europe from the 12th to the 16th centuries, characterized by the pointed arc, clustered columns, etc. The name has nothing to do with the Goths, but was bestowed in contempt by the architects of the Renaissance period on medieval architecture, which they termed clumsy, fit only for barbarians or Goths. (Brewer 495)

Scenery and settings are evidence in Dracula of a Gothic novel. At the beginning of the novel, the young solicitor, Jonathan Harker, arrived in Transylvania, “the land beyond the forest”, situated in a melancholy landscape of mountains and forests. The local villagers discovered that Harker was traveling to the castle of Count Dracula, so they tried to protect him because



they assumed Dracula was in league with the devil and the occult. The local townspeople protected Harker by giving him crosses, crucifixes, and holy water, and they blessed Jonathan with holy water, too.

In literature the Gothic is often manifested in a tenebrous atmosphere of gloom, mystery, and horror; the setting is sometimes associated with the “Old World” or the medieval; the plot often features crime, violence, magic, and occultism. Generally, the Gothic functions symbolically to explore the darker sides of the human psyche, and it therefore provided fertile ground for psychoanalytic criticism. (Herbert 443)

Dracula’s castle in Bram Stoker’s novel (1897) is one of the most over-the-top examples of [Gothic] architecture. Jonathan Harker recounts the approach-past people making the sign of cross, through a pack of howling wolves, and by sinister blue flames illuminating evil spirits at large in the surroundings woods- that brings him to a “vast ruined castle, from whose tall black windows came no ray of light, and whose broken battlements showed a jagged line against the moonlit sky. (Wiley and Sons 370)

In fact, the wolves were Dracula’s henchmen and they represented Dracula’s ferocity and spectral characteristics. Moreover, Dracula did not only have the control of his castle, but also had control of the nearby land for hundreds of miles around, including any animal or even the weather.

Also another Gothic fiction characteristic in Dracula is death and blood, which are habitually used as Gothic themes. The Gothic novel uses blood and death



in a way to inspire horror. Dr. John Seward, after feeling defeated by Lucy's illness, looked for his friend and old mentor, Professor Abraham Van Helsing, a doctor from Amsterdam. They both, alongside with their companions, were the main protagonists who often dealt with death. First, with respect to the blood theme; John Seward and Professor Van Helsing spent many days attempting to revive Lucy, by performing four blood transfusions after she was bitten by Dracula on her neck.

This is where blood means death and life. When Lucy was bitten by Dracula, he actually was feeding on Lucy's blood, but she was slowly dying. Lucy turned paler every day and she was dying for lack of blood, while Dracula, who was an old tall, pale man, found himself revitalized and younger than before. Another example is when Van Helsing and his companions faced death, and Van Helsing and his team of vampire hunters, Holmwood, Seward, and Quincey Morris, went to Lucy's grave because Van Helsing convinced them that Lucy was not dead. She had become a vampire herself like Dracula. Professor Van Helsing and his followers began the inhumane task of saving Lucy's soul. Aided by his companions, Van Helsing confronted the undead Lucy in a graveyard and by carrying out a ritual with holy wafers and a crucifix, they defeated the vampire in Lucy and Lucy's soul was saved; it would rest in peace as that of every normal human being.

The dark settings and the abrupt invasion of supernatural powers are two significant basic principles in the Gothic Romance. Bleeding statues, living paintings, obscure castles with many secrets, old magical books or an unordinary and mysterious crime are also important elements [...] The Gothic literature was inspired from the



nature and [fascination with] its dark unreality which of course only exist[s] in the people's mind[s]. Natural elements like rain, thunder, fog or sunset [rose] up the suspense and were combined with magical objects like books or amulets beside person like the witch, the wizard or ghosts and demons. (Golz 3)

Referring to the quote from Danel Olson cited above, another characteristic of *Dracula* as a Gothic novel is its characters and settings. Dracula's castle is a strong and evil building of residence. The castle was apparently the home of Dracula and his three attractive and seductive feminine vampires. The castle had many secret passageways and dark and loathsome dungeons. Moreover, lighted candles, unearthly and heart rendering shouts, bloody dungeons, locked doors and secluded cellars were part of Dracula's castle. Most of the doors and dungeons were locked and inaccessible to Jonathan Harker. Finally, the castle location is another gothic characteristic. Dracula's castle was located in a remote part of the Carpathian Mountain range which was full of such horrors.

2.4 Legacy and influence on authors

Next November 8, 2012, will be the 100th anniversary of Abraham "Bram" Stoker's death. Even now Stoker's literary legacy remains alive like his fictional character, the Count Dracula.

Actually Dracula was not the first vampire story to be published, since when Dracula was published in 1897 some other vampire stories had already been created.

"There had been previous stories of vampires. John Polidori's The Vampire had appeared in 1819, Varney the Vampyre by James M. Rymer appeared in 1847,



and Carmilla by J. Sheridan LE FANU, for whose newspaper Stoker occasionally wrote, was first published in 1871” (D’Ammassa 92).

As we know, Dracula was not the first vampire story, but it is probably the most popular and well-known vampire tale ever written. “First published in 1897, Dracula continues to shape our perception of vampires and their story-telling potential, having yielded books and movies [or novels as well as over 200 films] as disparate as “I Am Legend”, “Salem’s Lot”, “The Lost Boys”, “Twilight, and “True Blood” ” (Wilson 102). Today there are more movies than mentioned.

The Draculas

Bram Stoker’s Dracula, one of the most debated, analyzed, interpreted, and reworked pieces of European literature, was published in 1897. Up to the mid- 1920s it was considered as just another of the many Gothic novels. When F.W. Murnau shot the silent film “Nosferatu” in 1922, Stoker’s widow noticed that it plagiarized Dracula. She immediately took legal action against the director. Indeed, key motifs of the book do crop up in the film: the Count wants to move to England, the real estate agent laughs at the irrational threat, and soil is transported together with the vampire. However, Murnau’s story lacked motivation. The first legal film adaptation of the novel came out in 1931, under the title of “Dracula,” with Béla Lugosi in the main role. It meant to be more faithful to the novel than its predecessor, but, shot during the Great Depression, its more costly scenes had to be omitted, and viewers can only savor its atmosphere, without knowing what director Tod Browning had precisely wanted. Since then, the novel has generated a great many movies, from



Roman Polanski's excellent "The Fearless Vampire Killers" (1967) and Paul Morrissey's "Blood for Dracula" (1973), to Werner Herzog's "Nosferatu," "Phantom of the Night" (1979), Terence Fisher's moderately enjoyable "Horror of Dracula" (1958), Francis Coppola's (2003), and Stephen Sommers's "Van Helsing" (2004) – not to mention the several hundred vampire by – products like Blade or Underworld. (Cornis-Pope and Neubauer 323)

"When Bram Stoker wrote Dracula, he penned possibly the most famous novel of the supernatural of all, established the prototype for vampires for the following generation of writers, and created one of the most recognizable fictional characters of all time..." (D'Ammassa 92). Bram Stoker's legacy lives on today, most notably in Stephenie Meyer's, "Twilight Series," but also in a variety of TV series such as "Buffy the Vampire Slayer," "the Vampire Diaries," and "True Blood." "True Blood" is the TV adaption of the book, The Southern Vampire Mysteries, also known as "The Sookie Stackhouse Series" by author Charlaine Harris.

It has frequently been said that Bram Stoker's Dracula is the prototype of every vampire genre because Stoker imposed a list of characteristics and vampire rules, and every vampire book that followed after Dracula has used these rules.

Literary vampires became popular in English fiction in the nineteenth century, but Bram Stoker's Dracula in 1897 set the standard for all that followed. Our contemporary conception of the vampire as elegantly



dressed, erotically attractive, and intriguingly foreign can be traced to Stoker's Dracula and its film adaptations.

A number of standard[s] [,] “rules” [,] govern vampires and vampirism. For one, a vampire must spend the night searching for its victims, but at dawn must return to its grave. Anyone bitten by a vampire becomes a vampire upon death. One can tell a vampire by examining the corpse; if the corpse is not decayed or has some color, it is likely a vampire. Holy water will burn the flesh of a vampire, causing it to shriek in pain.

