

Mariana Fagundes de Freitas

**STAKED TWICE:
THE VIOLENT DEATHS OF FEMALE
VAMPIRES IN BRAM STOKER'S *DRACULA*
AND F. MARION CRAWFORD'S "FOR THE
BLOOD IS THE LIFE"**

**Belo Horizonte
Faculdade de Letras
Universidade Federal de Minas Gerais
2011**

**STAKED TWICE:
THE VIOLENT DEATHS OF FEMALE VAMPIRES IN
BRAM STOKER'S *DRACULA* AND F. MARION
CRAWFORD'S "FOR THE BLOOD IS THE LIFE"**

by

Mariana Fagundes de Freitas

Submitted to the Programa de Pós-graduação em Letras: Estudos Literários in partial fulfillment of the requirements for the degree of Mestre em Literaturas de Expressão Inglesa.

Thesis Advisor: Luiz Fernando Ferreira Sá, PhD

**Belo Horizonte
Faculdade de Letras
Universidade Federal de Minas Gerais
2011**

ACKNOWLEDGEMENTS

To my mother Wanda, for being my compass, source of strength, and inspiration, providing me with unconditional love and support.

To my father Toninho, who, though not physically present has constantly provided me with encouragement and insight.

To my sister Marina, for her care, support, understanding, and laughter without which I would not have had the strength to push forward.

To all my family members who have cared, supported, and celebrated my professional choices and all my successes.

To all my friends and colleagues, who helped me, encouraged me, and offered solace and relief these past two years.

To all my professors, who inspired me, challenged me, and taught me so much.

Particularly, Professors Sandra Almeida and Thomas Burns for helping me in the initial steps of the master's program. Especially to Professor Luiz Fernando Sá, my advisor, who believed in my potential, advised me so intently, and gave me the confidence to plan ahead.

TABLE OF CONTENTS

INTRODUCTION.....	1
CHAPTER 1 – The Female Vampires and Nineteenth-century Notions of Community.....	7
1.1 – General Definition of Community.....	8
1.2 – Community and Vampirism.....	10
1.3 – Victorian Society and Vampirism: Morality and Propriety.....	13
1.4 – Sexuality and Power.....	22
CHAPTER 2 – Dead and Undead	34
2.1 – General Description of Female Vampires.....	34
2.2 – Becoming a Vampire.....	38
2.3 – Death and Salvation.....	43
2.4 – Sex and Marriage.....	45
CHAPTER 3 – Transgression and Punishment: The Mortal and Immortal Paths of Lucy and Cristina.....	57
3.1 – General Definition of Transgression: Transgression and Sexuality.....	58
3.2 – General Definition of Punishment.....	63
3.3 – Crime and Punishment.....	65
3.4 – Violence, Vampirism, and Double Standard.....	67
3.5 – Punishment and Morality.....	71
CONCLUSION.....	77
WORKS CITED.....	81

ABSTRACT

In this thesis, I provide an analysis of Bram Stoker and F. Marion Crawford's works based on their depiction of female vampires. My corpus is composed of Stoker's novel *Dracula* and Crawford's short story "For the Blood Is the Life." My analysis of this corpus is based on five principles: punishment should fit the crime, control is exercised through the coming together of a community, female vampires were considered more threatening than male ones, death is the last resort for reprimanding feminine misconduct, and there is bias in the depiction of these feminine characters, which is made clear by the seeming inevitability of their mortal deaths and the rigor and brutality in their executions as vampires. The female vampire seems to help envision the changing role of women in nineteenth-century society and the general response to these changes. The idea that the deterioration of the human condition is related to the feminine and to womanhood is joined with the idea of monstrosity and otherness in vampire stories. My analysis of Stoker and Crawford's works demonstrates that both authors represent, through their female vampires, that a purposeful community is formed within society to enforce regulated sexual practices, and to prevent those unregulated sexual intercourses from spreading among other members of that particular community and society at large. 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.

RESUMO

Nesta dissertação, apresento uma análise de obras de Bram Stoker e F. Marion Crawford com base em suas descrições de vampiras. Meu corpus é composto pelo romance *Dracula* de Stoker e pelo conto de Crawford “For the Blood Is the Life”. A minha análise deste corpus baseia-se em quatro princípios: a punição deve ser proporcional ao crime, o controle é exercido através da formação de uma comunidade; as vampiras foram consideradas mais ameaçadoras do que os vampiros; a morte é o último recurso para repreender a má conduta feminina; e há um certo preconceito na descrição destas personagens femininas. Todos esses princípios parecem ser comprovados pela manifesta inevitabilidade da morte das mulheres e pelo rigor e brutalidade nas execuções das vampiras. A figura da vampira parece ajudar a vislumbrar as mudanças do papel da mulher na sociedade do século XIX e a resposta geral a estas mudanças. A idéia de que a deterioração da condição humana está relacionada ao feminino e à feminilidade é associado à idéia de monstruosidade e alteridade em histórias de vampiros. Minha análise das obras de Stoker e Crawford demonstra que ambos os autores representam, por meio de suas vampiras, que uma comunidade é formada no seio da sociedade para impor uma regulamentação de práticas sexuais e evitar que intercursos sexuais irregulares se espalhem entre os outros membros dessa comunidade e da sociedade em geral. Uma vez que os comportamentos não-femininos causam a exclusão das mulheres da sociedade e da comunidade, e quando não há nenhuma chance da recuperação, a morte é a única alternativa possível. A morte é paradoxalmente punição e salvação, pelo menos para os personagens femininos.

INTRODUCTION

Because sexual desire momentarily undermines self-control, women are voracious; because the future is uncertain, they are inconstant; because life is full of contradictions, women are irrational; because mortality perpetually mocks the will, women are vampires, heralds of death and decay. (Mary Poovey)

The vampire myth has existed in Europe since before the eighth-century; however, the vampire figure only began to appear in works of prose in the early-nineteenth century, in the Victorian period. The first vampire in English prose was John Polidori's Lord Ruthven in *The Vampire* a work published in 1819 (Frayling 107). The question of why this myth only exploded in nineteenth-century literature has to be raised when discussing this gothic figure. The female vampire seems to help visualize the changing role of women in nineteenth-century society and the general response to these changes. These blood sucking female vampires or just vampire-like feminine figures that proliferated in nineteenth-century literary works were from then on a vivid part of the general public's consciousness.

The women characters more often than not appear as humanity's link to evil. In John Milton's *Paradise Lost* (1667), Eve is responsible for opening up the gates to suffering and pain, denying Adam and the rest of mankind paradise. Weak and disobedient, she is deceived by the serpent. She succumbs to the desire for the forbidden fruit and drags human kind to hell with her. She represents the first woman, but to some extent she also represents all women and through her Milton denounces women as humanity's connection

to evil, or even the evil part of humanity. This idea that the deterioration of the human condition is somehow related to the feminine and to womanhood has appeared in innumerable literary works since the dawn of literary tradition. In vampire stories this idea of femininity's connection to evil is joined with the idea of monstrosity, and otherness. I demonstrate how in *Dracula* and "For the Blood is the Life" the female vampires are seen as monsters as their newfound abilities transform how they are perceived, and bring about their violent deaths.

The violent deaths of the female vampires in Bram Stoker's *Dracula* (1897), and F. Marion Crawford's "For the Blood is the Life" (1911) are punishment for their transgressive sexual behavior. The mortal deaths, the undead rebirths, and the subsequent traumatic deaths of female vampires are a violent reaction to the transgressive sexual behavior they exhibit. This portrayal of female vampires as more menacing creatures than male vampires further demonstrates the danger surrounding feminine sexuality.

The choice of primary texts, *Dracula* and "For the Blood is the Life," was motivated by the significance of Victorian time to our modern age, and the idea of woman and femininity presented within that period through the novel and the short story. Both these works have their stories set in Victorian time: on the one hand, *Dracula* focuses on modernity and cosmopolitan life; on the other hand, "For the Blood is the Life" exemplifies the eerie tranquility of village life and vacation *villas*. In *Dracula*, Lucy Westenra dies and becomes vampire Lucy, who is brutally slain by four males, all members of her community. There is also the death scene of a male vampire (the Count) and the comparison of both is of great importance to the notion that the deaths of female and male vampires are treated differently. In "For the Blood is the Life," Cristina is a wonderer. She is brutally slain by

thieves and becomes a vampire, and is later staked by a watchman and a priest, both members of her community.

I examine the differences of female and male vampires. I understand that the terms male and female have a biological connotation to them, but I chose to use them because I will discuss characters that have feminine and masculine traits but are, to some extent, no longer human. Had I decided for the term woman, that specificity of the character of being non-human would not be as evident. I also talk about their human life before becoming a vampire for which the term woman is more appropriate and will be used. Toril Moi's *Sexual/Textual Politics* informs the adequacy of the terms above, as she points out that "it is in other words *society*, and not *biology*, that shapes women's different ... perception of the world," differentiating men and women (57-69).

The horror tale "For the Blood is the Life" is authored by Francis Marion Crawford, an Italian born American writer. Crawford is a popular novelist of the early twentieth-century. He is now best known for his stories on the supernatural, especially his ghost stories, even though these were not the focus of his literary output. Although this vampiric tale "For the Blood is the Life" is not considered to be one of Crawford's masterpieces, it is representative of vampire stories, especially as a work that has a female vampire protagonist (Voller).

Female and male vampires are presented differently in various narratives throughout the 19th century. In *Dracula*, I analyze the different treatment dispensed in the pursuit and death of a male and a female vampire. There are specific legal, cultural, and historical principles that inform not only the period *Dracula* and "For the Blood is the Life" are set in, but also some of the moral and behavioral patterns they seem to portray; these will be further explored through the study of the topics that follow. Victorian legal scholar John

Lisle discusses the socially binding aspect of punishment (“The Justification of Punishment,” 1915). Rosalind Rosenberg describes the separate spheres of male and female dominance (*Beyond the Separate Spheres*, 1983). Jan Marsh explains the secondary place of women (“Gender Identity and Separate Spheres,” 2008), as does Michelle Perrot (*História da vida privada*, 2009). Jean Delumeau discusses the origin of men’s fear of women and feminine sexuality (*História do medo no ocidente*, 2009). And Mary Poovey describes the characteristics of the nineteenth-century proper lady (*The Proper Lady and the Woman Writer*, 1985).

Rita Felski in *The Gender of Modernity* defends the notion that the Victorian new woman was an “imagining for the future” (14). The Victorian new woman was one that fought against this nineteenth-century subservient place of women. The extermination of these female vampires inscribed in late nineteenth-century and early twentieth-century literary works seems to be a reaction to these modern traits that could not be as easily abolished in other realms.

Victoria Amador in her article “The Post-feminist Vampire: A Heroine for the Twenty-first Century” discusses how the vampire character transformed and evolved into different powerful female representations in literature and film. Amador suggests that the female vampire occupies a position of transgression through her sexually charged behavior and that it influences the portrayal of powerful feminine types. Lucy and Cristina have their status of power reversed when they are hunted and killed. The behaviors they exhibit demonstrate their designs for control over their sexual urges and are precisely the ones for which they get killed.

In his article, “A Vampire in the Mirror: The Sexuality of *Dracula*,” John Allen Stevenson interprets the vampire figure in terms of race, stating that the Count is rejected

for being the “other” (139-49). Because of the otherness (foreignness) that he infects Lucy with she too begins to be perceived as the other. According to Stevenson the characteristics of the women change into vampire characteristics: skin discoloration, lustfulness and thirst for innocent blood, not because Stoker is depicting despicable women, but because that is the way he chooses to mark otherness (141). By rejecting the idea that through vampirization Stoker projects an unfavorable depiction of women, Stevenson downplays the notion that, in the novel, it is not incidental that the ones being turned into vampires are women. This is especially evident because Stevenson alludes to the vampires’ bisexual tendencies, but in *Dracula* the Count is obviously heterosexual in his reproductive choices (143-45). He wishes to make Lucy and Mina vampires; he does not attempt to turn any man into a vampire.

James B. Twitchell, in *The Living Dead: A Study of the Vampire in Romantic Literature*, presents a study of the differences between male and female vampires, contrasting and comparing vampires in poetry and prose, and also analyzing the artist as a vampire. Twitchell argues that the female and male vampires have very different places in literary tradition. He defends, for example, that the female vampire who attacks a male represents the rite of passage of the adolescent male into adulthood (40). Even though the author’s views about the signification of the vampires in these stories are well presented, I intend to dispute some of his theories about what the female vampires represent.

I study and analyze the traumatic deaths of female vampires in the chosen works showing that their deaths are connected to the sexual transgression that these characters present. I also explore how these characters are typified by the authors as vampires and as women. I investigate the executions of the female vampires for their sexual attacks, the

nature of crimes punishable by death, and the morality of punishment. I examine gender roles in late nineteenth-century and early twentieth-century.

It is important to observe that even though the female vampire traits have stayed practically unchanged since vampires began to populate literature, the patterns of life and death among them begin to undergo changes after the turn of the twentieth-century.

Studying the execution patterns for female vampires in the late nineteenth-century and early twentieth-century might help readers and critics understand better how the threat of sexual transgression of the female vampire subsided through time, changing the dynamics of vampire stories that portray female vampires.

CHAPTER 1: THE FEMALE VAMPIRES AND NINETEENTH-CENTURY - NOTIONS OF COMMUNITY

The violent deaths of the female vampires in Bram Stoker's *Dracula* (1897), and F. Marion Crawford's "For the Blood is the Life" (1911) are punishment for behaviors that are not compliant with the standard feminine practice of that time. In this chapter, I will evaluate the community female vampires Lucy and Cristina are inscribed in by analyzing the importance of that community in setting rules and exercising punishment in the context of nineteenth-century literature.

Whenever there is a recognizable threat to a community, then that community will gather to oppose and overcome that threat. Members of Cristina and Lucy's respective communities plan their execution before they kill, or turn anyone into, vampires. When executed, they are not as dangerous as they could potentially become; however the fear of that possibility is enough to incite their exterminations.

Throughout this chapter, I will attempt to answer various questions in regard to the communal response to the vampire threat. How do morality and propriety influence the rules and punishments enforced by their communities? How does fear operate within "a local human network" and society at large? (Tyler 22) How does power function within a community? When do the vampire killers come together as a community? How do they bond throughout this experience? What is their responsibility to their community – of vampire killers – and what is their responsibility to society in general? How does the

control over sexuality become a way of both controlling individuals and exercising power?
 How do normalizing and punishing undesirable behavior exercise control?

1.1 General Definition of Community

The concept of community is crucial to my claim that it is within a community and through the establishment of a community that both women and vampires are persecuted. Since I claim that members of their community punish vampires Lucy and Cristina, the definition of the term to be employed throughout this chapter will be based on the notions [delineate](#)d by Frank H. Hankins, Pitirim A. Sorokin, and Richard Tyler. Hankins, in *An Introduction to the Study of Society* (1935), Sorokin in *Society, Culture, and Personality* (1947), and Tyler in “Comprehending Community” (2006) explain community firstly as a territorial population (country, city, villa, neighborhood), and secondly as a “significant local human network”; in this particular case, the smaller groups that are responsible for the executions of the female vampires (Tyler 22).

Hankins builds his concept of community also using some of Robert Morrison MacIver’s definition. For him, society “is a system of relationships in and through which we live” (Hankins 468). Community is also an “‘area of common life’ activities peculiar to the locale” or a “community within a community” (Hankins 470). This idea of common life further delimitates the ascription of community in regard to the vampire killers, as it is friendship, acquaintance, and geographic proximity that generate the vampire killing communities.

In what concerns community, Sorokin is partial to its definition as described by Aristotle, a “self-sufficient group (‘wide enough and complete enough to include their

lives,' so that 'one's life may be lived wholly within it')" (117). He additionally considers MacIver's definition, which includes solidarity and territorial proximity as characteristics of community (Sorokin 116). For Sorokin, "vast, self sufficient groups exhibit, however, not only solidarity but also antagonistic relations" (117). I will, therefore, drawing on Sorokin's description, consider vast, self-sufficient groups with solidary, as well as antagonistic relations, the group that includes, but does not constitute the community of vampire killers, and I shall refer to this larger group as society, and to the vampire killers as community.

For Tyler, more than a "significant local human network," community "as term and as strategy, is a technique of power" (21-22). Tyler defines community as the relationships forged among people, relationships through which power is established and regulated (25). He also explains the general logic of social control and punishment in his description of the formation of "social networks," the subsequent necessity of "social norms," and finally the "social sanctions" that maintain the norms (Tyler 26). Tyler postulates that the family relations are compulsory and connect us to the past; friendships are voluntary and are connected to future plans and aspirations, and that neighbor relations are locational and related to our present (26-27). A community acquires two separate functions: one as a complementary structure within society that mirrors its workings, and the other as an independent unit with its own set of rules. That way, it upholds the norms and functioning principles of society in general and its own particular set of rules and beliefs. The constitution of individual communities serve different specific functions, there are communities formed to provide support for victims of violence, for instance. In the analyzed stories a community is constituted to battle a supernatural evil. This group of people – the vampire killers – comes together and forms a "social network" that operates

according to its own “social norms” and has its own “social sanctions” in order to maintain its unity and impede the imposition of an exterior threat.

