

***DRACULA: THE STORY OF A TERRORIST AGAINST
“ORDER”***

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SEPTEMBER 2006

***DRACULA: THE STORY OF A TERRORIST AGAINST
“ORDER”***

**A THESIS SUBMITTED TO
THE GRADUATE SCHOOL OF SOCIAL SCIENCES
OF
ÇANKAYA UNIVERSITY**

BY

AHMET EMRE KÖRPE

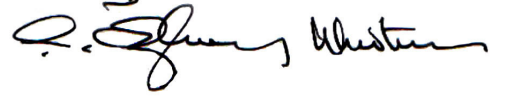
**IN PARTIAL FULFILLMENT OF THE REQUIREMENTS
FOR
THE DEGREE OF MASTER OF ARTS
IN
THE DEPARTMENT OF
ENGLISH LANGUAGE AND LITERATURE**

SEPTEMBER 2006

Title of the Thesis : ***Dracula: The Story of a Terrorist Against "Order"***

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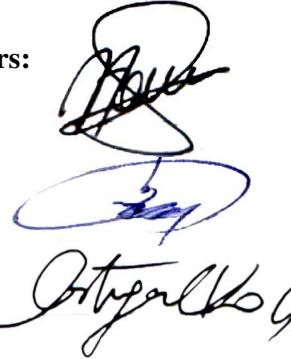
Examination Date: 12.09.2006

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ABSTRACT

DRACULA: THE STORY OF A TERRORIST AGAINST "ORDER"

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September 2006, 63 pages

In *Dracula*, Stoker deals with the harmful effects of capitalism acting upon environment and people. He depicts bourgeois characters as neurotic, and as products of industrialism. Count Dracula fights against bourgeoisie and threatens the capitalist order. Thus, the novel represents Stoker's disgust with capitalism and the new social classes it created. Through the clash between vampires and sentimental characters, he reveals his desire to amalgamate the Victorian paradigm with the feudal, *more humane* one.

Bourgeoisie rejects the past, thinking that those times were "barbaric and nasty." Stoker, however, shows that medieval paradigm was a humane one. Although he exploits the archetypal

fears of both the characters and the readers, he reveals that those ages were more virtuous when compared with the nineteenth century. For Stoker, the “modern” world is hypocritical; there is real tyranny in the “civilized” paradigm.

Dracula belongs to the past paradigm. His hatred of the general hypocrisy in the capitalist world turns out to be his virtue. He converts bourgeois characters to his own paradigm. By converting characters he, in fact, creates free individuals.

What Stoker is after is not the appraisal of the medieval paradigm, but rather a suggestion that an amalgamation between the two paradigms is necessary. However, he knows that Dracula and what he represents will not be able to find a place in the modern world. The defeat of the Count at the end should be read as the warning of Stoker for the coming of capitalist dystopia or neo-imperialism.

ÖZ

DRACULA: “DÜZENE” KARŞI BİR TERÖRİSTİN HİKAYESİ

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Yüksek lisans, İngiliz Edebiyatı ve Kültür İncelemeleri

Tez Yöneticisi: Yrd. Doç. Dr. Ertuğrul Koç

Eylül 2006, 63 sayfa

Stoker *Dracula*'da kapitalizmin çevre ve toplum üzerindeki zararlı etkilerini inceler. Burjuva karakterleri nevrotik ve endüstri ürünü bireyler olarak betimler. Kont Dracula burjuvaziye karşı savaşı ve kapitalist düzeni tehdit eder. Böylece bu eser, Stoker'ın kapitalizm ve onun yarattığı sosyal sınıflara olan nefretini gösterir: vampirler ve basmakalıp karakterler arası çatışmayla, ondokuzuncu yüzyıl paradigmasını çökertip onu daha insancıl bir paradigma olan feodaliteyle bütünleştirme arzusunu dile getirir.

Burjuva karakterler geçmişlerini reddederek, Dracula'nın barbar ve kaba olduğunu düşünürler. Ne var ki, Stoker, Ortaçağlar'ın aslında insancıl dönemler olduğunu gösterir. Yazar okuyucunun ve

karakterlerin en temel korkularına hitap etse de, Victoria Çağı'na kıyasla Ortaçağlar'ın çok daha erdemli ve insancıl olduğunu ortaya koyar. Stoker'a göre, "modern" dünya ikiyüzlüdür; "uygar" paradigma gerçek bir tiranlıktır.

Dracula geçmişin paradigmasına aittir. Kapitalist dünyada egemen ikiyüzlülüğe karşı duyduğu öfke, O'nun erdemi haline dönüşür. Basmakalıp orta sınıf insanlarını kendi paradigmasına uyarlar. Karakterleri dönüştürerek, aslında onları özgür bireyler haline getirir.

Stoker'ın amacı, ortaçağ paradigmasını övmek değildir. Daha çok, iki paradigmanın (geçmiş ve bugünün) harmanlanması gerektiğine dair bir öneride bulunur; Dracula ve o'nun temsil ettiklerinin modern dünyada yer bulamayacağını bilincindedir. Romanın sonunda Dracula'nın bozguna uğraması, kapitalist sosyal düzene karşı duracak bir güç kalmadığının ve gelmekte olan kapitalist distopya ve neo-emperyalizm hakkında Stoker'ın bir uyarısı olarak okunabilir.

ACKNOWLEDGEMENTS

This thesis would never have been completed without Prof. Dr. Emel Dođramacı, Prof Dr. Aysu Aryel Erden, Assist. Prof. Dr. Nüzhet Akin and Assist. Prof. Dr. Ertuđrul Koç, whose invaluable guidance is beyond all praising. My special thanks go to my parents, without whose support, encouragement, help and patience, this study could not have been actualized.

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CHAPTER I

INTRODUCTION

Dracula was written in 1857, in the late Victorian period when the dominant motto of life was still utilitarian and still concepts and institutions were being questioned and tested under the light of reason. All the three phases of Victorian age, however, produced freethinkers and reactionists. Although “for many Victorians this final phase of the century was a time of serenity and security,” (Abrams, 935) there emerged threats to Britain’s economic and political power

The sudden emergence of Bismarck’s Germany after the defeat of France in 1871 was progressively to confront England with powerful threats to her naval and military position and also to her exclusive preeminence in trade and industry. The recovery of the United States after the Civil War likewise provided new and serious competition. (Abrams, 936)

It is especially in this period that overall changes in literature emerged. The long praised idols of Victorian age such as self-righteousness, devotion to duty, and arrogance were being attacked by the new generation of writers. The early gaiety in art and literature was replaced by melancholy and

artists of the 90’s representing the aesthetic movement, were very much aware of living at the end of a great century, and often cultivated a deliberately fin-de siècle pose. (Abrams, 937)

Bram Stoker, as an intellectual of his period, observes and records in *Dracula* the confusion and chaos of nineteenth century. Victorian age was the period when bourgeoisie started exploiting both the environment and the people. Under the pretext of modernity, middle class people disregarded all they inherited from the past. While consciously erasing the vestiges of feudal times, they unconsciously repressed their natural sides. In the first place, sexuality was systematically repressed. This repression gave way to a cynical understanding of morality. Although criticized for being an obscene novel, in *Dracula*, Stoker criticizes the hypocrisy acting on sexuality. Count Dracula's attacks on bourgeois characters force them to reveal their repressed desires. By forcing them to confession, Dracula decodes the taboos of bourgeoisie and threatens the capitalist order. Stoker knows that although the capitalist dystopia asserts to be virtuous and civilized, in reality, it is completely immoral and uncivilized. Stoker, as a novelist acquainted with feudal times, tries to make readers realize that the rejected Middle Ages were more humane than the "modern" Victorian Age.

In the first chapter of this dissertation, the social and psychological conditions of the nineteenth century will be studied in their accordance with the ill effects of industrialism upon the whole social structure. Stoker's criticism of the hypocritical bourgeois society will be revealed together with the materialism of the age, the

outcome of industrial revolution, which creates sexually perverse and neurotic individuals. In order to make middle class characters reveal and hence get rid of the hypocrisy, Dracula, the intruder, challenges bourgeoisie, knowing that if he targets the most vulnerable point (sexuality) of this society, the hypocritical capitalist paradigm may begin to scatter and a more humane and sincere order might be established. He thus seduces (and steals) the middle class women. By converting them to his own paradigm, he deprives the capitalist order of its exploitation on females.

In the second chapter, the strategies that Dracula uses to disrupt the system will be studied. Dracula knows that submissive and “angel-like” women are the cement of sentimental culture. If he manages to transform sexually repressed characters like Lucy and especially Mina into self-sufficient and sexually aggressive women, the male dominant bourgeois order will have to accept the independent existence of the females. Dracula’s transforming asexual women into voluptuous females also deprives middle class males from exploiting the bodies of working class women. Thus, Dracula conveys that the ostensibly unhappy sexual relation of middle class males with their ladies is just an artificial excuse to legalize their sexual practices upon working class females. When Dracula infects Mina, who is the most hypocritical character and the representative of bourgeois life style in the novel, male characters

immediately define the vampire as their arch-enemy and attack him under the leadership of Van Helsing, the protector of the male-dominant system. As a result, by terrorizing middle class males and, by transforming passive women into sexually attractive ones, Dracula sabotages the male oriented capitalist paradigm of the nineteenth century.

