



People's Democratic Republic of Algeria
Ministry of Higher Education and Scientific Research
Larbi Tébessi University -Tébessa
Faculty of Letters and Languages
Department of Letters and English Language

**The Stereotypical Representation of Female Characters in
Gothic Fiction: Passivity Vs Fatality**
The of Case Study of Bram Stoker's Dracula

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Candidates:

Chaima MELITI

Naima AIT YAHIA

Supervisor:

Ms. Warda Abbaci

Board of Examiners

President: Amina Harrach

Supervisor: Wrada Abbaci

Examiner : Samira Bouhlais

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Dedication

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Abstract

In early conventional Gothic fiction, female protagonists were always depicted whether as weak, passive, submissive, and dependent to men or as fatal, monstrous and lustful predators if they do not conform to male's supremacy and authority. The following research is a study of representing femininity in Bram Stoker's *Dracula*. This dissertation, accordingly, attempts to analyze the female characters Mina and Lucy in *Dracula's* novel by describing them and categorizing each one of them. The aim of this study is to investigate how the characters of this novel illustrate the stereotypical representation of femininity in Gothic literature that reflects patriarchal domination during the Victorian era.

Résumé

Dans la fiction gothique conventionnelle ancienne, les protagonistes féminins ont toujours été dépeints que ce soit comme faible, passif, soumis et dépendant des hommes ou comme des prédateurs fatals, monstrueux et lubriques s'ils ne sont pas conformes à la suprématie et à l'autorité des hommes. La recherche suivante est une étude de la représentation de la féminité dans *Dracula* de Bram Stoker. Cette thèse, en conséquence, tente d'analyser les personnages féminins Mina et Lucy dans le roman de *Dracula* en les décrivant et en classant chacun d'eux. Le but de cette étude est d'étudier comment les personnages de ce roman illustrent la représentation stéréotypée de la féminité dans la littérature gothique qui reflète la domination patriarcale à l'époque victorienne.

ملخص

في أوائل الخيال القوطي التقليدي، كانت بطلات الرواية يصورن دائما على أنهم ضعيفات وسلبيات وخاضعات ويعتمدن على الرجال أو كمفترسات قاتلات ووحشيات وشهوانيات إذا ليمتثلن لسيادة الذكور وسلطتهم. البحث التالي هو دراسة لتمثيل الأنوثة في دراكولا برام ستوكر. وفقا لذلك هذه الأطروحة تحاول تحليل الشخصيات النسائية مينا ولوسي في رواية دراكولا من خلال وصف وتصنيف كل واحدة منهن. الغرض من هذه الدراسة هو معرفة كيف توضح الشخصيات في هذه الرواية الصورة النمطية للأنوثة في الأدب القوطي والتي تعكس الهيمنة الأبوية في العصر الفيكتوري.

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General Introduction

During the 18th and 19th centuries, the literary movement Romanticism engendered Gothic literature. Awe, horror, demise and gloom are its prevalent motifs. At the outset of Gothic epoch, Gothic novelists generated a diverse range of fictions that unfavorably depicted female characters as disregarded and repressed by men. However, two main paradoxical stereotypes embodied women in Gothic fiction. Female figures were portrayed whether as helpless victims or as lethal women. Both serve as extravagant representations of their prototypes. Unsurprisingly, this portrayal was a reflection of the Victorian women of the nineteenth century and the way they were treated by men. Women of that era had to conform to critical social standards. They had to be dependent, decent, and virtuous and behave in accordance with certain dictated communal norms and ethics of femininity such as obedience, passivity and cheerfulness. The purpose is to represent the ideal Victorian woman. Nevertheless, women who refused to be conventional and denied the common beliefs were stamped as demons of society.

This study is interested in the representation of women in Gothic novels; it draws on the work of Bram Stoker's *Dracula*. It tends to examine the representation of femininity in the Gothic holding focus on female characters in the novel specifically Mina Harker and Lucy Westerna. In this sense, Stoker's depiction of femininity can mainly be divided into those stereotypical types; the vulnerable victim and the unscrupulous predator. The question would be to what extent the cultural norms dictated by Victorian society for both men and women would affect the representation of female characters within Gothic fiction, Particularly in Bram Stoker's *Dracula*. Therefore, we hypothesize that the paradoxical depiction of femininity within

Stoker's novel *Dracula* that fuses the traits of fatality and passivity is only a mirror of a patriarchal society featured by male domination.

This dissertation will be divided into two main chapters. The first chapter is divided into two sections, the first is dedicated to provide a historical background about the Gothic genre; its origins, development, its characteristics and its relation with Romanticism. While, the second section provides a historical background of the author Bram Stoker and his novel *Dracula* as well as an overview of the feminist approach. However, the remaining chapter has also two sections. The first tackles gender stereotypes during the Victorian era in which the role of both men and women is highlighted. Meanwhile, the second section is devoted to demonstrate the stereotypical representation of female characters in *Dracula* within a patriarchal society.

Any research in any area of study starts with some curiosity and a hypothesis. A cautious strategy and adequate procedure should be also embraced. This study is concerned with the field of humanities and not social science. On this ground, we are adopting the MLA style, eighth edition 2016 for the references, not counting on interviews and questionnaires as tools of investigation. We attempted to develop a deep knowledge on the topic, by probing and analyzing historical and literary books, articles and documents that explore our areas of interest.

This research is a study of depicting femininity in Bram Stoker's *Dracula*. Stoker wrote his novel in an epoch where there was specific cultural norms for both men and women. Women were regarded as always compliant, affectionate and sainted mothers. While men were seen as judicious, potent and hold the paramount position in society. Within the last

decades, many studies have begun to focus on such divergence and how both male and female characters are depicted in Gothic fiction. For example, Dr Laurence Kane reckons that, “the role of women in Victorian society and their representation in literature has become a key topic in the formation of gender theory” (1). She asserts that woman’s status in the Victorian era and their roles in society are among the concerns that have been debated for a long time (1). In her article entitled “The Representation of Women in the Victorian Era and Its Reflections in Shelley’s *Frankenstein* and Stoker’s *Dracula*”, Kane argues after her analysis of the female portrayal in Shelley’s *Frankenstein* and Stoker’s *Dracula* that, “the role of a woman is restricted to be a good wife and mother in Victorian era. The woman who fits the depiction is considered the ideal woman and praised with the image of the Angel in the House” (1). This notion is derived from the title of Coventry Patmore’s poem, which represents the exemplar bond between man and woman. Supplementary clarification will be examined in the coming chapters. Furthermore, Kane adds that, “women who do not fit the idealized female image are not considered “Angels.” They generally tend to become governesses or prostitutes” (2), and such characters needed to be eradicated.

Another study of Julia Bergstrand, labeled, “Mina, the Angel, and Lucy, the Monster: Two sides of femininity in Bram Stoker’s *Dracula*” analyzes the female depiction of *Dracula*’s characters shedding light on the juxtaposition of Mina and Lucy. In her essay, Bergstrand seeks to demonstrate how those characters, “are juxtaposed in terms of the monster and the angel in the house, with Lucy as the monster and Mina as the angel in the house” (4). Therefore, Julia Bergstrand examines how Mina, the lady with the angel in the house femininity trait is

authorized to survive meanwhile Lucy, the mistress that holds the features of monster femininity, has to be immolated (4).

Like Julia Bergstrand, Mariana Fagundes de Freitas in her thesis called, “‘Staked Twice: the Violent Deaths of Female Vampires in Bram Stoker’s *Dracula* and F. Marion Crawford’s *For the Blood is the Life*.” She demonstrates that both authors represent through their female vampires that a resolute society has to compel controlled sexual behaviors so as to hinder unrestricted sexual relations from scattering in communities (V). Mariana shows that such monstrous figures should be eliminated as they they might be regarded as role models, thus, representing a threat to the order of society and. She adds that, ‘Once unfeminine behaviors cause women’s exclusion from society and community, and there is no chance of reform, death is the only possible alternative. Death is paradoxically punishment and salvation, at least for the female characters’ (V). She explains that their death is only a reaction to their transgressive sexual behavior they exhibit (2).

The previous three researchers share a common thought in which they focused on and tried to prove. All of them debate how such feminine figures are pictured notably in early Gothic fiction during Victorian periods. However, their focal point was on the fate of those who do not conform to their societies’ restricted norms. In this humble work, the intention is to explore thoroughly and accurately Stoker portrait of femininity throughout his work *Dracula* for the purpose of proving that his representation is an echo of a Victorian patriarchal community marked by masculine domination and oppression.

Chapter One : Historical Background Studies

I- Historical Background of Gothic Fiction

1. Origins of the Word Gothic

In English, the term “Gothic” has several associations. Smith, the author of *Edinburgh Critical Guides to Literature* denotes the various meanings of the word Gothic:

The word ‘Gothic’ means different things in different contexts. The Goths were a Germanic tribe who settled in much of Europe from the third to the fifth centuries. In architecture, the term refers to a revival (more accurately a cultural reconstruction) of a medieval aesthetic that was in vogue in Britain from the early eighteenth to the late nineteenth century. Such reconstructions of a somewhat fantasised version of the past (combined with a sense of ‘barbaric’ Germanic tribes) provide a context for the emergence of Gothic as a literary mode (Smith 2).

First, the word ‘Gothic’ is originally related to the Goths, who were a warlike Germanic tribes comprised of the Ostrogoths and Visigoths. These tribes invaded the Roman territory within the second century A.D. and spread over the Roman Empire for the following four centuries initiating the Dark Ages. The Gothic also refers to an elaborate type of medieval architecture. Further clarifications will be presented in the coming chapter.