The concept of community formation is central to understanding the threat of the female vampire, as the formation of a community is reliant on a local human network coming together to protect itself from harm. The presence of a threat or of potential threat motivates humans to live in society, to form communities that serve several purposes, which include the defense of society at large and of that specific community. As indicated by John Lisle, “[p]unishment is relatively necessary, because society must protect itself...[f]rom external attacks of all agents or forces except man ... from internal attacks of its members by penal sanctions or punishment” (346). Similarly to the formation of society is the formation of a community. It is created to benefit as many of its members and with the aim to harm only those who trespass against it. Rules and mandates are created also to protect the majority of a community’s members, sanctions are created to uphold those rules and mandates and preserve the order.

1.2 Community and Vampirism

There is the constitution of a solidary community brought together by territorial proximity and similar interests in *Dracula* as well as in “For the Blood is the Life.” Dr. Van Helsing, Dr. Seward, Mr. Morris, Lord Godalming, Mr. and Mrs. Harker form the solidary community in *Dracula*. The first two members are physicians; the others are respectively, an adventurer, a nobleman, a lawyer, and a housewife, who happens to be a proficient stenographer. The members of this community are mostly men; this reveals that there is not much place for a woman in this moralizing expedition. The two other women in the

community prove to be unfit for the task: Mrs. Westenra is too old and frail (and quickly dies), and Lucy is too inconsistent for this particular type of enterprise. The men are mostly professional, which seems to point out to a utilitarian approach to life. All members of this vampire killing community serve specific functions. The doctors are responsible for monitoring the health of the other members, and also for discovering the menace that threatens them. Mr. Harker is responsible for the organizational aspect of the hunt. Mr. Morris is the courageous one, and is together with Lord Godalming, a financier. Mrs. Harker is the heart and soul of their venture, the fragile piece of the enterprise (part heroine, part damsel in distress); she is the one who organizes the notes and updates them with all that has happened.

Differently from the vampire killing community formed in *Dracula*, there are only two members: Antonio, the tower guard, and the priest that form the vampire killing community in “For the Blood is the Life.” After seeing a vampire attack, Antonio summons the help of the priest, as it is evil he finds lurking about. In *Dracula* Dr. Van Helsing serves as the knowledgeable sage with a profound understanding of the supernatural world; and he guides the group in their quest. In Crawford’s story, the priest is not the sage. The priest merely serves as a support to Antonio, who appears to know how to catch and execute a vampire by assuring its eternal demise.

While analyzing the characters responsible for the extermination of the vampire, James B. Twitchell argues that a “‘just man,’ in the folk version usually a priest or ‘dhampire,’ understands the horrid habits of the vampire, and can search out and properly destroy the beast” (11). In *Dracula*, all vampire killers are categorized as being honest and noble, and in “For the Blood is the Life” besides the priest there is a watchman, who is supposed to look over the entire village. Hence, in the novel, as well as in the short story,

there is this figure of a “just man” who is worthy of understanding the secrets of vampirism and of possessing the knowledge and courage to decimate the vampire.

The formation of the vampire killing community creates a bond among the members; this is especially noticeable in *Dracula*. Lucy’s illness, which is later discovered to be a series of vampire attacks, brings a group of people concerned with her health together. Her disease, death, and subsequent vampire status call the group into being. The organization of the community is initiated in an attempt to save Lucy, then in an attempt to capture and exterminate Lucy and her attacker. The group members form a bond throughout this experience, coming together as a community. A familiarity is experienced. They become closer and fonder of each other, concerned with each other’s well-being, and willing to risk their own lives to protect a community member.

Contrary to the bond experienced by vampire killers in Stoker’s tale, which seems to create a tightly knit community engaged by the quest, as well as by mutual affection and admiration, the bond shared in Crawford’s story seems connected to the expedition and later execution of the vampire, which is a secret kept between the priest and Antonio. Even though they are concerned with their society’s well being, they do not involve other village members in their quest. The vampire killers in Stoker’s novel do not involve others either. They are concerned with those outside of their vampire killing clan, but they do not share their plans with others, or spread word of that which threatens them and all the rest. There is no clear explanation in either story as to why the vampire threat is not exposed to the rest of society. The vampire killers might be trying to avoid general panic, or they might be so engrossed in their pursuit that it did not occur to them to make it known.

The vampires in *Dracula* and “For the Blood is the Life” play an important part in the establishment of a bond amongst vampire killers. It is a general sense of threat which

brings these communities together. In Stoker's novel, Count Dracula functions as a menace and also as a point of connection. He is responsible for their coming together and for making the best and most noble instincts in its members apparent. Additionally, he functions as a catalyst for desire and rage revealing their worst and least attractive qualities. In pursuit of Dracula, the vampire killing community trespasses and transgresses the limits. Distinctions are blurred, and they are transformed, however momentarily, into a comparable threat.

The vampire killers transgress moral standards, violate Lucy's body and kill the Count. I consider these transgressions as it would be unlikely that ordinary men (doctors, lawyers, investors) to go on a man hunt. They are, thus, corrupted by the vampire threat, forced to become killers themselves. The vampire hunters transgress societal standards (they hunt and kill), but their ends justify their actions; they intend to dispel a threat, kill the monster, save the day. The hero's and heroine's plight is fully sustained by the reestablishment of order. Reinstating the established order is one of the central elements of gothic novels, according to Fred Botting in *Gothic*, "after escaping the monsters and penetrating forest, subterranean or narrative labyrinths of the Gothic nightmare, heroines and readers manage to return with an elevated sense of identity to the solid realities of justice, morality and social order" (7). The function of the vampire killer communities in Stoker and Crawford's stories is to achieve just that, to ensure that order is restored, justice is done, and calm is reinstated. As thoroughly explained by Botting, the transgression practiced in gothic tales is instilled with purpose: "Transgression provoking fears of social disintegration, thus enabled the reconstitution of limits and boundaries. Good was affirmed in contrast with evil; light and reason won out over darkness and superstition" (8). There is a necessary disruption of balance in gothic fiction so that the limits can be reinforced.

1.3 Victorian Society and Vampirism: Morality and Propriety

Morality and propriety are the guiding principles in Victorian society. Acting in accordance with Victorian morality demonstrates an understanding of the rules and mandates appropriate to one's social and financial status in society's scheme. Even though village life in Italy had not the rigidity of English Victorianism, Cristina was still by the villagers' standards living outside of the norms acceptable to their society. She was not shunned away from all society because of her gypsy ways, although she was certainly considered an outsider. So much so that her absence, although noticed, is not lamented, and she is assumed gone, or removed, not missing or dead.

Lucy's expulsion from good society is impeded because she only exhibits her unusually forward, unruly ways to Mina. She only reveals her nocturnal wanderings to her dear friend, who in turn, keeps her secret, thus ensuring her good reputation and maintaining her image as a proper lady.

Lack of self-discipline and sexual transgressions are constant concerns in the analyzed stories. Peter Stallybrass and Allon White define transgression as the crossing of social boundaries (200-1). Their concept of transgression is related to sexual behavior and sexuality in general, considering the repulsive body of the Other, and the captivating power of unfamiliarity, as components of sexual attraction and deviance. For them transgression is an "undoing [of] the discursive hierarchies and stratifications of bodies and cultures which bourgeois society has produced as the mechanism of its symbolic dominance." (200-1)

Both scholars characterize a poetics of transgression, which consists in a realization of self-representation through the fear, disgust and desire incited by the Other (Stallybrass and White 201-2). This way the sexual transgressions observed in this analysis relate to defying the norm, embodying the other, and inadvertently challenging the perception of self. This analysis exposes the powerful magnetism the female vampire exerts on the male characters in the stories, especially on the vampire killers, which is indicative of an unsettling instance of familiarity and unfamiliarity, as well as mistrust in their natural instincts. For Stallybrass and White, as for Michel Foucault, a certain amount of transgression is necessary for proper regulation of society. In accordance with the critics' examination, transgression assists in the preservation of social norms, it serves to demonstrate the norm's worth and necessity (Stallybrass and White 200; Foucault, "Preface to Transgression" 30-34).

Social norms in Victorian England appear as strict as any royal mandate, but the severity of social conduct does not disallow the dissatisfaction of various segments of society. Victorians are thus exposed to the potential social changes characteristic of their time and the fear they generated seemed to greatly impair their reception of change. The Victorian period, which comprises the mid-nineteenth century and the early-twentieth century, is one of the most revolutionary periods in history since it encapsulates drastic changes in practically every aspect of social life from politics to medicine, to science, and to engineering. It is this amazing turmoil of novelty and the fear surrounding all of the unknown reflections of these changes that end up not only creating the female vampire, but also an entire horrific genre, based on dread and excitement.

One of the most well-known pleas for change during that time was in the role and rights of women. Several societies organized for and by women operated to change laws that would allow women to vote and dabble in an array of professions then forbidden to

them. These women's insubordination and their ability to incite other women made them dreaded, prejudiced against, and even physically injured by others. They were feared for trying to subvert the order.

Jean Delumeau discusses the origin of men's fear of women and feminine sexuality. He explains that the fear of women, especially in patriarchal societies, springs from the danger of women's inscrutable sexuality, the mystery of motherhood and maternity as a representation of nature (Delumeau 462-3). It is men's fear of Lucy and Cristina's sexuality that is behind their untimely deaths as women, and it is the greater sexual danger they present as vampires that brings upon them brutal deaths (a stake through the heart). Fear motivates the creation of the vampire killing communities. It also generates a bond among the threatened and the victimized, and it establishes the power relations within the group, as the less fearful assume more important roles.

Differently from what is suggested by Delumeau, in the Victorian period women are viewed either as the angels of the house or as the sexually insatiable women who have forgotten about women's learned modesty. Michelle Perrot labels household chores as the only valid work for married women, and the organization of bourgeois society within the logic of separate spheres (55). According to Mary Poovey, "the Victorian Angel of the House was to be absolutely free from all corrupting knowledge of the material – and materialistic – world. In her proper sphere, of course, she reigned as queen, for she was held to be an accessible image of God's most sacred mystery: the miracle of one who, like Christ, finds supreme self-fulfillment in absolute self-denial" (35). The self-denial Poovey relates seems to refer not only to the renunciation of desire, but also to a type of self-denial that encompasses a renunciation of the individual capacity for wisdom, pride, and agency. Women's subjection to men is intended as a means to sooth men's anxieties through the

relinquishment of control. As reiterated by Poovey:

[M]en want women to be passionate, but, because they fear the consequences of this appetite, they want to retain control over its expression. This anxiety explains why women in this society must experience so problematic a relation to their own desire. In order to win the husband necessary to their social position, women must gratify both of men's desires by concealing whatever genuine emotions they feel so as to allow men to believe that *they* have all the power. Women must use indirection, in other words, the allure of "romantic refinements," and the subterfuges of manners and modesty in order to arouse male desires and assuage male anxieties (192).

Women's possible devices in an appeased intercourse with men are indirection and subterfuge. Lucy, Cristina, and even Mina seem unable to, as expressed by Poovey about successful proper ladies, "accommodate their creative energies to the imperatives of propriety sufficiently to exploit the opportunities for self-expression that existed in their time" (243). Their creative energies, especially Lucy and Cristina's, end up being directed to an expression of sexuality outside of the acceptable realm of potential feminine sexual experience.

Lucy and Cristina's sexual expression is not only threatening to the frail male ego, it also threatens the marital system they are meant to subscribe to. Seeing that in the context of blooming evangelism and the separate spheres women had a crucial role in the maintenance of the home and the family unit: "In addition to providing this kind of comfort in the home, a woman also taught her children a morality centered on discipline and self-control; in doing so, she helped promote the values necessary to another generation of

successful competitors” (Poovey 10). In Victorian society women were not only responsible for self-discipline and self-control; they were also responsible for instilling these principles into future generations. Woman’s moral compass had to be, thus, justly set and functioning in order for her role to be properly fulfilled.

Not all women, however, quietly abided by the role ascribed to them. The Victorian period was filled with feminine protests for equal rights, suffrage, and against prostitution. Jan Marsh in “Gender Identity and the Separate Spheres” explains how social changes permeate Victorian society and the disturbance they create:

Changing patterns of patriarchal authority fell within a wider scenario of expanding rights and diminishing subservience for many people, including employees and young people. In some ways resistance to change in gender relations thus represented a symbolically concentrated reaction against general democratisation (Marsh).

According to Marsh, there is a constant attempt to keep the previously established order, to avoid this “general democratisation,” but it cannot be contained, and the response to these liberating impulses are the ritualistic sacrifice of all the monsters that could indeed be exterminated.

Violence and fear are not the only standards that pave the trail of death in vampire stories. Inappropriateness and going against the established order, that is, the lack of propriety, are some of its downfalls. In *The Proper Lady and the Woman Writer*, Poovey traces the proper lady as a woman whose desires bend “gracefully to her master’s will” (3). Women are qualified and represented by notions of propriety designed by men, “[b]ecause sexual desire momentarily undermines self-control, women are voracious; because the future is uncertain, they are inconstant; because life is full of contradictions, women are

irrational; because mortality perpetually mocks the will, women are vampires, heralds of death and decay” (Poovey 5). Proper ladies are supposed to possess self-control, present constancy, and avoid irrationality. By these standards, Lucy and Cristina are not proper ladies. They do not keep their “female passions” restrained in accordance to the social rules they live under, either as mortal women or as female vampires (Poovey 4). For Poovey, one of the most important characteristics of the proper lady’s sexuality is that “[d]esire, in effect, centers on and returns to a woman; it does not originate in her emotions, her imagination, or her body” (4). Lucy and Cristina are, also in this respect, not primary examples of a Proper Lady. They have emotions and imagination that generate desire. According to Poovey, “[m]odesty is provocation; it whets the lover’s appetite; it suspends both partners momentarily in the delicious foreplay of anticipation” (22). For her, modesty taunts male desire while exposing the future delights of female desire. Lucy and Cristina fault against modesty for not keeping the veil of anticipation in their intercourse with their prospective lovers. They reveal their female desire and do away with modesty’s little charade. Modesty and propriety are the pillars of male-female association in the Victorian period. Propriety serves as moral compass to keep women from yielding to men’s desires before marriage. Propriety also serves to prevent men and women from expressing an exaggerated amount of passion and steering away from a virtuous life path.

Women are often held responsible for steering men from the virtuous path. Woman threatens man’s relationship with his soul and God, and his generation of creative energy. As elucidated by Perrot, the guiding soul, which holds the secret of the vocation of the body, directs the demeanor. It is not the specific traits of anatomy or physiology of a woman that determine her character and justify her maternal duty. It is the soul that shapes body and spirit for women; motherhood is primarily a metaphysical vocation of those who

have the duty to cooperate with the work of nature (Perrot 408). If the soul shapes the body and the character, and is constantly vulnerable to lesser instincts, we should assume that the fallen Lucy and Cristina succumb to the primal, sexual instincts, and allow their souls – in the sense described by Perrot – to deteriorate, which distances them from their maternal mission.

Examining the dichotomy of body and soul in nineteenth-century attitudes, Perrot claims that the instincts of the body were thought to prevent the soul from reaching its celestial home. This notion justifies the war between the body's organic urges and the soul's resistance to them (Perrot 407). Body and soul fight to establish either the order of desire or the order of self-control, in much the same way Dr. Seward, Mr. Morris and Lord Godalming fight to resist their urges and end up not giving in to vampire Lucy, as mortal Lucy should have resisted her urges of wanting to possess all three suitors. The lure vampire Lucy still holds for these men is frightening and perplexing because of the:

[M]ale dread of women, and specifically the infantile dread of maternal autonomy, [which] has historically objectified itself in vilification of women, while male ambivalence about female 'charms' underlies the traditional images of such terrible sorceress-goddesses as the Sphinx, Medusa, Circe, Kali, Delilah, and Salome, all of whom possess duplicitous arts that allow them both to seduce and to steal male generative energy (Sandra M. Gilbert and Susan Gubar 34).

The loss of generative energy is comparable to the loss of control over the soul, or the disruption of a steady path to celestial bliss. Men seem to fear that any contact with this alluring fiend (female vampire) will muddle their ability to resist their urges. The vampire killer community, mostly formed by men (in *Dracula* there is the exception of Mina),

embodies the resistance to organic urges and the aspiration to achieve order. The vampire killing community is forged with the charge to combat evil, external as well as internal, outside and within the group, as well as outside and within themselves.