The legends built up around vampires give them a variety of powers including the ability to merge with shadows; shape-change, particularly into bats or wolves, though sometimes ticks and spiders; and the ability to mesmerize with their eyes. Vampires also have a variety of weaknesses. In some stories, vampires cannot enter a home without being invited in. They shun religious symbols. Garlic, mustard seed, and other herbs can keep them away. They can be killed with a stake through the heart, though this may not be a permanent solution. Permanently destroying a vampire requires not only the stake, but beheading the vampire, stuffing [...] the mouth with garlic, and burning the body. (Card 335)

The author, Janus Vinther reiterates that

...Since then, [Stoker's Dracula] has inspired countless films, theatre productions and books, creating the mythical Dracula character we now know so well, along with a special set of rules applying to



vampires: Dracula can take on the form of a bat, a dog or a rat, and he can evaporate into fog. He can also communicate with wolves, rats, snakes and bats. In addition to this, Dracula has supernatural strength, and he lives off the blood of humans, preferably that of beautiful young women. In many films, he is portrayed as an irresistible and seductive “Prince Charming”. This contrasts with other vampires, which are often portrayed as repulsive and horrific. Several things are harmful, even deadly to Dracula: crosses, holy water, mirrors, sunlight and the smell of garlic. He can only sleep in a coffin full of soil from his homeland. Dracula can only be destroyed if a wooden stake is driven through his heart, or his head is separated from his body. (Vinther 112)

In conclusion, all portrayals of vampires, including modern vampire and vampire slayers, use Stoker’s story as a reference point. All vampires created throughout history have the vampire features created by Bram Stoker. Furthermore, Stoker was also the first person who coined the term, “undead,” which has been used and still is used to this day by fiction writers to refer to vampires or zombies. Bram Stoker’s Dracula has had the greatest influence of all on subsequent vampire stories, leaving its fang marks on movies in over 170 film adaptations, TV shows, series, and books. We could say that Bram Stoker’s influence and legacy is undead. Bram Stoker is “the Father of Vampire Fiction”.



CHAPTER III

Good vs. Evil

3.1 Religious Victorian Attitudes

The Victorian Era began when Queen Victoria came to the throne of the United Kingdom from June 1837 until her death on the 22nd of January 1901. Victoria became queen at the tender age of 18. Victoria was the only child of Prince Edward (1767-1820) and Princess Victoria Mary Louisa of Saxe-Coburg-Saalfeld. Prince Edward was the Duke of Kent. Queen Victoria was born on May 24 in 1819 and she was baptized Alexandrina Victoria. Queen Victoria got married to her cousin, Albert of Saxe-Coburg Gotha, a German Prince. Queen Victoria reigned for exactly sixty-three years, seven months, and two days from June 20, 1837, to January 22, 1901. Her reign was the longest of any (female) monarch in British history and came to be known as the Victorian Era.

The term “Victorian” remains a living concept in our daily society. The term is related to the reign of Queen Victoria of England from 1837 to 1901. Since it covers a wide time span, the era has been divided into the early-Victorian period (1837-1851), the mid-Victorian period (1851-1875) and the late- Victorian period (1875-1901). “Victorian” is also used today to describe British furniture and architecture made during the greater part of the 19th century. Additionally it refers to British literary works which were written, for instance by Wilkie Collins or Charles Dickens. Furthermore specific social and moral attitudes are associated with the word “Victorian”. (Köhler 2)

During [Victoria’s reign], the nation experienced an industrial revolution and transitioned into a primarily urban society. The British Empire also



expanded significantly during this time; at its peak the Empire stretched over 25% of the earth's surface. Just over 100 years later, in the early 20th century. Great Britain was shaken by World War I and then by World War II. The wars took a significant toll on the nation in nearly every way imaginable. The British Empire also significantly diminished overtime, forcing the nation to redefine its national identity as well as its role in world politics and culture. (Edelstein 114)

But in the same manner in which the changes transformed the British Kingdom, they produced serious problems. Attitudes of Christianity underwent significant changes, the legitimacy, validity, and authority of the Bible was called into question for the first time due to Charles Darwin's theory of evolution since people began to see that all that was natural was replaced by what was industrial and their lives began changing significantly.

Traditional religious belief received its greatest challenge in the Victorian period from the evidence of the fossil record and Darwinian explanations of the origins of the universe and human beings' place within it. Charles Darwin's theories of evolution and natural selection in On the Origin of Species (1859) and The Descent of Man (1871) rejected the Christian idea that human beings had been created in God's image and were thus of a different order than the rest of the natural world [...] and religious controversy and doubt extended further still. Not only were the divinity of Christ, the literal truth of the Bible, and the processes of creation at issue, so too was the very existence of a creator or divine being. (Black., et al.)



The web article “Victorian Era Religion and Religious Beliefs” at Victorian-Era.org indicates that

One of the reasons that [contributed] to the upset in religious beliefs was the fact that owing to the industrial development in the country, the number of people who pursued education increased. Also, the rise of industries provided for job opportunities for many people who left their agricultural job and came to cities for work. With the advent of technology, communication became easier and even travelling was no longer an uphill task. These developments provided material comfort to the people who slowly drifted away from religion and spirituality. All these changes had a deep impact on the society as a whole. The Victorians before the industrialization era did not even know that any life existed beyond their farming occupation or as a matter of fact outside their small hamlets. People had now [started] prioritizing their work and wanted to be free from the kind of life-style they had in small counties and ventured out to different cities [to] lead a better life. After the industrial growth, there were hardly any people left who wanted to become priests or ministers as most chose to do business and scientific work.

It was during this period that the Church lost its authority and power over the people because of the new industrial and scientific developments. Scientific growth in England during the Victorian period was a major reason why questions were raised against the religious ideologies.



Therefore, Darwin's theory was interpreted in a way to challenge God's word. Thus began a series of re-interpretations of the Bible by certain members of the clergy which proved to cause an appalling damage and to impact the religious society. The Scriptures were examined again and questioned, and the clergy of the Church was divided by differing beliefs. In other words, Darwin's theory resulted in neglect and an ideological shift of people from religion to more material things.

In conclusion, during the Victorian Era Charles Darwin's theory of evolution caused a loss of faith among people and the Industrial Revolution contributed to the breakdown in religious beliefs. These two factors were responsible for shaking the traditional religious beliefs.

3.2 Medical Practices

The Victorian Era was the period for the development and growth of England in almost all spheres, including the field of health and medicine. In the Victorian age, medicine was a combination of herbal remedies, chance, quackery, and superstitious practices. A person who practiced medicine in the Victorian times was not always a medical professional with a degree from a university, since there were doctors, dentists and apothecaries who provided their services and prescribed all kinds of medications although they had no formal education.

The web site Warts Information Center claims that

The world of medicine during the Victorian era includes both medical practitioners who believed in bloodletting as a cure for their patients as well as visionary doctors who made amazing discoveries regarding



disease [...] A person who practiced medicine in the Victorian era did not always possess a degree from a university. There were doctors with formal educations tending to patients [,] as well as apothecaries freely dispensing medical advice.

In our country today, diseases like cholera, tuberculosis and typhoid have been eliminated or controlled. But in Victorian times terrible diseases like cholera were carried in dirty food and water. Cholera epidemics were so bad that in 1848 Parliament passed a Public Health Act and set up a Board of Health to attempt to fight it. It was not until 1855 that the Victorians discovered the cause of cholera and began to try to get cleaner water supplies. By 1990 every town had a Medical Officer of Health, main drainage, a proper rubbish collection service and an organized water system. (Sampson and Bull 34)

Victorians also held various unscientific theories and irrational beliefs since there was no scientific proof about diseases. It was widely believed among Victorians that “bad airs,” “bad smells,” and “bad blood” were common killers and expanders of diseases. This alleged illness was known as the “miasma theory”. The idea about microorganisms or viruses causing illnesses did not exist. People generally treated themselves, or those who provided health were apothecaries, barbers, or even blacksmiths, with herbal preparations, home care remedies and patent medicines.