In the third chapter, the necessity of a synthesis of the old and the Victorian paradigms is analyzed. Stoker asserts that only through an amalgamation of the later Middle Ages and nineteenth century, a more humane system can be established. Dracula and his vampires are the representatives of the later Middle Ages since they have been “alive” for centuries; and, Van Helsing and his crew are the representatives of bourgeois society as they all have the scientific, positivist mind of the 19th century. Dracula is aware of the danger that if he submits to the new order, his reign will come to an end and capitalist paradigm will finally triumph. In order to teach the wisdom of the past to the Victorians, he travels from Transylvania to the capital of the new world order: England. Bourgeois characters, however, reject to unite with this anachronistic force and there begins a clash between the two binary powers. At the end of the novel, the Crew of Light, consisting of a bunch of capitalist characters, defeats Dracula and guarantees the survival of capitalist order. The ending of the novel reveals the pessimism of its author for

the final defeat of Dracula shows the reader that Stoker has no hope for a humane and just future.

CHAPTER II

THE SURVIVAL OF THE FILTHIEST

Although a century has passed after the publication of *Dracula*, the interest in this novel is still alive and growing. In fact

The sudden emergence of Bismarck's Germany after the defeat of France in 1871 was progressively to confront England with powerful threats to her naval and military position and also to her exclusive preeminence in trade and industry. The recovery of the United States after the Civil War likewise provided new and serious competition. (Abrams, 936)

This growing interest in both the novel and the vampire phenomenon cannot only be explained by the violence of the last century—by the two world wars—or by the dehumanizing effects of colonization and imperialism practiced all over the world by the Anglo Saxon “civilization.” True, Dracula tries to invade the British Empire to create “semi-demon” creatures and acts like a plague: he infects the ones who eventually turn into creatures seeking new victims to spread the illness. Van Helsing describes the threat that Dracula poses as follows;

But to fail here, is not mere life or death. It is that we become as him; that we henceforward become foul things of the night like him—without heart or conscience, *preying on the bodies and the souls of those we love best* [emphasis mine]. (Stoker, 197)

Dracula should not, however, be seen as an imperialist trying to establish his own system of *exploitation*. He is more like an anarchist trying to disrupt the nineteenth century capitalism, and in general, the capitalist paradigm itself.

Yet critics have until recently ignored the historical context in which these works were written and originally read. Most notably, criticism has persistently undervalued *Dracula's* extensive and highly visible contacts with a series of cultural issues, particularly those involving race, specific to the 1890's. (Arata, 119)

Since Dracula is an intruder, there appears a clash between the normal and the abnormal powers in the novel. The "abnormal" characters terrorize the "normal" ones; the vampires act like anarchists trying to destroy both the lives of stereotypical individuals, and the established norms and institutions of the industrial Victorian society. This is the basic metaphor on which Bram Stoker built his novel, and this metaphor stands for the conflicts of the nineteenth century capitalist dystopia. There are, however, some psychological and psycho-sexual themes in the novel that go together with and explain the construction of nineteenth century capitalism which has created the bourgeois paradigm, and the uniform individual. Since the present paradigm is the capitalist dystopia, and since terrorism is still the only way to disrupt the established order, the interest in Stoker's novel will continue increasing.

In *Dracula*, Stoker creates two polarities, one represented by bourgeois people like Jonathan Harker, Mina Murray, Lucy Westenra, Dr. Seward and Van Helsing and the other by Count

Dracula, the female vampires, and Dracula's disciple Renfield, kept in an asylum. These two parties clash to subdue each other. At first they use the means of their own paradigms to defeat one another. Later, however, when the bourgeois characters quit acting within a scientific format, only then can they defeat Dracula and his band of vampires. These opposing parties, however, should be taken as metaphors each representing a unique paradigm. The bourgeois characters stand for the "modern" capitalist world and demonstrate the ethics, norms, and scientific mind of the period. As a representative of the skeptical mind of the Victorian period, Jonathan Harker notes in his diary that he will

begin with facts- bare, meager facts, verified by books and figures, and of which there can be no doubt." (Stoker, 27) Van Helsing and the others are no longer different from Jonathan Harker for they all believe that "in the midst of [the] scientific, sceptical, matter-of-fact nineteenth century. (Stoker, 198)

the phenomenon of vampire cannot be accepted and therefore, it must be destroyed. The other party, however, represents an anterior tradition, the rejected and repressed past, the feudal times. As the representative of a rejected past Dracula tells Jonathan that he is "a stranger in a strange land . . . men know him not-and *to know not is to care not for* [emphasis mine]. (Stoker, 19) past is a different world and both Dracula and the Victorian characters are aware of the distinction between the two paradigms.

An average reader of the novel may be deceived in believing that Stoker's aim is to show the danger awaiting middle class paradigm.

Although Stoker exploits the archetypal fears of his reading public concerning the Middle Ages—Dracula is a figure belonging to the feudal world—he, in fact, draws a picture in which he reveals his disgust for the new capitalist order which exploits the powerless, and for the mass production of individuals: the hypocritical, materialistic, impotent bourgeois characters. Through the conflict between the two paradigms, Stoker explains how the industrial society constructs stereotypes and artificial social values like class consciousness to continue the capitalist order, and how Dracula, the virile character, disrupts this order by pulling back and reintegrating the types to the anterior, more natural state of existence. In the first place, however, Dracula makes individuals lose the sense of “normal”; he, later on, humane paradigm. Dracula’s disciple Renfield is a solid example of shattered personality, as the one who lost the sense of “normal.” Dr. Seward records the difference between himself and Renfield as this:

At nine o’clock I visited him myself. His attitude to me was the same as that to the attendant; in his sublime self-feeling the difference between myself and attendant seemed to him as nothing. (Stoker, 85)

The converted (or infected) characters come to show natural human reactions; they express what has been repressed by the bourgeois society. Hence, understanding the psychologies of the novel, the characters, and the novelist may prove revealing in understanding the aura of nineteenth century which witnessed the creation of a new paradigm. Consequently, *Dracula* is a novel that deals with the “perverse” in human nature, and shows that perversity stems from,

and is a reaction to the capitalist order. Count Dracula and his people are described as “perverse” in the new social order. A close reading of the novel, however, shows that Stoker plays with our understanding of “normal” and “abnormal”; he comes to reveal that the abnormal is not Count Dracula, but the new “individual” against whom Dracula starts a war.

One of the appealing motifs of *Dracula* to the reader can be found in the vampire motif. A vampire is not easy to explain: he can be used as a metaphor for a variety of phenomena. It is something unknown; it lives in the dark and is dead during the day. It may assume the forms of night creatures. It has the ability to penetrate into the houses, and into the beds and bodies of its victims. It is like an illness; it infects the ones whose blood it sucks. The victims, after being bitten (or sucked) by the vampire, become new vampires. The creation of new vampires (or the infection itself) can be read as the terrorism that Dracula comes to practice on the new individual. As he finds nothing humane in the industrial world of nineteenth century, the only way to change the individual and make him aware of the physical and spiritual exploitation is through creating terror.

In *Dracula*, sucking blood is a metaphor for sexual intercourse and Dracula’s red lips and canine teeth become the representatives of both vagina and phallus. This androgynous structure of the vampire’s mouth suggests a defying glorification of the repressed

sexuality of the period. The essential organs of sexual intercourse become apparent on the face of the vampire. It is through these organs that he duplicates himself; he produces, and at the same time “consumes” individuals. To some extent, he imitates the production-consumption mechanism of the industrial age, but for a different purpose.

Industrialization brought the concept of mass production. This was not only limited with the production of goods for the markets, but it also meant the production of individuals. Once the new economic system created the uniform man, this man, in return started producing goods in unlimited amounts for internal and external markets. Production mania has caused both the producer and the consumer to suffer from the hysteria for more. In this sense, Count Dracula’s target is to destroy this production-consumption mechanism. By penetrating into his victims, he distorts their sexual identity, their psychology, and consequently their personality: He “infects” and by this way creates characters like himself. The infected ones are bold enough to defy the social roles designed for them. They reject all taboos and express their repressed sides, especially their sexuality.

Dracula is a novel imbued by sexual motifs. Sexuality, however, is not an overt theme, but a covert one. Following the Gothic

tradition, Bram Stoker puts emphasis on sexuality; he violates the sacrosanct values of an age because

Gothic stood for the old-fashioned as opposed to the modern; the barbaric as opposed to the civilized; crudity as opposed to elegance . . . Gothic was the archaic, the pagan, that which was prior to, or was opposed to, or resisted the establishment of civilized values of a well-regulated society. (Punter&Byron, 8)

The sexual innuendos and the overtone of perversity all help Stoker reveal the hypocrisy acting on sex. What stoker attacks in his novel is the hypocritical bourgeois society. By this way, he provokes the reader and rouses him from the dogmatic, "ethical" slumbers. The sacred institutions like love and marriage take their shares from this criticism. To violate the "sacrosanct" ethical codes, Stoker uses the vampire image. Vampire is an intruder: he sexually appeals to both genders. As sexuality was a terribly repressed taboo in the Victorian age, he helps people express, or lets them burst their desires. As Markman Ellis points out in *The History of Gothic Fiction*

the English confine legitimate sexuality to the marital bed and the ideology of love, while Dracula's alien sanguinary desires suggest wilder passion and perverse sexual practices (oral sex, tribadism, homosexuality.) (195)

Reader's understanding of vampire reveals his/her own period's perception of sexuality. Thus, what appeals to the reader of *Dracula* is not only the realization that vampire represents sexuality, but vampire also reveals how sexuality has been repressed. It permits readers to realize that Victorians, by denying and silencing this urge, fueled neurosis and hypocrisy among individuals.