Kai Nielsen in “Reason and Morality” states that morality “is concerned with guiding the actions of human beings” (266). The actions and the potential actions of the female vampires determine their place in society as well as what treatment is dispensed on them. For Nielsen “[i]f we are going to be moral agents at all, we cannot avoid personal responsibility for our choices and our actions based on those choices” (266). Considering this notion, the responsibility and right to choose allowed to women and female vampires is restricted. As women they can only choose so much – they are allowed to choose and appropriately match, and act in a moral, proper way – and as vampires they are not allowed any choice – they must make use of their instincts and seek the blood of others to sustain themselves. Nielsen proposes: “moral ideas are projections onto the world of our own innermost wishes” (269). This can be understood in the following manner: we enforce as moral value what we wish to see in the world, which can incidentally be contrary to our instincts. For Nielsen: “All of us have many wants, desires, needs, wishes, interests, and goals that we seek to satisfy. Some of these we call social, some asocial, and some antisocial” (273). The ones she calls social contribute to the well being of society, the ones she calls asocial are intrinsically personal, and the ones she calls antisocial are detrimental to society. Nielsen explains:

[T]he reason why antisocial desires are classed as wrong, is not mysterious. To know this does not call on us to appeal to revelation, or to a mysterious natural moral law, in the manner of Aquinas or Lippmann. Very simply morality is the kind of activity that is concerned with regulating and

mediating between desires and interests. Its function is to guide conduct so we can realize as many of our individual desires as are compatible with the desires of our fellow men (274).

Thus, the function of morality is to balance the individual desires of society's members and permit that that society continues to exist and flourish. In a society so consumed with morality as the Victorian, it is understandable that antisocial behavior be severely punished to avoid the disruption of this strict social moral that seems to monitor even the desires and actions in the most private spheres.

Nielsen reiterates that morality is necessary for the stability of society and its members:

We have an activity called morality because people under most circumstances wish to live and wish to live together peacefully. Because we have such desires, we have an activity or *form of life* called morality which has the practicalistic function of guiding our conduct so we can live together without, as Hobbes put it, fearing constantly a violent and hasty death. This is the basis for judging rules and with these justified moral rules we have the basis for judging moral acts (274).

She defends that morality is practiced because it satisfies society's members' wish to live in society with the least disruptions as made possible by the moral standards enforced.

Morality, thus, is the reason and principle for the establishment of rules and the foundation for both the enforcement and the evaluation of their infringement. The crimes committed by vampires Lucy and Cristina are mostly of a moral nature. Lucy and Cristina are also guilty of not conforming to the moral rules imposed upon them.

1.4 Sexuality and Power

Women's power over men is sometimes explained through the effect they have on the latter: "a man might (then and now) blame a woman for tempting him sexually" (Dollimore 79). In *Dracula*, Jonathan admits feeling attraction for the three women in the Count's castle, however, he appears to blame them for this unregulated, illicit desire by calling them "devils of the Pit" (66).

As attested by Foucault, "[p]ower is not something that is acquired," it is "exercised from innumerable points, in the interplay of nonegalitarian and mobile relations" (*The History* 94). In *Dracula* and "For the Blood is the Life", it seems that power is constantly shifting among the characters, as their relationships alter with every new relation that is formed. Angelo goes from being a desirable suitor to an outcast, the opposite happens to Cristina in relation to him. Mina goes from being a potential victim to a collaborator, as she proves her knowledge and worth. Mina's position in the group changes because, as demonstrated by Foucault, "[r]elations of power-knowledge are not static forms of distribution, they are 'matrices of transformation'" (*The History* 99). Mina's position, however, will not change enough as to make her an equitable member of the vampire killing community. She is always regarded as the member who needs be protected by the other members, as the member most likely to be excluded by the group, through death or the formation of an undesirable attachment.

Mina, much the same way as Lucy, is regarded as a less competent member. Though they are given specific functions in the group, the women are not trusted to carry out the significant functions; planning and killing are reserved to men. The place allotted to women within this combative structure is very limited. Foucault characterizes the

“hysterization of the women’s bodies” as one of the tools of the deployment of sexuality in order to control them through the regulation of sexual behavior (*The History* 104). Foucault defines hysterization of women as:

[A] threefold process whereby the feminine body was analyzed – qualified and disqualified – as being thoroughly saturated with sexuality; whereby it was integrated into the sphere of medical practices, by reason of a pathology intrinsic to it; whereby, finally, it was placed in organic communication with the social body (whose regulated fecundity it was supposed to ensure), the family space (of which it had to be a substantial and functional element), and the life of children (which it produced and had to guarantee, by virtue of a biologico-moral responsibility lasting through the entire period of the children’s education): the Mother, with her negative image of “nervous woman,” constituted the most visible form of this hysterization (*The History* 104).

Thus, this process comes to limit women’s array of possible activity. Their sexually saturated bodies become unfit for activities outside of the sphere of domestic and family related chores. The deployment of sexuality is, then, one of the most important elements of the “technology of power in the nineteenth century” (*The History* 140). According to Foucault:

If the development of the great instruments of the state, as *institutions* of power, ensured the maintenance of production relations, the rudiments of anatomo- and bio-politics, created in the eighteenth century as *techniques* of power present at every level of the social body and utilized by very diverse institutions (the family and the army, schools and the police, individual

medicine and the administration of collective bodies), operated in the sphere of economic processes, their development, and the forces working to sustain them. They also acted as factors of segregation and social hierarchization, exerting their influence on the respective forces of both these movements, guaranteeing relations of domination and effects of hegemony (140).

Anatomo- and bio-politics serve as mechanisms of control and power and affect all levels of human enterprise. The deployment of sexuality works as a technique of power that ensures the self-disciplining and the policing of others in the ruling of sexual behavior. Moreover, it serves to imbalance power relations between men and women, as men tend to be policing and testing women's sexual leniency. If women bear testimony of men's sexual prowess, men bear testimony of women's constancy and morality. In *Dracula*, for instance, Mr. Morris' request for a kiss, after he finds that Lucy is already betrothed to another shows his disregard for her moral integrity. Her kiss, however, demonstrates disrespect for the entire system of commitment then practiced, and singles her out as the woman more likely to fall into damned vampiric existence.

According to John Allen Stevenson, "the women here [in *Dracula*] do not transform themselves. The Count is the indispensable catalyst for their alteration into sexual beings" (146). My analysis of the novel does not mean to dispel *Dracula's* importance in Lucy's change by claiming that her inclination for sexual wantonness was already present before her complete transformation, I only mean to propose a different look as to why Lucy's transformation is finalized and Mina's is not. Their own personal inclinations, in this particular point, seem more relevant than the Count's attempt to turn them into vampires.

Nevertheless, as demonstrated by Poovey, it is generally believed in the late-eighteenth and early-twentieth century "that one can interpret a woman's subjective

feelings by visible, objective signs – her ‘look and manner’ ... that one can interpret a woman’s essence by her context – by her reputation or her ‘situation’” (24). By this token we can perceive the assumptions made in the two works about the women that were to become vampires. Lucy’s modesty is assumed by the members of the vampire killing community based on her reputation and situation, not on her ideas or attitudes. In Cristina’s case, the narrator assumes that she is unchaste because of her “look and manner;” her gypsy ways and her sensuous appearance are presumed to stem from an uncontrolled sexuality. On the contrary, Lucy’s angelic looks and eminent Ladyship make her attitudes more easily disregarded.

Lucy’s seemingly good girl looks and manner permit that group members elaborate misconceptions of her real intentions. As reiterated by Gilbert and Gubar, “the monster may not only be concealed *behind* the angel, she may actually turn out to reside *within* (or in the lower half of) the angel” (29). Lucy’s behavior attempted to conceal her true feelings, her inappropriate desires, that which lay behind her angel face. Lucy presented a more obvious aptitude towards monstrosity; however, Mina can also be thought to have monster potential, as she is almost taken as Dracula’s next prey/companion. In Lucy and Cristina’s descriptions they appear as faultier human beings than their male counterparts: “woman has been made to represent all of man’s ambivalent feelings about his own inability to control his own physical existence, his own birth and death. As the Other, woman comes to represent the contingency of life, life that is made to be destroyed” (Gilbert and Gubar 34). Vampire Lucy is, in one particular instance, rendered as “the foul Thing which had taken Lucy’s shape without her soul” (Stoker 253). Dr. Seward’s aforementioned description of vampire Lucy sets her in the monster category, but does not dispel his attraction for her. His derision emphasizes his fear of the abovementioned attraction and exhibits his own

inclination for fallen existence. A general distrust in relation to Lucy's dreams, impressions, and fears seems to be demonstrated by the group while they attempt to heal and protect her from a yet unknown menace. And even though Mina integrates the vampire-killing group, she is always considered at greater danger, not for her physical weakness or unprivileged intellect (she is quite accomplished), but for her inclination for fall, which is considered greater than that of the other *male* members of the group.

Darryl Jones defines vampirism as a literary trope that "has always been used as a vehicle for more-or-less encoded articulations of sexuality and desire," for deviant and prohibited sexual urges (85). This merely focuses on the notions surrounding the female vampire and her unauthorized sexuality; making feminine sexuality seem as threatening to the established order as a mutiny or coup. Jones illustrates this assumption with the following assertion:

[S]o dangerous is the novel's conception of female sexuality, or even of independent womanhood, that Lucy, after her death, becomes not merely the demonic embodiment of indiscriminating lasciviousness, but a paedophile, the 'Bloofer Lady', abducting children on Hampstead Heath (87).

Making Lucy a sexually predatory undead seemed not enough, and to ensure that the danger surrounding her unchecked urges is unambiguous, she is made to vampirize children, not young men. The apparent depth of her profanity is emphasized through rampant pedophilia.

Jones also recognizes that the excessive violence in Lucy's death is indicative of something more, and he later comes to depict Lucy's killing as a "sexual violation" (87). Similarly to Renne Heberle, Jones proposes that Lucy's staking can be seen as a rape, one that is intended to reinstitute the balance of power and eradicate the sexual hold she has on

all the men involved.

In the analyzed stories, the right of death is not the business of the state; it rests in the unforgiving hands of common society members. As maintained by Foucault, the right of death that “was based on the right of the sovereign is now manifested as simply the reserve of the right of the social body to ensure, maintain and develop its life” (*The History* 136). Foucault seems to agree with Lisle that the right to punish, in this particular instance, by death, is the social body’s right to defend itself, even against its own members. This particular instance is demonstrated twice by Lucy’s execution; she is punished by society for an attack against order through the community she belongs to, and she is executed for the potential risk she represents to that community.

The solution to keep unbridled feminine sexuality in check seems to be repression, which according to Foucault, “operated as a sentence to disappear, but also as an injunction to silence, an affirmation of nonexistence, and, by implication, an admission that there was nothing to say about such things, nothing to see, and nothing to know” (*The History* 4). When neither Cristina nor Lucy agrees to disappear under the proper veneer of ladylike behavior there is nothing left for them but to die. Foucault explains that a break from repression’s controlling mechanism is only possible “at a considerable cost”:

We are informed that if repression has indeed been the fundamental link between power, knowledge, and sexuality since the classical age, it stands to reason that we will not be able to free ourselves from it except at a considerable cost: nothing less than transgression of laws, a lifting of prohibitions, an interruption of speech, a reinstating of pleasure within reality, and a whole new economy in the mechanisms of power will be required (*The History* 5).

Power, knowledge and sexuality are at stake in Lucy and Cristina's quest for freedom and desire. It is what they risk gaining in their transgression, and it is precisely what the male conspirators have to lose. Within the logic of Victorianism sex has to be repressed because it dispends energy (much needed in the work force), and because it goes against its main principle, self-control (one of the pillars of both morality and propriety).

It can be argued that Cristina's gypsy ways confront morality, but Lucy never transgresses far beyond her kiss with Mr. Morris. However, she admits to Mina she wishes she were permitted to marry all her suitors. As indicated by Foucault, "the mere fact that one is speaking about [sex] has the appearance of a deliberate transgression. A person who holds forth in such language places himself to a certain extent outside the reach of power; he upsets established law" (*The History* 6). Wherefore, Lucy threatens her community and her right to their protection in one fell swoop. For Foucault:

Power is essentially what dictates its law to sex. Which means first of all that sex is placed by power in a binary system: licit and illicit, permitted and forbidden. Secondly, power prescribes an "order" for sex that operates at the same time as a form of intelligibility: sex is to be deciphered on the basis of its relation to the law. And finally, power acts by laying down the rule: power's hold on sex is maintained through language, or rather through the act of discourse that creates, from the very fact that it is articulated, a rule of the law. It speaks, and that is the rule. The pure form of power resides in the function of the legislator; and its mode of action with regard to sex is of a juridico-discursive character (*The History* 83).

Power orders sex to remain within the limits of what is permitted and forbidden, this way we can better understand why the Count impeded the three vampires in Dracula's castle to

pursue a sexual/predatory relation with Jonathan. As *alpha* vampire, he possessed the power to establish the rules of sexual/predatory intercourse within Dracula's castle. Much the same way the men in the vampire killing communities, through their inherently male power, reinforced society's mandates on regular sexual behavior by persecuting these outsiders (the female vampires) who have proven unfit to enjoy the benefits and obligations of society life, which include standard sexual relations.

But if power can only be enforced within a paradigm that is constantly challenged, the persecution of outsiders is to be understood as a necessary part of the establishment and assurance of order, power and authority. As affirmed by Stallybrass and White, transgression is accounted for (expected, indeed) in every system that enforces a standard. Rules are, proverbially, meant to be broken, limits are supposed to be transposed, as this is how the standards and limits are founded. Sanctions, then, exist as a reminder of the importance of these standards and limits. The attempt to subvert the established order through transgression is combated through severe sanctions. If transgression attempts to create an order of transgression it does so running the risk of becoming the law, the established order, which will also be subject to subversion, or its attempt. As the established order and the mechanisms put in place to prevent it from being subverted include these constant attempts to overthrow it, consequently, it can be inferred that power needs transgression as much as order to maintain itself. Being sex one of the human activities that seems most prone to non-standard practices, as it is seen as more strongly connected to human instinct and impulse, it is, accordingly, the most self-surveilled, self-regulated part of the human experience. Self-surveillance is the only possible mechanism to be employed in the most secret part of individual experience.

Instilling in the individual the norms that they are meant to follow, that is, an

understanding of what are considered “normal,” acceptable sexual practices, society makes subjects guide their individual experience with practices that cannot be properly enforced by a regulatory institution. All that simply because they belong to the private sphere of personal intercourse and because the “rules” and “mandates” are not established as written law; they are constantly changing. Power imposes itself on sex similarly on every level:

From top to bottom, in its over-all decisions and its capillary interventions alike, whatever the devices or institutions on which it relies, it acts in a uniform and comprehensive manner; it operates according to the simple and endlessly reproduced mechanisms of law, taboo, and censorship: from state to family, from prince to father, from tribunal to the small change of everyday punishments, from the agencies of social domination to the structures that constitute the subject himself, one finds a general form of power, varying in scale alone (Foucault, *The History* 84-5).

Power is thus exercised over sex “[f]rom top to bottom” and “from state to family,” and we can call to mind an authority figure, like Dr. van Helsing, who replicates the laws’ control mechanisms. Sex is a “standard for the disciplines” and basis for regulation as it is a “means of access both to the life of the body and the life of the species,” that is why it is scrutinized in the nineteenth century (Foucault, *The History* 146). Body and blood are always implicit in sexual relations. According to Foucault, blood relations are central to the manifestations, rituals, and mechanisms of power:

It owed its high value at the same time to its instrumental role (the ability to shed blood), to the way it functioned in the order of signs (to have a certain blood, to be of the same blood, to be prepared to risk one’s blood), and also to its precariousness (easily spilled, subject to drying up, too readily mixed,

capable of being quickly corrupted) (*The History* 147).

Blood is symbol for life, present and future, and its centrality to the interpretation of relationships of a sexual nature lends depth to the vampire myth, as blood represents the generation of life, fertility, nourishment, marriage and other interdependent relationships. For Foucault, “nothing was more on the side of the law, death, transgression, the symbolic, and sovereignty than blood; just as sexuality was on the side of the norm, knowledge, life, meaning, the disciplines, and regulations” (*The History* 148). This way blood would come to represent what goes wrong with sexuality. Sex without law can escalate to “an unlimited right of all-powerful monstrosity” (Foucault, *The History* 149). The female vampire as a counterpart for the male devouring praying mantis can be understood as a possible practitioner of unchecked sexual practices.

According to Elisabeth Bronfen the female vampire symbolizes a woman whose body challenges the limits of death and sexuality. Hers is an unstable body as it is neither living nor in the process of decomposition. In this instability it is defiant of patriarchal law as well (313-22). The sexuality of the female vampire is not under the authority of a male; it is controlled only by her insatiable libido. So, combating them is a means of confronting death as well as unregulated feminine sexual desire. By controlling the female vampire the vampire-hunters avoid that these unruly females instigate the other females to rebel against patriarchal law. By regulating the sexual desires of women they establish the appropriate sexual desire of men as well. Vampire-hunters exercise control over individuals and consequently over the entire community.