Hughes highlights that the vigor and vitality of the numerous groups, including the Visigoths, Ostrogoths, Lombards, Franks, and Anglo-Saxons, surpassed the diminishing

empire of Rome. They certainly had their own distinct and intricate oral, literary, architectural, and religious rituals (2).

2. Origins of Gothic Fiction

Gothic fiction as a genre was first established when Horace Walpole published *The Castle of Otranto* in 1764. Snodgrass wrote, “Horace Walpole’s operatic novel *The Castle of Otranto*, the first official Gothic romance and progenitor of an enduring genre, was an immediate best-seller”(52). The story was about a ruined family filled with death, lust, and suspense. This novel is claimed to be the first of the tales of Gothic fiction, since it depicted many of the genre's features. Walpole’s tale is often regarded as Britain’s first Gothic novel and was a catalyst for establishing the Gothic novel. Hence, it originated in Britain, and then rapidly spread to Scotland, Ridges, and Ireland and over the seas to the colonies in America, Canada, and Australia.

Hogle stated in his book *The Cambridge Companion to Gothic Fiction* that “The vogue that Walpole began was imitated only sporadically over the next few decades, both in prose fiction and theatrical drama. But it exploded in the 1790s (the decade Walpole died) throughout the British Isles, on the continent of Europe, and briefly in the new United States” (1).

3. Main Elements of Gothic Fiction

3.1 Setting and Atmosphere:

The physical location of a scene is carefully chosen by Gothic novelists. Authors frequently use settings such as a ruined or haunted house or an old castle that may be abandoned

or occupied. Trap doors, dungeons, and hidden rooms and passages are common features of such structures. Dark tunnels, labyrinths, and graveyards can also be encompassed. Spooner describes the main features of Gothic settings:

In Gothic texts, the past returns with sickening force: the dead rise from the grave or lay their cold hands upon the shoulders of the living. This fearful scenario is compounded by physical imprisonment: the labyrinthine underground vaults and torture chambers of eighteenth-century Gothic texts; the secret passages and attics riddling the ancestral mansions of the nineteenth century; the chambers of the human heart and brain in twentieth-century writing. (18)

The setting's climate or its environment represents a grim or foreboding atmosphere, an atmosphere of gloom, mystery, and suspense tinged with a sense of danger. This holds the reader's attention and encourages them to read more.

3.2 The supernatural

Supernatural or inexplicable events often appears in Gothic literature such as a vampire, witch, devil or ghost, inanimate objects coming to life. In fact, most of the stories take place in abandoned places that are usually haunted by supernatural creatures.

4. The Gothic Revival

The 'Gothic' is a style linked with late medieval art and architecture; its numerous revivals are initiatives to style philosophy, art, architecture, and literature.

Writers of the late 17th century and early 18th century who emphasized the importance of vision and imagination set the stage for a literary Gothic explosive growth (Snodgrass 157).

The Gothic Revival style in architecture sought to revive medieval forms, from the early eighteenth to the late nineteenth century, representing the public's flavor for medieval design-inspired buildings:

The term 'Gothic' re-emerged in the seventeenth century, in Britain as a means of retrospectively describing a style of medieval ecclesiastical architecture, one that ignored the clean lines and curves of Classical styles and instead embellished its constructions with pointed arches, grotesque angles and excrescences, gargoyles, stiff elongated figures and elaborate detail. (Spooner13)

This revival was an actual departure from the formerly famous patterns that drew thoughts from the classical varieties of Greece and Rome. When this style was revived, it became a rival to Classical architecture. Smith emphasizes that such revived reconstructions, merged with a sense of 'barbaric' Germanic tribes, of a relatively fantasized version of the past provide a setting for the emergence of Gothic as a literary trend (2).

5. Romanticism and Gothicism

The Gothic literary movement is a part of the larger Romantic Movement. Smith defines Romanticism as a literary, artistic, and philosophical movement that emerged in the late eighteenth and early nineteenth centuries in different parts of the world including Britain, mainland Europe, and America. In Britain, It is distinguished by anti-Enlightenment tendencies

and their emphasis on reason, rationality and order while celebrating spontaneity, imagination, subjectivity, and the purity of nature (183).

The Gothic literary as well as Romantic Movement share many features such as the emphasis on emotions and the imagination. Both movements had their origins In18th century England and led to the emergence of poetry and the novel as mainstream entertainment. The following quote demonstrates that the history of the Gothic revival in England is closely associated with the history of Romanticism:

If there had been no Romantic Movement, there would have been no Gothic Revival gale critical If the classic spirit, which is content with gradual and continuous growth, had continued throughout the eighteenth century, the architectural style of the nineteenth century would have been modified Renaissance. Nevertheless, as romanticism, with its spirit of discontent and love of change, disrupted the natural evolution of history and architectural styles, the nineteenth century resulted in a period of eclecticism. (Visual Arts and the Gothic)

Throughout the ages of their development, Gothic fiction and Romanticism have been stimulating one another. According to Smith, “Romanticism provides an important context for the Gothic because it shares with it an interest in sublimity and emotion. Many Romantics such as Byron, Coleridge, Keats, and Percy Shelley were influenced by the Gothic” (183).

6. Development of the Gothic Novel

As it was formerly mentioned that Horace Walpole's *The Castle of Otranto* was the first Gothic novel to be written in 1764. Henceforth, he is the first writer who entitled his work a

Gothic story, creating Gothic literature as a genre. Gothic literature has flourished and evolved rapidly in the centuries since. Davison thinks that at minimum, one-third of all novels written in Great Britain between the late eighteenth and early nineteenth century is Gothic in nature, while one Gothic melodrama succeeded another on the London stage. In the 1790s, the Gothic novel was unquestionably the most common genre of fiction in England (2).

Ann Radcliffe's *The Mysteries of Udolpho* (1794) is a strong story that includes key Gothic elements such as mystery and suspense, a heroine at stake, encounters with the paranormal, a creepy palace, fear of the unseen and conflicts with nature's powers. *The Monk*, by Matthew Lewis (1796) continued to expand the dark themes of the Gothic genre. It was well-received by the growing audience for the Gothic. The novel was a bestseller. It dealt with dishonest monks, devil-worship, and incest.

The Gothic trend continued to thrive throughout the 18th century, and some of the most well-known examples of Gothic horror were produced. Mary Shelley's novel *Frankenstein* (1818) marked a turning point in Gothic horror. Her novel is considered to be the first science fictional novel blended with supernatural terror. It tells the story of hideous creature that was the product of an experiment.

Further contributions to the Gothic genre were provided in the work of Edgar Allan Poe who managed to intensify elements of Gothic horror within his short stories. He wrote some of the world's most influential Gothic stories, including *The Fall of the House of Usher* (1840), *The Pit and the Pendulum* (1840), and *The Black Cat* (1843).

The late 19th century established the vampire as one of the great Gothic motifs. Each generation has its own variant on Gothic fiction. Bram Stoker's *Dracula* (1897), has entered popular culture, making Gothic vampires global celebrities. The vampire was known as one of the great Gothic motifs in the late 19th century. Each generation's emphasis on Gothic literature is distinct. *Dracula* (1897), by Bram Stoker, has entered mainstream culture, making Gothic vampires global icons. This novel is the core of this study and will be explored in the coming sections.

Hogle believes that Gothic fiction keeps progressing over time and each generation recreates the Gothic in its own image:

The 1900s finally saw the Gothic expand across the widest range in its history, into films, myriad ghost stories, a vast strand of women's romance novels, television shows and series, romantic and satirical musical (as well as non-musical) plays, and computerized games and music videos, not to mention ongoing attempts at serious fiction with many Gothic elements. The late twentieth century has even seen a burgeoning in the academic study of Gothic fiction at college and university levels and in publications connected to them. There is now no question that the Gothic, particularly in prose or verse narrative, theatre, and film— all of which we here encompass in the phrase “Gothic fiction” – has become a long-lasting and major, albeit widely variable, symbolic realm in modern and even postmodern western culture. (2)

It is also important to note that Stephen King is regarded as one of the greatest contemporary horror and Gothic authors. Many of his works contain Gothic-type themes and motifs, such as the tale of Salem and *The Shining*.

II- Historical Background of the Author and the Novel *Dracula*

1. Biography of Bram Stoker

Many of the information about Bram Stoker's life are still ambiguous and open to speculation. Most biographers relied on different public records trying to spot the light on the interests and life of the author. One of his biographers, Daniel Farson, wrote, "Stoker has long remained one of the least known authors of one of the best-known books ever written" (Biography).

Bram Stoker is known as Abraham Stoker. He is an Irish writer. He is known as the author of the Gothic horror tale *Dracula*. Abraham "Bram" Stoker was born on 08 November 1847 in Dublin, Ireland. He is from a civil servant father, Abraham Stoker, and a writer mother, Charlotte Thornley. He suffered in his childhood from illnesses that let him bedridden until around age seven and his mother was telling him horror stories when he spent lots of time in bed. Stoker said: "Till I was about seven years old I never knew what it was to stand up right"(31). Belford also explains that Stoker's difficult period in his life had a psychological impact on him since he passed through hard experiences learning to walk when others carried him everywhere (17-20). Stoker did not accept to repeat his childhood's weakness, so he decided to keep moving and he recalls these times in *The Mystery of the Sea* "At school I was, though secretly ambiguous, dull as to results." Stoker could get rid of his sickness to become

an athlete and soccer player at Trinity College (1864-70) in Dublin, where he enrolled and studied mathematics and graduated with honors in 1870. Maybe Bram Stoker was ashamed of his early life; however, he proved his prowess that helped him to overcome his ordeal distress and become the most favourite in the community.

Stoker started working as a civil servant at Dublin Castle. He was helped by his father to reach that post. During this period, Stoker moved to do another role; he worked as unpaid writer in the evenings for the Dublin Evening Mail. He also devoted his time to write short stories publishing “The Crystal Cup” in 1872 and produce such master works as the classic horror tale “Dracula”.