Sexuality has different meanings for feudal Dracula and for the capitalist bourgeoisie. Dracula, as a descendant of aristocracy, wants to secure his noble blood through transmitting it to his children. Therefore, sexuality, as a way of transforming his blood into other generations, is completely natural and necessary for him; it is a matter of survival to maintain the continuity of his bloodline. This desire for expanding his race bestows Dracula a robust potency. For the nineteenth century bourgeoisie, longevity of a genuine blood had nothing to do with its survival. Nothing but the economic power was important for them. Therefore, they considered sexuality as waste of time and labour. Michel Foucault discusses in *The History of Sexuality* what sexuality meant for the Victorians: "At a time when labor capacity was being systematically exploited, how could this capacity be allowed to dissipate itself in pleasurable pursuits. . ." (6). Foucault observes that the Victorians rejected pleasure. Systematically, imperialist mentality changed the concept of sexuality into a formal activity and later on repressed it. This repression turned bourgeois males and females into impotent, even to some extent, asexual individuals when compared with Dracula's never ending potency and his virility.

Dracula's dominance upon both genders is not a spontaneous action. In addition to his physical strength, his intellectual capacity is

incomparable with those of bourgeois people. While gathering information about this unknown enemy, Van Helsing says:

As I learned from the researches . . . he was in life a most wonderful man. Soldier, statesman, and alchemist. . . He had a mighty brain, learning beyond compare and a heart that knew no fear and no remorse . . . and there was no branch of knowledge of his time that he did not essay. (Stoker, 251)

As a warrior (or terrorist) his attacks on his victims are pre-planned and therefore strategic. As a statesman of the past world, he has the ability to govern, even to manipulate people. As an alchemist, he can change the chemistry of his victims' enfeebled blood. Like transforming base metals into gold, he transforms them into strong and desirous creatures bursting with passion. As an intellectual and strategist, he is aware of his enemy's power. When the sentimental characters are "infected" by Dracula, they leave their imposed roles, and turn into the ones who are never satisfied with the monotonous bourgeois life. The desire to suck the others' blood is a sign showing the never ending thirst for more. As Van Helsing states, Dracula has a mighty brain and a heart with no fear and remorse. That is why, his attacks on his victims are so unexpected and merciless. Since he is well aware of the ruthless core of the system and the characters' conformity with it, he knows that he has no option other than being more powerful.

As a keen strategist and warrior, he attacks his antagonist, the bourgeoisie and its institutions. He has already discovered the weak points of this class, and therefore, of the system. The most

vulnerable point of the middle class people is their sexuality. Although they reject the existence of the sex instinct, they are eager to experience it in all forms. Dracula knows that this urge can be repressed but it cannot be denied, and the more it is repressed, the more it demands to be expressed. The act of Dracula's thrusting his canine teeth into the jugular vein of his victim refers both to an intercourse (or some sort of rape) and to Dracula's entering into the dark side of the system, the tenets of capitalist culture.

In order to sabotage the system, he appeals to sentimental characters' unconscious sides. He knows that if he changes the concept of sexuality, he will be able to change (or destroy) the system. He, therefore, offers to his "victims" a never ending potency, already grudged from them. His complaint that "Blood is too precious a thing these days. . ." (Stoker, 26) suggests that he cannot see sexually active people around. He equips his disciples with canine teeth to be able to absorb blood. This means, he creates his own copies to convert more people to his paradigm. As the symbol of a resurrected and erected sexual power and appetite the canine teeth transform the people who have already yielded to imperialism. Dracula changes the bourgeois characters into wild animals and this is a sign of his associating man with primitive, uncivilized, untamable but natural origins. While Jonathan is in Count's castle, he hears the howling of the wolves, and Dracula tells him to "Listen to them – the

children of the night [and] what music they make!” and he realizes the strange impression on Jonathan’s face and adds “Ah, sir, you dwellers in the city cannot enter into the feelings of the hunter.” (Stoker, 17) These references to the primitive and the uncivilized can be observed in the mutation of his victims. He lets them enter into a dimension that cannot be understood by the sentimental bourgeois paradigm. In order to disrupt the movement of capitalism, he changes the “human” codes of the people who create the system. By turning the bourgeois characters into his jackals, he gives them the ability to absorb blood, which comes to mean absorbing the means of sexual activity. Where civilization puts certain borders, Dracula blurs the lines.

The novel’s cliché bourgeois female character Lucy is a good example for this transformation. She is the most susceptible character to seduction, and Dracula’s choice of Lucy as a victim is not a coincidence. Despite being a member of sentimental culture, she is flirtatious, and she can express her sexuality. She has many suitors, and receives numerous marriage proposals. She is, therefore, an easy prey for the Count. Dracula’s main target, however, is not Lucy. She is only a vehicle to reach at his main target, Mina Murray. Since Dracula is a strategist, he knows that only through Mina can he disrupt and destroy the social order of the bourgeois order. “Your girls that you all love are mine already; and

through them you and others shall yet be mine . . .” says the Count. (Stoker, 255) The reason why he targets Mina is her complete dedication and adaptation to the bourgeois way of life which consists of nothing but hypocrisy and self-interest.

Mina is the most hypocritical character in the novel. As she has better repressed her sexuality, she cannot be herself; she is a pretending, two-faced woman. As a hypocritical figure and a stereotype, she stands for the hypocritical individual of industrial society who has already repressed his/her natural instincts. Mina’s hypocritical and conformist personality as a standard bourgeoisie female can be observed in her future plans. Throughout the novel, it is impossible to hear anything about her feelings. She constantly talks about sensational womanhood, about being useful to the others, and about the duties of a woman. She says, “When we are married I shall be able to be useful to Jonathan, and if I can stenograph well enough I can take down what he wants to say. . .” (Stoker, 46) Whenever she talks, she usually talks about her duties:

I want you to see now, and with the eyes of a very happy wife, whither duty has led me; so that in your own married life you too may be all happy as I am. (Stoker, 89) There may be a solemn duty; and if it come we must not shrink from it. (Stoker, 149)

Her precious concern is to secure her place in the bourgeois society. For this reason, she plays the part of a tantalizing woman. Although she seems shy and reserved, she is, perhaps, the most voluptuous female character. Count Dracula just triggers the potential of sex in

Mina; he does not want her to be a tantalizing woman, but a woman who can confess to herself her own desires, and who can experience real sexual intercourse. What appeals to Dracula in Mina's ostensibly virtuous personality is her never ending passion to secure the norms of her society for her own benefit. As a man whose final goal is to terminate that paradigm, Dracula realizes that the most passionate character, when compared to himself, is Mina. That's why, he calls her, "flesh of my flesh; blood of my blood; kin of my kin. . ." (Stoker, 239)

Jonathan Harker is slightly different from Mina in the sense that he easily yields to sexual temptation. In the Count's castle, after having a sexual experience with three female vampires he writes in his diary: "I felt in my heart a wicked, burning desire that they would kiss me with those red lips." (Stoker, 33) Since Jonathan and Lucy are not that hypocritical characters when compared to Mina, Dracula and his three vampires do not need to struggle a lot to make them confess their "burning desires" beneath their artificial civilized appearance. Such people are the individuals of the new capitalist order, and Dracula is disgusted with them. His plan is simple: He will reach at the most hypocritical individual—in this case, Mina; he will "corrupt" her, and by this way reveal the corruption hidden beneath the polished surface. This will be his revenge from the new paradigm.

After Dracula infects Lucy, she becomes a woman able to express her sexual appetite. When they decide to “kill” Lucy for she has already turned into a vampire, she tries to arouse her husband saying, “Come to me, Arthur. Leave these others and come to me. My arms are hungry for you. Come, and we can rest together. Come, my husband, come!” (Stoker, 176) Other males present in this scene are aware of the change in Lucy and describe it as, “. . . something diabolically sweet in her tones. . . As for Arthur, he seemed under a spell. . . [Arthur] opened wide his arms.” (Stoker, 176) The new attitude of Lucy is strangely appealing to all the male characters. Even the appearance of her mouth “. . . the lovely, bloodstained mouth grew to an open square. . .” (Stoker, 176) suggests a violent vaginal orgasm. The fascinated (or aroused) husband and the hysterical wife symbolize the unleashed sexual energy of the Victorian people. Dracula is well aware that it is this energy, or the release of this energy that will destroy the hypocritical moral codes of an age.

From the bourgeois point of view, Dracula stands for sexual perversion and sadism; but we also know that what his victims experience at the moment of consummation is joy, unhealthy perhaps but of a power unknown in conventional relationships.” (Byron, 26)

If looked from an impartial viewpoint, Dracula cannot be blamed for the pleasure he inflicts on the sentimental characters. He simply converts them to their natural human forms, and the natural state itself will destroy the artificially constructed system.

Sexuality is considered as one of the basic needs of man. It is a natural urge and the biological components of this urge, as stated before, come together in the shape of a vampire's mouth. Phallus like canine teeth thrust into the body of the victim, and the vagina like mouth feeds on the blood which is used in the story as a metaphor for semen. Stoker, however, draws another parallel between the activity of sex and feeding. The mouth is also the organ for nourishment. This parallelism between sex and feeding suggests the Freudian theory of psycho-sexual development. Although Stoker knew nothing about such theories, he unconsciously highlights Freudian psychoanalysis, and the sexual development of individual.