The demise of the female characters in Bram Stoker’s *Dracula*, and F. Marion Crawford’s “For the Blood is the Life,” both as women and as vampires, is violent. This violence is especially perceptible in their immortal deaths that are brought about by a

specific community of vampire killers. These small communities hunt and kill the female vampires because of their lethal power. Fear operates within these local human networks as justification and motivation for life in community, as is the prevention and dissention of a threat. Power operates in and through these communities, manifested as norms and regulations. The enforcement of the above-mentioned norms, and the punishment for those who do not abide by the community's mandates maintain control and the stability of the communities. The vampire threat originates a community of vampire killers, which, especially in *Dracula*, forms a solidary bond of kinship as well as a bond generated by the common interest of hunting vampires. Even though the vampire killers feel a sense of responsibility to their community and to society, the vampiric presence is not revealed outside of the vampire-hunting circle. Female vampires are hunted because their sexuality cannot be controlled as easily as the sexuality of ordinary women. The women who become vampires are, as women, already disruptive sexual beings, as they seem to be unable to keep their impulses in check. Controlling their sexuality is a way of controlling them as individuals and exercising power over the entire group. Normalizing and punishing their undesirable sexual behavior reinforce the norm and make them exemplarily punished perpetrators, and thus reinstate control.

CHAPTER 2: DEAD AND UNDEAD

In this chapter, I will discuss the deaths of the characters both mortal (as women) and immortal (as vampires). I intend to answer several questions in regard to the depiction of the women characters living and undead. How does the life they lead as mortal women influence their mortal deaths and subsequent eternal damnation? Does their demeanor throughout their damned existence lead to their violent exterminations? What are the differences in the descriptions of Lucy and vampire Lucy, Cristina and vampire Cristina? Are the female vampires exterminated because of the threat they present as dominant feminine figures and potentially reproductive females? Additionally, I evaluate the roles Count Dracula and Lord Godalming play in Lucy's deaths, and the role the thieves, the watchman and the priest play in Cristina's deaths.

2.1 General Description of Female Vampires

According to Daryl Jones, the main difference between male and female vampires is the type of fluid they intake. I argue that the female vampire is more threatening as she can receive semen as well as blood.¹ Semen and blood carry and symbolize life and the female

¹ I assume the maternal possibility of the female vampire because my references for information on vampire myth and vampire literature: Daryl Jones, James B. Twitchell, Raymond T. McNally and Radu Floresco

vampire's possibility of receiving both fluids doubles her danger and capacitates her to practice two forms of vampirism. Thus, the female vampire robs not only present life, through blood, but also the possibility of future life, through semen. The vampiric act of the female vampire can potentially produce two simultaneous descendants and be achieved through the two fluids that represent life.

The female vampire is outlined by Twitchell as “the destructive woman,” “the literal femme fatale” (40). He traces the Romantic female vampire to the mythic figures of Lilith and Lamia. For him it is the Lamia that is the prototype for the female vampire, she lures young men into her cave with promises of love, using them and leaving them (Twitchell 40). The myth evolved through the ages and “by the eighteenth century ... the word ‘lamia’ [became] a generic term for all female vampires” (Twitchell 40). According to Twitchell, male and female vampires attacked their victims at night, “mesmerizing,” and later “enervating” them (40). Whereas the male vampire is related to the wolf, the female vampire is related to the snake. For him the Lamia has “shadowlike moves, marble cold hands, pallid complexion, bewitching voice.” She also displays a “strange, almost cabalistic language, a crimson spot (a witch’s mark?) on her bloodless face, and hypnotic eyes.” The “Lamia is a temptress with a ‘mournful voice’ who ‘haunts’ the ‘meads’ looking for human spoils,” “[s]he does not want marriage – a union of equals – she wants control” (Twitchell 56, 60, 61, 63).

While Twitchell claims that “[t]he victim of the lamia attack is docile, a willing co-conspirator,” it is noteworthy that even though Angelo is subdued by Cristina’s sexual

accept that possibility. Even though neither analyzed literary work suggests this occurrence of its possibility. Even though, as pointed out by Dr. Karin Volobuef, vampiric sterility could be construed as a greater threat to Victorian society (considering women’s vital reproductive role within Victorian society) I chose to include the possibility of maternity as a greater threat to Victorianism.

power, Lucy tempts, but does not control any of the male protagonists (58). One of the main differences between the two stories is that Cristina is able to corrupt a man that had once despised her. Meanwhile, Lucy is unable to wield any of her former suitors into trespassing with her.

The temptress, in vampire stories, is characterized differently in narratives authored by women, at least that is what Twitchell contends:

If we ever wonder about the potency of the female vampire to the adolescent male consciousness, we need only be reminded how the same character is cast by the female. To the male she may well be a masturbatory fantasy – voluptuous, enthralling, dangerous, enervating; but to the female she is cruel, demonic, selfish, and hideous (73).

The works analyzed are authored by men, and in both the female vampire is almost irresistible to the males surrounding her. As powerful and irresistible as the female vampire seems, hers is not a story of victory, the female vampires analyzed have a trajectory that end in punishment and death. “Could the myth of the femme fatale represent a sublimated male desire to deprive the woman of her sexuality and thus make her subservient to his will?” Twitchell asks (66). It is possible that the female vampire might function as a cautionary tale that advises women to act like proper ladies and keep their female passions restrained and under the control of a male (father, brother, or husband).

The female vampire is, according to Twitchell, “no ‘lady,’ not because she is immoral, but because she is too powerful, too threatening to the male ego. Hence she can only be an ‘object’ of male fantasy, not a reality” (Twitchell 66). She is too powerful and too threatening exactly because she is unable to restrain her female passions and unwilling to relinquish control to a dominant male. Vampires Lucy and Cristina can be termed

unladylike, inasmuch as their human versions can be seen exhibiting unladylike behavior. Vampire Lucy is described differently from Lucy Westenra. Lucy is an “honest hearted girl,” “sweet and sensitive,” who looks “sweetly pretty” (80). Whereas vampire Lucy took “the features of Lucy Westenra,” and turned her “sweetness was turned to adamantine, heartless cruelty, and [her] purity to voluptuous wantonness” (250). Vampire Cristina and Cristina, however, are not pictured as differently before and after the transformation. Before becoming a vampire, Cristina is said to be “a wild, good-looking creature,” with “very red lips and very black eyes,” she is “built like a greyhound,” and has “the tongue of the devil” (Crawford). Vampire Cristina kept her red lips, black eyes, and wild ways, but gained “the furious and unappeased physical hunger ... that devoured” Angelo (Crawford). Her eyes “feasted on his soul and cast a spell over him” (Crawford 1911). The women’s transformation into vampires has caused them to be more sensuous and aggressive. Ferocious sexual appetite, intense beauty, and assertive aggressiveness make vampires Lucy and Cristina menacing feminine figures. Their sexuality and aggression can potentially disrupt their social intercourses and create imbalance in their respective communities, even if their potential for vampirism and murder is set aside.

The female vampires in *Dracula* and “For the Blood is the Life” are the representation of everything women are not supposed to be: intelligent, articulate, seductive, independent, confident, lustful, inappropriate, and aggressive. They have all the traits that an ordinary male vampire possesses. They are strong, determined and evil. They tempt overpower stronger males. Other than that they continue to possess feminine traits (they are charming and womanly). There is one generally positive idea that is connected to the image of women: motherhood, which is not always presented in a positive light. The reversed idea of motherhood behind Lucy’s attacks on children demonstrates how it is

believed (by general society) that the emerging social changes are distorting the role of the woman in the family, and of the mother in the home.

Similarly to Twitchell, Christopher Frayling, in his *Vampyres: Lord Byron to Count Dracula*, also categorizes the vampire traits and connects the origin of vampire myth to the Lamia figure, to Lilith, to Hecate, to Cibebe and other gods and goddesses from different parts of the world (5). His investigations are, however, centered in the reasons the vampire myth was so widespread in the 18th and 19th centuries in Europe. He lists premature burial, well preserved corpses, growth of nails and hair after death, plague, rabies, theological confusion, heresy, community superstition, and corrupt priests as many of the occurrences that encouraged or were misunderstood as evidence of vampirism (Frayling 25-26). In his vampire mosaic, Frayling lists Count Dracula, but not Lucy, though he mentions that Dracula's female victims stand to become vampires (60-61).

The stake through the heart is the recommended disposal of the vampire, followed by decapitation and torching, however, Dracula is killed by the blade of Harker and Morris's knife, dying like a man. The treatment of his death and body is, therefore, more respectful than the one dispensed on Lucy. Frayling compares the female vampires to the exploitive wives; "the monstrous regiment of women who 'sucked between small teeth the sap o' the veins' of consenting adults during this period" (69). Much like bossy wives, the female vampires would suck their victims of vital force and energy, although, differently from wives, female vampires would be "sexually aware, and sexually dominant, women – who register as attractive and repellent both at the same time" (Frayling 71-72). Female vampires incite "desire with loathing strangely mixed" (Coleridge qtd. in Twitchell 42). They attract and repel their victims that cannot help themselves but to give in.

2.2 Becoming a Vampire

There are several different explanations to why one becomes a vampire: unconsecrated burial, or improper ceremonies, suicide, the need to avenge a loved one, and a vampire attack are just some of them. Juliet du Boulay, in “The Greek Vampire: A Study of Cyclic Symbolism in Marriage and Death,” demonstrates the symbolic connection between death, marriage, and blood in rural Greece.

To “cross over” a dead body is to cause it to return as a vampire. This belief is a result of two prerequisites for the dead: the preservation of sacred space above the body, and the creation of a constant procession around it. Such processional movement relates to the movement of blood, and blood is a central idea in rituals surrounding both marriage and death. The movement is conceived as right-handed, and “crossing over” denotes reversal. The vampire created by this reversal is thought to return to its own kin and cause their death by drinking their blood. There is an analogy between this phenomenon and the results of contravening a marriage rule known as *katameria*: in both misfortunes a similar understanding is being expressed – the necessity of a unidirectional auspicious flow of the blood which in the one case leads to the safe transition of the soul to the other world and in the other leads to the correct transition of women in marriage through the community (du Boulay 219).

Becoming a vampire according to du Boulay is attributed to the non-standard flow of blood, be it through improper marriage or burial. Improper marriage suggests that sexual intercourse as well as the potential production of descendants in unregulated unions may

cause tragedy and death, even vampirism. Lucy and Cristina exemplify the irregular flow of blood through unregulated sexual intercourse. Lucy is prompted by Count Dracula to engage in an unfettered relationship (even if through trance) that causes physical effects that are treated through transfusions, which force her again to maintain an irregular flow of blood. This way she is doomed through unlawful blood relations to death and vampirism. Despite her unruly life, there are no unlawful blood connections in Cristina's path to condemn her. Nevertheless, as proposed by Montague Summers in his *Vampires and Vampirism* there might be a connection between vampirism and the thirst for vengeance. He explains that in Maina (Greece) the unavenged death was thought of as cause for becoming a vampire:

A man who has been murdered is unable to rest in his grave until he has been avenged. Accordingly he issues forth as a vampire, thirsting for the blood of his enemy. In order to bring about his physical dissolution and to secure his repose it is necessary for the next of kin to slay the murderer, or at least some near relative of the murderer. Unless this is done the man upon whom duty of avenging blood devolves is banned by the curse of the dead, and if so be that he is himself cut off before he can satisfy the desires of the deceased, the curse will yet cling to him even in death, and he too must become a vampire (Summers 140-1).

Vendettas caused the deaths of many in Maina and it was believed that those who were unavenged came back from the dead to take the lives of others. It was very common for many deaths to follow one particular slaying and this helped the myth of vampirism surrounding vendettas to grow. Since Cristina is brutally killed for a petty cause and is the only one aware of the predicament the stolen money will cause her loved one, it would be

plausible to think that it could be the reason for her transformation. Nonetheless, she does not try to pursue her killers she only trails Angelo.

A very popular reason for becoming a vampire, especially in the English ascription of the myth, was to commit a sin. Although du Boulay claims that “the action which turns the dead into a vampire is precise, time-limited, and has an immediate and tangible result, ... the idea of ‘sins’ provides a general category involving both the known world of obvious evil doing and the unknown world of spiritual consequences” (222-3).

Accordingly, Twitchell claims that the vampire was “a perfectly normal human who by some sin lost the protection of Christian guardianship, thereby allowing the devil’s admittance. This usually happened either because the sinner refused to obey religious law or was himself the victim of a vampire’s attack” (Twitchell 8). He asserts that “[t]he list [of sins] varied with different societies, yet two classes of sins were common to all: first, sins against the church understandably carried sufficient promise of damnation to incite the devil; and second, any social peculiarity might be a sign of diabolical propensities” (Twitchell 9). For Lucy, the wish to have access to multiple partners could be examined as a sin against the church (either greed or polygamy), it could also be construed as a social peculiarity as it lays outside the realm of acceptable behavior for a proper lady. In Cristina’s case, her lifestyle of independent, working, unmarried woman condemns her to the status of outcast, and remove both her societal and her clerical protection. Twitchell understands the vampire figure as a means to control society members, “[i]t is almost as if the church, the state, and the community recognized, perhaps unconsciously, the terrible potency of the vampire myth and capitalized on it to enforce their own standards of conformity” (Twitchell 9-10). Eternal damnation is a serious enough punishment to compel the average citizen to respect the norms and mandates of his/hers most distinguished

institutions and prevent the loss of societal and clerical protection.

Even though societal and clerical protection is no longer needed in death, to ascertain that the soul reaches its intended destination certain rituals are performed. A. Murgoci in “Customs Connected with Death and Burial among the Roumanians” explains that after the burial there is a death feast. In Moldavia and neighboring regions, it is customary to unearthing the dead after seven years and have another death feast. The Moldavian unearthing of the dead is thus retold:

In the case of the dead who are exhumed after three or four years only, it is found that those buried in calcareous soil or in water-bearing strata still preserve some semblance of life. The peasant understands nothing of natural causes; to him a corpse, in which putrefaction is not complete, is a vampire or *strigó* (Murgoci 100).

Cristina is unearthed by the watchman and the priest that suspect a vampire is buried in that place, even though there is no chronological account of how much time has transpired between Cristina’s passing and disinterment, it is understood that blood flows and she screams when she is staked. Before Lucy’s staking, she is found on cemetery grounds walking and talking outside of her coffin. Her actual staking is also portrayed as painful and bloody. According to du Boulay, the relationship between body and soul is what defines the transition into vampiric existence:

On the death of a person, as has been said, Charós [the angel of death] slits the victim’s throat and spills his blood, slaughtering the body and at the same time releasing the soul to its review of its past life and its passage to God. The body and blood of physical life are thus separated from the soul of the spiritual existence, and the customs thereafter are designed to maintain

this separation until, with the consignment of the body to the earth, it is assured. The blood, that is to say, must flow one way, out of the body, and – the body itself be laid to rest in the earth. One thing only can interrupt this process, and this is an action symbolised by the ‘stepping over’ of the body, for this causes the blood to flow back into it, reanimating it as a demon and sending it back to the living in a hunt for the blood of its own kin (235).

The proper flow of blood ensures that the soul reaches its intended destination and that the body is thereafter vacant, instead of the continued connection of the soul to a dead animated body that searches for its kin to quench its thirst for blood. Twitchell summarizes the English version of vampiric existence, which emphasizes sin as its cause: “[t]he English vampire by the end of the eighteenth century was not simply a ghost or a wraith but the devil’s spirit which had possessed the body and trapped the soul of a dead sinner. In more precise terms, the vampire was an energumen – the devil’s avatar, for although the human body was literally dead, the entrapped soul lived eternally under the devil’s control” (8). Vampiric existence in those terms is quite literally a living hell, the inability of the soul to leave the deceased body and its eternal entrapment in a body that answers to the blood-seeking commands of the devil.

2.3 Death and Salvation

Cristina, like Lucy, does not vampirize all members of her community. Members of the two analyzed communities plan the execution of the female vampires before Cristina or Lucy commit murder or generate other vampires.

While Lucy and Cristina are described as the damned ones, Mina is depicted as the

one with greater potential for fall, Jonathan and Angelo are defined as momentarily weak, and the rest of the men are pictured as either heroic or evil. The Count seems to be Lucy's fiancée's rival and opponent. Count Dracula uses an alias to try and elude his adversaries. He is named Count Deville, a denomination that hints to the devil himself, Dracula is thus equated to the devil, much the same way the women in his castle are dubbed by Jonathan "devils of the Pit" (Stoker 66). The Count is considered a beacon of evil. This notion is supported by the fact that he is the one who condemns Lucy to eternal damnation.

Conversely, Lord Godalming is a beacon of good; being regarded as the only one worthy of saving Lucy's soul, freeing it from her condemned body.

Cristina is morally condemned by the entire community while she is still a woman because of her gypsy ways, but it is the two masons' villainous greed and reckless disregard for life that call for moral and judicial punishment, which cause her death and restless vampire state. The watchman and the priest might save her soul, but the main objective in staking her through the heart is to save Angelo and protect the rest of the village from harm.