It seems that Stoker was more interesting in writing. He admired the author Walt Whitman and defended his book of poetry “Leaves of Grass”. In 1876, he met also a talented actor, Henry Irving and both become close friends. After that, Stoker could become actor manager of Irving’s theatre. In this term, stoker really appreciated theatre and enjoyed it because he held the position for twenty-seven years; from 1878 till the death of Irving in October 1905.

Evidently, stoker was talented and was so eager to write. He wrote different novels and works of non-fiction. His first work represented in a novel entitled The Snake’s Pass that was published in 1890. Then, Archibald Constable published Stoker’s masterpiece Dracula in 1897. The book was so appreciated by Charlotte Stoker. In addition, Stoker published “The Mystery of the Sea” in 1902 then he wrote a book of non-fiction “Personal Reminiscence of Henry Irving” after Irving’s death in 1906 and earlier, he produced another romantic novel, The Man, in 1905.

Stoker did not stop writing horrors mysteries and stories after finishing Dracula. His novels after Dracula include “The Jewel of Seven Stars” in 1903, “The Lady of the Shroud” in 1909, and “The Lair of the White Worn” in 1911. Literary efforts of Stoker let him deserved to be remembered. He died on April20, 1912 at the age of sixty-four.

2. Overview of the Novel Dracula

The word Dracula means “devil” or “dragon” and it has sense of “Son of Dracula”. They represent supernatural phenomenon. Dracula can be transformed into types of animals such as bats, rats and command animals that are associated with the evil that is undead. It was also the name of an order of knights in medieval Romania.

In this regard, Stoker chose the word Dracula as a title to his novel. This name identifies to what extent the Count Dracula is important. Bram Stoker used the name Dracula for his character relating it to the Vlad’s name, Dracula that he acquired from his father, Vlad II Dracula. At first time, Stoker named his manuscript as the Un-dead. However, after his research about Eastern European history, Stoker changed his main character’s name to “Dracula” relative to the medieval ruler Vlad II in Romania. The purpose behind naming this novel “Dracula” is to make the reader has need to stop one powerful vampire.

The name Dracula came from Transylvania in 1431. It represents both the main character’s name as well as the story title. The titles can be the names of the main characters only if these characters are powerful enough to deserve such a credit.

The novel Dracula includes Jonathan Harker’s journal entries, letters and telegrams. They set the first four chapters. It started with Jonathan Harker, an English lawyer, who traveled

to Transylvania to meet with Count Dracula and to finalize a property transaction. When he arrives to the city, he receives terror reactions from the locals especially when he gets the destination toward the Castle Dracula. Harker continues his way forward until the castle though the ominous howling of wolves rings through the air. Jonathan claims, "I saw around us a ring of wolves, with white teeth and lolling red tongues, with long, sinewy limbs and shaggy hair. They were a hundred times more terrible in the grim silence...then even when they howled" (09). When Harker sees Dracula, he finds him pale, gaunt, and strong. After that, Harker starts to shave and becomes further concerned especially when Dracula lunges at his throat. Soon, after being seduced by three women, Harker is able to know the Dracula's secret; he is a vampire and survives through absorbing the human blood. For this reason, he attempts to escape from the castle and its Dracula because he knows that he will be the next Count's victim. Unfortunately, his efforts to attack him are unsuccessful.

Harker is able to depart for England along with fifty boxes of dirt after being trapped in the castle. Meanwhile, the Harker's fiancée, Mina, decides to visit her engaged friend, Lucy Westenra. She starts searching for her and finds her outside near a graveyard. It seems to her that there is a shape turning around her. Mina notices two small red marks in the neck of Lucy. After days, Lucy falls ill and Mina is worried about her, but she was not able to stay with her because she receives a correspondence from Jonathan. Therefore, Dr. Seward and Dr. Van Helsing decide to take care of Lucy and to take further actions due to a number of failed blood transfusions. One of their strategies is draping Lucy and her own room with garlic to get rid of vampires. Unfortunately, Lucy dies soon.

When Jonathan and Mina return to England, they become a married couple. According to Jonathan accounts, it leads to Van Helsing to assume that Lucy is infected by vampirism from the Count because after her death, it is there a creature who is attacking children and tormenting them. To get Lucy ceases from further killing, they disclose her corpse; cut off her head and over feed her mouth with garlic.

When Lucy has been got rid, the group decides to follow Dracula in order to track down him and his fifty boxes of dirt. According to previous tradition, Dracula is restricted to the country's dirt to stay always healthy. For this, the gang thinks to put an end to the boxes through destroying them so that Dracula cannot renovate again. Once, they feel uneasiness feeling toward Min a's behaviour when Van Helsing and Seward get into her room to find Jonathan unconscious and Mina absorbing blood from a gash in Dracula's chest.

The situation becomes dangerous for Dracula. He escapes to Transylvania and he is followed by the crew. During the expedition, the group lose one of their own, Quincey Morris. They work until they find Dracula inside his final box of dirt and quickly cut off his head and stab him through his heart. Finally, Dracula deteriorates into dust.

3. The Feminist Approach

This part will deal with the feminism theory. By forming different definitions, people gain an accurate understanding of the main traits that were portrayed through different waves. Feminism is one of the movements, which was seen as a concern with gender equality and calls to equal rights for both sexes men and women. These concerns are expressed through theory

or action valuating the roles and contributions of individuals to society rather than focusing on their biological or sexual features.

The word feminism comes from the French word “Feminism”. According to the Cambridge online dictionary, feminism is “The belief that women should be allowed the same rights, power, and opportunities as men and be treated in the same way, or the set of activities intended to achieve this state” (Cambridge Online Dictionary).

According to Bell Hooks, “Feminism is a movement to end sexism, sexist exploitation, and oppression.” In other words, feminism is considered as the necessary movement, which works to end sexism and tend to stop the sexist profiteering and oppression.

Feminism is seen as a complex notion that has vast differences in meaning and connotation for people spanning generations, ethnic identities, sexual orientations, social classes, nationality, and myriad identities.

According to Ropes-Huilman, feminist theory is founded on three main principles. It is based on the principle that women have something valuable to contribute to every aspect of the world. Besides, another principle is that women were regarded as an oppressed group; they have been unable to achieve their potential, receive rewards, or gain full participation in society. The last principle is that feminist research should do more than critique, but should work toward social transformation.

IWDA, a proudly feminist organization, works to defend women’s rights. Its members tend to protect the rights of diverse women and girls and the organization’s vision is based on gender equality for all through partnerships program. The organization’s aim is not only limited

to be international development dealing with women's rights; however, it works through a specifically feminist lens.

Feminism was considered as a global movement in the period of the twentieth century. It was clear that feminism movement started spreading at the end of the nineteenth century, but the first international congress could use the word "Feminism" as its title in 1892 in Paris. As it was known, feminism movement was mostly European phenomenon. The feminism concept has a set of different definitions; each definition tackles a given angle; however, they define it as a doctrine, which aims to defend the women's position in the society. Several attempts were set to categorize feminism. They must take into account the idea that amalgamates both equality and differences since the equality of both sexes is the central objective.

Over time, there have been various acts of feminism such as Christine de Pizan's 1405 work *La cité dames* and Olympe de Gouges' *Déclaration des droits de la femme et de la citoyenne* (1791). Until the late nineteenth century, an organized feminist movement emerged. Feminism movement has taken different forms so that it could be described as "feminism" and indicate its varieties.

Most feminists used lobbying strategies in order to secure reforms. They relied, in their demands, on the cross-national activities, which is called today as transnational strategy. It focuses on the multiple connections existing between feminists across the world. The entry to feminism is to analyze the diversities and complexities of feminism in the world with showing its value in relation to globalization. To write about feminism is to spot the light on the advances and reversals where no right is acquired.

3.1. Emergence of Feminism

Feminism emerged during the last decade of the nineteenth century. The golden age of feminism was reached before the outbreak of World War I in 1914. Feminists' roles and priorities, during the war, focused on the services of their countries and generally devoting their claims to exacerbated nationalism and patriotism hoping to be rewarded with rights granting of after the war, especially the right of vote. Although this happened in the United Kingdom (1918), Germany (1919), and the United States (1920), many countries could prevent women's rights and deny them the franchise for many years. The vote was not extended to include women until 1931 in Spain, 1932 in Brazil, in 1944 in France, 1945 in Italy, 1946 in Japan, 1947 in Argentina, 1948 in Belgium, 1949 in Chile, 1952 in Greece and India, 1953 in Mexico, 1955 in Egypt, 1971 in Switzerland, and 1974 in Portugal.

Depending on the National contexts, feminism had a variety of priorities. Feminists' demands were affected by these national contexts. The main objective of many different European countries and United States was obtaining the right to vote for women. It is considered the way through which they get other rights such as the fundamental right of education. One of the chief movement's demands was having access to work, and feminists tended to modify national legislation via asking for changes to different codes of civil rights (02).

Feminism must not be incorporated with women's movements that embrace a broader designation. In fact, the feminist feature characterized not all women's associations. In this regard, feminists were a minority group, which generally dragged from rich urban elite. It has

financial resources that were used to travel. The word “bourgeois” referred to the bad side to feminists and it discredited them. Anti-feminism was another doctrine that emerged in response to feminists’ demands and it was widespread in both space and time (02).

There have been several waves that have been used to portray the feminists’ activities. The beginning of feminism was related to the first wave, and the second one occurred during the late 1960s. It is necessary to show the usefulness of the wave metaphor for understanding the complexities of feminism (03).