The 1890s witnessed the climax of Victorian decadence and the dawn of psychoanalysis. The year 1897 marked *Dracula's* publication and the commencement of Freud's psychoanalytical researches. (Leatherdale, 172)

By constituting the method of psychoanalysis, Freud tries to understand the workings of human psyche. He asserts that individual mental development includes three specific stages. These are oral, anal, and phallic stages and these constitute the psycho-sexual development of an individual. In the oral stage, infant's most important organ is the mouth. The infant explores the environment with his senses, but possesses it with his mouth. As the closest and vital source of existence, the infant discovers the mother and her breast. Sucking the breast has much further meaning than feeding; it is his ever first experience of taking delight and pleasure. In this

stage, feeding and taking delight are unconsciously recorded to the infant's brain as inseparable urges, and what is constantly stressed in the novel, in the shape of vampire's mouth, is characteristic of this developmental stage. When the infant's teeth begin to grow, sucking is accompanied with the sadistic pleasure of biting. While biting the nipple, the child is aware of the pain it inflicts. It is also an attempt to eat and devour the source of pleasure. Unconsciously, in search of a higher pleasure, the infant tries to devour his ever first pleasure object, the one whom he loved, and in this situation, the mother. These biting and taking delight concepts have so strong correlations between themselves. It is not a coincidence that there are lots of colloquial terms in English language implying the desire for digesting the beloved. Leatherdale observes that

The English language is rich in the association of sexual and digestive pleasures. Colloquial terms for a lover include "honey," "sweet," "sugar." The admission of sexual desire can take the words "I could eat you up." The practice of love-bite probably stems from an unconscious urge to devour the partner. "Sex" and "food" may even be substituted for one another, as when a person falling in love loses his appetite. (173)

Dracula loves the ones he sucks. His love is not like the love of those who just use and abuse the others. After he sucks blood from his "victim," he sees the one as his kin, as someone who becomes a part of him. While forcing Mina to drink his blood, Dracula refers to her as "flesh of my flesh; blood of my blood; kin of my kin" (Stoker, 239) Therefore, it can be said that Dracula's way of

understanding concepts like consumption and sexuality is different from those of the bourgeois types.

Another stage experienced in the development of human psyche is the “anal” stage. In the anal stage, the child discovers the enjoyment of withholding and expelling his excrement. Again these characteristic symptoms are seen in the psychosexual development of an infant, and it is quite interesting to observe the same symptoms in the personality of Dracula.

The Count is not only a child-brain: he is markedly childlike in his psychosexual development. His sexual activity is not yet phallic, for it has not yet progressed beyond the oral and anal stages. To his preoccupation with biting and sucking can be added Stoker’s references to the stench which emanates from the Count’s resting places. . . (Leatherdale, 176)

Somewhere between oral and anal stages, the male child generates an interest in his penis, and this is considered the phallic stage. This is also the time when his interest on his body turns onto other objects. Dracula’s canine teeth in his mouth and his interest in the bodies (not the objects) of other human beings suggest that he has not yet completed this stage. The stench coming from his resting places is a proof that although he is four hundred years old, he has not even completed the anal stage. Van Helsing, the traditional witch doctor of the novel calls him “child-brain” (Stoker, 252) since Dracula’s mental development is not vertical but horizontal. In other words, Dracula’s and his victims’ oral fixations are the evidences of a regressive infantilism.

Oral pleasure and the intermingled nature of sex and food are the basic interests of Dracula. Vampire's only way to communicate with his victims is through biting and sucking. As such, despite the existence of the other developmental stages in his personality, Dracula is more liable to the oral stage of his psycho-sexual development. In other words, he has mingled anal and phallic stages (or assimilated those stages) into the oral stage. In this respect, this is his main difference from the other individuals who complete one stage to pass onto the other. Dracula, however, never completes these stages, and this also means that he is no different from an "innocent" infant. If he is taken as an innocent being, his reaction to the "corrupt" Victorian bourgeoisie can be better understood. This is a romantic reaction against rationality and development which brought materialism and created individuals afraid to assert their sexuality.

The fears of Victorians concerning sexuality have much to do with the capitalist dystopia. Karl Marx uses the vampire metaphor to discuss the workings of capital. In *Capital*, Marx comments that "Capital is dead labour which, vampire-like, lives only by sucking living labour, and lives the more, the more labour it sucks." (Marx, 342) Stoker's vampire, however, does not fit into this description. Stoker sees the bourgeois paradigm itself as the threat, as the "vampire," and Dracula as the force that disrupts the ordered

structure. The vampire's existence depends upon the existence of capitalism. As long as the system is capitalist, Dracula, or his myth will survive. His reaction against the system will continue to produce "abnormal" characters. His nature forces him to grow his market by "infecting" the blood of others. It is for these reasons that Dracula is a threat to the capitalist bourgeoisie paradigm.

Starting with the industrial revolution of the eighteenth century, bourgeoisie asserted its existence by challenging and destroying the feudal past under the name of individual freedom and liberalism. In the new world order, the capitalist was the owner of the means of production, and this created new classes. People working for the capitalist were labeled as "working class." There is no need to use a metaphor for the exploitation of working class people by the bourgeoisie for the abuse of the powerless was quite an overt practice.

The life of the London poor in the nineteenth century was, for the most part, miserable . . . If man had set out consciously to fashion a hell for his fellow men, he could not have done better than nineteenth-century English culture did with the poor who "lived" off the streets of London. (Raleigh, 463)

In England, especially in industrial towns like Manchester, people lived like rats. Even the five year old children worked in the coal mines. The owners of mines and factories considered themselves as blameless for they were wedded to the economic belief called "laissez-faire." They thought that poor and unregulated working conditions would eventually reward everybody in the future.

Therefore, in the Victorian England; life was short, brutish and nasty for working people. When compared with the “modern” times, the feudal past was more humane. Dracula belongs to this feudal past; he is more humane than the bourgeois characters.

True, Dracula bites, sucks, and infects the bourgeois types. This is the only violent action of the vampire. However, the violence practiced by the Crew of Light on Lucy is incomparable with that of Dracula’s. Anne Cranny-Francis observes that

Her sensual appearance as a vampire is a kind of perverse apotheosis of her female sexuality and it is brutally, sadistically destroyed by her female companions. (68)

When the Crew of Light decides to finish Lucy (they call her “The Thing in the coffin”) in her tomb, the overtones of sexual violence echo everywhere. For example, while trying to encourage Arthur to kill Lucy, Dr. Helsing says, “To this I am willing; but is there none among us who has a better right?” The Crew of Light plans to destroy, but Van Helsing speaks of a right. As if they are planning not to kill but to have a sexual intercourse with Lucy, he implies that, this is only the husband’s right. Van Helsing continues saying that “[the] stake must be driven through her.”(Stoker, 179) The stake here symbolizes both the male genital organ and the violence of the “civilized” bourgeoisie. Arthur drives the stake into Lucy’s body, Dr. Seward writes in his diary that:

Arthur placed the point over the heart, and as I looked I could see its dint in the white flesh. Then he struck with all his might . . . blood-curdling screech came from the opened lips . . . as his untrembling arm rose and

fell, driving deeper and deeper the mercy-bearing stake, whilst the blood from the pierced heart welled and spurted up around it. (Stoker, 179)

A stake is driven into her and from the opened lips comes blood. Arthur drives the “mercy-bearing stake” (Stoker, 179) deeper and deeper. The stake driven into Lucy is the consequence of her sexual wantonness. Her desire for promiscuity is fulfilled with a huge violent stake, the symbol of male genital organ and, the blood frothing from Lucy’s opened lips symbolizes the vaginal orgasm. This is, in fact, a scene of punishment. The punishment, however, takes the form of sexual violence. All the males in this scene experience the burst of the repressed. They assume perversity and their practice of sexuality on Lucy is quite queer.

Dracula’s sexual relation with the bourgeoisie is more humane. He does not kill but bestows eternal life. “In Count Dracula, Victorian readers could recognize their culture’s imperial ideology mirrored back as a kind of monstrosity.” (Byron, 129)

By creating unusual characters, Dracula represents both logical and illogical aspects of human nature. He is a contradictory character able to turn his victims into illogical figures. He is not only an aristocrat but also a decaying feudal lord without peasants. His attempt to infect and therefore to convert people to his paradigm can be seen as his struggle to rebuild the past world. While talking to Jonathan he says that “. . . the glories of the great races are as a tale that is told.” (Stoker, 26) As a fallen aristocrat, he tries to

penetrate into the contemporary world in the shape of a capitalist. The critical point that Stoker tries to highlight is the decadence of the bourgeoisie with their hypocritical moral values. The bourgeois characters consider Dracula as a threat coming from the feudal past. They have no notion about what Dracula, as a man belonging to the past world, represents. Furthermore, by repressing (or rejecting) all the social norms of the past world, they have already erased the past from their agenda. What Dracula triggers in the sentimental characters are the archetypes belonging to the “dark ages.” Since they consider the Middle Ages as the ages of violence and irrationality, they take Dracula as a threat to the rational, positivist, and “humane” paradigm.

It was in this age that “ethical codes underwent a pernicious process of erosion. “In art and literature and in society’s view of itself, the same theme kept recurring: a world that had once known God naturally and instinctively had somehow lost touch with Him.” (Koç, 73)

The book of Revelation had predicted long ago that mankind’s drift into unbelief would result in seven vials of God’s wrath being poured out upon the earth while the Four Horsemen of the Apocalypse—Death, Famine, War and Pestilence—rode out to ravage mankind.” This is the fear of the past, and all the sentimental figures sense that an ominous sort of punishment is awaiting them. (Jarrett, 10)

The age’s loss of faith and the concomitant erosion of social and personal morality find expression in almost all Gothic works, and *Dracula* is no exception. Dracula’s assault on England is a parody of

capitalist practices; Stoker shows that the system crushes the powerless, and is even a threat to the powerful. While the bourgeoisie was enjoying life within its slumbers of "individual freedom," capitalism was expanding itself by destroying natural human instincts. Dracula, in this respect, becomes the resurrection of a neglected past. In short, the past haunts the present, and Stoker shows the necessity of an interaction between past and present worlds which will create more fulfilled and multi dimensional human beings. Hence, rejecting the past means being or becoming one sided. The sentimental figures described in the novel are such types, and Dracula's main purpose is to take them back to the anterior world to bestow the knowledge of the past upon them, and thereby making them "individuals." To achieve this end, he uses the means of terrorism: His main target being the women of the sentimental culture, he concentrates on some certain strategies to sabotage the system.