In *Vampires, Burial, and Death: Folklore and Reality* Paul Barber relates the signs of deterioration and decomposition that subsume after death. The changes of color, the swelling and other transformations the body undergoes could be mistaken for signs of an active, non-dead body (104-106). Barber also comments on this deterioration that does not happen at a predictable pace, which would make it difficult to ascertain how long the body has been interred, and could even make a dead body maintain the appearance of a living one (106-107). Bloating, a clear sign of decomposition, has often been mistaken for a sign of vampirism (Barber 109). If decomposition were visible or not, a disinterred body would be considered a vampire, and would be properly disposed of (using the customary methods of disposal for that particular region). This is precisely what happens to Cristina, she is

discovered well preserved in her grave and is staked through the heart as a means to ascertain that her body will remain in the grave properly dead and static.

According to Barber, it is customary “to shun the dead, as the potential bearers of death” (178). Since all vampire epidemics happened, especially in Europe, in periods where there were massive deaths, which prevented proper burial, the proximity with the dead has always been associated with the proliferation of death.

The same way that the dead were held responsible for the propagation of death, nightmares were assumed cognitive representations of vampire attacks or murder attempts. Barber explains how the nightmare can be related to the experience of a vampire attack:

Moreover, the nightmare is held responsible for the choking (which we might view as the cause for nightmare) and blood-sucking. As we have already seen with the vampires, the blood-sucking is an interpretation of the effects of disease, the reasoning being, apparently, that since losing one’s blood causes one to die, then the person who dies must have lost his blood. I have the impression that the notions of choking and blood-sucking show a distinction between sudden and slow deaths – strokes and heart attacks on the one hand, wasting diseases on the other. The choking seems to be an interpretation based on fact: knowing that some people awaken and report that they were choked or smothered (which is a common phenomenon associated with apnea), they assume that, if the person dies suddenly during sleep, the choking must not have been interrupted in time (187).

The nightmares as well as its sensations are often associated with vampirism, as they tend to leave in the dreamer the impression that those sensations experienced (the low blood pressure, and the choking) were caused by another.

2.4 Sex and Marriage

According to Twitchell, the vampiric process in the female vampire attack is hidden, private, and this counters the logic of surveillance. Hence, it is impossible to regulate. And since the analyzed female vampires themselves have lost their ability to self-survey, as they no longer abide by Victorian morality and patriarchal law, they cannot regulate themselves. Since their actions are veiled, they escape the scrutiny of general society, and are thus, hunted because of their suspected crimes against morality and femininity.

Perrot explains that the family unit mirrors the workings of the state. It is important that within the family structure the law is dictated and enforced by the father:

The family, foundation of monarchical state, is itself a paternal monarchy, a society of lineage that guarantees stability, duration, and continuity. The father is its natural head, as the king-father is the natural leader of France, which is also a 'home.' Restoring the monarchy is the same as restoring parental authority. 'To withdraw the State from the hands of the people, it is necessary to remove the family from the hands of women and children.'

Marriage is not merely a civil contract, but it is inextricably a religious and political act. 'The family requires customs, and the State requires laws. Reinforce domestic power, natural element of the government, and consecrate the total dependence of women and children, ensuring consistent obedience of the peoples (85 – my translation).

Women and children are susceptible to rebellion, so they need to be controlled by a state

authority (generally male) and by a familial authority (also generally male: father, husband, brother). Marriage thereby functions as the controlling hand of the state within the family; it is the mechanism that insures dependence and obedience, reducing the danger of unfeminine behavior.

The fact that vampires cannot be killed calls for their destruction. Vampires are considered beyond salvation. The exterminations are meant to save the soul of the long gone human who used to inhabit that body. Female vampires are seemingly more dangerous because violence originating in women is considered unnatural, unfeminine. Committing violence is against feminine nature, and is conversely considered essentially male. According to Renne Heberle in “Disciplining Gender; Or, Are Women Getting Away with Murder?” when women commit

violence in the private sphere, they are breaking the rules of gender and must be either refeminized – often a difficult task – or severely sanctioned. When men commit violence in the private sphere, they are in a sense fulfilling the grim assumptions society holds about masculinity. They do not have to be remasculinized to be considered redeemable or ‘human.’ Instead, judgment turns on whether they took their masculinity too far (1105-6).

For Heberle, the process of refeminization has to occur for women who trespass to be redeemed. In that light, a stake through the heart may be a way of dominating an untamable female (and asserting masculinity) through the realization of a rape, thus returning the power structure to its original balance and being a means of refeminizing the bestial vampire woman. “The sexual nausea associated with all these monster women helps explain why so many real women have for so long expressed loathing of (or at least anxiety about) their own, inexorably female bodies” (Gilbert and Gubar 34). “Unclean, unclean” is

a body that desires, especially a body that desires an unsuitable, exogamic subject. The staking is the means through which her purity is regained, though her sins impede her to reclaim her place within that society: “when the posse of racial purity hammers the stake through Lucy’s heart, that merciful penetration which undoes the undead, the transformation is a return to her former state of desexualization” (Stevenson 145). The process recounted by Stevenson, *desexualization*, can be equated with Heberle’s *refeminization*: stripping the female vampire of her menacing sexualized nature and returning her to a sedate childlike state.

The relationships formed between Lucy and Dracula, and also between Cristina and Angelo are undesirable bonds that disrupt the expected design. Dracula’s foreign status and Cristina’s gypsy lifestyle prevent them from being considered desirable suitors: “The exchange of women that is the essence of exogamy has its limits. If most cultures have forbidden marriage within the family, they have also wanted to maintain the integrity of the group” (Stevenson 140). This not only explains the extent of Dracula’s threat, it also supports the idea of the young men, the good old man, Mina and Lucy as being a group, a community, and their interest in protecting group unity. The exchange of women Stevenson postulates considers the women of a particular group as property of the men in that group to be espoused, or offered to others as advised by the commanding authorities of the aforementioned group (representatives, leaders, fathers). In the lack of a father, a husband or elder could accumulate that role.

Authority lends a certain freedom to men. Perrot explains that the husband’s adultery cannot be taken to the correctional court, unless the unfaithful husband keeps a concubine in the conjugal domicile. In contrast, wherever it takes place, the woman’s adultery is always a crime (Perrot 516-7). This could be the reason Lucy’s conducts are so

strictly reprimanded. She wishes to pursue multiple relationships; she has an intercourse of blood with four different men (which can be construed as a consummation of sorts, it is thus rendered by Lord Godalming, her fiancé, who is unaware of the other transfusions she received).

Lucy took Lord Godalming as her betrothed as he was the most eligible prospect, not for affection or attraction's sake since she clearly desired all three suitors: Lord Godalming, Dr. Seward, and Mr. Morris. Marriage is thus insurance for safe and regulated relationships, for the steady and appropriate exchange of bodily fluids: "The idea that marriage is most favorable for a good sexual regime, whose very restraint is a guarantee of health, no doubt has its roots in antiquity" (Perrot 101 – my translation). The economy of bodily fluids and the regulation of sexual appetites are not exclusive to male or female individuals.

The lack of sexual restraint is not a trait particular to the female vampire, both male and female vampires are guilty of immodesty and excess in that respect, however, female and male vampires are presented differently in different narratives throughout the 19th century. The consequences they suffer are also diverse. In Johann Ludwig Tieck's "Wake not the Dead" (1800), for example, Brunhilda is killed by her husband's hand (staked through the heart). Lord Ruthven, John Polidori's vampire in *The Vampire* (1819), considered one of the most malicious vampires of all time, is never captured. In Edgar Allan Poe's "Morella" (1837), and "Ligeia" (1838), the female vampires seem to disappear (there is no evidence where to). James Malcolm Rymer's "Varney, The Vampire" (1845), is killed and revived several times over. In Joseph Sheridan LeFanu's *Carmilla* (1871), the protagonist of the same name is hunted by her community and staked through the heart, decapitated and burnt. In Count Stenbock Eric's "The True Story of a Vampire" (1897),

Vardalek flees without being discovered. In F. G. Loring's "The Tomb of Sarah" (1897), the female vampire is trapped in her mausoleum and staked through the heart (by a group of men). In Stoker's *Dracula* (1897), Lucy is staked through the heart, her mouth filled with garlic and her head cut off, while Dracula is only stabbed. In M. R. James's "Count Magnus" (1905), as in Polidori's tale, the vampire escapes. In Crawford's "For the Blood is the Life" (1911), Cristina is staked through the heart (by a watchman and a priest). These works have led me to believe that male and female vampires are treated very differently, especially when it comes to their extermination. This difference in the death counts of male and female vampires does seem to change after the early years of the twentieth-century. The female vampires are guilty of nothing other than the exact same behavioral patterns male vampires display. But as seen in Lucy's long, dramatic, bloody death scene (Stoker 255-56), compared to Dracula's short, virile and poetic one (Stoker 442), their punishment is not exacted in the same way.

Twitchell argues that the female and male vampires have very different places in literary tradition. He defends, for example, that the female vampire who attacks a male represents the rite of passage of the adolescent male into adulthood (40). He differentiates vampire stories with male or female assailants: "While the male vampire story was a tale of domination, the female version was one of seduction. In the usual scenario a young man has to deal with an older supernatural temptress who somehow drains his energy, leaving him weak and desperate" (Twitchell 39). For him, the female vampire symbolizes the older, more experienced woman showing the younger male the route to sexual discovery, a path that can be alluring and frightening as any unknown course. He also compares the female vampire attack to nocturnal emissions, as it generates the loss of fluid and energy, and fills the victim with wildly mixed sensations – "sensual, nauseous, warm, and mystified"

(Twitchell 11). I claim that the female vampire tale is also one of domination; it is a dispute over sexual power and freedom, which affirms the female vampire's appeal and danger, and causes her violent destruction.

In Stoker's *Dracula*, there is a visible death journey for both male and female vampires. There is also a characteristic life journey that leads to that damned, undead state, as Lucy already exhibits a sexually forward behavior before she is turned into a vampire. Crawford's Cristina, very much like Lucy, is seen exhibiting behaviors that were improper according to the standards of the time. She leads a very similar life to the one she experiences as an undead; she is a loner, a free spirit, and a reject.

The brutality through which the female vampires are destroyed synthesizes the depth of the fear that was felt of the potential power of strong, independent and sexually free women. Marsh explains that "patience and self-sacrifice" were considered the prime feminine virtues (Marsh).

Motherhood was idealized, alongside virginal innocence, but women were subject to pervasive denigration. To the end of the century, strident misogyny was still strong in both popular and intellectual writing - but as loudly as female inferiority was declared immutable, women everywhere were demonstrating otherwise (Marsh).

More and more women were participating in social and political life by defying social norms and popular belief. To tarnish their image was a strategy to keep them in that place of inferiority. Literature obviously played an important part in that. Through Lucy and Cristina's stories Stoker and Crawford seem to demonstrate that women who defy sexual norm should be punished in the same fashion their characters are penalized in fiction, through denigration, physical punishment, and death. Judith Fetterley, for instance,

examines the portrayal of feminine characters by male authors as a prejudiced one. She presents a discussion on the sexist agenda behind literary works authored by men. Fetterley points out that even when they choose a female protagonist, she always brings to light a male perspective on life and of herself, and in that way these texts perpetuate an ideal of individuality and identification that is solely connected to the male experience of the world, which confuses readers and misrepresents women (568-69). The violent deaths of the women and female vampires in these stories are the consequence they face for behaving in a way that is not considered suitable for women in the nineteenth century.

Even though the standard of female behavior was being challenged over the better part of the late nineteenth century, there were also movements to keep things as they were. There is a constant idea of conflict, in nineteenth-century literature, between the old and the new. The want to maintain tradition and the need to adjust to the changes brought forth by technological and scientific advances. In that scenario, the monsters of that literary period, female vampires included, appear as a symbol of the deterioration of social values. In a sense, these beastlike figures represent the disease that consumes Victorian life, the technological and social changes that have their outbreak in this period, and cannot be cured or annihilated. These changes ultimately transform Victorian society as it gradually comes to incorporate some of the values it once rejected.

This transformation, however, is gradual and not without resistance. Victorian morality imposes its lessons that seem to seep through the vampire stories of the time. Giving in to lust comes with a price, and should not be done, by either men or women (especially not women). In *Dracula*, Lucy dies as a consequence to her willingness to give in to her desires. In "Good Lady Ducayne" (1862) by Mary E. Braddon, Lady Ducayne's young companion refuses to relinquish the luxury of her new life even though she feels her

health is wasting away, the lure of money and society has too strong a hold on her and she almost dies for them. The orchid collector almost loses his life to fulfill his desire for fame and a life of excitement in H. G. Wells's "The Flowering of the Strange Orchid." The young man in Hume Nesbit's "The Vampire Maid" (1900) almost succumbs to the promise of romantic bliss in the arms of his sweet, docile vampire. Even though some of these characters live to tell their tale, they understand there is a price to pay for disrespecting the norm and following their desire. Surrendering to desire and doing away with reason and rationality are not acceptable in civilized British society. John Ruskin defines the roles of men and women in Victorian society:

The man's power is active, progressive, defensive. He is eminently the doer, the creator, the discoverer, the defender. His intellect is for speculation, and invention; his energy for adventure, for war, and for conquest ... But the woman's power is for rule, not for battle - and her intellect is not for invention or creation, but for sweet ordering, arrangement, and decision ... She must be enduringly, incorruptibly good; instinctively, infallibly wise - wise, not for self-development, but for self-renunciation: wise, not that she may set herself above her husband, but that she may never fail from his side (*Sesame and Lilies* 1865).

For Ruskin, men are doers, thinkers, fighters, and women are supporters and should provide men with whatever they need to fulfill their role. The place of man that Ruskin drafts does not correspond to the weak, succumbing man of the vampire stories: the ones that surrender to a shapely, beautiful fiend. In much the same way a woman who uses her intellect for self-renunciation, and that is good and wise, is not likely to give in to a hasty lover or to a bloodthirsty vampire, as Lucy, and Mina do in *Dracula*.

Surrendering to desire is the pitfall for vampires and their victims in the investigated works. Cristina's desire for Angelo seems stronger in her undead existence. Becoming a vampire makes her want him even more. He yields to her because she is seductive and also because he is lonely. For a while they share a passionate, addicting, abnormal relationship that ends only with her destruction. As in most vampire stories, there is a nearly animal sexual attraction that leads the vampire to its victim.

Cristina does not seem less sexual or less wild than vampire Christina. Notwithstanding, there is a liberating element to becoming a vampire that reduces or abolishes the control that social and moral stands have on Lucy. It does not change who she is, it heightens her lesser qualities. Lucy attempts to respect the social rules in relation to the treatment of suitors, for example, but she inspires too many and leads them on. She is volatile and flirty. These qualities are already there before she is turned into a vampire. But becoming a vampire makes her act on these urges that at that time were unacceptable. Even though she is deemed possessed, she is, in some ways, more herself than she ever was. It is not surprising that Lucy is the first female character in *Dracula* to be bitten, as she seems to be the most inclined to vampire life given that her actions and thoughts do not correspond to those of a proper lady (considering Poovey's description).

Neither Lucy nor Cristina lack femininity, they actually seem to exude feminine attraction and sexuality, which is menacing within the context of the communities they inhabit because it grants them power over male subjects. Delumeau characterizes the feminine threat, especially felt in patriarchal societies (462-3). The notion that women were more connected to nature made men want to value themselves. Patriarchal societies began defining men as rational and related to Apollo, and women as instinctive and related to Dionysus (Delumeau 464). Women were connected to nature, and maternity to the earth, as

giver and taker of lives, fertile soil and grave; consequently, women too became a symbol of life and death (Delumeau 464-65). Men's fear of women goes beyond the fear of castration Freud speaks of, as women are the judges of men's sexuality, appearing to them as the insatiable sexual partner eating praying mantis (Delumeau 466-467). It is the fear of Lucy and Cristina's sexuality that is behind their untimely deaths as women, and it is the greater sexual danger they present as vampires that brings upon them brutal deaths (a stake through the heart).

The violence experienced by the female vampires appears disproportionate to the social rules they are violating. Poovey describes the proper lady as a woman whose propriety has such a hold on her that her desires are subject to her "master's will" (3). The proper lady must not foster love before marriage, but still must have capacity for strong "female passions" to be employed after marriage (Poovey 4). She must respond to the advances of her husband. Yet, as alleged by Poovey, she must have a reservoir of passions contained by propriety and "natural law" to be unleashed after marriage in accordance with the will of her husband (4-5). Proper ladies, unlike ordinary women, are supposed to possess self-control, to present constancy, and to avoid irrationality. By these standards, Lucy and Cristina are not proper ladies. They do not keep their "female passions" restrained in accordance to the social rules they live under.