The web site wisegeek.com defines a patent medicine as

A medicine which is designed to be sold directly to the public, with no prescription required. The term is generally used specifically to refer to



the plethora of nostrums which flooded the market during the 18th and 19th centuries before being forced to undergo regulation in the early 20th century. Some patent medicines live on: Lydia Pinkham's Vegetable Compound, for example, and Vicks VapoRub. The vast majority, however, have vanished into obscurity due to tighter regulations on such compounds.

In Victorian times, in both the US and UK, pharmacists largely sold medicines rather than dispensed doctors' prescriptions (at that time pharmacists dispensed less than 10 % of prescriptions written by doctors in England and Wales). Furthermore, at this time, medicines were made of crude plant or animal extracts, and were of limited efficacy and often dubious quality. Many were produced in individual pharmacies according to a proprietary formula (secret recipe) of the pharmacist's choice. Consequently, during the early years of pharmacy, there was a large number of medicines available of variable formulae and quality and there was very little information available on these medicines other than that compiled for advertising purposes.

(Goundrey-Smith 4)

“At the beginning of Victoria's reign, doctors still believed that putting blood-sucking leeches onto sick people, or putting red-hot irons on wounds cured people. Doctors were better trained as the century progressed...” (Sampson and Bull 35).

The reasons which caused the common diseases during the Victorian era were unhealthy conditions such as unwashed or reusable cups, dirt and bacteria in



bed sheets in houses and over-night lodgings, and the lack of regular bathing. There were poor environmental conditions in working houses and only in 1834 did infirmaries begin to appear in work houses.

There were a number of popular beliefs going around at the time, for the sufferer; many people believed that taking baths eliminated protective oils from a person's skin. When a person got sick, other people who lived in the same house did not let sunlight and fresh breeze enter the room nor were the sick allowed to get out of bed for exercise. Not everyone resorted to a doctor to alleviate their pains. Only the rich were entitled to receive health-care services and sought professional medical treatment.

“Victorian hospitals often made their patients worse rather than better. Doctors and nurses did not realize that cleanliness and hygiene stopped the spread of germs and disease. Doctors performed operations wearing their normal clothes and without sterilizing the instruments!” (Sampson and Bull 35). The germ theory or knowledge of the bacteria causing diseases did not exist among Victorians.

“In Victorian times, operations were carried out without any anaesthetics (painkillers) or antiseptics (germ-killing disinfectants). The poor patients often died from shock during the operation, or from infections afterwards. But some important new discoveries changed Victorian medicine” (Sampson and Bull 35).

Over time sanitary conditions in hospitals changed.

Hospitals did improve during Victoria's reign, thanks to the work of Florence Nightingale and Mary Seacole. These two women worked as



nurses during the Crimean War. Wounded soldiers usually died from diseases they had caught in hospitals. Florence and Mary showed that with good food, clean conditions, and proper care and attention many soldiers could be cured. After the war Florence Nightingale continued to train nurses and improve hospitals. The Victorians thought both women were heroines, but they soon forgot about Mary Seacole. (Sampson and Bull 35)

The authors Megha Nadig and Stephanie Casolino mention other aspects of the Victorian Era such as childbirth and the pain killers.

There was no anesthesia for the process of childbirth until 1847 which was first administered by James Simpson. Before this time, bleeding was commonly done to relieve pain [...] Painkillers were very different in the Victorian era. Laudanum [,] which is an alcoholic extract of opium [,] was used as a pain killer for tooth aches, headaches and tuberculosis. Laudanum was used as a pain killer for tuberculosis because it was cheaper than gin. Chloroform was also used to relieve pain and put patients to sleep during operations. Chlorodine was used to reduce pain in the stomach and for stomach problems. 50 drops of the chlorodine was usually the prescribed amount. Opium mixed with a little gin was used to calm down restless babies. Brandy and wine was served to the sick and also before operations to relieve pain during the procedure.

In 1847 a Scottish doctor, James Simpson, used liquid called chloroform as an anaesthetic during an operation. Chloroform made



the patient remain unconscious (in a deep sleep) during the operation, with no harmful aftereffects. Scientists like Louis Pasteur had discovered that wounds became infected because of invisible germs and bacteria. In 1865 Joseph Lister successfully used an antiseptic spray to kill off germs during an operation. Doctors also discovered how to vaccinate against killer diseases like smallpox. (Sampson and Bull 35)

Donald Urquhart in his web article “Medicine in the Victorian Age” at ArticlesBase.com asserts that

Common treatments given to people during the Victorian age included bleeding, purging, plastering, sweating, amputation and blistering. These techniques are not often found in use today, but at the time helped many people alleviate symptoms of a variety of painful disorders.

Plastering was a treatment that used a paste made from a range of ingredients including mud or plaster and then applying such substances in the affected area of the patient to relieve internal pain or cold.

Bleeding was done in an attempt to relieve high blood pressure, sweating was thought to expel poisons from the body, and amputation was possible for the first time as a viable alternative to gangrene.

Poultices were also used for bites, boils and wounds. Poultice ingredients could be as commonplace [...] as milk and bread to exotic herbs and cow manure.



Purging involved providing a patient with heavy dose of emetics or laxatives to expel “poisons” from an individual’s body.

Surgery in the Victorian age became more sophisticated and safer through the usage of antiseptic medicines and the beginnings of aseptic technique.

To sum up, the beginning of the Victorian age was a period of population growth, ancient medicine, and outdated scientific knowledge. The average life expectancy was scarcely forty years of age. However by the end of the Victorian age, medicinal practices improved, principally in the field of surgery, which became more efficient and acceptable due to the invention of chloroform, antiseptics and anesthetics, and the average life of a person increased.

“Despite [the medical] advances, by the end of Victorian’s reign average life expectancy was still only 46. Even Prince Albert died of typhoid fever when he was only 42” (Sampson and Bull 35).

3.3 Bram Stoker’s Dracula

Bram Stoker’s Dracula is a novel in which there is a conflict between forces of good and forces of evil. These two sides are constantly fighting one another to gain control.

Bram Stoker created Dracula as the highest representative of the anti-religion authority, the “anti-Christ”, or a faithful servant of the devil with negative forces such as treachery and murder. To fight this negative force (supernatural power) the author formed a group of good and brave men, the Harkers, Arthur Holmwood (later Lord Godalming, Dr. John Seward, and Quincey P. Morris, headed by Dr. Abraham Van Helsing to combat and destroy Dracula. The novel



represents Anti-Christian values which were defeated by Christian salvation and good forces. The main theme of Dracula is good versus evil which is taken on in a religious tone.

From the very beginning of the novel Bram Stoker presents the constant confrontation between the group of people “armed” with religious values and Dracula, the enemy of good. The first confrontation is when the old lady, the woman who received Jonathan Harker at Golden Krone Hotel, and her husband, crossed themselves after Harker asked them if they knew Count Dracula. Later, just before Jonathan began his journey to Count Dracula’s castle, the old lady was frightened and told Harker, “it is the eve of St. George’s Day. Do you not know that tonight, when the clock strikes midnight, all the evil things in the world will have full sway? Do you know where you are going, and what you are going to?’ ” (Stoker 11). Then she put a rosary around Jonathan’s neck to keep the evil away. In one way or another, this crucifix saved his life during his stay at Dracula’s castle. Another example is when some local residents of Transylvania warned Harker and made impassioned appeals for him, such as crossing themselves, giving him garlic and blessings, giving him crucifixes and other charms against evil. This is an example of Christian Salvation.