CHAPTER III

CREATING A NEW WOMAN THROUGH SABOTAGE

The society Stoker describes is based on middle class norms determined by economic power relations. Starting with the eighteenth century, English bourgeoisie, as the new moneyed class, replaced aristocracy; they usurped the economic and political power of nobility. Whether this was legitimate usurpation or not, this process was engineered by middle class people. If Dracula and the middle class characters are taken as the representatives of two different paradigms (the old paradigm represented by Dracula, and the new by the bourgeois characters), the Count's assault on the bourgeoisie is better understood. Dracula belongs to the anterior (or medieval) paradigm, and he comes to realize that there has appeared a shift in the social structure from agrarian to urban. Dracula is the lord of the agrarian order, and this means that his existence is about to come to an end. If the new social order triumphs over the old, this will be his real death. Hence, it is quite allegorical that the vampire cannot encounter daylight, suggesting that the Age of Enlightenment, which paved the way to industrial

revolution, caused the end of the feudal paradigm or the old paradigm labeled as the age of darkness.

Stoker, in critiquing the nineteenth century society through the opposite powers, in fact, draws two opposing pictures in which he depicts the Apollonian and Dionysian impulses in human nature.

Apollonian is often thought to signify 'sunny' and 'serene', whereas the Dionysian means 'stormy' and 'turbulent' . . . In the nineteenth century this antinomy was much elaborated, particularly in the works of Schopenhauer, but it was Schiller who originally made the distinction between *naiv und sentimentalisch*. (Cuddon, 51)

Although he never uses these terms in his novel, it is obvious that the sentimental world is informed by the Apollonian, and the world represented by Dracula is informed by the Dionysian. There is much to admire in both, but Stoker asserts the necessity of a *synthesis*; the amalgamation of the two different modes of existence. The Count's attacks on the sentimental characters and the "infection" itself are the metaphors for the attempt of the old to unite with the new paradigm.

Dracula's real target being Mina, he gradually narrows the line between himself and her. If Dracula manages to seduce and infect her, this will cause the collapse of hypocrisy acting on nineteenth century individuals, and hence the collapse of the system built upon this hypocrisy. In the patriarchal society of the novel, Van Helsing can be taken as the father figure of the bourgeois characters who are about to be attacked by the vampire. He plays the part of the traditional father figure, and is anxious about the new order which

Dracula has eagerly been trying to establish. As the one who first understands and analyzes the threat Dracula poses, he tells Jonathan and Dr. Seward that

[Dracula] is experimenting, and doing it well; and if it had not been that [they] have crossed his path he would be yet – he may be yet if [they] fail – the father or furtherer of a new order of beings. . . (Stoker, 251)

Like a father, Van Helsing warns his children about the danger, and takes all the necessary precautions to protect them.

True, Van Helsing is the father figure in the novel. However, Dracula, too, becomes another, a deviant father figure to those bourgeois characters he converts to his own paradigm. In contrast to Van Helsing's traditional worldview and teaching, Dracula is the father of non-traditional, anti-capitalist, and deviant individuals.

Like Dracula, Van Helsing's main concern is the female characters of bourgeois society. He knows that if Dracula succeeds in his plan to transform traditional, "angel like," submissive women into sexually attractive creatures, the bourgeois society will begin to scatter. In other words, what makes bourgeois male characters nervous is

the dilemma of a male-dominated bourgeoisie unwilling to change, or even seriously examine, behaviour patterns/social roles which are seen fundamental to the operation of the British (capitalist) social and economic system. For them any challenge to Traditional male and female social roles was an attack on the system itself. (Cranny-Francis, 73)

Aware of the intentions of Dracula concerning women, Van Helsing tries to reintegrate the converted women to the sentimental world: he

prefers women to be conventional mothers who follow traditional household duties such as raising children, and who never ever reveal their sexuality. In fact, in the nineteenth century society, a bourgeois woman's task

was to keep the household functioning smoothly and harmoniously Called in Victorian England the "Angel in the House," the middle class woman was responsible for the moral education of her children Women were not expected to improve their minds. . . (Burns, 746)

These pre-planned duties were essential to keep the bourgeois order alive. Women had their duties; they were expected to staunchly adhere themselves to their homes and husbands. They were terribly subdued, exploited, and pacified by the bourgeois norms. As an insidious missionary and as the guardian of male dominant society, Van Helsing wants to keep women like Lucy and Mina within this traditional definition. On the other hand, what Dracula bestows upon women is self confidence and self sufficiency. The female characters that undergo a certain transformation after being infected by Dracula become able to suck blood, and feed on children, suggesting that the new woman rejects the most important role (motherhood) designed for her by the capitalist order. Thus, the three female vampires' and Lucy's tendency to feed upon infants, is not merely an infanticide but the allegory suggesting the eagerness of the new woman who tries to step into the world of males, and who breaks free from the conventional cliché role of the "Angel in the House." As soon as they become self-sufficient, they free

themselves from their husbands and from the social boundaries that surround them. These independent women will naturally pose a threat to the male dominant bourgeoisie society and, if looked from this angle, Van Helsing's rage and determination against Dracula becomes more understandable. While trying to stake Lucy in the heart, who, by turning into a vampire, becomes an independent and self sufficient female, Dr. Helsing describes the threat that these kinds of women may inflict upon bourgeois society:

When they become such...they must go on age after age adding new victims and multiplying the evils of the world...Un-Dead, prey on their kind. And so the circle goes on ever widening...Those children whose blood she suck are not as yet so much the worse, but if she lives on...they come to her...But if she die in truth, then all cease...Instead of working wickedness by night and growing more debased in the assimilation of it by day, she shall take place with the other angels (Stoker, 178)

The dangerous women type that Dr. Helsing describes is the new women. By the time Stoker wrote *Dracula*, new women were already being associated with "femme fatale." As the new form of female, they were rejecting all the traditional womanhood labors. They were asking for more freedom and sexual equality with men. The more they asked for freedom, the more they were repressed by bourgeois society, and consequently, the more they challenged and terrorized the male dominant order. Although they were not viewed as femme fatales in the traditional sense who torment their lovers with their beauty, the new women were "femme fatales" in the sense of muscular power and unconventional sexual identities; they were a

mass of women who left their natural maternal roles. As Salli J. Kline observes,

the New Woman . . . was immensely more dangerous: She was a threat not just to certain weak and whimpering men . . . but to the Empire as a whole, to the entire race. . . (87)

New woman was also widely viewed as an immoral and Godless creature and widely associated with the vampire image. They were defined as Lilith. An English demonist, Maxmilian Rudwin explains that Lilith was originally a generic term signifying “a daughter of the night and designating any kind of monster in the form of woman who exercised her power for evil during darkness.” (90) Yet, as the legend evolved, Lilith became “primarily a demoness who selects small children as her special victims.” (90) These epithets attached to the new unconventional women and the potential threat they posed to the bourgeois society find expression in Stoker’s novel. The converted female characters can no longer be controlled either by the norms or by the scientific methods. They are completely out of control. They become Lilith and

Finally Lilith made it clear that she had no intention of submitting herself completely to Adam’s will, that the Garden was more of a prison than Paradise to her, and she flew away to the red sea, where she joined the demons . . . (Kline, 89)

As Lilith rejected to serve Adam, female vampires, too, reject to dedicate themselves to the masculine society. Lilith’s refusal of her duties gave way to “Adam’s fall,” and Van Helsing and other bourgeois characters are aware that if they let their women abandon

their social roles, this will make the middle class fall from heaven. The fall of capitalism means the loss of material wealth, and the right to rule the powerless people of the nineteenth century.

In the nineteenth century, a middle class woman was expected to

never respond to [her husband's] sexual advances with equal passion; passion was, for her, a presumed impossibility. (Victoria, who gave birth to nine children, referred to sexual intercourse as "the shadow side" of marriage.) She must persuade her husband to seek, through love of home and family, a substitute for the baser instincts with which nature had unhappily endowed the male. (Burns, 747)

These thoughts were systematically indoctrinated into the minds of middle class females. Women's asexuality was assumed to be their unique superiority. In contrast to Dracula's female vampires, a bourgeois woman was seen as *the better half* of her husband. If she failed to make her husband's *higher nature* appear, she would be the one to blame, and she was expected to carry this label of failure as long as she lived. Since they were not allowed to reveal their sexuality, most of the time the middle class women were inevitably unsuccessful at this task.

The failure of the "Angel in the House" caused in Britain a burst of prostitution. "At mid-century the number prostitutes in Vienna was estimated to be 15,000; in Paris, where prostitution was a licensed trade, 50,000; in London, 80,000." (Burns, 747) The rise in prostitution was just another ill effect bourgeois society caused. As a consequence of bourgeois males' pleasure games, in 1890s the

syphilis became the most common disease among middle class people. People considered it as the wrath of God for the ones who were addicted to sex. In those days the syphilitic male had become the enemy of feminist writers. They labeled men as the carriers of the disease and a threat to the spiritual evolution of the human race. Male writers described women as their enemies, as “femme fatales” and objects of temptation. In the Renaissance, syphilis was the symbol of a disease of the soul. In fin de siècle, it became the symbol of the union of English culture which was deteriorating. Elaine Showalter asserts that “in the Renaissance syphilis functioned as a religious symbol of the disease in the spirit, in fin de siècle it became the symbol of a disease in the family.” (167) She also adds that

In its association with prostitution, adultery, perversity, and violence, furthermore, the characteristics of syphilitic insanity seemed to violate and subvert all of the society’s most potent moral norms, to break all the bourgeois rules of sexual and social conduct. (Showalter, 168)

Destructive effects of syphilis upon the infected person like scars, dementia, blindness and cardiovascular disturbances were used as deterrents in the theological and moral areas to suppress the Victorian sexuality. “The disease was the eruption of a repressed desire, the surfacing of a secret life.” (Showalter, 169) Many people in Britain believed that the Isles were beleaguered by the syphilitic, the alcoholic, the insane, and by the prostitutes who were constantly polluting the blood of English people but what bourgeoisie did not

want to see was that alcoholism and prostitution were the consequences of capitalism.