History is one of the most crucial element, which leads to understand the concept of feminism. As it was mentioned previously, understanding feminism depends largely on the national contexts for the period being studied. The best example is the connections between the abolition of slavery movement at the beginnings of United States feminism, or the value of 1848 Seneca Falls Convention. The purpose was “to discuss the social, civil, and religious condition and rights of women.”(03)

3.2. Feminism in the Twentieth Century

During the 1920s, women were granted the right to vote in some countries, the Great Depression of the 1930s, was the major factor that forced them to return to the home. During this period, the society faced a great unemployment, and women were accused as being the reason of taking the jobs from men. The period between the two world wars was characterized by the spread of fascism in many countries; consequently, feminists were marginalized for maneuver. With the declaration of World War II in 1939, men in this case were obliged to fight

and women took their jobs. After the end of the war, men of the war were expected to return and women came back homes and took responsibility for their “domestic obligations” (03).

Feminists were between two cases of doing their duties and having their rights. First wave feminists tends to focus on the balance between the two. However, a weak one relied on the economic and political situation. Indeed, the Great Depression of the 1930 was one of the major elements that was followed by the rise of totalitarianism of states and World War II, alarmed the end of first wave feminist movements (03).

The 1940s were the years in which domesticity was lived and during the 1950s, duties dominated. Women, in this situation, were expected to get married and do their duties towards their families. This does not mean that feminists stopped to be active, in the contrary; some were engaged in movements that intended to end British colonization in Egypt and India. Context of decolonization was another element for which the second wave feminism emerged. Feminists could take part in anti colonial struggles (03).

The second wave feminists was characterized by the access to the contraceptive pill. This latter permitted the sexual revolution. This means that one of the features of the second wave feminists’ movement was its concentration on women’s sexuality. Meanwhile, most first wave feminists considered some issues like sexuality, birth control, and abortion were taboo. These matters; however, became fascinated feminist demands during the 1960s and 1970s. Some works were generated to provide an overview of women’s sexuality. They were represented in our Bodies, ourselves that were published in 1970 by the Boston’s Health Book Collective.

Different women writers presented the women's situation of oppression and they theorized it in several books such as Simon de Beauvoir's 1949 work *The Second Sex*, Betty Friedan's *The Feminine Mystique* (1963), and Kate Millett's *Sexual Politics* (1970). These books were so interesting for feminists of the second wave. The Beauvoir's passage "On ne nait pas femme, on le devient". (One is not born a woman, one becomes one) focuses on the important role that was played by the cultural environment. Meanwhile, Friedan's work based on women's rights and Millet disapproves patriarchy. The oppression of women has different roots and includes many variables. The common objective for feminism around the world is that women writers have been at the forefront of global feminist activism (03).

The 1970s were characterized by the first UN conference on women. It took place in Mexico in 1975. It was there to inaugurate a new phase in transnational feminism. The most important key UN texts, such as *The Convention on the Elimination of All Forms of Discrimination Against Women* adopted by the UN General Assembly in 1979, were fundamental for transnational feminist activism. The major topics that were discussed were violence, including domestic violence, against women, prostitution, rape, female circumcision, and sexual rights. The global feminism focuses on the importance of woman feature and they work to cooperate between the several feminist groups and organizations (04).

3.3. Types of Feminism

In the global history, feminism is one of the oldest movements. It does not exist only one accurate definition, but the key objective that is behind it is to ending gender discrimination

and bringing about gender equality. In this regard, there are many types of feminism, which can be classified through waves instead of describing them in isolation.

Since the 1960s, many ways to depict the multiple forms of feminism have occurred. Many of them engaging with one another on key points. Each type was characterized depending on its characteristics and its description summarizes the main elements of each one that will permit a basic understanding of their differences and commonalities.

A clear explanation to feminism's movement is based on what is known as the wave metaphor, which oversimplifies the values, ideas and people that are generally in conflict with each other. The metaphor wave helps to outline the most important points of feminism's story. In this term, four interesting waves portray the feminism's traits.

The first wave was in the late nineteenth century. It was a political movement for the Western world. Mary Wollstonecraft published the revolutionary *Vindication of the Rights of Women* in 1792. In 1848, it was a kind of revolution in which about two hundred women meet in a church asking for specific rights, such as the right to vote. Early feminists were so interested in reproductive rights; for them it is an important issue. The nineteenth amendment was finally passed by congress in 1920 and women could get the right of vote. New Zealand was considered the first country where women had right to vote. The first feminism wave had a direct goal, which was based on perspective that women are human, not property. The leaders of the first wave feminism were abolitionists, they focused on white women's rights that made a kind of exclusion.

Concerning the second wave feminism, it took place in the 1960s and 70s. It worked to challenge and determine the right role of women that should be in society. The second movement was attracted by the principles of the Civil Rights movement and went against the Vietnam War. Activists, in this case, emphasized on institutions that held women back. That is to say that they took a closer look at the major factors why women were oppressed. In this era, there were main victories including the Equal Pay Act of 1963, Roe V. Wade in 1973, and other Supreme Court cases.

The four important types of feminism were liberal, radical, Marxist and Socialist and cultural ones. Liberal feminism focused on reforms implemented by institutions to reduce gender discrimination, giving women access to male-dominated spaces, and defending equality. This genre of feminism is based on the structure of mainstream society. It works to make women integrated into the society and can ask for individual women's rights. Liberal feminism calls for equality, but does not directly challenge the system and the ideology behind women's oppression; this is well mentioned in the suffragist movement. It is an adequate example.

Radical feminism wanted to reshape the society and get rid of the patriarchy inherited system with bringing liberation. It claims the belief that men and women were basically the same and the two elements of patriarchy and sexism are the main factors behind women's oppression. It spots the light on both the system and ideology of the women's subjugation. "Radical movements" generally refers to the women's activism that emerged from the civil rights, peace and other liberation movements when people were questioning different forms of oppression and power. This movement is in the way looking for the original roots of women

subordination to be understood. It provides with the theoretical comprehension to the basis of analyzing and guiding women's movements around the world. (04)

Feminists who grounded in the Marxist society, they related to the women's oppression principally with the capitalist economic system. In this regard, the global corporate power prevails and diffuses. Most feminists reckons that this type of power that is in the class system is the chief reason of women's subordination; however, patriarchy is seen as the power behind women's subjugation. (04)

Cultural feminism had the same view and taught that there is a "female essence" that is distinct from men. It focuses on the attitude that both sexes men and women are different in terms of biology, personality and behaviour. Since women are characterized by different traits like being as kinder, gentler than men, so if they get power, they would make the world a better place. Regarding to women's virtues, they can provide a strong basis for a shared identity, solidarity and sisterhood. In 1960s and 1970s, women advocated the perspective of forming separate women-only cultures. (04)

Thanks to institutional victories of the second wave feminism, women could enjoy more rights and power going into the 1990s. individuality and rebellion were the two main elements, which well welcomed by women to identify their own identity. This wave came to be an era of reclaiming and through it, there were necessary cultural touchstones including Eve Ensler's The Vagina Monologues, The Guerilla Girls, and punk rock Riot Grrrs. Women to express their sexuality freely through the way they spoke, dressed, and acted implemented many actions. This sometimes made second wave feminists to be confounded because they accepted

to resist traditional femininity. In this time, the one “rule” was that there were not rules. A woman has her freedom to choose the way of her life.

The third-wave feminism was aware of race. Kimberlee Crenshaw, a gender and critical-race scholar coined the phrase “intersectionality” in 1989. This term shows the meaning of how different types of oppression such as those of gender and race intersect with each other. The third-wave feminism paid more attention on racial disparities within gender that were ignored by first and second waves. Rebecca Walker coined the phrase “the third-wave feminism” in 1992; she is a twenty-three years old Black bisexual woman.

Through the “Me Too Movement” and a resurgence of attacks on “women’s rights”, people could feel a new wave. Social media activism paved the way to get the movement directly into the technological age.

The fourth-wave feminism was still focusing its touchstone with intersectionality. Critics of “white feminism” expose the principle of how non-white feminists and ideas have been and continue to be suppressed. The essential function of the most fourth-wave feminists is to combat the exclusion. This wave is so complex since it encompasses many movements that both complement and clash with each other.

3.4. Simone de Beauvoir’s Feminist Theory

Simone de Beauvoir was born on January 09, 1908, Paris and died on April 14, 1986. She is French writer and feminist, she worked as a member of the intellectual fellowship of philosopher-writers who put in literary transcription essential themes of existentialism. She is

famous for her treatise *Le Deuxième Sexe*. It is a scholarly and passionate call for the abolition of what she called the myth of the “eternal feminine”.

Simone de Beauvoir is one of the feminist icons. Her work does not restricted only in feminist book, whereas she wrote the movement’s bible. *The second sex* a mixture of philosophical and literary productivity that led to lasting legislative change. Her life was the inspiration that encouraged women to seek independence.

Evaluating the feminism or “worst actions” of twentieth century philosopher whose life has been politicised is not an easy task. In the twentieth and twenty-first centuries, group of feminism have occurred that invoking progress narratives to show how the previous generations’ efforts were wanting.

In the *second sex*, the author was integrated and she played her association with feminism. When 1960s feminists got closer to her, she did not rush to join their cause (Napikoski).

As the resurgence of feminism spread during 1960s, Simone noticed that socialist development changed the situation of women to the better in the USSR in China then they were in capitalist countries (Napikoski).

In fact, Simone de Beauvoir lived in France, but this did not cease her to read and examine the works (writings) of prominent US feminist theorists such as Shulamith Firestone and Kate Millet. She also claimed that women could not be truly liberated until the system of patriarchal society itself was stopped (Simone de Beauvoir).