Professor Abraham Van Helsing and Dr. John Seward, attempting to save Miss Lucy Westenra’s life from Dracula’s attack, is another example of Christian Salvation. Dracula moved to London by ship to look for humans. The unfortunate Lucy was Dracula’s first victim. Count Dracula selected beautiful



women to seduce and transform into vampires by biting and sucking blood from their necks while they slept. Dr. Seward and Miss Mina (Wilhelmina) were striving to keep Lucy alive, but all hopes were fading, so Dr. Seward looked for his friend and old mentor, Professor Abraham Van Helsing. Professor Van Helsing was one of the greatest scientists of his day and he was knowledgeable in vampire lore; he became obsessed with tracking down and killing Dracula. Professor Van Helsing and Dr. Seward spent many days attempting to revive Lucy by performing four blood transfusions. Later they protected her room with some plants of garlic. Vampires have serious weaknesses with crucifixes, holy water, holy wafers, garlic, and sunlight. When Lucy came to life, her mother, without thinking, removed the plants of garlic from Lucy's room. This allowed Dracula to attack and kill her by transforming her into a vampire.

Following Lucy's death, Van Helsing built a team of vampire hunters made up of Holmwood, Seward, and Quincey Morris to kill the vampire Lucy. The hunter team went to Lucy's grave. While the undead Lucy was sleeping, not dead, Holmwood plunged a wooden stake through her heart. Then, they cut off her head and stuffed her mouth with garlic. The next step was to destroy Dracula.

Another confrontation of good versus evil is when Van Helsing, John Seward, Quincey Morris, the Harkers, and Arthur Holmwood faced their enemy, Dracula, to drive him out of London to avoid more innocent people becoming victims. The hunter team headed by Abraham Van Helsing tracked down the boxes of earth which Dracula brought with him from Transylvania. They purified the boxes of earth which Dracula used as a shelter by putting holy wafers and pouring holy water on them, forcing Dracula to leave his native country and seek refuge in Transylvania.



Finally, Professor Abraham Van Helsing and his group of men followed Dracula's trail to Transylvania. They cleaned up Dracula's Castle by killing the three female vampires and closing the openings with sacred objects. Just some minutes before Dracula got to his castle, the hunters went down upon him while he was being transported in his boxes of Transylvanian earth. Jonathan and Quincey killed Dracula. Quincey drove a stake through Dracula's heart, while Jonathan cut off Dracula's head. Peace and tranquility returned to him, and love and good conquered all.



CHAPTER IV

SEXUALITY

4.1 Sexual Attitudes in Victorian times

The Victorian Era was a time in which there were extremely severe restrictions on sexuality for both genders, male and female, but especially on women.

Human sexuality certainly did not disappear in the Victorian age because of strict obscenity laws, censorship, and the prudery of the queen. It manifested itself in literature in many symbolic forms, and in society as a kind of mass hypocrisy; for example, the pretended idealization of woman while the reality was often contempt and exploitation. The surface of prudery, and the “dirty secret” beneath the appearance is one form of social decadence. (Stuart 2)

During the Victorian era, sexuality became a target of disapproval as never before. Discourses on prostitution, homosexuality, and masturbation were common and, in fact, these three things were considered threats to social order. During the Victorian era, Freud’s theories on sexuality began to achieve their popularity just as sexual repression reached its height. (Rosenthal 11)

Like Darwin, Austrian psychiatrist Sigmund Freud (1856-1939) upset the social world. Freud believed people might become more aware of their true nature by self-analysis. He encouraged free association to reveal the unconscious to the conscious mind. Freud’s insistence that sexual motivation underlay all people’s thoughts shocked Victorian Europe more than Darwin’s natural selection. (Bundy 258)



Furthermore, the authors Kahn and Fawcett add the following statement:

Sigmund Freud's view that sexuality affected every aspect of life had an effect on Victorianism. Freud said that repression of sexual instincts in men could lead to neuroticism and other harmful results. Freud also allowed that women were also sexual, but they were simply imperfect men because they lacked a penis. Freud put forth his theory of two types of female orgasm, the vaginal and clitoral (dual- orgasm theory), which tied in with his theory of developmental stages, which held that female development moved away from clitoris to the vagina as the center of sexual pleasure. He considered failure to transfer the focus from the clitoris to the vagina as immature. Freud's theory indirectly argued that the male is not only sexually superior, but that women are dependent on a male penis inserted into the vagina for a "mature" sexual response. Freud viewed female masturbation as a sign of immaturity and ill health. Many agreed with Freud's views, including the dual-orgasm theory, until the 1960s when sex researchers, including Kinsey, debunked these notions. (465-66)

It could be said that during Victorian times talking about sexuality was a taboo, but what is a taboo?

Taboo is described by Kahn and Fawcett as

An idea, concept or practice that is not discussed or carried out openly by a given culture. Some taboos are so specific to the culture that they are difficult for outsiders to understand. The source or reason for a taboo may be unknown or forgotten; taboos may once have given



groups of people moral and ethical codes by which they lived. The word “taboo” is derived from the language of the Polynesian people meaning “forbidden” or “dangerous.” It is the term used for behavior related to their king. He was thought to be so full of power, or mana, that is, shadow, that parts of his body and even objects he touched, were considered dangerous. (446)

According to Colin, in Victorian times “sexual repression was [considered] as an ideal trait of the well-bred woman. In an era when the themes of the time were “the cult of true womanhood” and the “code of chivalry” it was to be expected that women would be sexually ignorant and repressed.”

“The Victorian period was one in which the cult of womanhood was at its height with the idealization of the young, innocent unmarried woman who was wholly unaware of the dynamics of sexual relations, which in [turn] functioned to keep women in their subordinate social position...” (Rampone 132).

The core of Victorian morality was concern about respectability and worthiness. The rising British and American middle class attempted to establish criteria for judging respectability and worthiness, given the lack of tradition for this emerging class of society. The Victorian ethic was to guard against even the suspicion or possibility of an immoral character, avoiding any behavior or feeling that could cause one to fall from goodness and respectability. With the revival of a concern about religion by the middle class, ancient Christian beliefs moved to the forefront as the only acceptable laws for appropriate, respectable sexual behavior. According to these ancient standards, any interest in



the erotic was an indication of an evil nature within the person, and the concern of the Victorians was to do whatever was necessary to avoid evil and disrepute. The hallmark of Victorian values then was to avoid behavior or situations that could remotely lead to contamination and corruption. The simple experience of physical or sensual pleasure in any way became the signal of this danger. (Hill 66-7)

During the Victorian era, the treatment of women was so exaggerated that to a certain extent it was a discriminatory treatment, since to be considered a lady, one woman had to abstain from natural desire what could be taken to be an issue of virginity. That meant that, virgin girls were the adequate female partners.

“For women, sex was considered a marital duty. Women were assumed to be asexual, pure, and passionless. They were told that they would not (and should not) enjoy sex...” (Rosenthal 11). The meaning of sex for women was procreation.

Craig A. Hill states that

Physical, sexual desire was held as the epitome of the worldly, carnal orientation, and with women increasingly being conceived as spiritual and virtuous, they also came to be seen as entirely free of sexual impulses. Women, therefore, were considered to be generally incapable of impure urges of sensuality and lasciviousness associated with sexual desire... (Hill 67).



Besides, he notes that “As late as 1905 an Oxford physician could seriously testify that nine out of ten women disliked sex, and the tenth was invariably a harlot” (qtd. in Hause and Maltby 665).

Victorian women were not allowed to talk about sex or, worse to want to have sex. As well as in our days, during the Victorian age a young girl remained within her parent’s house under the care of her mother in order to remain virginally clean and pure. A woman who was considered unclean or impure was unable to find a husband. Getting married, establishing a home and having children were the duties for Victorian women in order to gain the respect of society.