The consequences of repressed sexuality upon bourgeoisie were nothing when compared with what working class people experienced in nineteenth century. Bourgeoisie's sexual hypocrisy forced middle class males to search for sexual happiness in the world outside, in other words, in prostitutes. The labor of working class females was already being exploited by the new economic order. When bourgeoisie could not find the sexual fulfillment in their ladies, it was time for them to exploit the bodies of working class females. The life of working class wives and mothers was hard. They were hopelessly struggling to survive. For the unmarried young females of working class, the situation was more complicated.

By far the greatest number of unmarried working class young women worked as domestic servants, often a lonely occupation and one which occasionally trapped female servants into undesired sexual relationships with their male employers or their sons. (Burns, 752)

Thus, the youngsters of working class were desperately becoming prostitutes. In search of a better life, working class people had left their villages and in urban centers they became the slaves of industrialists. This social mobility weakened family ties and the completely different moral values of urban life caused degeneration in working class youngsters. While unmarried working class females were trying to cope with an alien environment, they were becoming the pleasure dolls of middle class men.

Class consciousness encouraged [middle class men] to regard working class women -prostitutes or not- as easy prey, possessed of coarser natures and therefore a lesser breed of womankind than the middle class 'ladies' they intended eventually to marry. (Burns, 753)

Ostensibly unhappy sexual life of bourgeois characters was intentional as it was just another strategy to exploit young working class females. At this point, the aim of Dracula at turning sexually passive women into aggressive ones is a sign of his virtue. For example, Lucy, after being bitten Dracula, turns into a vampire without much effort and reveals her sexuality. On the other hand, there is Mina, who dexterously pretends to be virtuous. She seems to be asexual and

Mina does not have Lucy's great beauty and so does not provoke desire in the men around her. She is, therefore, perceived as innocent, guiltless, and almost childishly asexual. Then she is attacked by the vampire [Dracula]-and her sexuality, so effectively (!) *concealed* [emphasis mine] by intelligence and motherliness, is made apparent. (Cranny-Francis, 71)

Even after being bitten and baptized by Dracula's blood, still Mina hangs tough to her traditional roles. She is so dedicated to bourgeois society that even though she has been infected by the Vampire, she succeeds in turning back to her hypocritical life. Dracula forces bourgeois characters like Lucy and Mina to reveal their repressed desires in order to leave no logical reason to bourgeoisie for exploiting the non bourgeois class. As Anne Cranny-Francis expresses

For those who accepted the patriarchal ideology of the late nineteenth century, Dracula provided a way of dealing vicariously with the anxieties aroused by ideas and movements which were calling in to doubt the *justice and consistency of that ideology* [emphasis mine]. (73)

If Mina, as the representative of bourgeois society, is the most hypocritical character in the novel, Dracula, then, is the representative of honesty; he is the most virtuous character. As a strategist he knows the unhappy and restricted sexual life of bourgeois characters and shows that the excuses of bourgeois males for exploiting the working class women are nothing but lies.

CHAPTER IV

A DESPERATE ATTEMPT TO SYNTHESIZE PAST AND PRESENT

Dracula attacks on middle class characters to destroy capitalism. His destructive attitude against bourgeois characters does not mean that he is a sadist. As a strategist and a man of wisdom, he has very logical reasons to fight against the new paradigm. Since he is four hundred years old, he belongs to the Middle Ages. Naturally, the system that he has been planning to establish has its roots in the Middle Ages. Although industrialism has brought the concept of progress in terms of technology, it lacks the humanism of the medieval paradigm which is based on brotherhood, kinship, and therefore, on solidarity. Feudal Dracula is not progressive in the industrial world. However, he is full of life. When compared to bourgeoisie, feudal Dracula and the past that he represents are more humane. As a result, his plan is not completely to destroy the current system. He tries to create a synthesis by amalgamating the past and present paradigms.

True, the physical conditions of the later Middle Ages were disastrous. Through suffering and through developing a tragic sense of life, people of the medieval paradigm learned to face up their destiny, however evil and unmerited it might be, with courage and dignity. This is the aura especially of the later Middle Ages, and this is what the nineteenth century paradigm lacks. Dracula's hatred of the sentimental society is because the individuals cannot encounter the irrational side of existence; they cannot suffer to learn the sublime. The death denying society has already created a death denying but "rational" paradigm. Dracula's paradigm, however, does not reject anything that belongs to man. Because the later Middle Ages were the hard times in the economic sense, the people of the medieval paradigm developed a more mature stance against life and death.

Dracula belongs to the later Middle Ages when Western Europe went through constant natural and social disasters.

War and disease were prevalent throughout the Middle Ages but never more devastatingly than during the fourteenth century. . . In 1348 the first and most virulent epidemic of the bubonic plague -the Black Death- swept Europe, wiping out a quarter to a third of the population. One consequence [of the plague] was a widespread popular uprising in 1381, commonly known as the Peasants' Revolt . . . The church had become the target of popular resentment. . . (Abrams: 1993, 8)

Cold weather and heavy rain exhausted the soil and cultivating the land became impossible. The later Middle Ages were also the times of wars. "As if all that were not enough, incessant warfare continually brought hardship and desolation." (Burns, 369) Those who felt the

devastating pressure of these wars were the common people. They were raped, massacred and burned by warriors. When an army passed through a region, everywhere was full of decaying corpses. "In many places the desolation was so great that wolves roamed the countryside and even entered the outskirts of the cities." (Burns, 369) It was an environment of hardship and struggle. Shortly, famine, disease and warfare were the other names of the later Middle Ages.

Despite the harsh conditions in the later Middle Ages, people were clung to life more eagerly. Though fatalist, they chose to struggle against troubles. Just like Dracula's effort to become integrated with the alien and harsh environment of modern England, the people of the later Middle Ages tried to adopt themselves to the changing circumstances of their own period. The hard occupations they had to shoulder created determined and self sufficient individuals like Dracula. Van Helsing describes Dracula as a man "who can flourish in the midst of diseases that kill off whole peoples." (Stoker, 267)

Dracula's self sufficiency is reflected in his feeding habits, which he developed as a result of the famine of the Middle Ages. He does not waste anything while feeding himself. His economical way of feeding is another reason for his opposition to the capitalist order because capitalism is a system that wastes all natural sources and

by this way survives. In this new economic system, if there is not extra consumption, there will not be surplus production. Hence, unnecessary consumption guarantees the process of more production, and this process relies on exploiting the natural sources to their extinction. Dracula uses his source of nutrition (blood) very carefully; he is not like a capitalist consumer.

Dracula does not like spilling blood: he needs blood. He sucks just as much as is necessary and never wastes a drop. His ultimate aim is not to destroy the lives of others according to whim, to waste them, but to use them. Dracula, in other words, is a saver, an ascetic an upholder of the Protestant ethic. (Byron, 45)

On the other hand, capitalism and bourgeoisie always exploit the natural sources including human beings to their extinction. In contrast to bourgeois characters, feeding is not a luxury for him; he sucks blood only when necessary. In accordance with his old age, his feeding habit evolves to a practical form. He is neither carnivorous nor herbivorous. He simply penetrates into the essence of life which is blood. Back in the later Middle Ages, people seriously suffered from famine. The shortage of food supply was so serious that "In desperation they also ate cats, dogs, and rats." (Burns, 371) Dracula's disciple Renfield has also the habit of feeding on animals.

Renfield is Dr. Seward's patient and he is kept in an asylum for his strange behaviours. His mental illness reflects the ill, dehumanizing effects of capitalism upon individuals. He is diagnosed by Dr. Renfield as a "zoophagous," which means life-eating maniac. His habit of feeding on insects, and animals like cats, birds, mice,

etc. is a reaction against the dehumanizing effects of capitalism upon individuals. As Judith Halberstam notes

Vampirism and its psychotic form of zoophagy, in Stoker's novel, both make a pathology out of threats to rationality made by means of excessive consumption and its relation to particular social and sexual habits. (184)

Through devouring animals, Renfield tries to absorb the vitality of both social and sexual lives which has already been taken from him by the capitalist system. Dr. Seward witnesses him eating a big fly and takes a note in his diary about it: "he caught it . . . before I knew what he was going to do, put it in his mouth and ate it." (Stoker, 59) Dr. Seward scolds him, but Renfield says that the fly is "very good and very wholesome; that it is life, strong life." (Stoker, 59) Although, his attitudes seem to be primitive and merciless to Dr. Seward, in fact, Renfield's feeding on animals is an expression of a very naïve and humanistic need. Like Dracula, he eats only for survival and this is no luxury for him. As he is talking to Mina, he quotes from bible, saying "For the blood is the life." (Stoker, 194) By absorbing the blood of other animals, he continues his life. Renfield's similar attitude with Dracula in feeding himself only with what he really needs symbolizes the virtue that Dracula has bestowed on the consumers of the nineteenth century.