3.5. Gothic Themes and Motifs Within the Novel in the Light of Feminism

At the beginning of the novel, Stoker denotes the uneasiness of Harker due to his host at Dracula Castle. Harker announces, “Unless my senses deceive me, the old centuries had, and have, powers of their own which mere “modernity” cannot kill” (36). In other words, Harker tends to identify one of the crucial elements or concerns of Victorian era that is represented in a tremendous evolution in English society. On the other hand, the Industrial Revolution can be seen in a great social and economic shift contrary to previous agrarian England.

It is true that Stoker starts his novel in a Gothic form of the castle – traditional place-, however, he can change the setting into well-developed England – Victorian era- where British people live modernity and it was developed in different fields. The Count Dracula tends to appropriate English society. In this term, Lucy becomes under Dracula’s power in one of the scenes. Both Mina and Dr. Seward try to save her, but in vain. They are not able to predict the cause of Lucy’s dilemma although they are interested in and enthusiastic about modern advancements. Among the persons who can indicate the reason behind Lucy’s unpleasant situation is Van Helsing who has a background knowledge about ancient legends and remedies. Thanks to his talent in medical techniques, he could understand well her difficult situation.

In chapter XVII, Dr. Van Helsing calls to have a great amount of knowledge and help. This is in order to be capable of fighting the horrible monster who threatens England. To confirm his opinion, he says, “To rid the earth of this terrible monster we must have all the knowledge and all the help which we can get” (03). In other words, Helsing does not restrict the Western knowledge and methods only, but he insists to integrate ancient foreign ones that are ignored by the West. The other Gothic element that is represented in Dracula novel is the threat of female sexual expression.

Woman in Victorian era can be represented either as a virgin; the feature of purity as she can be a mother or a wife. If she is neither of these options, here it represents that she is a whore; she has no value in the society. In the Stoker's Dracula, it is seen that a big interest and value are given to male's behaviour toward female sexuality.

The war between evil and good hinges upon female sexuality. In this regard, when Dracula goes off England, he starts his magic on Lucy; it is a battle between good and evil. Lucy and Mina are two chaste and pure women who work for virtues; however, Dracula is eager to transform their characters into the opposite ones. They become having an open sexual desire without expressing regret. Dracula, in this case, can reach his goal. He changes Lucy into immoral character. Helsing and his crew work forcibly to return her purity and cleanness through destroying her body. At the same time, they become worried about Mina too. She is constantly guarded. At the late of the novel, Dracula makes fun of Van Helsing and his crew saying, "Your girls that you all love are mine already; and through them you and others shall yet be mine" (05). In this quote, Dracula voices that one-day British people would become his property, he glorifies male's power and imagination too.

Another example of female sexuality based on Harker seduction by the three vampire women. He can overcome his dilemma and restrains his desire although he reckons that they are so pretty.

One of the necessary solutions to get rid of the terrible creature Dracula is the symbols of good. This latter can be seen in the form of crucifix that guarantees the Christian salvation and faith. Dracula is a creature that has a satanic appearance. He is also characterized by the

bloodthirstiness, which goes against the Christian ritual. Those who are under the count's spell such as Lucy and the three strange sisters are supposed to have eternal life but soulless. Though these two women seek to make a large number of people belong to their world especially children, they find a death that corresponds with the Christian promise of salvation. The faith in religion is well-explored in the novel that renders Dracula escapes and it is the power that heals lost mankind.

Superstition is considered as another theme. The novel shows the real sense of vampires and identify the battle of Dr. Seward and Van Helsing against them to save others' lives and overcome the supernatural and superstitions. Moreover, the use of garlic in itself and religious symbols to attack such dangerous creatures are mere superstitions.

Women that were presented within the novel Dracula showed that woman belongs to the patriarchal society; she is essentially inside a male dominated system. This system suppressed women in economic, social, and political structures. This portrayed that Mina and Lucy were submissive and weaker gender not only in terms of strength, but in terms of education too. Through this, it is shown that women are weaker gender than men are. Just as Art. Holmwood gave his blood to Lucy, because hers was drained and it was perceived that his blood was the strongest and most viable means of supporting her life. For example, "She wants blood and blood she must have or die" (03). This is seen through the feminist reading, which displays that woman wants her husband to live not only in life, but also in society. Blood is so precious in the novel. It symbolizes life.

Chapter Two: The Stereotypical Representation of Women in Dracula

I. Gender Stereotypes During Victorian Era

Introduction

English novel was so progressed during the Victorian age. This cycle came to be seen as the golden age of the English novel. This literary genre; however, spotted the light on serious social matters that related to Victorian women and men. Accordingly, this chapter tends to work on the gender stereotypes during the Victorian era and the stereotypical representation of female in Dracula in terms of passivity and fatality.

Victorian era is the period in which literature was so based on social status of woman in the patriarchal society. This research tends to tackle with the gender roles during this age and the woman's characteristics in that society. This study aims at spotting the light on the differences between the two genders' roles as well as analyzing the perspective of the poet Coventry Patmore of domestic sphere that became well-known at the Victorian era.

1. The Role of Man During the Victorian Era

The role of man was designed to be so important in the Victorian era. For instance, until the mid-twentieth century, man was the source that provides families with money. He was seen as money earner. Man was exposed to work full time in order to gain fund and spend them in necessities such as rent, food and other essentials. Bread was expected to be the major type of food of all classes, man worked days and nights to earn salary and buy it, and for this reason, he was known as “bread winner”.

During the Victorian era, this attitude rested the same without change. The role of man inside the society did not get another way, but he continued to be always “bread winner” for his family. Being as a breadwinner was mostly related to getting enough education and training that started at early age. In addition, his education depended on which class this man belonged. If he were working class, he would be in a factory, field or mine and if he were middle class, his job would be in a bank or office. If he were upper class, he would devote his time in helping his father to run the family estate or join the army, navy, or church. Man’s opportunities to education and training were not the same as women’s ones. Women were prevented from them. Man was the responsible one to think, plan, and make decision in everyday life. School, at that period, was provided to men and when they completed it, they were expected to take a full time job.

Once fellow installed in good posts of jobs, they were expected to get married and have plenty of kids. Since men could get enough money from their work, they were able to have

sons to guarantee the continuity of family name after being fathers. They were really inspired to get married and have children over anything else.

Thackeray could introduce the different image of the Victorian man. He developed important qualities of male characters, which were so different from the typical social images of them as intellectually developed and leaders. This perspective can be seen in the example of Rawdon Crawley from *Vanity Fair*.

2. The Role of Women During Victorian Era

Victorian literature is a piece of writing in any genre that was written during the period of Queen Victoria. In this regard, Victorian literature witnessed a tremendous success that is represented in its importance and power due to its realistic mode of representation. Accordingly, many works of that period reflect the Victorian social issues and moral values.

As far as women are concerned, during the Victorian era, many of them tended to write about their different issues in the form of themes such as oppression, hardship, inequality and freedom. Some of writers could publish their works with their true names in contrary to others who used male pseudonyms because they were not appreciated by the male masses. Women at this period were really aware of their rights and eager to defend them.

In the nineteenth century, England was so developed, powerful and wealthy, although this flourish life was there; women faced different difficulties and crises. They were mostly ignored in all domains. According to Gallagher, Victorian women were classified as a second class citizens though they were in good ranks in society (57). Moreover, their rights and identity were robbed from them because these women were subjected to discriminatory Victorian laws,

which led them not eager to enhance themselves to the better situation. Women of that period were really oppressed and abused and their duty was only confined in being daughter, wife and mother. The female genre belongs to the domestic sphere and their job is to prepare the next generation.

There is a big difference between the two periods of Anglo Saxon and Victorian era. In the former, women had their own rights in different spheres, for example, they had rights to property, to legal separation and had rights to control all the home's affairs. In contrast to Victorian era, women came to be seen as inferior and weak. Each woman should be under her man's control whether her husband or father.

The Queen Victoria is one of the women that was regarded as an example of loyal and obedient wife. She worked to represent the real meaning of womanhood. So, the true woman is the one who is associated with her own home, which the feminine purity.

There were discrepancy social classes in the Victorian age and each class displays the role of woman in her life. It is true that her role was still unchanged in all social classes. They were truly deprived of doing other interesting jobs. The higher class enjoys life; they visit their families and friends, in addition to other daily activities such as dancing, sewing, reading and writing.

Women of middle class were belonging to domestic sphere. They were required to take care of their husbands by cleaning, cooking, and raising children. Their rights were extremely limited in this period. Women had no right to own their wages, land, property, and all their cash she produced since she married. In contrary to that, they became the property to their

husbands. All the Victorian women's privileges were restricted and most of them were dispossessed. Both situations of women as a single and married had to live in hardships and difficulties. They had to endure inequalities inside their society because they faced a huge distinction between them and men.

Working class women had another occupations to guarantee their family's income. Some of them could work in mines and factories as steel industry. They also did all the tasks that are concerned agriculture. By the late 1860s, agriculture payment was not high; women were not paid well; as a result, they decided to turn to industrial employment. In this regard, women of lower class were so poor and remained single. They worked in bad conditions with lower wages and they worked to death. They were less worthy to a good life and reputation.

According to the social traditions, women had a specific way of dressing. Their clothes should be conservative and must be long and sleeved. Also, depending to family traditions, women had to stay at home obeying their husbands, being housewives and doing the domestic tasks. They had no right to earn money until the arrival of the Industrial revolution that came and changed some beliefs. It gave woman a sense of security and opportunity to earn money through working. Consequently, there were some works such as nurse, laundress, maid, teacher or social worker that women worked to gain profit as some others stay at home and gain money by selling milk, butter and farm products.

Another point, which was so important in the Victorian era, was education for women. Education was not crucial and not obligatory to them. They had not to appear cleverer than their husbands did and they can live without education. According to Perkin Joan, it was not

good that women occur more intelligent than their men do even if they were so (258). However, later on, Oxford and Cambridge gave chances to women to access schools for education but many families of clever daughters refused to make them access these schools.