Craig A. Hill also testifies that

Furthermore, it was thought that women needed to be protected from exposure to even the suggestion or hint of sensuality or lustfulness in conversation, entertainment, daily experience, and most certainly as objects of sexual attraction; decent women did not incite sexual desire, and men should not debase decent women by lusting after them [...] On the other hand, women were supposed to take great care not to intentionally, or even inadvertently, arouse and excite their husbands. In the Victorian ideal, sex therefore should occur as infrequently as possible, out of necessity on the part of men and out of duty on the part of women. (qtd. in Seaman, 1973; and White, 1993)



Craig A. Hill continues saying that

Furthermore, sexual intercourse should be as brief as possible, with minimal pleasure because of its inherently corrupting nature, and should only occur in the sexual position advocated by Augustine as most likely to result in procreation---penile-vaginal intercourse with the man on top of the woman. The practiced disinterest in, and disdain for, sex cultivated a great sense of guilt and anxiety about sexuality for both women and men, whether by dutifully adhering to Victorian repressiveness or by “slipping” with unacceptable behavior and suffering intense private recrimination for it afterward. (qtd. in Seaman 1973)

Additionally, Hill points out that

The extremely negative view of sexuality and the view of women as nonsexual combined to produce a highly derogatory, oppressive culture surrounding female sexuality. Even the slightest evidence of sexual desire by women was seen as indicating an abnormal, destructive nature, with the medical field casting the experience of any feminine sexual desire at all as a disorder called *nymphomania*. Consistent with this extremely negative view, society found evidence of female sexuality’s vile nature in an easily observable phenomenon that superficially was associated with disease: the release of blood from genitals during the monthly menstrual cycle. The event reinforced the idea that female sexual functioning was related to a diseased condition, blood flowing from a contaminated wound, and women were



thought to be afflicted by an illness once a month. In fact, it was believed that menstruating women could contaminate food simply by touching it, and were required to stay entirely away from food preparation during the time of their menstrual flow. (qtd. in Masters, Johnson, and Kolodny 1995).

Indeed, Martha Rosenthal claims that “Victorian men fared little better. It was thought that loss of semen was comparable to loss of blood and that ejaculating more than once a month would greatly weaken a man. Many thought that masturbation led to blindness, insanity, and death” (qtd. in Robinson 2005).

Likewise, Rosenthal affirms that

Victorians hid anything that hinted of sex, going so far as to cover piano legs with discreet ruffles so men would not become inflamed upon viewing the naked leg of a piano. When dining in a polite society, one would ask for “white meat” or “dark meat” to avoid having to say “breast” or “leg”. (11)

Further, Craig A. Hill goes on to say that

The Victorian emphasis on the development of character on the part of men likewise involved a great demand for morality related to sexual restraint. Men were expected to cultivate a standard of monumental emotional control over primitive sexual urges, to protect both themselves and women from these destructive forces. Men were called upon to be “athletes of continence”: that is, to conquer their



sexual impulses through training and discipline. Sexual intercourse was supposed to occur only for purposes of reproduction, and indulging in sexual behavior was thought to consume precious energy and body fluids necessary to maintain general health. Therefore, for men as well as women, sexual activity became associated with disease and danger in its very essence. This dangerous expenditure of bodily resources occurred in sex with spouses, as well as with prostitutes or in masturbation; all sexual behavior was considered destructive. Furthermore, a focus on sexuality and pleasure siphoned off energy that could be devoted to achievement, both in business and in community service. (qtd. in White 1993)

Finally to conclude with the development of this theme, Martha Rosenthal asserts that “Pornography and prostitution flourished, and it was estimated that the city of London had one prostitute for every twelve men” (qtd. in Walkowitz 1980).

4.2 Sexual attitudes in Bram Stoker’s Dracula

Before analyzing the sexual attitudes in Bram Stoker’s Dracula (1897), we must remember a significant fact; Bram Stoker was a Victorian novelist. During the Victorian era there were rigorous restrictions on sexuality for women as well as for men, but especially for women. With the publication of Dracula Stoker scandalized the Victorian society because he made use of the Victorian sexual taboo to relate the evil and undead with sexuality. It appears, therefore, that Bram Stoker through Dracula is contesting Victorian sensibilities and the



concept of sex for women which was simply an advocating of the procreative function.

In fact, I think Bram Stoker used the subject of sexuality in Dracula because sexuality has existed throughout human history, even more in a generation when sexuality was considered a taboo and when sexual repression was at its height. This was also an era which was suffering a great growth in prostitution and pornography. Davison and Simpson-Housley state this fact thus “...Mimicking Stoker’s own deployment of the sexual vampire [against] a conservative platform of censorship, the explicit sexuality in Bram Stoker’s [Dracula] proves to be a means of [channeling] sexuality into the boundaries of marriage, of sublimating it into the ideal of romantic love” (265). Dracula has some sexual parts or scenes: the trio of female vampires attempting to attack Jonathan Harker, Lucy’s vampiric transformation and subsequent staking, and Mina being forced to drink Dracula’s blood.

The Count Dracula actually represents or denotes sexuality since he is a character full of desire for blood and he is looking for new victims all the time. Dracula is very sexual not only with respect to Count Dracula and his female vampires (Harker described them as attractive and terrible), but also in the themes surrounding blood, death, and desire. Sexuality is related to vampires in penetration with teeth or stakes, and is combined with the sucking of blood.

The first sensual scene was when the three brides of Dracula attempted to attack, seduce, and nearly rape Dracula’s prisoner, Jonathan Harker, in Dracula’s castle. The three female vampires were full of lust and desire, so they could not be considered women in the Victorian society; instead they would be



considered whores. As I said in a previous chapter, Bram Stoker created Dracula as the highest representative of the anti-religion and thus these three female vampires represent the image of evil. Stoker also described the three as sensual predators and their vampire's bites as a kiss. They do not have any self-control when they talk about sucking Harker's blood.

The three weird vampire sisters show a promiscuous and seductive side of women which was repressed in the Victorian society.

The next scene related to sexuality was Lucy's vampiric transformation and subsequent staking, and the themes of blood (sucking and transfusion or exchange), death, penetration with teeth (vampire bite to neck) and penetration with stakes, and desire. In the beginning, Lucy's vampiric transformation was treated as a disease by Dr. John Seward, who had a modern science and knowledge of blood diseases. Like Quincy Morris and Arthur Holmwood, Dr. John Seward was in love with Lucy and was willing to save her by all means possible. However, after not achieving a positive outcome, Seward asked for the medical assistance of his old mentor and professor, Dr. Abraham Van Helsing.

With Van Helsing's medical assistance began the theme of blood. After Dracula bit and sucked blood from Lucy Westenra, she began to lose her life. In the attempt to save Lucy's life Dr. Abraham Van Helsing performed blood transfusions. For vampires the issue of obtaining blood is necessary for their survival and it is also a theme of seduction and sexual attraction. Lucy got blood transfusions from four different men, her fiancée, her two ex-suitors, and Van Helsing, which in a sense becomes a sexual contact with each of those men, even though they did not have strong sexual feelings for her. With this blood



exchange with four men, Lucy lost her innocence, chastity, and purity and become evil and impure. Hence, Dracula not only drank blood from Lucy but also from all four men. Moreover, killing the vampires also carries a sexual undertone because men kill vampire Lucy and three vampire brides of Dracula by penetrating their hearts with a wooden stake, which also represents a theme of sexuality. Before the vampire Lucy died, her vampiric soul emerged and tried to seduce her fiancée, Arthur

Holmwood, with a sensual voice. It is another scene in which sexuality is expressed in Dracula.

And finally, Mina was forced to drink Dracula's blood. As we already know blood exchange means seduction and sexual attraction and even the sexual act or rape. The men who were trying to avoid Mina's vampiric transformation after Dracula bit her, found Dracula on Mina's bed forcing her to drink from a cut on his chest. Once Dracula was chased away and Mina recovered her senses, she realized that she had been violated, bloodstains on her nightdress meant losing of virginity.

Count Dracula by himself represents sexuality and desire since after he bites Lucy Westenra and Mina Murray (later, Harker), he liberates them from their conservative feminine roles and transforms them into new sexual aggressive beings. Count Dracula was capable of making all women, especially innocent and pure ones, fall in love with him and also he could corrupt them. (There were no male victims)



In conclusion, the theme of sexuality in Dracula is related to the theme of blood (transfusion, exchange, drinking, and yearning). Also, it is important to mention that Lucy is evidently the more sexually oriented character while Mina remains innocent, pure and faithful to Jonathan. Lucy is carefree and unsure of choosing one of her three suitors. So somehow or other she seems to be directly promiscuous and this could be a reason why she fell ill and became a vampire, and consequently, why she suffered a violent death with a stake through her heart at the hand of her own fiancée. I think Lucy's vampiric transformation and later awful death was due to the fact that she was considered to be a sinful and a lustful woman. On the other hand, Mina was the good girl since she stayed with her one suitor. She was faithful to her husband, Jonathan Harker, even after his disappearance and Mina was always ready for her spouse to aid him in any way she could. Her only purpose in life was loving him.