Another association of Dracula with the later Middle Ages can be found in his resemblance to Black Death itself which thoroughly changed the face of Europe. From 1347 to 1350, Europe seriously

suffered from this plague. The disease visited Europe periodically for the next hundred years, and the disease is still compared to certain world wide calamities that mankind has experienced throughout history. "This calamity was fully comparable –in terms of the death, dislocation, and horror it wrought- to the world wars of the twentieth century." (Burns, 371) Although warfare, natural diseases, and famine killed many people, Europe remained overpopulated until the middle of the fourteenth century. "The reason for this was that population growth was still out-stripping food supply." (Burns, 371) When Black Death hit Europe together with famine and war, this "reduced the total population of western Europe by at least one half and probably more like two-thirds between 1300 and 1450." (Burns, 371) With the decline in population, the limited soil became capable of feeding the people again. "Particularly, the prices of staple foodstuff began to decline because production gradually returned to normal and there were fewer mouths to feed." (Burns, 373) Less population brought higher job opportunities for peasants.

By 1381, the effects of the Black Death should have been working in favor of the peasants. . . In fact, the incidence of the plague did help to increase manumissions of serfs and raise salaries or lower rents of free farm laborers. (Burns, 376)

All these gave way to agricultural revolution which paved the way to industrial revolution and capitalism. Consequently, Black Death originated and helped establish the capitalist order.

Dracula's arrival in England with a ship called "Demeter" can be seen as a new attempt of the plague to re-challenge the system, and to re-mould it. Dr. Van Helsing describes the return of the death as

Nay, in himself he is not one to retire and stay afar. In his life, he go over the Turkey frontier and attack his enemy on his own ground; he be beaten back, but did he stay? No! He come again, and again, and again. Look at his persistence and endurance. (Stoker, 267)

The Count knows that his mission will produce many social, and therefore, economic and political consequences. The bourgeoisie, too, knows that if a plague appears, this will affect the production-consumption mechanism, and by extension, the system itself. Therefore, mass media, controlled by the capitalist order, warns people about the danger. When Dracula transports himself to England, newspapers report the arrival of a strange ship:

The searchlight followed [the ship] and a shudder ran through all who saw her, for lashed to the helm was a corpse, with drooping head, which swung horribly to and fro at each motion of the ship. No other form could be seen on deck at all. (Stoker, 67)

Fred Botting explains that "The origins of the vampire were explained as fears of Plague, thought, since the Middle Ages, to have emanated from the East." (146) By creating fears concerning the potential threats that may come from the eastern world, the Occident has formed a great hatred against the East. Although Transylvania is not located in the East, Eastern Europe, too, is a potential threat for the Western world. From the viewpoint of bourgeois newspapers, Dracula's arrival in London represents the beginning of a plague, and hence, of the threat. He comes to Britain

to invade and destroy the current capitalist system. Thus, his resemblance to Black Death, the plague's destroying one third of European population and giving way to the forming of a new system show that Dracula, in the same manner, will try to destroy the social and political system in Europe to establish a new system. Like the Black Death, by "infecting" the capitalist system that exploits both the environment and the individuals, Dracula will let people free themselves from the headlock of the system.

Dracula does not intent to reestablish the old paradigm by destroying the new system. What he tries to do is amalgamate past and present and create a synthesis. Addressing Jonathan, he says that he wants "to be in the midst of the whirl and rush of humanity, to share its life, its change, its death, and all that makes it what it is." (Stoker, 19) In this statement, his wishes are very humane and almost romantic. He simply wants to become a whole with humanity, but shortly after he says, "Here I am noble; I am boyar; the common people know me, and I am master. But a stranger in a strange land. . ." (Stoker, 19) He reveals that he has been looking for unification. However, he is also determined to defend his origins. He wants to share modern world's rush, life, change and death because all these belong to his age. Therefore, what Dracula does not accept is the unnatural, hypocritical life of bourgeoisie.

Dracula belongs to the agrarian order, and he rejects the urban life of nineteenth century. For him, the origins of humanity are rooted in nature. He knows that urban life cuts people's ties with the natural environment. He tells Jonathan, "Ah, sir, you dwellers in the city cannot enter into the feelings of the hunter." (Stoker, 17) He knows that dwellers of the city become alienated from nature and this gives way to mass culture (or the sentimental culture) and to dehumanization. Different from the common man, as an individual who belongs to the agrarian order, Dracula's relation with nature is very strong. His especially overgrown canine teeth and his ability to transform into bat, lizard, dog etc. are not mere demonstrations of his diabolic powers, but are the signs of his interaction with nature. After being bitten by Dracula, bourgeois characters gain huge canine teeth which imply that the missing correlation between modern man and nature is reestablished.

The bourgeois paradigm and its encounter with an anachronistic figure (Dracula) suggests Stoker's willingness to engage his age with that part of the medieval heritage which could still teach the nineteenth century something of value. Through reconciliation with the past, Stoker thinks that nineteenth century individuals may gain freedom and acquire wisdom. For this reason, he creates the character of Dracula, who is a great synthesizer. He is the one who unites the opposite poles, separate ideas, genders, and ages. As a

delegate, his pilgrimage from Transylvania to England is an effort made in order to cultivate a friendship between the East and the West. True, his target is to destroy the current capitalist paradigm of England, but what he tries to destroy is the inhuman practices of capitalism, not the individuals. Van Helsing calls him a statesman, and as a statesman who comes from the later Middle Ages, he tries to demonstrate the humanistic paradigm of his age to the “modern” materialistic world.

In the first place, Dracula achieves a synthesis between genders. A vampire can no longer be identified as male and/or female who play their traditional societal roles. The women he bites gradually turn into self-sufficient beings and leave their assigned roles. Second, he has a different notion of consumption, and he imposes this “new” notion on individuals like Renfield, and his aim is to spread it in the capitalist world. Third, Dracula’s homeland is also the country of synthesis as “The Carpathians formed the crossroads where the traditions met.” (Botting, 146) Therefore, Dracula should not be seen as merely a medieval, barbaric defeatist. As an alchemist, he tries to formulate the hybridization of the later Middle Ages with the late nineteenth century. As William P. Day puts it

Dracula becomes the archetypal representative of the Gothic world, the primal creature of the gothic abyss, and he is in himself complete and whole, a true alternative to human identity. Though that alternative may be horrific, it is nonetheless powerful, for Dracula escapes the fragmentation that the doubled human identity faces, even if he does so by embracing terror as a way of existence. In him, death becomes, not the end of the crisis of identity through the destruction of the self, but

rather the monstrous gateway into a completely new kind of identity.
(143)

Back in the later Middle Ages, demonstration of emotions was a natural and accepted norm. People of the period shed a lot of tears. As a symbol of sincerity and purity, crying was also encouraged by the Church. On the other hand, a male's ability to conceal his emotions is considered a virtue by bourgeois culture. Arthur, whose wife has recently passed away, is good at hiding his sorrow, and while waiting for Lucy in her tomb, Dr. Seward writes about him: "I looked well at Arthur, for I feared that the proximity to a place laden with so sorrowful a memory would upset him; but he bore himself well." (Stoker, 172) Like their repressed sexuality, bourgeois people cannot reveal their emotions such as joy or sorrow. As a result, people become estranged to each other and even to themselves. What Dracula dislikes is this insincerity and formality among the nineteenth century people.

Dracula never conceals his feelings, and this is the characteristic of people living in the later Middle Ages. When he is angry, his face reflects it. Jonathan looks into his eyes when he disrupts the three vampires' attack and observes his emotions: "His eyes were positively blazing. The red light in them was lurid, as if the flames of hell-fire blazed behind them." (Stoker, 34) Anger is not the only feeling he reveals the most. Dracula deeply feels the sorrow of life. He tells Jonathan "And my heart, through weary years of mourning

over the dead, is not attuned to mirth.” (Stoker, 22) He is, however, waiting for the mirth to come, and it will come when he creates more individuals like himself, and when he reaches at his goal of overthrowing the system.

Bourgeois society’s tendency towards denying their urges and emotions is so strong that they even reject to think or talk about death as the natural consequence of life. Dracula, on the other hand, appreciates and embraces death. Like Dracula, in the later Middle Ages, people were brave enough to face up death, and it was this bravery that made them celebrate the joy of life. As a result of sordid living conditions, the life duration of a person in the Middle Ages was not so long as the life duration of a modern man in the nineteenth century. Since they were very close to death, inevitably they were very sensitive on the subject. In the later Middle Ages, people “were encouraged by preachers to brood on the Passion of Christ and on their own mortality” (Burns, 379) and the temporariness of this world was almost an obsession.

Tombs . . . displayed the physical ravages of death in the most gruesome ways imaginable: emaciated corpses were displayed with protruding intestines or covered with snakes or toads. Some tombs bore inscriptions [like]: What you are, I was; what I am, you will be. (Burns, 380)

This exaggerated stress on the phenomenon of death somehow created a realization in people that life could end any minute and it was, therefore, very precious.

Death, however, was not the only subject that the people of the later Middle Ages were interested in. They were also able to feel the joy of life; they were the “people who painted or brooded on pictures [of death] might the next day indulge in excessive revels.” (Burns, 380) While the people of the later Middle Ages were desperately embracing death as a fact, apparently various extreme entertainments were necessary for them to cope with their fears. Similarly Van Helsing mentions that Dracula “can smile at death.” (Stoker, 267) Aristocrats and commoners demonstrated different reactions in order to soothe themselves. When famine or disease raged, aristocrats immediately wore extremely colorful dresses. An exaggerated luxury on their homes and dresses was merely an effort to embrace the life together with death. On the other hand, for the commoners, in accordance with their economic power, different kinds of crude entertainments were available: “For example, crowds would watch blind beggars try to catch a squealing pig but beat each other with clubs instead. . .” (Burns, 379) To sum up, the later Middle Ages had formed a synthesis of joy and sadness, and of life and death.