In the Victorian era, women in case of marriage suffered from the segregation between her and her husband. In this regard, women before marriage or when they are single had right to get their wages and allowed to own possessions; however, after being married, their property was transformed and given to their men. Nsaidzedze Ignatius argued that married women in the Victorian era were supposed to provide their husbands with all their ownership of wages and personal wealth. Besides, they and children were considered as husband's property. This latter had a complete control over his wife in terms of her body "sex", children, and domestic labour. This big difference between both sexes was generated by the unfair Victorian laws, which permitted beating wives and oblige them to do what their husbands desired.

Victorian society saw women as weak and inferior creatures. They had to obey their husbands and fathers. According to Porter Roy, wives were restricted to some important duties such as obeying their husbands, doing domestic tasks and taking care of their children. They ought to devote themselves and all their time to these efforts.

Women, in their lives, had no right to defend themselves. They face cruelty, violence, and verbal abuse from their husbands and they had no right to ask for divorce. They need only to endure because the one who was powerful was the husband.

Marriage was an interesting goal for women in the Victorian era. Married women were seen more respectful and had more values than unmarried ones. According to Wollstonecraft, in order to make women with high value, there was one way that is marriage.

In general, woman should get married to ensure her rank in the Victorian society. This would make her become mother and her husband tended to work to earn money and take care of her and his children. After the marriage, the laws were based on passing the women's wealth to her man before passing the 1882 Married Property Act.

3. The Concept of Patmore's the Angel in the House

"The Angel in the House" is a title that is applied by one of the most important Victorian figures and poets, Coventry Patmore. It is the most well-known term, which gives a clear image about how women were living during the Victorian age.

The ideal Victorian woman or wife was observed to be "the angel in the house". She was expected to devote her time for her house and being submissive to her husband. That angel was powerless, passive, graceful, self-sacrificing, pious, and pure. The phrase "Angel in the House" was created by Coventry Patmore and put it in the form of a poem, in which he depicted his angel-wife as the best model for all other women.

The poet believed that his wife was the perfect model of the Victorian woman. He wrote "The Angel in the House" to present his wife's features and roles. When his poem published first in 1854, it did not receive much attention, but by the rest of nineteenth century, it became increasingly popular and had also influence into the twentieth century. It was a part of various

English literature courses and it focused on Patmore's wife, Emily, who was believed to be a perfect woman.

The poem's term applied to show that Victorian woman was confined to home and was expected to be domestic and innocent. Woman of the Victorian age was supposed to stay at home and take care of house and children. She could be in some extent educated but not beneficial outside home.

"The Angel in the House" is a poem that portrays Victorian marriage written from a husband's attitude. The author, Patmore, gives a great value to the woman and praises her in the entire poem, although she was prevented to have her own opinion. At the beginning of the poem, it seems that it is a love poem, in which the poet portrays the ideal characters of his wife, but in reality, it is about the woman's ability to make man benefits from her. She works for her man's advantage. The woman was the center of the poem, but this is not enough because the reader ought to look at her through the poet's lenses.

Being an "angel" has an essential meaning depending to the poet's perspective. Patmore depicts the spiritual aspect that is involved inside woman and through it; she brought man closer to God.

Despite the fact that Patmore praised woman in his poem, but she still rest inferior to man. She has no rights or purposes just being the thing that works to help her husband. The poem depicts broader view of the relationship between man and woman during the period in which it is written. The objectification of woman was the main and consistent theme throughout the Victorian literature, especially poetry.

4. The Victorian era as the Domestic Age

The Victorian era that is between 1837 until 1901 was the domestic age in a great extent. The Queen Victoria's role was to represent the image of femininity that was the basis of the family and motherhood. If she were taken as an example, she was so beloved by her husband and her children surrounded her. Victoria became one of the icons of late nineteenth century middle-class femininity and domesticity.

In fact, Victoria was believed to be as the model of marital stability and domestic virtue. The relationship between her and her husband, Albert, represented the best sample of marital harmony. She came to be observed as "the mother of the nation" and she defended her attitude that home is a cosy, domestic space. "...Victoria became an icon of late-nineteenth-century middle-class femininity and domesticity" (Abrams).

In addition to the Queen Victoria, Mrs. Good-by was another example of pious and virtuous woman. She devoted all her time to the domestic sphere of the home and family. She had no free time in her life because she was exposed for her husband and her God. That woman accepted her role to be domestic manager, as it was said, "...domesticity was trumpeted as a female domain" (Abrams).

Since woman was separated from workplace, it meant that she lost contact with production, and she worked only for forming her identity within the domestic sphere. Woman had moral duty to be done within the home; it had to be towards her husband in particular and towards society in general. The example of Mrs. Frances Good-by portrayed the image of

woman who was strong and not weak and who was busy and not passive. She could obtain power from her moral superiority and her virtue depended on her service of others.

Home was regarded as a cosy, domestic sphere rather than the grubby world of politics and business. The middle-class household contained forms of domesticity such as servants, décor, comfortable furnishing, home entertaining and clothing. Woman was putting clothes to show their own function. In the nineteenth century, she was sexy because she exaggerated with crinolines, hoop skirts and corsets. Her body was dressed to show a woman's separation from the world of work. At that time, she became a symbol of wife, mother and domestic manager.

Different publications of domesticity told woman how to be good wives. For example, Mrs. Becton's *Book of Household Management* was published in 1861 and it was the bestseller for over fifty years. This book involved pieces of advice to woman on how to be an ideal wife and how to create a good domestic atmosphere for her partner. In 1890, *The Christian Miscellany and Family Visitor* wrote in its "Hints for Home Life" column:

She (the housewife) is the architect of home, and it depends on her skills, 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. (02)

Most middle-class households had just one servant. When woman, at that period, could do sufficient servant of the house, it meant that they could have a certain status although they were not allowed to spend days in playing piano or doing embroidery.

The ideal Victorian woman came to be seen the ideal member of the middle classes. The ideology of domesticity was encouraged by the working classes too. These latter, asked privileges to keep their status within the home.

Other features of the ideal domestic sphere during the Victorian era were the concepts of wife and mother. During the nineteenth century, the function of mother had been idealised. Her role was not just limited to having children only, but it involves the symbolic meaning too. Domesticity and motherhood were seen as two complementary terms and they were portrayed as emotional fulfillment form woman. For this reason, middle-class women saw that these two concepts, motherhood and domestic life, as a “sweet vocation”. Marriage showed a woman’s maturity; however, motherhood was considered as a confirmation that this woman had entered the world of womanly virtue.

Conclusion

The section has been concerned with the roles of both men and women during the Victorian era as well as the domestic sphere that was lived by women. To make it more explicit, it has analysed the concept of the poet, Coventry Patmore, which is “The Angel in the House” that showed how women’s lives were controlled by a patriarchal system. It has also pointed out the different domestic servants that were realised by women during the Victorian era.

The Victorian age showed that the role of women was mainly restricted in one field, which was home sphere. They were seen inferior according to men and they suffered from patriarchal society. Due to most of the Victorian harsh laws that were put by the Queen, women were deprived of mainly all their rights such as education, voting, freedom, and even choosing their husbands. This society's system underestimated women and obliged them not to be strong and make them believe that men are the superior and the controller.

When women were children, their mothers taught them to obey their husbands and to satisfy their men's desire. This attitude let them to be slaves without rights and had no way to express their opinions or defend themselves.

II. The Stereotypical Representation of Female Characters in Dracula

Introduction

The preceding section provided an analysis about the position of women and their reputation predominant in the Victorian age, and how they had to behave according to the exact confines and artistic ethics delegated by social and cultural ethos. The succeeding section tend to elucidate the common representation of femininity in Gothic literature, particularly in Dracula by Bram Stoker.

In the Gothic genre female characters were generally depicted on two different extremes: whether as delicate and naive preys or as vicious and lascivious beasts. Dracula epitomizes this binary opposition. Snodgrass denotes that:

The monstrosity of Dracula's degeneracy is the seduction of English womanhood, embodied in literary opposites, Lucy Westenra and Mina Murray Harker. For his prime victim, Stoker chose not only to threaten the sweet-natured Mina, but also to sacrifice Lucy, the anti-Victorian female rebel, whom the vampire's lethal bite alters into a female ghoul. (Snodgrass 86)

1. The Stereotypical Representation of Women As Passive Victims in Gothic Fiction

One of the paramount renowned accounts is a man who depresses and suppresses a frail chaste maiden lady. This scenery would be full of anguish, distress and solitude. "The stereotypical woman was either a mother or a virgin and if she was neither of both, she was regarded as a whore" (Kunz1). That figure typically serves as a juvenile and good-looking mistress who is particularly saintly, reverent and compassionate. Snodgrass wrote, "the victimization of tender, vulnerable young women is the heart-thumping stuff of Gothic lore" (118). However, Hogle describes, "Victorian men, by contrast, were the breadwinners for and protectors of their gratefully submissive women; courageous, masterful, resourceful, and strong" (200).