CHAPTER V

FEMINISM

5.1 Feminism attitudes in Victorian times

As we already know, during the reign of Queen Victoria women did not have any rights to support them. Their only role was to stay at home, look after their husbands, raise children, and run the household. They were also nurses, mothers, wives, neighbors, friends and teachers, but they did not have active participation in society. Motherhood and domesticity were portrayed by Victorian society as a sufficient and emotional fulfillment for women.

The transformation of Britain from an agricultural to an industrial nation had significant implications in the way in which male and female roles were perceived. The change gave rise to two sectors. Women were in the private sector of home and household, and men were in the public sector of business, politics and society.

Queen Victoria was the highest representative of femininity and she was focused on the family, motherhood and morality, together with her husband, Albert, and her many children in their luxurious and attractive Balmoral Castle. Moreover, Queen Victoria became an icon of femininity, of the ideal woman of the late 19th century middle-class. Femininity and domesticity came to be regarded as the standards of marriage stability and home virtue.

As regards household management a great number of publications instructed women on how to be good wives and household managers. In other words, there existed a housewife's manual which guided women to become the ideal



housewife in order to build a warm and loving haven for the man of the house. A good example which is worth mentioning is Mrs. Beeton's Book of Household Management. Isabella Mary Beeton (1836 -1865) best known as Mrs. Beeton was an English Victorian writer whose Book of Household Management is one of the most famous cook books ever published. Beeton's book contains guidance about household management, childcare, etiquette, entertaining and the employment of servants. It was illustrated with colored engravings on nearly every page and was the first to format recipes in this way.

Moreover, according to the writer Marta Zapala,

Lynn Abrams recalls that in 1890 *The Christian Miscellany and Family Visitor* (a religious magazine) wrote in its 'Hints for Home Life' column: She [the housewife] is the architect of home, and it depends on her skill, her foresight, her soft arranging touches whether it shall be the "lodestar to all hearts", or whether it shall be a house from which husband and children are glad to escape either to the street, the theatre, or the tavern. Moreover it is [a] misleading assumption, that most of the middle-class women were able to afford enough servants to allow them to spend their lives in an idle leisure. In fact, most middle-class households had only one "girl" or "boy" –sufficient to give the woman of the house a certain status, but insufficient to allow her to spend days doing embroidery and playing the piano. (65)

Virginia Woolf in her book entitled A Room of One's Own "described how men socially and psychically dominate women. 'Women as looking glass' is Woolf's



resonant phrase describing how women are regarded as the ‘other’ by men, and reflect back to men how men want to see themselves” (Kunjakkan 93).

“The emergence of a New Woman - Woolf’s “Three Guineas” ” written by Anja Benthin it is said that “[Woolf’s] attitude towards her Victorian family, particularly after her mother’s death in 1895, was one of resistance and rebellion” (qtd. in Little 27). Benthin continues saying that “Woolf not only emphasizes this rebellion in her novels [,] but also in [the] form of feminist essays, two of which [are] in book form, [...] A Room of One’s Own (1929) and Three Guineas (1938)” (5). Nevertheless, Benthin also mentions that “Woolf seems to have been very much ahead of her time [;] as it took until the emergence of the feminist movement in the 1970s and 1980s [so] that her essays gained particularly in importance” (qtd. in Goldman 130).

Philip Steele in his book titled Activists asserts that

An activist named Emmeline Pankhurst (1858-1928) decided that women in the UK would not succeed unless they took more extreme action. She and her supporters became known as “suffragettes.” In 1903, Emmeline Pankhurst and her daughters founded the Women’s Social and Political Union (WSPU). The members of the WSPU began by holding meetings and collecting signatures on petitions. Later they became more extreme. They smashed windows, chained themselves to railings, and set fire to buildings. An activist named Emily Davison was killed by a horse when she ran on the track as a protest at the



Epson races. Many suffragettes were sent to prison, where some of them went on hunger strike, refusing to eat. (24)

The web article “Feminism during Victorian Era” at Victorian-Era.org states that

Emmeline Pankhurst attempted to show that British women needed more than domestic servility. The stereotype of the Victorian gentle lady became unacceptable and even intolerable. The suffrage movement was mainly women from upper or middle class backgrounds. These women were frustrated by their social and economic situation and sought an outlet through which to initiate change. The first wave originated in the Langham Place Circle in 1850s, lead by Barbara Bodichon (ne Leigh-Smith) and Bessie Rayner Parkes. They campaigned for improved female rights in the law, employment, education, and marriage.

Michelle Wilkinson in his web article entitled “Feminism and class status in Victorian England” claims that

It was during the war that women had to take on the roles and responsibilities that men who had gone off to fight had formerly done and when middle-class women, in particular, had experienced such freedoms, they did not want things to go back to “normal”. After the war, certain sections of the female population were ‘rewarded’ with the vote, though it was only in 1928 that women were given the vote on the same terms as men.



In conclusion, working-class women were in an inferior position to middle-class and upper class women, and obviously they did play a clear role in the feminist movement. And throughout history and up until today feminist groups have attempted to banish gender discrimination in society by excluding biological explanations which supposedly make men humanly superior to women.

5.2 Feminist attitudes in Bram Stoker's Dracula

In Dracula Bram Stoker used Lucy Westenra and Wilhelmina "Mina" Murray (later Mina Harker) as examples of the Victorian ideal of a proper woman, and used the "weird sisters" or the three brides of Dracula as examples of how a sexually liberated woman would be in the Victorian society. Lucy and Mina are portrayed as pure, moral, loving, caring, kind-hearted, appropriate women, submissive models of purity; dedicated, and very dependant on their husbands or men. Both women have been sexually repressed through Victorian education.

Lucy Westenra is obviously more passionate and open than Mina. Lucy is a beautiful blonde with blue eyes. She is also seen or considered as an innocent character with beautiful qualities with respect to personality, sensual beauty, and attractiveness which brought her three suitors, and consequently, she received three wedding proposals on the same day. Miss Lucy is a very young, naïve person with a playful nature. When choosing a suitor, she exclaimed, "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" (Stoker 67). She did not have a clear idea of what she wanted in life and was often childish when making decisions. "I know I would if I were free, only I don't want to be free" (Stoker 68). Lucy is just doing what she has been told. In other words, she is behaving as



she was educated to behave. Lucy's open sensuality and sensibility allowed Dracula to possess her.

Miss Westenra was the first of Dracula's victims. Count Dracula attacked both Lucy and Mina and liberated them from their repressed sexualities, thus transforming them into sexually aggressive creatures. After Count Dracula bit or infected Lucy, her sexuality was unleashed because her thirst for human blood and sex were indomitable and unquenchable. This made Lucy a "bad woman" with a lack of maternal feelings because she, as an undead or as a vampire, showed up as a horrible victimizer of children by sucking the blood of a baby. Curiously, her three suitors and Van Helsing were the ones who defeated the vampire Lucy.

By contrast, Mrs Mina Harker is a more conservative woman, and the representation of perfection. She was an intelligent assistant school teacher who embodies the ideal Victorian woman and became known as the "New Woman". Being described by Abraham Van Helsing as "[...] one of God's women, fashioned by his own hand to show us men and other women that there is a heaven where we can enter, and that its light can be here on earth. So true, so sweet, so noble, so little an egoist..." (Stoker 201). Mrs Mina Harker is a loving mother (by the end of the book) and the wife of Jonathan Harker, and useful to men. Being a good wife and mother and being useful to men were the most important virtues of a Victorian woman. These virtues were possibly the only and main reason she was saved at the end of Dracula. Mina remains herself sexually pure and clean since she married Jonathan, but never showed impulse or desire. Demonstrating her ability to be a good housewife, she nursed



her husband, Jonathan, to cure his brain fever and took care of her best friend, Lucy, after she was bitten by Count Dracula. Also, she learned typewriting to make herself able to help her husband in his business.