If neurosis, which stems from repressed sexuality and hypocrisy is the disease of the nineteenth century, manic depression, then, is the “disease” of the later Middle Ages. Manic depression is defined as the psychological condition in which a person swings between

deep depression and great elation and “the late-medieval culture often seems to border on the manic-depressive.” (Burns, 381) To see a widespread manic depressive disorder is not surprising for a period whose basic dilemma consists of the fear of death and the joy of life. Paul Thomas Welty also mentions that

although the medieval period was generally one that could be described as an age of acceptance, rather than doubt, it should be remembered that this was also a lusty age . . . Although pleasures were rude and few, medieval man also knew his moments of lightness. (338)

As a man of medieval culture, Dracula constantly shows the signs of manic-depressive personality. He reveals his depressive mood to Jonathan:

I seek not gaiety nor mirth, not the bright voluptuousness of much sunshine and sparkling waters which please the young and gay. . . I love the shade and the shadow, and would be alone with my thoughts when I may. (Stoker, 22)

He tells Jonathan that his heart is full with sorrows and he wants to be alone. However, he told Jonathan beforehand that when he was in London he wanted “to go through the crowded streets . . .” (Stoker, 19) Dracula says that he wants to be both in the crowd and alone. These inconsistent statements reveal that Dracula suffers from manic-depression. Still, however, this psychological disorder should be seen as the reflection of his multidimensional character. In manic-depressive mood there are two contrasting feelings: joy and sadness. Dracula embraces life with its all aspects. He wants to have both sadness and happiness, and wants to experience the opposites at the same time. After all, for a man who represents the

synthesis of different phenomena like life and death, East and West, men and women, bipolar disorder is the natural consequence.

Victorian society, on the other hand, never accepted the opposites, or the “abnormal.” Life had to be built upon an order. In this age,

Pride in the growing power of England, optimism born of the new science, the dominance of Puritan ideals tenaciously held by the rising middle class, and the example of a royal court scrupulously adhering to high standards of decency and respectability combined to produce a spirit of moral earnestness linked with self-satisfaction (Holman, 495)

were the mottos of life. These mottos, however, were protested by the following generation of writers and critics as hypocritical, and Stoker is no exception. All these “virtues” helped create only stereotypical individuals who were unable to understand themselves, but claimed to understand everybody. They defined the normal and the abnormal; they diagnosed the living, multi-dimensional characters as manic-depressive just because they were different.

Stoker rejects such a definition of the normal, and on purpose he creates Dracula, the “deviant” character. By making Dracula attack the pillars of the Victorian society, he both reveals the corruption and satirizes middle class arrogance and complacency together with the optimism of the age. A “manic-depressive” mood is what the system actually needs because there is no life; there is nothing human and/or humane in the new system.

Opposites always create paradoxes, and a paradox, on closer inspection, is found to contain a truth reconciling the conflicting

sides. "There is a paradox at the heart of the Christian faith: that the world will be saved by failure," (Cuddon, 479) and this is also true for the Victorian society. By creating an opposite individual figure against the standards of Victorians, Stoker creates this paradox. He emphasizes the necessity of combining the incongruous and apparently contradictory paradigms to create a fresh one. This, he knows, is the only cure for the one-dimensional capitalist culture which wipes away all that belongs to man.

CONCLUSION

In *Dracula*, Bram Stoker observes the ill effects of capitalism upon individuals. The new classes that emerged during the industrial revolution were the middle and working classes. Middle class people considered material wealth as the unique goal of life. Their devotion to materialism deteriorated all the previous humane social bonds. Peasants, for the betterment of their life standards, left their villages; they came to industrial towns to suffer from industrial cruelty in the hands of capitalists. In the slums of industrial towns, they lived like rats, and died like rats. Prostitution and venereal diseases were so widespread and the cause of these social ills was the new economic system which paved the way to the capitalist paradigm. The old agrarian order in which everybody was responsible for everybody was replaced by the egotistic, self-centered liberal system. The new system pretended to be humane, but beneath the polished surface, it was hypocritical and corrupt. This was the social panorama of the nineteenth century.

Ostensibly primitive and sexual creature of Stoker's imagination, *Dracula* is the embodiment of its creator's reaction against this hypocritical and destructive system. Any aspect of Count *Dracula*'s

personality is what is deficient in bourgeois society. As the most virtuous character of the novel, he appreciates life and death, joy and sadness, fear and bravery, past and present, and love and sex. His travel to England as a medievalist eastern European is a desperate attempt to remind Victorians their past and the repressed human urges.

A materialist way of life, however, had nothing to do with the teachings of the past concerning kinship, solidarity, and especially emotional and sexual relations. The unique criterion to define an individual was the social and economical rank of that person. As a result, a human urge like sex was systematically disregarded and finally repressed. For a reader who carefully observes the social conditions of Victorian society, it is not surprising to realize that repressed sexuality made no good for the people of the period. Unhappy husbands, due to their asexual wives, fueled the fire of prostitution, and the working class females were involuntarily ready to fulfill the demand. As a result of prostitution, syphilis became a widespread disease in the nineteenth century, causing social disturbances like dementia and neurosis. Stoker diagnoses the individuals of his time as neurotic beings spreading the new rationalist mentality like an illness.

Count Dracula, the emblem of Middle Ages, comes to Europe to challenge and change the social panorama of Victorian society. As a

strategist, what Dracula has eagerly been attacking throughout the novel is the rationalist bourgeois mentality which has already repressed sexuality. This repressed sexuality is the result of denied human urges, and this is the so called "virtue" of the Victorian period. Dracula, however, tries to stir sexuality by appealing to bourgeois characters' libido. He knows that if he manages to penetrate into bourgeoisie's denied sexual life and convert them into his own paradigm, he will guarantee his existence, and he will be able to integrate himself with the "modern" world.

Dracula's main target is the females of the bourgeois society. He knows that if he succeeds in transforming asexual bourgeois females into sexually active creatures, the hypocritical bourgeois life will be demolished. Dracula's first "prey" Lucy is already a sexually attractive female. Lucy, however, is not his main target as she is just a way to reach at Mina, who is the representative figure of middle class hypocrisy, and inevitably the most hated character by Dracula. For this reason, Dracula detects Mina as the core of the "disease" and tries to transform her into a sincere and natural woman. However, the guardians of the capitalist system gather their bourgeois army under the leadership of Van Helsing and defend their hypocritical way of life first by killing vampire Lucy, then by protecting "chaste" Mina against the threat. Bourgeois characters' reaction against Dracula is the self-defense of the capitalist

paradigm. A capitalist never ever compromises with another existence, let alone the challenging one. Since they are obsessive materialists, they are also irreclaimable xenophobiacs. As Valdine Clemens argues

Despite all its impressive advancements, the modern world appears in *Dracula* to be the site of severe moral and cultural decline, ruled primarily by the reptilian brain's directives to defend territory and ruthlessly eliminate competition. (180)

Dracula's system is humane as he does not practice tyranny on individuals. What he tries to do is amalgamate humanist paradigm of the past with the modernist paradigm of the nineteenth century and create a *synthesis*. He knows that there is a tendency in capitalist paradigm towards denying the past, and hence, the humanistic urges of man. His resurrection, however, even after four hundred years, comes to mean that the past and the present urges should not be separated. The social and moral dilemmas that nineteenth century people were desperately trying to overcome are the evidences of the necessity of a mediator like Dracula, who will compromise the opposing paradigms.

Bourgeois characters intentionally do not want to see Dracula's effort to create a synthesis between the past and present. The Count is neither a barbarian nor a defeatist; he is the past creating the present. Naturally, he is asking for his right to live, to become united with the modern world and change it. While doing this, he also promises nineteenth century the joy and sincerity of the past; he is

aware that there cannot be a present without a past. That is why he does not reject the modern world. He wants the modern man to appreciate the achievements of the man of the past.

Unfortunately, as Stoker reveals, what bourgeois characters get from the past are just bowie and kukri knives, suggesting the so called “violence” of the Middle Ages. Although they claim to be more humane, they cannot overcome the archetypal fears concerning the Middle Ages, and react in such a manner that the violence of the past becomes incomparable with the violence of the present. Since they consider the past world as terribly regressive, they reject all that belongs to the past paradigm. Their only symbolic visit to the feudal times is the scene where they chase Dracula back to his homeland in order to behead him. Finally, they organize an assault to lynch this delegate of the past and manage to tear him into pieces. With this show of violence, they reject what Dracula tries to insert into the nineteenth century—the wisdom of the past. Dracula’s humanistic mission comes to an end when they destroy the Count in the cruelest way imaginable. This is the violence of the modern man and this reaction against Dracula indicates that concepts like “modern,” “modernity,” and “civilized” are but just expressions to euphemize the industrial cruelty of the nineteenth century. Industrial man is so biased and self-centered that he does not need to learn the wisdom of sharing and solidarity of the past world.

For a long time, Stoker's aims in writing *Dracula* have been misunderstood by critics. The Count was generally seen as the capitalist figure of the nineteenth century, sucking the blood of the innocent; babies, women etc. Critics have usually ignored the role and function of the sentimental bourgeois figures in the novel. A close reading of the work, however, reveals that Stoker takes those sentimental figures and the culture they belong to as real threats to the future of mankind. Therefore, the image of the vampire assumes a new form; it is the past haunting the present. However, they have the mission of inserting the spiritual past knowledge into the rational present world and thereby creating a synthesis.

The novel's popularity is an indication that it still appeals to our subconscious reaction against the unjust practices of capitalist order. However, the way Stoker concludes *Dracula*—with the destruction of the vampire—leaves no hope for a better future. The tragic ending of *Dracula* (and hence, of the novel) shows that Stoker, despite his suggestion to merge past and present paradigms, has no hope for a better world. It seems that for a long time, even in the twenty-first century, the capitalist dystopia will remain unchanged and unchallenged, but the rebellious nature of the vampire in us will be waiting to be triggered.

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