The following novels of early Gothic fiction exemplify female characters as powerless, pitiful, and offended. Each narrative shows how males subjugated the public sphere of life while females were confined to private life:

In the flowering of GOTHIC CONVENTION, scared women served as FOILS to ominous villains, as with the mysterious female victim of an unexplained duel of knights in feminist writer Mary Hays's "A Fragment: In the Manner of the Old

Romances” (1793), a perplexing scrap of a story that implies victimization by senseless woman-haters. The motif flourished in Regina ROCHE’s imprisoned wife in *The Children of the Abbey: A Tale* (1796), the innocent rape victim Antonia in Matthew Gregory LEWIS’s sensational thriller *THE MONK* (1796), and Eleanor Sleath’s menaced maiden in the four volume *The Orphan of the Rhine: A Romance* (1798), a best-selling pulp work for MINERVA PRESS. (Snodgrass 118)

Nearly in almost Gothic stories such lovely female youth comes under the victim category when she grabs the attention of a merciless scoundrel that pledges to exterminate her life. The rascal as the dynamic character gets the pivotal role of pursuing the distressed mistress who has to escape her chaser to remain alive. Kunz asserts that “In Victorian society, women were seen as delicate objects, who needed to be rescued by their men. They were meant to bolster the ego of their male saviors and were ought to be dedicated to them” (1).

Generally, such personages get captivated mostly in a citadel where a proud patrician tyrannize and disable them. By way of illustration, the character Matilda of the Castle of Otranto by Horace Walpole grabs the reader’s compassion after turning into a pathetic impotent figure due to her awful allegiance and dedication to her father.

The transgressive male becomes the primary threat to the female protagonist. Initially, she is usually depicted enjoying an idyllic and secluded life; this is followed by a period of imprisonment when she is confined to a great house or castle (q.v.) under the authority of a powerful male figure or his female surrogate. Within this labyrinthine space, she is trapped and pursued, and the threat may variously be to

her virtue or to her life. This basic scenario is, of course, present in the Gothic from the very start. (Punter and Byron 279)

As a result, most Gothic novels' scenarios concentrate on 'the damsel in distress' that is regarded as the supreme conventional literary theme. It circles around desperate and troubled females who call for help. Punter and Byron view the *Castle of Otranto*, by Horace Walpole, as the best example of a classic Gothic damsel in distress. *The Castle of Otranto* by Horace Walpole celebrates a male creative force that necessitates the suppression and even overt sacrifice of women. In this narrative; after the death of her intended husband Conrad, Isabella, the first Gothic heroine, flees through a dark labyrinth of passages beneath the castle to avoid the attentions of his father, the tyrant Manfred, prince of Otranto (279).

Utilizing female protagonists to generate a range of depictions of the gullible, helpless, imprisoned and inept heroine has been the focal point of Gothic Fiction from its point of origin. Snodgrass highlights that The terror of a pious, tremulous virgin who traverses unknown terrain or the passageways of convoluted architecture to escape apprehension, rape, cloistering, forced marriage, torture, or death is the prototype from which male-oriented Gothic fiction derives its appeal. (118)

1.1. Mina Harker As the Ideal Victorian Woman

In the light of the character Mina Harker, the following analysis will shed light on how women used to conform to gender disparities, conveying the impression of being acquiescent, slavish and sentimental.

Bram Stoker penned his novel *Dracula* in an era subjugated by rigorous patriarchal customs of a Victorian society where women were expected to adapt to the standard image of being loving wives and caring mothers.

Mina Harker, who is married to Jonathon Harker, is a dulcet, peaceful woman. She is a submissive character, viewed maternally by men and constrained by the social customs and norms prevailed at that era. 'Mina is portrayed as the prototype of the ideal Victorian woman who is devoted entirely to her husband and spores to be a pure, modest and dutiful wife and good mother'' (Fellner et al.91). Mina Murray is the embodiment of a Victorian lady. Mina's praise from Van Helsing supports the assertion that she is the epitome of the morals and ethics of her epoch. "She is 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" (Stoker 177).

Such qualities of a Victorian woman enable her to be an impeccable and dedicated wife. Through Mina's daily diary, the reader comprehends that she is preoccupied and anxious and about her husband Jonathan Harker and how she is ready to provide support. Accordingly, it is safe to say that Mina is the faithful mirror image of that docile wife mentioned in Coventry Patmore's *Angel in the House* poem. Such wife has the task of only performing her maternal role inside the house.

Akin to the bulk of women during the Victorian era, Mina was destined eventually to become a mother and to carry out her maternal role. Through the novel, Mina tends to exhibit

her congenial and thoughtful manners. It is evident especially when she was consoling the grief-stricken suitors of Lucy Westerna.

In other instances, Mina is depicted as an incapable infant. Even when she sleeps Jonathan points to her as, “calmly and sweetly like a little child” (Stoker 350). Henceforth, Mina represents the notion of the damsel in distress, which became a stereotypical personage in Gothic literature. The representation of female Gothic heroines as dependent and vulnerable is a polemic issue as it disregards the protagonist's vigor, free-will and sense of self-government.

Moreover, Mina is portrayed as an exemplar of decency and virtuousness. When she visits Lucy in Whitby and finds her friend sleepwalking on a cemetery one night, she believed Lucy could not be outside because she is only wearing a nightgown (Stoker 82). Mina is worried about Lucy's reputation for going out with just a nightdress was regarded rude and inadequate. In fact, it seemed that when Stoker had portrayed Mina as asexual, protective and devoted has converted her into a traditional orthodox female stereotype. Kunz highlights that, “The female sex drive should not exist, because their sexual desire is not necessary for reproduction, other than the female sexual pleasure (1). Indeed, the entire second half of the novel revolve around Mina's chastity. Stoker provokes tensions and uncertainty about whether Mina, like Lucy, would be doomed. Kunz justifies that, “if a woman possessed more sex drive than her man, the man would no longer be dominant and active, and therefore the woman could not fulfill the role she should have dedicated herself to (1).

After being bitten by Dracula, Mina became hushed and exhausted, “a frail helpmeet and victim of a vampire (Snodgrass 119). That bite left her fragile, sympathetic and in need for the

men's protection. She was excluded from the men's plans and activities passing all of her time solely and asleep. (Stoker 295). By refusing to allow Mina to take part in chasing Dracula, the troop is curbing her autonomy and free choice. The fellows' concerns arise from patrilineal anxieties of the nineteenth century. Such concerns reflects their fears that women might hold leadership and demolish their womanhood. In this regard, it can be said that the vampire's bite may be a symbol of male domination of constraining women. Mina's character is a mirror for the community's turmoil during the late Victorian era that stands for the conflict between the old ideal woman and new women.

2. The Stereotypical Representation of Women As Lustful Predators in Gothic Fiction

From the late 1700s to the late 1800s, Gothic fiction recognized a great deal of female protagonists featured by hideous traits like sirens, bloodsuckers, witches.. etc.

This section aims to investigate female monstrosity, primarily the femme fatale, in Gothic literature, with a focus on Bram Stoker's *Dracula*, exposing the culture's concerns of women who do not acquire the reputation a decent and respectable woman. The female monster woman pictured in this study is a supernatural figure who, at some stage in her life, alters her human nature to monstrous creature.

In Stoker's most famous novel *Dracula*, he faithfully reproduces the typical femme fatale paradigm. Lucy Westenra with her beauty, sexuality and her maneuvering of males embodies the femme fatale archetype noted in the earlier Gothic works. *Dracula's* female monsters struggle with the adverse effects of female gender roles during the nineteenth century.

2.1. Lucy Westenra As the Femme Fatale

Lucy Westenra is a 19-year-old upper-class young woman who lives with her mother in London. Through Mina the best friend of Lucy, the character of Lucy is first introduced when exchanging letters about their romances. Lucy is a cheerful energetic young woman who is much complimented for her charm, elegance and lovable character.

At the outset, Lucy is depicted as virtuous as the honorable Mina. Lucy is only concerned of getting married. She has even confessed to Mina her desire to, “settle down soberly into old married women”(Stoker 52), thus clinging to her the motherly position granted to Victorian women. Such attributes attract not one, but three suitors. She has just agreed to marry Arthur Holmwood although she received, “three proposals in one day!” (Stoker 52) from a total of three men: Dr. John Seward, Quincey Morris, and Holmwood.

Nonetheless, Lucy has one decisive fault that makes deserve death. Lucy is different from her friend in one pivotal aspect. Lucy is aware of her glamour and appeal which she uses to manipulate men. Lucy reveals, “My dear Mina, why are men so noble when we women are so little worthy of them?” (Stoker 54. Lucy also says, “Why can’t they let a girl marry three men, or as many as want her, and save all this trouble?”(Stoker 54). Her words do not fit fitting with the Victorian Ideal woman that is chaste and saintly. Therefore, She has caused her own death. On this account, Lucy manifests the conversion from the victim to the predator stereotype when she was bitten by Count Dracula. Punter and Byron provide an overview of the inevitable fate of the character Lucy, a detailed and analysis and description will follow:

Dracula disembarks at Whitby, and proceeds to attack Lucy, the friend of Jonathan’s fiancée Mina. In spite of all the efforts of Professor Van Helsing, and

multiple blood transfusions, Lucy eventually dies, or, rather, becomes one of the undead. She is 'saved' only by being staked through the heart by her fiancé, Arthur, under Van Helsing's direction and with the support of her other admirers, the American Quincey Morris and John Seward, the superintendent of the lunatic asylum at Purfleet. (Punter and Byron 230)

Snodgrass wrote, "Stoker depicts Lucy Westenra as a female victim named from the Latin lux for light, a glow that blazes into a lurid flame under Dracula's power" (93). The count has journeyed to England and landed after a shipwreck at the Yorkshire whaling port of Whitby. At Whitby, the count attacks Lucy Westenra. "When her friend Mina Murray finds Lucy sleepwalking at a graveyard, Lucy shivers with cold and pain from the recent bite of the vampire. His fangs leave the tell-tale twin punctures and a bloodstain on her nightgown as though a serpent had struck in the night" (Snodgrass93).