In vampire stories the idea of femininity as a connection to evil is joined with the idea of monstrosity and otherness. In *Dracula* and "For the Blood is the Life", the female vampires are seen as monsters even though their appearance does not change through vampirism, they come to possess abilities that transform how they are perceived, abilities that make them frightening. These female vampires seem to be a metaphor for what were perceived as the negative effects of a more liberating sexual behavior that women in the

later years of the Victorian period seemed to be claiming. The deaths of Lucy and Cristina, and their subsequent transition are the effect of their being set in this place of otherness. However, each character transitions into the vampiric state differently.

The deaths of the women and vampires indicate a dichotomic representation of women, those beings who comply with, and those who defy, social standards, leading to sanctions suffered by those who do not comply with the rules to which they are subject. The life both characters lead as mortal women influence their mortal deaths. Their deaths appear to be a direct consequence of their social breaches. Lucy is gallivanting about town, so to speak, when she first encounters the Count. Likewise, Cristina only discovers the thieves and their wrongdoing because she takes a shortcut, while traveling alone. Their mortal deaths are followed by their eternal damnation (their vampire state). Their vampiric tendencies denounce their danger to the community and spiral to a hunt followed by execution. Thus, their demeanor throughout their damned existence leads to their violent exterminations. Although only their ill-fated existence would be enough to command their executions, the fact that they could potentially take lives (and will probably escalate to do so) warrants their executions. Vampires Lucy and Cristina are exterminated since their vampiric condition makes them doubly threatening as dominant feminine figures and reproductive females.

CHAPTER 3: TRANSGRESSION AND PUNISHMENT – THE MORTAL AND IMMORTAL PATHS OF LUCY AND CRISTINA

The deaths of the female vampires in Stoker's *Dracula* and Crawford's "For the Blood is the Life" are punishment for their transgressive sexual behavior. I argue that the mortal deaths, the undead rebirths, and the subsequent traumatic deaths of female vampires are, in fact, a violent reaction to the transgressive sexual behavior they exhibit. In addition, I argue that the way female vampires are portrayed as more menacing creatures than male vampires further demonstrates the danger surrounding feminine sexuality. I intend to answer several questions in relation to the transgressions and punishments portrayed in both stories. Are the executions proportionate to the transgressions committed by vampires Cristina, Lucy, and by the Count? Is it relevant that the punishers (executioners) are all male? Why are punishment and the measure exercised in punishment so important to communal balance? Why is transgression likewise so relevant to the maintenance of order and communal balance? In this chapter, I define and analyze transgression and punishment in the historical period the works are set and within the narratives of the chosen works of fiction: "For the Blood is the Life" and *Dracula*. I evaluate the untimely deaths of these young women and the brutal extermination of these vampires as punishment for non-standard sexual behavior. The female vampires in these works seem to be a metaphor for

the negative effects of the changes in the sexual behavior of women in Victorian society. I plan to establish the close relationship between the portrayal of female vampire deaths and the sexually menacing patterns they are supposed to bring forth.

3.1 General Definition of Transgression: Transgression and Sexuality

Transgression is an elemental concept to my analysis and is defined in complementary ways by some scholars. Foucault in “A Preface to Transgression” suggests that, “[t]ransgression is an action that involves the limit,” that it might have “its entire space in the line it crosses” (33-4). The limits are reaffirmed through the act of transgression. In his examination of transgression, sexuality is a central element in the post-enlightenment age. Foucault acknowledges that sexuality is key in the acquisition of knowledge and power. For him the dichotomy of transgression and the limit substitutes the one between the sacred and the profane in the maintenance of order. Hence, sexuality becomes “perhaps the only source of division now possible in a world emptied of objects, beings and spaces to desecrate” (30). Sexuality then, more so than any other vice, becomes the one that needs to be controlled and restrained. Peter Stallybrass and Allon White, in *The Politics and Poetics of Transgression*, also discuss power and sexuality as crossing the boundaries of hierarchy and other mechanisms of control created by society (200-1). The aforementioned critics, recognize power and sexuality as inherently transgressive, and transgression is expressed doubly as an instrument of power and a weapon against it. Thus, the possibility of unbridled and unrestrained sexuality coupled with the alluring and physical prowess of the female vampire work as a threat to the community/society and as a powerful structure

within itself.

Stallybrass and White's notion of transgression is based on Bakhtin's ideas of carnival and "carnavalesque." They explain that Bakhtin's notion of carnival challenges the limits being at the same time within and bordering the established order, because "[a]s opposed to the official feast, one might say that carnival celebrates temporary liberation from the prevailing truth of the established order; it marks the suspension of all hierarchical rank, privileges, norms and prohibitions" (Bakhtin 109). For Stallybrass and White the use of the body and its materiality to symbolize what is in the world is essential to the carnivalesque:

Fundamental to the corporeal, collective nature of carnival laughter is what Bakhtin terms "grotesque realism." Grotesque realism uses the material body-flesh conceptualized as corpulent excess – to represent cosmic, social, and topographical and linguistic elements of the world. Thus already in Bakhtin there is a germinal notion of *transcodings* and *displacements* effected between the high/low image of the physical and other social domains. Grotesque realism images the human body as multiple, bulging, over- or under-sized, protuberant and incomplete. The openings and orifices of this carnival body are emphasized, not its closure and finish. It is an image of impure corporeal bulk with its orifices (mouth, flared nostrils, anus) yawning wide and its lower regions (belly, legs, feet, buttocks and genitals) given priority over its upper regions (head, "spirit," reason) (8-9).

Grotesque realism emphasizes the body as multiple and incomplete, with its openings and orifices exposed and yielding to the unregulated possibilities of the world. This grotesque body, as described by Stallybrass and White, belongs to a realm that is distant from the

regulated, focused center, since it prioritizes its orifices and lower regions distinctively more instinctual in detriment of the upper regions, which are more intellectual (and clearly connected to the established order). For Stallybrass and White, “transgressions of gender, territorial boundaries, sexual preference, family and group norms are transcoded into the ‘grotesque body,’” which comes to signify the limit exactly as it transgresses it (24). The female vampire can be represented as a grotesque body as it “is emphasized as a mobile, split, multiple self, a subject of pleasure in processes of exchange; and it is never closed off from either its social or ecosystemic context,” likewise the female vampire is recognizably a product of her social settings, in its minority, weaker, threat/victim status (Stallybrass and White 22). The scheme in which the outsiders are the ones that determine the insiders, the outsiders being

[the mad, the criminal, the sick, the unruly, the sexually transgressive] reveal[s] just how far these outsiders are constructed by the dominant culture in terms of the grotesque body. The ‘grotesque’ here designates the marginal, the low and the outside from the perspective of a classical body situated as high, inside and central by virtue of its very exclusions (Stallybrass and White 23).

The out of ordinary women, represented by Lucy and Cristina's living selves, is duplicated by their vampire selves, and both serve to reinforce the parameters of expected feminine normalcy. “It is no accident, then, that transgressions and the attempt to control them obsessively return to somatic symbols, for these are ultimate elements of social classification itself” (Stallybrass and White 26). In a seemingly unending cycle, transgressive behavior is thoroughly sought for and combated, as well as highlighted as it helps define the boundaries of acceptable behavior. Desire fits well between the boundaries

of transgressive and acceptable behavior, as “what is socially excluded or subordinated is symbolically central in the formation of desire,” it becomes that which signals the possibility of transgression in us all (Stallybrass and White 152). The attempt to divide the domains of acceptable and transgressive behavior seems to indicate the fear of contaminating them both:

The division of the social into high and low, the polite and the vulgar, simultaneously maps out divisions between the civilized and the grotesque body, between author and hack, between social purity and social hybridization. These divisions ... cut across the social formation, topography and the body, in such a way that subject identity cannot be considered independently of these domains (Stallybrass and White 191).

Awkwardly enough, the two domains are necessary for the formation of social and subjective identity, and thus, the division serves to delimitate the existence of these two realms, but not to avoid that elements of one permeate the other, as “disgust always bears the imprint of desire,” and desire is, as illustrated by Lucy, “something sweet and bitter,” and both domains appear to occasionally coexist (Stallybrass and White 191). Stallybrass and White define transgression as “a kind of reverse or counter-sublimation, undoing the discursive hierarchies and stratifications of bodies and cultures which bourgeois society has produced as the mechanism of its symbolic dominance,” transgression is thus that which works against the established order though from within it (200-1). They also define a “poetics” of transgression as that which “reveals the disgust, fear and desire which inform the dramatic self-representation of that culture through the ‘scene of its low Other’” (Stallybrass and White 202). Transgression works precisely as a representation of the low domain through the actions of the low Other. Stallybrass and White differ from Foucault as

they define transgression as what demonstrates the “identity of a culture,” conversely Foucault distinguishes it as “a realm ...where what is in question is the limit” (Stallybrass and White 200). The limit between the regulated and unregulated can only be found in its crossing, its transgression. For Foucault, transgression can be understood in terms of a lapse between the sacred and profane:

Profanation is a world which no longer recognizes any positive meaning in the sacred - is this not more or less what we may call transgression? In that zone which our culture affords for our gestures and speech, transgression prescribes not only the sole manner of discovering the sacred in its unmediated substance, but also a way of recomposing its empty form, its absence, through which it becomes all the more scintillating (“A Preface” 30).

The sacred is uncovered in its very transgression, revealed through profanation, and perceived as more meaningful through it.

Foucault relates sexuality to the absence of God. He explains that sexuality functions as a transgression, and can only be possible in a space that is open to profanation. Sexuality, in our culture, is connected to the death of God (Foucault, “A Preface” 31). Thus if God represents all that is good in the world his absence would allow the presence of that which is evil (or not entirely good). The absence of God can be viewed in this paradigm as the absence of a regulating power, one that would command obedience, modesty and propriety. As explained by Foucault, it is “excess that discovers that sexuality and the death of God are bound to the same experience” (“A Preface” 33). For Foucault and Stallybrass

and White, sexuality and transgression are intermingled. Sexual permissiveness functions as a gateway to permissiveness in general; similarly transgressions of other sorts indicate the possibility of sexual transgression. Foucault emphasizes that the “limit and transgression depend on each other... a limit could not exist if it were absolutely uncrossable and, reciprocally, transgression would be pointless if it merely crossed a limit composed of illusions and shadows” (“A Preface” 34). There is no transgression within a lawless society, laws are created to regulate human behavior, which is at its core not law abiding. Transgression, therefore, exists to determine the limit’s edge. Sexuality seems to have become a law in itself, but a law of transgression. According to Foucault, “[s]ince Sade and the death of God, the universe of language has absorbed our sexuality, denatured it, placed it in a void where it establishes its sovereignty and where it incessantly sets up as the Law the limits it transgresses” (“A Preface” 50). Sexuality seems almost as a separate domain of transgression, at the same time within and outside the individual, at the same time connected and separate from the other realms of human interaction.

3.2 General Definition of Punishment

Punishment is another instrumental concept in the arguments I bring forth in my discussion. John Lisle in his “The Justification of Punishment” asserts the necessity of punishment for the protection of society. He explains that punishment springs from the very nature of life in society with its benefits and duties; the violation of the norm or the non-fulfillment of those duties is the same as an attack on that society (Lisle 346-59). Even though each different society ascribes to its own set of duties and norms, all humans belong

to a “greater society,” “[e]very human being is socially accountable” (Lisle 347). Even though all members of society are accountable not all reap the same benefits, women in Victorian England, for example, belong to a less benefited part of society being regarded more as a possession than a contributing member, which could account for the severe enforcement of measures to protect those societies as the ones portrayed by Stoker and Crawford from the misguided actions of women (Lucy and Cristina, even Mina).

In his *Of Crimes and Punishment* (1764), Beccaria states that “[l]aws are the conditions under which men, naturally independent, united themselves in society.” For him the right to punish arises from “the necessity of defending the public liberty.” Beccaria defends that “the means ... to prevent crimes should be more powerful in proportion as they are destructive of the public safety and happiness.” Thus he seems to claim that the proportion in prevention should be greater than the one in punishment, since the need for punishment springs from a completed crime (Beccaria). This could justify the cruelty of Lucy and Cristina’s execution considering they had not yet committed a crime punishable by death.

Beccaria and Lisle seem to agree that there should be measure in punishment. The punishment should be proportionate to the crime, as a result, a crime should be punished in a manner that does its victim justice and that discourages others to commit it. In the stories under analysis, Lucy’s punishment is harsher than Dracula’s. Much the same way Cristina’s killers are never punished though they injure her and her loved one through two different crimes: larceny and murder. According to Beccaria, it was the desire to enjoy “peace and security” that constituted states where individuals have sacrificed most of their individual freedoms for the welfare of all. In order to ensure that this state was maintained rules were established, in order to ensure they were respected punishments were elaborated and

executed. For Beccaria:

[E]very act of authority of one man over another, for which there is not an absolute necessity, is tyrannical. It is upon this then that the sovereign's right to punish crimes is founded; that is, upon the necessity of defending the public liberty, entrusted to his care, from the usurpation of individuals; and punishments are just in proportion, as the liberty, preserved by the sovereign, is sacred and valuable (Beccaria).

The brutality surrounding the execution of the female vampires can be construed as tyrannical. After the vampire killers have made certain that Lucy was, in fact, transfixed in her grave with a stake through her heart, there ensued other measures: fill her mouth with garlic, decapitate her body, and burn it, all measures that appear unnecessary acts of violence that no longer serve to defend public liberty and safety. Beccaria affirms: "the means made use of by the legislature to prevent crimes should be more powerful in proportion ... Therefore there ought to be a fixed proportion between crimes and punishments. It is impossible to prevent entirely all the disorders which the passions of mankind cause in society." Punishment should fit the crime and crime prevention should be more forceful than its aftermath, though no matter how severe prevention may be it will never completely quench human impulses. Beccaria very adamantly states that: "No man can be judged a criminal until he be found guilty; nor can society take from him the public protection until it has been proved that he has violated the conditions on which it was granted." There is wrongdoing, but no crime is effectively materialized by either female vampire. Public protection is withdrawn due to the possibility of crime, not due to its completion, thus contradicting one of the foremost foundations of the crime-punishment paradigm.

3.3 Crime and Punishment

Lisle and Beccaria define crime as any act that disrupts communal balance, that transgresses the norms imposed by society, or that threatens its citizens. Within this scheme the actions suffered and performed by the female vampires could all be considered crimes. With one exception: the violence against the women – that become female vampires – is not prosecuted in the same manner as the one committed by the aforementioned women.

There seems to be an undercurrent of permissiveness in relation to the male perpetrators that is not seen in relation to the feminine crimes in the stories analyzed. The crimes committed by the male characters are ignored, dismissed or downplayed, while antithetically the infractions committed by the women and female vampires are emphasized and amplified.

The crimes committed by members of both sexes appear related to the most instinctive part of themselves, human or inhuman passion takes over. Within this plan self-discipline would operate as a way to combat external and internal evil, averting individual transgression. Similarly, punishment would serve to hinder transgression by penalizing the transgressor.

In his examination of punishment, Foucault depicts it as “the most hidden part of the penal process” (*Discipline* 9). For him as the process of punishment becomes less of a spectacle, it also becomes more obscure, the punishment itself is supposed to be feared, not its spectacle. As maintained by Foucault,

[a]t the beginning of the nineteenth century, then, the great spectacle of physical punishment disappeared; the tortured body was avoided; the

theatrical representation of pain was excluded from punishment...

Paradoxically, England was one of the countries most loath to see the disappearance of the public execution: perhaps because of the role of model that the institution of the jury, public hearings and respect of habeas corpus had given to her criminal law; above all, no doubt, because she did not wish to diminish the rigour of her penal laws during the great social disturbances of the years 1780-1820 (*Discipline* 14).

Nevertheless, the spectacle and goriness in female vampire execution maintains the traits of public executions and the rigor of pain in punishment described by Foucault, as demonstrated by the deaths of Lucy and Cristina. Despite the fact that neither Lucy nor Cristina takes a life through vampirism, either by causing death or by conceiving another vampire, they are both executed with the entire rigor demanded against killers. Their killers guarded their own crimes under the guise of community protection and justice, and in so doing disallowed judge, jury, or public opinion to weigh in favor of the accused, thus disempowering society and the accused.

3.4 Violence, Vampirism, and Double Standard

Beccaria as well as Lisle justify the violence in punishment by indicating that the penalty should injure the doer and discourage others from committing similar offense. Violence towards the female vampires, however, seems far more taxing than that against the ones who trespassed against them. Dracula is stabbed twice with knives and the thieves, that kill Cristina, are not even pursued. This seems to indicate that the offenses against women are far less serious than those against men.

While Toril Moi in *Sexual/Textual Politics*, and Judith Fetterley in “On the Politics of Literature” discuss how texts authored by men tend to portray women in a negative light, *Dracula* and “For the Blood is the Life” seem to be perfect examples of one-sided views on women, femininity and sin. The lack of punishment or the less severe punishment enforced on the men exposes an injustice committed to those women, which cannot be ignored. Though I do not mean to overemphasize this point, it seems important to mention that the difference in punishment contributes to the conclusion that there is a gender bias in the portrayal of women’s relationship with death in both these stories.