Her feminism was demonstrated through her bravery and through her strength of mind. She took part in the plan to kill Count Dracula in order to liberate the world from this evil creature. Mina is more of a symbol of a modern-day woman than of a Victorian woman. Mina's willingness and courage to risk her own life with the purpose of saving mankind, and her collaboration with the men generates an image which reveals the characteristics of a more modern Victorian woman. Due to her organizational skills, education, and intelligence, she was in charge of transcribing, organizing, and putting together all the diaries, telegrams, and letters of the individual men in order to ascertain the meaning and fate of Dracula. Van Helsing said, "Ah, that wonderful Madam Mina! She has [a] man's brain, a brain that a man should have were he much gifted, and a woman's heart. The good God fashioned her for a purpose, believe me..." (Stoker 250). Mina, by teaming up with the men, attempted to be like one of them. She did not want to be a "mere spectator."

Another way in which Mina demonstrated her feminism was by being an economically, physically, and mentally independent woman without the help of others or the support of any man. She worked as an assistant schoolmistress, and she also knew how to typewrite, which skill she was improving in order to help her husband. A Victorian woman was not supposed to work or live a self-governing life since only the man was responsible for supporting the family economically. When the group of men found Dracula, they decided not to



inform and update Mina on what was happening. This situation, of course, was exploited by Dracula by forcing her to drink his blood. When the men realized what had happened to Mina, Van Helsing hypnotized her to track down and find Dracula since she had a connection with him, and her thoughts might be read by Dracula. It was helpful because the vampire hunters, through Mina, could reach and finally kill and destroy Dracula.

In short, in Dracula, feminism is shown mainly through Mina and Lucy. Lucy, the more sexual of the two, attempted to explore sexual transgression within the Victorian sphere. Her three suitors and her open desire for all three meant that her Victorian female values had been destroyed, and consequently she was easily infected with vampirism and killed. On the other hand, Mina chose not to explore her sexuality; instead she made herself useful in male and female spheres. In other words Lucy was infected and killed by Dracula due to her free sexuality, which was not proper during the Victorian era; in contrast, Mina survived, although infected by Dracula, because she was a “New Woman” who men had to rescue. She was saved by herself.



CHAPTER VI

COMPARISON

6.1 Bram Stoker's Dracula and the HBO series, "True Blood"

Dracula, by the Irish author Abraham "Bram" Stoker, is probably the most influential horror work of its time and one of the best stories ever written, although it was not the first vampire novel. Stoker, through Dracula, has left behind a prosperous legacy and inspired more than a dozen movies or film adaptations in different languages and TV shows, series, plays, and books. Today it is "True Blood's" turn.

What is "True Blood"? "True Blood" is an American television series created and produced by Alan Ball. This TV show is based on Charlaine Harris's Southern Vampire Mysteries also known as the Sookie Stackhouse novels, which is a series of books. This popular television series is broadcast on the premium cable network HBO in the United States. What is Southern Vampires Mysteries or Sookie Stackhouse novels? This is a series of books which follow or tell the story, the life and adventures of Sookie Stackhouse who lives in rural Louisiana, in a fictional town called Bon Temps; she works as a waitress in a bar called Merlotte's. Sookie is not a "normal" girl since she has telepathic powers; she is able to "hear" other peoples' thoughts. Sookie also meets and falls in love with the vampire, Bill Compton. The core issue is, vampires have "come out of the coffin" to announce their existence in order to share the city or world with human beings. Creatures, such as werewolves, shape-shifters, witches, fairies, and other worldly living things are part of Sookie's daily life, and Sookie and her friends interact with them.



In Dracula by Bram Stoker Count Dracula moves to London not only to look for victims (Mina and Lucy) in order to make them his own and to get a great deal of people who will become their victims, but also to strike terror among the population of London, England. This was an unsuccessful attempt since he seduced Jonathan Harker's beloved wife, Mina Harker, who along with a group of men, hunted down and killed Dracula. Meanwhile, "True Blood" shows us a world where vamps have revealed themselves to humans and try to live in harmony with humans. In this "new" world a romance between a vampire and a human is a normal thing that happens very often, and also many other supernatural beings are involved.

In the novel Dracula, Count Dracula is portrayed as an evil character that is thirsty for human blood, and after feeding himself on humans or after biting humans, he turns them into vampires. However, in "True Blood" not all vampires are evil. In fact some of them are good creatures. The "good" vamps do not like and avoid drinking human blood, but it does not mean that they do not have cravings from time to time. When the "good" vampires have desire to drink human blood, they drink "Tru Blood" (tru without final e), type O negative which is a brand of synthetic bottled blood. Good vampires also try to keep themselves away from transforming more people into vampires. Blood is the central attraction associated with vampires and vampirism in both Dracula and "True Blood"

For instance, Bill Compton (played by Stephen Moyer) or best known as vampire Bill by some residents of Bon Temps, resisted his blood craving and killing temptation for Sookie Stackhouse (played by Anna Paquin). The idea of killing her never crossed Bill's mind, regardless of how delicious her blood could



be. Unlike Bill, Count Dracula wanted to drain and kill any human being. Dracula had no other sources of blood than humans. Both vampires, Dracula and Bill, lived or existed for thousands of years and they also had a past of planning out their strategy of draining their companions' blood, but Bill has changed his ways, unlike Dracula.

The author of the book, A Taste of True Blood, points out that

Lineage is also important to vampire fiction. Nearly all tales of the undead, across all types of media, must contend with their maker, the story from which the modern vampire was born into pop culture---Bram Stoker's Dracula. First published in 1897, Dracula continues to shape our perception of vampires and their story-telling potential, having yielded books and movies as disparate as *I Am Legend*, *Salem's Lot*, *The Lost Boys*, *Twilight*, and *True Blood*. It's especially worthwhile to consider [...] the last [book], since doing so reveals intriguing parallels and contrasts between the England of Bram Stoker and his eponymous Transylvanian Count, and the twenty-first -century America of Alan Ball, Charlaine Harris, and *True Blood*'s main vampire, Bill Compton. Despite their many differences, each story is successful because it preys on the fears and desires of its audience.

(102)

Bram Stoker's vamp is a Count of Romanian blood, a descendant of ancient Rome, whilst Bill Compton is an aristocrat from the mid- 1800s. Furthermore, Bill's origins are from South Antebellum society (pre- Civil War), in which good manners and etiquette were greatly valued, since they established one's place



in society, and the target of becoming an ideal gentleman was shared by a lot of men. Another similarity between Count Dracula and Bill Compton is their link to their native soil. Dracula fills his coffin with the soil of his native Transylvania and takes it with him when he travels to London in order to use it as a safe shelter from the vampire hunters or to recover his strength; and Bill also rests in his homeland when he comes back to Bon Temps to claim his estate. In a nutshell, both Dracula and Bill are invaders. Or, more precisely, Bill returns to his family's home which now is in Louisiana.

Bill Compton is capable of feeling Sookie's heartbeat, he being the only vamp who can smell a human's scent which is very strong to him. As he was in love with Sookie, he never allowed his vampire nature to kill her. Bill protects her so much because his only goal is to keep her as his companion. Bill's feelings towards her are honest because in his past, he made a promise to himself never again to feed on humans, especially on the ones he loves. Bill spends most of his time thinking about emotional connections with Sookie rather than feeding on human beings.

In contrast, Dracula takes pleasure in having an affectionate connection with people who are around him, but he does not want them as his companions, rather as his victims. Dracula's killer instinct is unleashed against Jonathan Harker when Dracula takes him as a prisoner in his castle for the purpose of killing him and drinking his blood. Dracula's desire for blood is great and uncontrollable; meanwhile, Bill has made a promise to himself to never again feed on humans. Count Dracula really does have an affectionate side to him



and this links him with Jonathan and others. However, Dracula cannot hide his need or desire for blood.