Lucy grows weaker and her fiancé, Arthur Holmwood seeks the medical advice of a close friend. Dr. John (or Jack) Seward. "Lucy is overwhelmed by anemia, fitful sleep and excitability, languor, pallor and deteriorating gums, strange dreams, and fixation on an ominous male figure with red eyes, a foreboding of Count Dracula's menace to the Whitby shore."(Snodgrass93). Seward requests assistance of his advisor after he gave out detecting a reasonable cause for Lucy's hemorrhage. Professor Van Helsing is, "a philosopher and a metaphysician, and one of the most advanced scientists of his day; and he has, I [Seward] believe, an absolutely open mind" (Stoker 106). Van Helsing ultimately concludes that Lucy is the victim of a vampire.

Lucy's appearance starts to worsen as she comes closer to her demise, "She was ghastly pale, chalkily pale; the red seemed to have gone even from her lips and gums, and the bones of her face stood out prominently; her breathing was painful to see or hear" (Stoker 114). . The passage that follows depicts Lucy's gradual transformation into a predator:

During her last hours, she manifests both sides of her personality in alternation, sometimes the sweet pure Lucy they all love, and sometimes the wanton, voluptuous creature with cruel mouth and hard eyes. When she is awake and thus "herself," she clutches the garlic flowers to her; but in her sleep, she thrusts away that protection, embracing her monstrous fate. Since she dies in her sleep, her future as one of the Un-Dead is inescapable" (Hogle and Bomarito135).

Beyond any doubt, Lucy's sickness and transformation acts as a strengthener of certain gender stereotypes. Firstly, her disease rendered her inactive and yielding. Second, her transformation is the result of the abandonment of internal life and rejection of male control.

After Lucy's death, the men remark the alteration of her appearance. They observe, "some change had come over her body. Death had given back part of her beauty, for her brow and cheeks had recovered some of their flowing lines; even the lips had lost their deadly pallor" (Stoker 152). Van Helsing's awareness of her undead nature and life as a vampire is shown through his observation of her increasing charm after her death. Helsing is well conscious that Lucy's transformation into a demonic living dead has only just begun with her death. Snodgrass emphasizes that, "As she sinks toward death from a fatal bite to the neck, she produces large

canine teeth and threatens Dracula's foil, Dr. Van Helsing, a man of reason and restraint who diagnoses her ailment as VAMPIRISM" (120).

After Dr. Seward and Van Helsing opened her coffin and saw her splendid undead corpse, Seward remarks, "I was, in fact, beginning to shudder at the presence of this being, this Un-Dead, as Van Helsing called it, and to loathe it" (Stoker 190). Everyone sensed that Lucy had really died. Seward writes, "Lucy Westenra, but yet how changed. The sweetness was turned to adamant, heartless cruelty and the purity to voluptuous wantonness" (Stoker 199). Besides when the crew saw Lucy in her coffin, Seward once again notes, "She seemed like a nightmare of Lucy as she lay there; the pointed teeth, the bloodstained, voluptuous mouth—which it made one shudder to see—the whole carnal and unspiritual appearance, seeming like a devilish mockery of Lucy's sweet purity" (Stoker 201). Once again, Seward describes the Un-Dead Lucy:

Never did I see such baffled malice on a face, and never, I trust, shall such ever be seen again by mortal eyes. The beautiful colour became livid, the eyes seemed to throw out sparks of hell fire, the brows were wrinkled as though the folds of flesh were the coils of Medusa's snakes, and the lovely, blood-stained mouth grew to an open square. (Stoker 200)

Snodgrass wrote that, "the scholarly physician and folklorist chuckles in horror at the burial of the un-dead Lucy, whom he knows will return to earth to stalk and suck the blood of her victims (69).

The Westminster Gazette, a newspaper included in the text of *Dracula*, published an article a peculiar incidence of bitten children and their sightings of the “Bloofer lady” (Stoker 166). Van Helsing is aware that Lucy is the assaulter. Snodgrass describes, “Lucy the vampire shape-shifts into a growling, doglike heath wanderer of Hampstead Hill who entices children to their doom. An unsanctified form of maternity, instead of suckling young like a normal woman, she preys on them and drains their life forces” (87). When the men caught and fixed her her near her tomb griping an infant, they could not believe how a woman could hurt a child. Dr. Seward recounts the scene:

With a careless motion, she flung to the ground, callous as a devil, the child that up to now she had clutched strenuously to her breast, growling over it as a dog growls over a bone. The child gave a sharp cry, and lay there moaning. There was a coldbloodedness in the act, which wrung a groan from Arthur. (Stoker 199)

The men perhaps presumed that since Lucy is a woman, her feminine instinct would never permit her to harm an infant. However, the men realized the severity of Lucy’s demonic nature and how she represents a risk particularly when she denied the general view that a proper lady is ought to be a tender devout mother not a callous carnivore. Thereupon, for them, hurting a child and abandoning the motherly instinctive behavior is a sign of refusing motherhood, thus refusing Victorian female characters and virtues. Seward states, “At that moment the remnant of my love passed into hate and loathing; has she then to be killed, I could have done it with savage delight” (Stoker 225). Hence, Van Helsing urges that she must be beheaded.

As claimed by the customs and common beliefs of the Victorian age, femme fatales are hideous creatures that typical women should avoid as exemplars. Nevertheless, “Lucy Westenra fills the category and the social function of the surrogate victim who is sacrificed to restore a lost order”’. (Hogle and Bomarito). Lucy’s monstrosity lead to her demise. She was subjected to male violence and abuse though she had nothing to do to with her illness nor her transformation.

The following passage demonstrates that femme fatales function as a scapegoat and appears just as controlled and oppressed by patriarchal forces as the conventional damsel in distress:

But in order to function as a surrogate victim who can purge the community of its universal violence, something further is required: Lucy has to take on the aspect of the monstrous. In one light, Lucy functions as the monstrous double of Mina, the virtuous wife; seen another way, she functions as her own monstrous double, for there are two aspects to her personality whose separation becomes increasingly marked throughout her transformation into a vampire. She is both the image of purity, sweetness, and beauty—the traditional blond angel in the house—and the creature of sexual appetites, the sleep-walker who accedes to violent penetration by the vampire. (Hogle and Bomarito 134)

Lucy seemed to transcend the limits by challenging the popular standards and ethics of femininity of the nineteenth-century. She becomes a more forceful menace than the leading

villain. The following passage describes the final extermination of Lucy Westerna at the hands of Arthur Holmwood, assisted by many other male characters:

The final killing of Lucy is quite clearly both a religious act and a communal one. The setting is a solitary tomb lit only by candles. Arthur drives the stake through Lucy's heart, as the one with the best right to so violate her offending body and release the innocent soul, he is supported in his work by the priestly figure of Dr. Van Helsing and by his two closest friends, Lucy's other lovers, who read the prayer for the dead as he strikes home. (Hogle and Bomarito 135)

The elimination process happened swiftly. Seward says, "Then we cut off the head and filled the mouth with garlic" (Stoker 204). Garlic had been utilized formerly in the novel to repel vampires. However, in this instance, garlic indicates masculine power and supremacy, as it was not applied around her corpse rather forced in her mouth. Furthermore, for the crew, their masculine deed of killing Lucy would free her soulless body and restore the regular lifespan. Van Helsing revealed, "But of the most blessed of all, when this now Un-Dead be made to rest as true dead, then the soul of the poor lady whom we love shall again be free . . . she shall take her place with the other angels" (Stoker 202).. As at the time of Lucy's death, the sacrificial victim is depicted as at peace, almost grateful to die for the greater welfare of the country. (Hogle and Bomarito 135).

"In death, Lucy becomes again the angel she had been in life" (Hogle and Bomarito 135). She recovers her innocence, honor and goodness. Seward writes, "There, in the coffin lay no longer the foul Thing that we had so dreaded and grown to hate . . . One and all

we felt that the holy calm that lay like sunshine over the wasted face and form was only an earthly token and symbol of the calm that was to reign for ever” (Stoker 204).

Despite the men’s realization that Lucy’s calamity is due to the male Dracula and their carelessness, they insisted on disposing her before eliminating Dracula. They see her monstrosity as an intolerable female comportment. Stoker appear to use Lucy’s transformation, monstrosity and her cruel activities during night to defend male abuse.

Indeed, when Lucy disclosed her lust of marrying three men (Stoker54), her her remark suggests that she has desires that cannot be satisfied. When Stoker describes the undead Lucy as a wanton beast with voracious sex drive (Stoker 199), he points that Lucy is a hazardous risk to frail men and she must be executed. Lucy is no longer a threat to order, this comfort men that life and its women are exactly as they should belong.

Conclusion

Using the femme fatale stereotype in Gothic fiction helps in divulging the unreasonable presence of certain gender disparities. It also exhibits how these prescribed rules and their expectations have negative outcomes upon men and women. Lucy Westerna serves as a pivotal prototype. She is the monstrous character in Dracula. Actually, Lucy was the scapegoat, as she could not do anything about her monstrosity. Still her fate was to be doomed because she had seemingly trespassed certain patriarchal gender rules.

General Conclusion

Women were brought into inflexible social regulation which sought to explicitly outline the limits between what is adequate and inadequate masculine and feminine and theory and reality. All would rely on social beliefs and cultural norms. Racial; religious, social and literary foundations prescribed and disseminated certain tasks and demeanor for women. Accordingly, in Gothic literature, there are two main roles ascribed to female characters: victim and predator. The first is fragile and helpless; she provides the heroes something to rescue and she is often the prize for their valor. The latter is powerful and hazardous. However, she contributes to the representation of victim-predator paradox that has become associated with Gothic literature. In fact, the monstrous females obfuscate the borders that divide the adequate and inadequate, masculine and feminine and theory and reality. Dracula, indeed, encompasses this dichotomous perspective to women's representation. Nevertheless, Its femme fatales expose the flaws and concerns of the nineteenth century patriarchal culture.

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