Nevertheless, if morality is not an issue, as it does not seem to be the case in the analyzed stories. Why are not the vampire killers, the Count, or the thieves – more simply putting it, the men - considered as fully accountable for their acts as the women? Contrary to my findings in the analyzed works, Heberle in discusses the reasons for women being far less frequently executed than men. She examines the number of executions of men and women in the US since 1632 and the discrepancy is astounding (1103). For Heberle there is no “gender bias,” though she acknowledges that “[i]mplicit in such commentary [that there might be a ‘gender bias’] is the anxious fear that women are getting away with murder” and the notion of an existing “duplicity of women - indicated by their ability to conceal dramatic events such as menstruation and to fake orgasm – plus the ideology of privacy that places the home and intimate relations beyond public scrutiny, means that women’s criminal behaviors may be effectively concealed” (Heberle 1103). This paranoia about women’s ability to hide their misconducts ends up being confirmed in *Dracula* and in “For the Blood is the Life” in Lucy’s correspondence with Mina, and in Cristina’s luring of Angelo. According to Heberle acts of violence committed by women break the rules of gender and require refeminization (1105) Neither Lucy nor Cristina is refeminized

possibly because their femininity is already considered completely lost through vampirism. Nevertheless, they are severely sanctioned. Heberle at one point suggests that women suffer enough “disciplinary sanctions of the state” and that maybe when the “worst sanction” is employed the “other forms of disciplining women are perceived as no longer adequate” (1104). Execution is the final resort, when refeminization is no longer possible.

In these stories, men’s positions authorize them to exercise their male power and enforce real punishment onto the female vampire, as “it is clear that the death penalty does not punish the most heinous crimes but, rather, participates in the management of certain hierarchies of power” (Heberle 1106). Lucy and Cristina are not privileged by the double bind of womanhood. “The double bind does not favor women but describes the ‘choice’ between being smothered by the protective norms of patriarchy or persecuted for (voluntarily or involuntarily) transgressing its terms” (Heberle 1107). The female vampires’ crimes are judged within the context of their position and identity. “As feminist and antiracist critics have tirelessly pointed out, people are not equally subject to law’s violence as generic individuals but are always differentiated through the social relations of race, class, and gender” (Heberle 1107). The law is applied by people, who unevenly classify and evaluate others taking into consideration their race, class, and gender, not only their crime, and this will determine the rigidity of its enforcement.

In “Feminism and Punishment,” Barbara Cruikshank analyzes the impact of gender in the severity and constancy of punishment. For Cruikshank, since gender is not fixed it can be manipulated in order to negotiate with the systems of control. She seems to agree with Heberle that the intermingling of social relations of race, class, and gender will determine the violence of the law. Through their crimes Cristina and Lucy transgress gender roles and though they challenge power relations (patriarchy), as “crime is one way

to call the existing order into question,” they are ultimately subdued by the system through violent execution (Cruikshank 1115).

As affirmed by Jonathan Dollimore, there is a constant fear that “unrestrained sexuality is ostensibly subverting social order” and that “unless sexuality is subjected to renewed and severe regulation” chaos will set in forever disrupting the established order (72). Dollimore also defines sexuality as the final frontier, as that which symbolizes all the other possible transgressible boundaries. For him “sexual transgression... represents a real force of social disorder intrinsic to human nature.” (Dollimore 72) It is inherent to our humanity and related to our baser instincts, those that must be controlled so that social order is not subverted. Sexuality and its transgressiveness work as a means to control and reaffirm authority:

Whatever subversive identity the sexual offenders ...possess is a construction put upon them by the authority which wants to control them; moreover control is exercised through that construction. Diverse and only loosely associated sexual offenders are brought into renewed surveillance by the State; identified in law as a category of offender ... they are thereby demonized as a threat to law. Like many apparent threats to authority this one in fact legitimates it: control of the threat becomes the rationale of authoritarian reaction in the time of apparent crisis (Dollimore 73).

That being the case, the community of vampire killers persecutes the sexual transgressors as a way of reinforcing the norm and their own position, which needs constant affirmation, as all its participants, who enforce the parameters of sexual normalcy, can be pulled into the realm of transgressive sexuality by their own desires. It is imperative that their desires are kept in check so as to avoid “a descent of the ruler into the sins of the ruled” (Dollimore

74). “[T]he demonizing of sexuality [is] a relegitimation of authority,” it separates the authority from its subjects and confirms authority at the same time it reiterates the ideology that deems a certain sexual conduct acceptable and others unacceptable (Dollimore 74). For Dollimore, “diatribes against promiscuity, female self-assertion, cross-dressing and homosexuality construed these behaviours as symptomatic of an impending dissolution of social hierarchy and so, in effect, of civilization” (74). Sexual misconduct thus becomes an indication of an individual’s ineptitude or unwillingness to live under the established social order, or his desire to go against his own community. Either way, sexual deviance is often associated with religious or political deviance, turning the transgressive act into an indication of a transgressive individual that is harmful to the whole (Dollimore 75).

“Sexuality became subject to intensified surveillance working in terms of both enforced and an internalised discipline” (Dollimore 75). It was not enough that a standard of all behavior was formalized within Victorianism, but that this standardization brought about intensified surveillance as well as self-surveillance. Dollimore continues: “the unregulated are by definition the ungoverned and always thereby potentially subversive of government” (80). The greatest danger is not that the female vampires will themselves transgress the standards of sexual conduct, but that they will corrupt others, which will become potentially subversive of other standards. Stoker and Crawford depict women through Lucy and Cristina, in their apparent weakness of will, as intrinsically frail and easily corruptible by men. According to Dollimore, sexuality is that through which power operates: “[S]exuality *...appears* to be that which power is afraid of but in actuality is that which power works through. Sin, especially when internalised as guilt, has produced the subjects of authority as surely as any ideology” (Dollimore 85). The vampire killers can be regarded as those subjects of authority who having internalized sin (desire for a female vampire) now

scrutinize themselves and others attempting to prevent sin from spreading.

3.5 Punishment and Morality

The amount of pleasure Cristina and Lucy take in preserving their lives vampirizing others can be considered more transgressive than actual killings, it is the most unforgivable aspect of their crimes. Pleasure and desire are important aspects of the female vampires' life and of their crimes. Yet, desire is generally combated by the enforcement of strict Victorian social rules. The leniency toward the crimes committed by the thieves, the Count, and even the vampire killers seems to be related not only to their wealth and social status, but also to their gender.

Although all members of society are accountable for their conduct and misconduct, not all are assumed completely responsible for their actions, women, for example, have historically been denied responsibility and intent for their conduct and misconduct. Even though Cristina and Lucy are not considered entirely accountable for their crimes, the rigidity of their punishment indicates that their misconduct weighs more than accountability.

David Blumberg in "Antinaturalism and the Subversion of Morality" discusses among other things the very formation of people's morality. Determining that "moral judgments are not about how the world is, about what the facts are, nor are they deduced from them, but are rather dependent on our emotional reactions to the facts. Granted that people's reactions to the facts can and do differ, the objectivity of moral judgments threatens to be subverted" (Blumberg 498-499). For Blumberg, our moral judgments do not even stem from what we would or would not do, but from what we believe we are

entitled to do (500). Self-entitlement, however, guides the actions of the female vampires just as it guides the actions of the vampire killers. Both groups could justify their actions based on necessity or the belief that this serves personal or societal advantage.

According to Kai Nielsen in “Reason and Morality,” “[m]orality is concerned with guiding the actions of human beings” (266). Nielsen very shortly states that morality is what regulates and mediates desires and interests; it balances individual desires and their compatibility with communal desires (274). In our world, individual desires occasionally undermine communal desires because of unequal financial and hierarchical stands.

In Sidney Gendin’s “The Meaning of Punishment,” “[p]unishment is calm and deliberate and therefore requires administration by a disinterested party” (236). The vampire killers, especially in *Dracula*, can hardly be considered disinterested party, half of them are in love with Lucy, van Helsing is a Christian and a scientist, and both Jonathan and Mina have experienced some of the evil that has overtaken Lucy. For Gendin, “whatever else punishment may be it must at least involve consequences that the one who receives them regards as unpleasant” (236). On the one hand, nothing of consequence is done to the thieves that rob Angelo and kill Cristina, and the Count’s death can hardly be considered a worthy punishment for such a dangerous and longstanding criminal; on the other hand, Gendin “recognize[s] that punishments do not always fit the crimes for which they are imposed” (237). Dracula’s death should have been at least as violent as Lucy’s, but contrarily it was virile, poetic, and very dignified. Gendin concurs with John Stuart Mill qualifying as a punishable offense an act that causes “injury to someone other than the offender” (238).

In “The Theory of Punishment” Hastings Rashdall reflects on the notion of justice and punishment and how it has changed throughout history. At a certain point he criticizes

the decisive factor that determines which of the guilty go to prison. For Rashdall, wealth is an important circumstance when deciding the criminals that will be punished. He believes the moralization of the community will decrease the sphere of criminal law and will resolve the wrongdoing that cannot be properly dealt with by the law (Rashdall 31).

In the analyzed works, accountability is not well established, and punishment does not seem to fit the crime. The discrepancy between the executions of the female vampires and the crimes committed lead me to conclude that gender has much to do with how crimes are punished and what crimes are punished. Albeit Lucy and Cristina are transgressive subjects for attempting against young lives in order to protect their own, they are also transgressive for taking pleasure in those ill-begotten lives, and this defeminizes them, which would be enough to make them punishable (and severely so). Nevertheless, their punishment is violent, cruel and far more ruthless than the crimes they commit, thus demonstrating the dangers of being a sexually transgressive woman (and the sexual connotation to their attacks).

According to Nielsen some of our wants, desires, interests, and goals are antisocial as they are prejudicial to another (273). In the very nature of vampirism there is the impulse to fulfill one's wants, desires, and needs in detriment of social order and balance. Thus, the attacks performed by Lucy and Cristina can be determined antisocial. Nielsen explains that antisocial desires are wrong because "morality is the kind of activity that is concerned with regulating and mediating between desires and interests. Its function is to guide conduct so we can realize as many of our individual desires as are compatible with the desires of our fellow men" (Nielsen 274). Vampirism is, thus, antisocial and immoral, as it does not keep a steady balance between the desires and interests of vampires in a way that is up to par with those of ordinary men.

Punishment comes to serve as controller of that which morality alone could not hinder. Foucault argues that the effectiveness of punishment results from "its inevitability, not from its visible intensity; it is the certainty of being punished and not the horrifying spectacle of public punishment that must discourage crime; the exemplary mechanics of punishment changes its mechanisms" (9). This is not so, however, in the analyzed vampire stories, where the impending punishment did not seem to change the perpetrators' will to transgress. The Count, especially, did not seem the slightest bit concerned with the manhunt that was organized to catch and definitely execute him. The certainty of punishment did not prevent the other crimes he committed during the course of his persecution.

Even though Foucault concludes that torture and pain became increasingly less central to punishment, he claims that there was still an "additional element of punishment that certainly concerns the body itself: rationing of food, sexual deprivation, corporal punishment, solitary confinement" (15-6). Somehow punishing the body remained important to punishment techniques. This is proven by the necessity of assuring the female vampires' death in a manner that should be painful for the undead, a stake through the heart. That is, especially, true if we consider Lucy's death, where staking, beheading and burning were thought to be necessary means of punishment.

Foucault states that in 1789 it became the norm in France that "penalties be regulated and proportioned to the offences, let the death sentences be passed only on those convicted of murder, and let the tortures that revolt humanity be abolished" (73). Although both works were written and are set later than the 1890s death sentences are ordered on both female vampires and on the Count, it is noticeable that Lucy's execution in particular includes 'tortures that revolt humanity.' The treatment of her body is inhumane,

disrespectful, and vile, it is equivalent to the treatment of an animal. Even though her execution is said to be made for the salvation of her soul, the ritual itself has nothing that indicates its noble, Christian intentions.

The executions of vampires in *Dracula* are not proportionate to the transgressions committed by Lucy and the Count. Lucy is more severely punished as her transgressions are less grave than the Count's. Cristina is also punished very severely, while her attackers are never pursued or penalized. There seems to be a double standard in terms of punishment fitting the crime, a gender bias that privileges male infringement and harshly punishes female misconduct. All punishers, the ones who enforce death upon the vampires are male. This is relevant because the males represent government and the head of the family, and their communal function is to maintain government and family, theirs is the function to uphold patriarchal law. Punishment maintains communal balance and stability because it hinders criminal behavior, thus protecting society's individuals. Transgression inasmuch as punishment helps keep community's balance as it reiterates the need for punishment and its importance to the community by challenging and consequentially demanding that the rules and mandates of the community be enforced through punishment.

CONCLUSION

Capital punishment is supposed to apply to “crimes most vile,” those crimes that unsettle that which is human in us. Even though the more rigorously punished characters in the analyzed stories are not the worst of offenders, their punishment is of the kind that “revolt[s] humanity.” Their violent deaths are excessive punishment for their non-compliant behaviors. These unfeminine behaviors cause their exclusion from good society either through isolation (in Cristina’s case), or through illness and death (in Lucy’s case). Death, however, brings no comfort as they then transition to an undead state, being neither human, nor dead.

Once their human status is overturned their communities turn against them, and they are no longer under the protection of communal ties. Their breach of morality and propriety’s mandates places them outside the community they once belonged to. A separate community is established, one that is structured to hunt and kill them. They are convicted by this new-formed community, which becomes judge, jury, and executioner. The vampire killers’ responsibility is centered on capturing and exterminating this greater threat, and the former member status does not spare the female vampires from the full extent of law and punishment. Their undesired behavior is eliminated with them and order is reinstated through the vampire killers’ exercise of power and control.

The alliance established between vampire killers in *Dracula* is arguably greater than the one forged in “For the Blood Is the Life,” nevertheless, they are formed with the same intent: to eliminate the vampire threat. Both communities are created because the task is too great for an individual to undertake. The occupation and valor of the vampire killer community members is extremely important, as they are descriptive of a hero’s necessary traits, they must be honorable and just, brave and fearless, but most of all (especially in the stories analyzed), men. Mina’s valuable, but restricted participation does not change that. Her inclusion is limited and seems to be centered in keeping her from allying with the enemy.

Allying with the enemy in this scenario would mean contracting an undesirable marriage with an unsuitable suitor. That would be an offence as great as performing sexual acts out of wedlock or having such deviant behavior that no desirable suitor could be contrived into marriage. Within the analyzed stories it seems that marriage and the appearance of regulated sexual practices will ensure women’s compliance to patriarchal law.

It is challenging the guiding principles of morality and propriety that excludes the women from the protection of their communities putting them at risk to become vampires. Morality and propriety are the guiding principles in Victorian society, they not only establish the social principles then followed, they also replicate the financial principals of that time, the disobedience of these principles meant exclusion from that society’s scheme. The unacceptable behaviors exhibited by Lucy and Cristina, set them apart in their respective communities, and ultimately results in their vampire status, which excludes them from humanity, making them even greater outsiders. The non-compliance with the moral principles they were meant to follow made it possible for them to fall into damned, vampire

existence.

Becoming a vampire was the consequence of sin, murder, revenge, improper burial, or getting bitten by a vampire. In the considered works sinning against sexual restraint, getting bitten, being murdered, and perhaps seeking revenge are possible explanations for vampiric rebirths. Though the actual processes of transformation are not clearly shown I assume that certain events in both stories brought about the painful ends and the evil resurgence. If sin is going against sacred, dogmatic, established principles both Lucy and Cristina sin against Victorian society.

Morality and propriety, two pillars of Victorianism, are maintained and nurtured by self-discipline and vigilance. Within that scheme all transgressions, all crossing of limits, are considered a breach to Victorian standards. Sexual transgression is, naturally, one of its biggest breaches, since it demonstrates the failure of self-discipline and vigilance, as it is especially difficult to contain, being a concealed part of the human experience. For that reason it is believed that a pure body and a productive mind are not clouded by sexual impulses and desires.

The greatest danger the female vampires represent is that of subverting the order and deviating any other of society's most respectable members. Vampires being creatures that are governed by their instincts and desires, they do not subscribe to self-surveillance or discipline, they do not comply with the rules and mandates, they pose a direct threat to the established order and others' ability to self-discipline and vigil.

These beings, that were once women, are more feared than their makers, who are stronger and more dangerous killers than themselves, because of their femininity. As expressed by Perrot and Delumeau, feminine sexuality threatens men's ability for self-surveillance or discipline. For this reason, women are devalued, objectified, and

demoralized, for this reason they are considered the source of all evil, that which prevents man from achieving his full potential, that which hinders man's capacity for true greatness, that which disrupts his communion with God. According to Elisabeth Bronfen the female vampire symbolizes a woman whose body is unstable, this is defiant of patriarchal law (313-22). This feminine body has to be stabilized, has to be contained, and this is done through force, through violence. This violence is especially perceptible in their immortal deaths that are brought about by the vampire killers. The deaths of both women and vampires indicate a certain representation of women and sanctions suffered by those who do not comply with the rules to which they are subject. The executions of vampires in *Dracula* are not proportionate to the transgressions committed by Lucy and the Count. The feminine body is mutilated, while the male body is preserved.