Bill also expresses his emotions, feelings, and protective behavior just as Dracula, but there is a great difference between them; Bill's intentions are clearly good, especially in showing his love for Sookie, because he does not pretend to kill his companions. His rights over and ownership of Sookie will protect her as long as she agrees to his protection, and Bill demonstrates his true desire and good intentions. Compton is an Antebellum person who values becoming an ideal gentleman.

On the other hand, Dracula safeguarded Jonathan Harker, but in this case his intentions were not good since Dracula wanted to keep Jonathan to kill him with his own fangs. Dracula demonstrated he did not have qualms about killing humans; his only concern was for his dead wife and his need for blood, even though he actually cared for some humans that he wanted to kill. During the period when Bram Stoker wrote and published Dracula an event known as the New Woman or also considered as modern feminism was occurring in Victorian England. It was during the 1880s and 1890s which in "True Blood" could be considered or translated into Sookie as a sexually liberated young woman.

Bill experiences the same needs as Dracula does, but his promise not to hurt humans is very important and takes precedence over his temptations. Bill Compton shows himself to have more prudence, protectiveness and care for his companion than Dracula for his.

Throughout the story, in "True Blood", Bill presents himself as a good being and represents the opposite of Count Dracula. He invades Bon Temps and rivals its



men for the love of blonde Sookie. Unlike Count Dracula, Bill acted and conquered Sookie's heart in a less diabolical manner. Bill's invasion, or return to home, was successful, not like that of Dracula who on his arrival in London signed his own death warrant. Count Dracula is a four- hundred-years old living thing that comes from a far off country to a civilized society with the purpose to victimize people, while Bill has returned to his home, from a time far distant, the 19th century, to settle down and live together with humans. In both Dracula and "True Blood" Bill and Count Dracula are sexual liberators; Bill freed Sookie; Count Dracula liberated Lucy from her repressed sexuality by transforming her into a vampire and asexual aggressor. In both vampire stories, when a person drinks vampire's blood, the person feels a sexual connection to that vampire, but in "True Blood" it also means that the vampire would be able to sense where the human is and know when the human is in danger. Bill rescues Sookie many times, and also vampire blood is used as a drug which is called V (Lafayette sells V). The person who drinks V will have enhanced speed, strength, stamina, and hallucinations, (Jason Stackhouse). The main attractions for vampires are women in Dracula and in "True Blood", too.



Chapter VII

CONCLUSIONS AND RECOMMENDATIONS

7.1 CONCLUSIONS

As a result of my project, I am able to conclude and manifest the following ideas.

- Bram Stoker revolves his novel around a battle between good and evil, tradition and modernity, and lust versus chastity.
- Bram Stoker did not invent vampires, but his novel, Dracula, gained fame and recognition by capturing the public's imagination and attention and has been considered as the best vampire story ever written.
- Stoker transformed his character, Count Dracula, who was a simple vampire, into the complete reincarnation of evil, Satan or the real anti-Christ.
- Throughout different ages Dracula remains the most influential vampire story ever written.
- I realized gradually that this horror novel has become the stereotype against which all other vampiric stories are compared, and it also has been the inspiration for several films, novels, and stage adaptations.
- All other vampire stories are Dracula's descendants.
- Bram Stoker, without knowing it, established the genre of the vampire story which lives until the present.



- Dracula is a type of old-fashioned crime fiction novel or story since the vampire hunters put all of the clues together in order to find out who, or what, has caused a death and a series of kidnappings.
- The vampire legends have changed throughout time from mere physical appearances to psychological aspects in order to satisfy the needs of readers and audiences.
- Bram Stoker's vampire inculcated fear, but in the course of time the image has changed considerably.
- The vampire stories or novels were classified as horror books, but now it seems as if all the vampire books, movies, films, and TV series are classified as "romantic" or dramatic.
- The modern day vampires are hot and sexy rather than scary. I am referring in particular to the women vampires.
- Due to Bram Stoker, Transylvania is now known as "the land of Dracula."

7.2 RECOMMENDATIONS

The following suggestions can be made as a result of my project

- Teachers should use Dracula to teach their students, especially children, about the myth of vampires in order to remove doubts about the existence of vamps in real life.



- Similarly, I recommend you to read this thesis in order to actually know who Vlad Tepes or Vlad “The Impaler” was, and that he had nothing to do with the devilish characteristics that Bram Stoker created in his fictional character, Count Dracula. At the same time, you also will learn about the bloody and macabre story of the Countess Elizabeth Bathory.
- Vlad Tepes was a cruel leader, but he was never an un-dead man nor did he change into a cat or other animal; nor was he a blood drinker or able to live beyond the grave.
- If you like to read terror novels/books, or if you are a great lover of terror novels you have to read Dracula; no doubt it will fulfill your expectations.
- This recommendation is for children; children should not think that a vampire bat is the same as a vampire. The vampire is only a fictional character created by Bram Stoker.
- Bats are just nocturnal animals that can feed on animal blood.
- Stoker imposed a list of characteristics for vampires. It means that a vamp is a shape-shifter, which could transform itself into different forms, and one of these is into a bat.
- If you have intended not to read the novel Dracula, but rather to watch the different movies, I recommend that you first read the novel and after that watch the movies.
- The most faithful adaptation film could be “Dracula” directed by Francis Ford Coppola, although this movie has variations from the original version.



- There are many movies based on Dracula, but no one of these can be considered to be a truly faithful adaptation.
- No movie could be considered as “the perfect film of the book.”
- To conclude, a proposal lesson plan is given in the appendix.



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APPENDIX

LESSON PLAN

Lesson topic: Bram Stoker's Dracula

Language focus: Vocabulary related to vampires

Grade/Age/Language Level: 10-11 year olds, beginners.

Lesson Time/Date/Length: 60 min

Materials:

1. blackboard
2. markers
3. computer
4. projector
5. video
6. notebooks
7. pictures
8. worksheets

Overall Objectives: By the end of the lesson, the students will be able to:

- Draw and describe a vampire and associate the characteristics related to it.
- Realize that bats are just nocturnal animals that can feed on animal blood

1. WARM UP ACTIVITY

The students must find and circle the name of the animals in the following crossword.



2. PRESENTATION:

2.1 Presenting Vocabulary

Through verbal definition, mime and action, and some flash cards, the teacher will present new vocabulary related to the topic.

Through verbal definition, mime and action, and some flash cards, the teacher will present new vocabulary related to the topic.

WORD	TECHNIQUE
➤ Fangs	} *mime and action *pictures *verbal definition
➤ Crucifix	
➤ Coffin	
➤ Bat	
➤ Blood	
➤ Darkness	

To present vocabulary, the following pictures are going to be used.



Fangs



Crucifix



Coffin



Bat



Blood



Darkness

2.2 Presenting a story

In order to present and familiarize the students with the topic, the teacher will show them a short video about vampires in which the characteristics of vampires are going to be emphasized.

<http://www.youtube.com/watch?v=AX8jinYpCqo&feature=related>

3. PRACTICE:

3.1 CONTROLLED PRACTICE:

First, the teacher will show a flashcard to his/her students about vampires and he/she will ask them for the name of the picture.









3.2 GUIDED PRACTICE:

For this part, the students will be able to use the language (vocabulary) a little bit more easily. Therefore, for the following activities and in order to practice the vocabulary related to vampires, it is going to be necessary that the students match, draw and label the pictures.

Name:

1. Match the word with the picture

	Bat
	Fangs
	Darkness
	Coffin
	Crucifix
	Blood

Name:.....

1. Look at the pictures and label them.



.....



.....



.....

2. Draw what you read.

Fangs



Crucifix



Coffin



In this part of the lesson, the teacher will emphasize to the students the fact that a vampire is only a fictional character created by Bram Stoker and that the bats are just nocturnal animals that can feed on animal blood.

4. PRODUCTION:

As homework and by the means of the students' imaginations, the teacher will ask the students to create and draw pictures for their own story about vampires using as many characteristics as possible. Those pictures and stories will be shown and narrated to the whole class.