Transgression inasmuch as punishment hinders imbalance in a community as it reiterates the need for reprimand. Transgression challenges and simultaneously reaffirms the rules and mandates through the possibility of punishment.

Within a system where death is central to punishment, regulated behavior, and sexual practices, death rituals and beliefs surrounding death influence all of these occurrences. Death is punishment, but also a natural occurrence. It is the loss of consciousness and the salvation of the soul. Death has negative and positive connotations throughout the stories, as death was, during the period these stories were told, more than nowadays, an obscure occurrence. Punishment, however, is unequivocal in its essence though ambiguous in its execution. The difference in severity in punishment is not proportionate to the crime committed, as it diverges in accordance with race, gender, social status, and other variables, as proven by the different death sentences and body disposals enforced upon the vampires in the examined works.

WORKS CITED

- Amador, Victoria. "The Post-feminist Vampire: A Heroine for the Twenty-first Century." *Journal of Dracula Studies* 5 (2003): n. pag. Web. 20 Mar. 2009.
- Bakhtin, Mikhail. *Rabelais and his World*. Trans. Hélène Iswolsky. Bloomington: Indiana UP, 1984. Print.
- Barber, Paul. *Vampires, Burial, and Death: Folklore and Reality*. New Haven: Yale UP, 1988. Print.
- Beccaria, Cesare. *Of Crimes and Punishment* (1764). Trans. Edward D. Ingraham. Philadelphia: A. Walker, 1819. *Constitution Society*. n. pag. Web. 29 May 2009.
- Blumberg, David. "Antinaturalism and the Subversion of Morality." *Philosophy and Phenomenological Research* 37.4 (1977): 498-515. *JSTOR*. Web. 20 May 2010.
- Botting, Fred. *Gothic*. London and New York: Routledge, 1996. Print.
- Braddon, Mary Elizabeth. "Good Lady Ducayne." 1862. *Horror Masters Vampire Page*. n. pag. Web. 18 Sept. 2008.
- Brofen, Elizabeth. *Over Her Dead Body: Death, Femininity, and the Aesthetic*. Manchester: Manchester UP, 1992. Print.
- Crawford, F. Marion. "For the Blood is the Life." *Horror Masters Vampire Page*. n. pag.

- Web. 17 Sept. 2008.
- Cruikshank, Barbara. "Feminism and Punishment." *Signs: Institutions, Regulation, and Social Control* 24.4 (1999): 1113-1117. *JSTOR*. Web. 20 May 2010.
- Delumeau, Jean. *História do medo no ocidente 1300 – 1800: uma cidade sitiada*. Trans. Maria Lucia Machado. São Paulo: Companhia das Letras, 2009. Print.
- Dollimore, Jonathan. "Transgression and Surveillance in *Measure for Measure*." *Political Shakespeare: New Essays in Cultural Materialism*. Ed. Jonathan Dollimore and Alan Sinfield. Manchester and New York: Manchester UP, 1985. 72-87. Print.
- du Boulay, Juliet. "The Greek Vampire: A Study of Cyclic Symbolism in Marriage and Death." *Man* 17.2 (1982): 219-238. *JSTOR*. Web. 28 May 2009.
- Eric, Count Stenbock. "The True Story of a Vampire." *Horror Masters Vampire Page*. n. pag. Web. 17 Sept. 2008.
- Felski, Rita. *The Gender of Modernity*. Cambridge and London: Harvard UP, 1995. Print.
- Fetterley, Judith. "On the Politics of Literature." *Literary Theory: An Anthology*. Ed. Julie Rivkin and Michael Ryan. Oxford: Wiley-Blackwell, 2004. 561-69. Print.
- Foucault, Michel. "A Preface to Transgression." *Language, Counter-memory, Practice*. Trans. Donald D. Bouchard and Sherry Simon. New York: Cornell UP, 1980. Print.
- Foucault, Michel. *Discipline and Punish: The Birth of the Prison*. Trans. Alan Sheridan. New York: Vintage Books, 1995. Print.
- Foucault, Michel. *Historia da sexualidade 2: o uso dos prazeres*. Trans. Maria Thereza da Costa Albuquerque. Rio de Janeiro: Graal, 2007. Print.
- Foucault, Michel. *The History of Sexuality*. Trans. Robert Hurley. New York: Vintage, 1990. Print.
- Frayling, Christopher, ed. *Vampyres: Lord Byron to Count Dracula*. London:

- Faber & Faber, 1992. Print.
- Gendin, Sidney. "The Meaning of "Punishment"." *Philosophy and Phenomenological Research* 8.2 (1967): 235-240. *JSTOR*. Web. 20 May 2010.
- Gilbert, Sandra M., and Susan Gubar. *The Madwoman in the Attic*. New Haven and London: Yale UP, 1984. Print.
- Heberle, Renee. "Disciplining Gender; Or, Are Women Getting Away with Murder?" *Signs: Institutions, Regulation, and Social Control* 24.4 (1999): 1103-1112. *JSTOR*. Web. 22 May 2009.
- Jones, Darryl. *Horror: A Thematic History in Fiction and Film*. London: Hodder Arnold, 2002. Print.
- LeFanu, Joseph Sheridan. *Carmilla*. 1871. *A Clutch of Vampires*. Ed. Raymond T. McNally. Connecticut: New York Graphic Society, 1974. p. 69-154. Print.
- Lisle, John. "The Justification of Punishment." *International Journal of Ethics* 25.3 (1915): 346-59. *JSTOR*. Web. 28 May 2009.
- Loring, F. G. "The Tomb of Sarah." 1897. *Horror Masters Vampire Page*. n. pag. Web. 17 Sept. 2008.
- Marsh, Jan. "Gender Identity and Separate Spheres." *Victoria and Albert Museum Website*. n. pag. Web. 17 Sept. 2008.
- McNally, Raymond T., and Radu Florescu. *In Search of Dracula: The History of Dracula and Vampires*. Boston: Houghton, 1964. Print.
- McNally, Raymond. *Dracula Was a Woman: In Search of the Blood Countess of Transylvania*. New York: McGraw-Hill, 1987. Print.
- Milton, John. *Paradise Lost*. 1667. Ed. John A. Himes. New York: Dover Publications,

2005. Print.

Moi, Toril. *Sexual/Textual Politics: Feminist Literary Theory*. London and New York: Routledge, 1985. Print.

Murgoci, A. "Customs Connected with Death and Burial among the Roumanians." *Folklore* 30.2 (1919): 89-102. *JSTOR*. Web. 28 May 2009.

Nielsen, Kai. "Reason and Morality." *The Journal of Higher Education* 28.5 (1957): 265-294. *JSTOR*. Web. 20 May 2010.

Nisbet, Hume. "The Vampire Maid." 1900. *Horror Masters Vampire Page*. n. pag. Web. 17 Sept. 2008.

Perrot, Michelle, ed. *História da vida privada: da revolução francesa à primeira guerra*. 1989. Trans. Bernardo Joffily. São Paulo: Companhia das Letras, 2009. Print.

Poe, Edgar Allan. "Berenice." 1835. *The Works of Edgar Allan Poe vol.2. Project Gutenberg*. n. pag. Web. 20 Sept. 2008.

Poe, Edgar Allan. "Ligeia." 1838. *The Works of Edgar Allan Poe vol.3. Project Gutenberg*. n. pag. Web. 20 Sept. 2008.

Poe, Edgar Allan. "Morella." 1850. *The Works of Edgar Allan Poe vol.3. Project Gutenberg*. n. pag. Web. 20 Sept. 2008.

Polidori, John. *The Vampire*. 1819. *Vampyres: Lord Byron to Count Dracula*. Ed. Christopher Frayling. London:Faber & Faber, 1992. 107-44. Print.

Poovey, Mary. *The Proper Lady and the Woman Writer: Ideology as Style in the Works of Mary Wollestonecraft, Mary Shelley, and Jane Austen*. Chicago and London: The U of Chicago P, 1985. Print.

- Rashdall, Hastings. "The Theory of Punishment." *International Journal of Ethics* 2.1 (1891): 20-31. *JSTOR*. Web. 20 May 2010.
- Rosenberg, Rosalind. *Beyond Separate Spheres: Intellectual Roots of Modern Feminism*. New Haven: Yale UP, 1983. Print.
- Ruskin, John. *Sesame and Lilies*. *Project Gutenberg*. n. pag. Web. 18 Sept. 2008.
- Rymer, James Malcolm. "Varney, the Vampyre." 1845-1847. *Vampyres: Lord Byron to Count Dracula*. Ed. Christopher Frayling. London: Faber & Faber, 1992. 145-61. Print.
- Sallybrass, Peter, and Allon White. *The Politics and Poetics of Transgression*. Ithaca: Cornell UP, 1986. Print.
- Stevenson, John Allen. "A Vampire in the Mirror: The Sexuality of *Dracula*." *PMLA* 103.2 (1988): 139-49. *JSTOR*. Web. 28 May 2009.
- Stoker, Bram. *Dracula*. 1897. Ed. Brooke Allen. New York: Barnes & Noble, 2003. Print.
- Summers, Montague. *Vampires and Vampirism*. 1929. Mineola: Dover, 2005. Print.
- Tieck, Johann Ludwig. "Wake not the Dead." 1800. *Vampyres: From Lord Byron to Count Dracula*. Ed. Christopher Frayling. London: Faber & Faber, 1992. Print.
- Twitchell, James B. *The Living Dead: A Study of the Vampire in Romantic Literature*. Durham: Duke UP, 1981. Print.
- Tyler, Richard. "Comprehending Community." *Returning (to) Communities. Theory, Culture and Political Practice of the Communal*. Eds. Stefan Herbrechter and Michael Higgins. Rodopi: Amsterdam & New York, 2006. 21-28. Print.
- Voller, Jack G. "F. Marion Crawford." *The Literary Gothic*. 8 May 2008. n. pag. Web. 27 June 2009.
- Wells, H. G. "The Flowering of the Strange Orchid." 1894. *Horror Masters Vampire Page*.

n. pag. Web. 17 Sept. 2008.

BIBLIOGRAPHY

Adams, Henry. *The Education of Henry Adams*. 1905. *Project Gutenberg*. n. pag. Web. 17 Sept. 2008.

Armstrong, Nancy. *Desire and Domestic Fiction: A Political History of the Novel*. New York: Oxford UP, 1987. Print.

Barker, Francis. *The Culture of Violence: Essays on Tragedy and History*. Chicago: The U of Chicago P, 1993. Print.

Becker, Gary S. "Crime and Punishment: An Economic Approach." *The Journal of Political Economy* 76.2 (1968): 169-217. *JSTOR*. Web. 20 May 2010.

Benson, E. F. "The Room in the Tower." *Gaslight*. n. pag. Web. 29 May 2009.

Clarke, Edward H., M. D. *Sex in Education*. 1875. Rockville: Wildside P, 2007. Print.

Cooper, Basil. *The Vampire in Legend, Fact and Art*. New York: Citadel, 1998. Print.

Craciun, Adriana. *Fatal Women of Romanticism*. New York: Cambridge UP, 2003. Print.

Dijkstra, Bram. *Evil Sisters: The Threat of Female Sexuality and the Cult of Manhood*.

New York: Knopf, 1996. Print. French, Marilyn. *From Eve to Dawn, A History of Women in the World, Volume III:*

Infernos and Paradises, The Triumph of Capitalism in the 19th Century. New York: The

- Feminist P, 2008. Print.
- Gahringer, R. E. "Punishment and Responsibility." *The Journal of Philosophy* 66.10 (1969): 291-306. *JSTOR*. Web. 20 May 2010.
- Gelder, Ken. *Reading the Vampire*. London and New York: Routledge, 1994. Print.
- Gladwell, Adèle Olivia, and James Havoc. "The Erogenous Disease." *Blood and Roses: The Vampire In 19th Century Literature*. Ed. Adèle Olivia Gladwell. New York: Creation Books, 1992. 5-26. Print.
- Glover, David. *Vampires, Mummies, and Liberals: Bram Stoker and Politics of Popular Fiction*. Durham: Duke UP, 1996. Print.
- Goetsch, Paul. *Monsters in English Literature: From the Romantic Age to the First World War*. Frankfurt: Lang , 2002. Print.
- Gordon, Joan, and Veronica Hollinger. *Blood Read: The Vampire as a Metaphor in Contemporary Culture*. Philadelphia: U of Pennsylvania P, 1997. Print.
- Guinn, Jeff, and Andy Grieser. *Something in the Blood: The Underground World of Today's Vampires*. Ottawa: Summit, 1997. Print.
- Haining, Peter. *The Dracula Scrapbook*. Stamford: Longmeadow Press, 1992. Print.
- Hill, Bridget. *Women, Work and Sexual Politics in Eighteenth-Century England*. London: UCL P, 1994. Print.
- James, M. R. "Count Magnus." 1905. *Horror Masters Vampire Page*. n. pag. Web. 17 Sept. 2008.
- Keesey, Pam, ed. *Daughters of Darkness: Lesbian Vampire Tales*. San Francisco: Cleis Press, 1998. Print.

Kellor, Frances Alice. "Sex in Crime." *International Journal of Ethics* 9.1 (1898): 74-85.

JSTOR. Web. 22 May 2009.

Lacan, Jacques. *The Seminar of Jacques Lacan: Book VII*. Trans. Dennis Porter. New York and London: W. W. Norton & Company, 1997. Print.

Lamb, R. E. "Guilt, Shame, and Morality." *Philosophy and Phenomenological Research* 43.3 (1983): 329-346. *JSTOR*. Web. 20 May 2010.

Lancaster, Ashley Craig. "Demonizing the Emerging Woman: Misrepresented Morality in *Dracula* and God's Little Acre." *Journal of Dracula Studies* 6 (2004): n. pag. Web. 20 Mar. 2009.

Laqueur, Thomas. *Making Sex: Body and Gender from the Greeks to Freud*. Cambridge and London: Harvard UP, 1992. Print.

Lichtenberg, Jacqueline. *Those of My Blood*. Dallas: Benbella Books, 2003. Print.

Masters, Anthony. *A Natural History of the Vampire*. New York: Putnam, 1972. Print.

Melton, J. Gordon. *The Vampire Book: The Encyclopedia of the Undead*. Detroit: Visible Ink Press, 1998. Print.

Mill, John Stuart. *The Subjection of Women*. 1869. Mineola: Dover, 1997. Print.

Morris, Pam. *Literature and Feminism: An Introduction*. Cambridge: Wiley-Blackwell, 1993. Print.

Pharr, Mary, and Leonard G. Heldreth, eds. *The Blood is the Life: Vampires in Literature*. Madison: Popular Press 1, 1999. Print.

Punter, David. *The Literature of Terror: The Modern Gothic*. 2nd ed. London and New York: Longman, 1996. Print.

Qualls-Corbett, Nancy. *The Sacred Prostitute: Eternal Aspects of the Feminine*.

Toronto: Inner City, 1988. Print.

Ragan, Kathleen, ed. *Fearless Girls, Wise Women & Beloved Sisters: Heroines in*

Folktales from Around the World. New York: W.W. Norton & Company, 1998.

Print.

Ronay, Gabriel. *The Truth about Dracula*. New York: Stein and Day, 1972. Print.

Scott, Niall. *Monsters and the Monstrous: Myths and Metaphors of Enduring Evil*.

Amsterdam and New York: Rodopi, 2007. Print.

Schroeder, Natalie. "Feminine Sensationalism, Eroticism, and Self-Assertion: M. E.

Braddon and Ouida." *Tulsa Studies in Women's Literature* 7.1 (1988): 87-103. *JSTOR*.

Web. 20 May 2010.

Seed, David. "The Narrative Method of *Dracula*." *Nineteenth-Century Fiction* 40.1 (1985):

61-75. *JSTOR*. Web. 28 May 2009.

Senf, Carol A. *The Vampire in Nineteenth Century Literature*. Bowling Green: State U

Popular P, 1988. Print.

Senf, Carol A. *Science and Social Science in Bram Stoker's Fiction*. Westport: Greenwood

P, 2002. Print.

Tinkler-Villani, Valeria, et al. *Exhibited by Candlelight: Sources and Developments in the*

Gothic Tradition. Amsterdam: Rodopi, 1995. Print.

Wharton, Edith. "Bewitched". 1926. *Here and Beyond*. *Project Gutenberg*. n. pag. Web. 20

Mar. 2009.

Wolf, Leonard. *A Dream of Dracula: In Search of the Living Dead*. Boston: Little Brown, 1972. Print.

Wolf, Leonard. *The Essential Dracula*. I Books, 2004. Print.

Young, Serinity. *Encyclopedia of Women and World Religion*. London: Macmillan, 1998. Print.