"If ever there was a woman who was all perfection, that one is my poor wronged darling": The Madonna/Whore Archetype in *Dracula*

In the year 1851, it is estimated that there were over 8,000 prostitutes on the streets of London (Roberts 63). Citizens of London knew of the existence of this occupation, and usually stayed away from talking about it. Prostitutes and loose or immoral women, or "the fallen woman, as Victorians liked to call the victim of seduction," were the subject of many Pre-Raphaelite paintings of the period (Roberts 63). The Pre-Raphaelite period, an era in art history that deals largely with nature and "enlightened" women, occurred during the 1850's and included many famous male painters depicting fallen women, such as in Augustus Egg's painting "Past and Present No. 1." This image, the first of three paintings by the artist that chronicle a wife's journey in infidelity, depicts the moment a husband finds out his wife was an adulterer. He holds in his hand a crumpled up letter as his wife lays prostrate at his feet, her hands clasped as if in shackles. Lying next to her is half an apple, harkening back to the Biblical Fall of Man when the wife Eve tempted her husband Adam to eat of the Tree of Knowledge of Good and Evil, while the half that represents the husband lies on the table, stabbed through the center. While the husband stares with an empty expression out into the room, the couple's two children are futilely building a house of cards. All of this symbolism is meant to

heighten the shock of the sin the woman committed as the entire family feels the effects of her unfaithfulness. This woman, who is begging for forgiveness at her husband's feet, has fallen into a temptation of which there is no redemption because of the corruption of the domestic space she was supposed to control as the Victorian wife. And because of this unforgiveable crime, she must eventually leave the family and the idyllic home, hence the mirrored image of an open door awaiting her departure. As Victorian literary critic Nina Auerbach says of the fallen woman, "her imaginative resonance justifies the punishment to which she is subjected," which is "an exile from woman's conventional family-bounded existence" ("Woman" 157, 150).

If the fallen woman is a result of temptation, the "whore," then, is a woman who chooses to live promiscuously because she enjoys it. This "whore" does not fall into evil, but willingly walks into it, and it makes up her nature, rather than being metamorphosed as the fallen woman is. There is a distinction between the two archetypes, because the "whore" was seen as pushy and forceful for sex, while a fallen woman could be any woman that fell into temptation.

Contrary to "the fallen woman" was the "angel of the house." This archetype can be traced to the poem *Angel in the House* by Coventry Patmore in 1854, in which he describes "in great detail the many wonderful qualities that make… the protagonist a perfect bride and wife" (Kühl 172-173). The angel of the house was "modest, chaste and innocent," submissive to her husband while supporting him, and cared for her children (Kühl 173). Nina Auerbach describes the concept of this domestic Victorian angel in her book *Woman and the Demon.* She says "angels were

thought to be meekly self-sacrificial" as "pious emblems" (7). Victorian ideology cast "angels as irrefutably female and by definition domestic" ("Woman" 64). Referencing Patmore's poem, Auerbach says it supported the idea that women were "enveloped in family life and seeking no identity beyond the role of daughter, wife, and mother" ("Woman" 69).

An angel of the house, then, was represented as chaste and modest, selfless in regard to her husband and children, and invested in her spiritual life. She and her innocence were protected by being kept "away from any potential bad influences and temptations" through her confinement in the domestic sphere (Kühl 173). In this way, the angel of the house is similar to "the virgin," ignorant of sex until "the day of [her] wedding," since "chastity was expected and idealized as a female virtue" (Kühl 174). The virgin's innocence must be protected to keep her from being seduced by the sinful nature of the world or the allure of sex and male attention; falling into these temptations would mark her as a fallen woman.

Similar to the concepts of the angel of the house and the virgin is the Madonna archetype. The ideal Victorian, middle-class woman was the curator of domestic bliss. "Sentiment's favorite domain in Victorian times was near the warm cozy heart of the home where the wife…waited patiently for the return of her husband" (Showalter 48). It was the ideal wife's job to create a warm and loving home, to be sweet and graceful. As research student Katharina Mewald outlines in her article "The Emancipation of Mina," "the prototype of the ideal Victorian woman" was to be "devoted to her future husband," and "to become a good wife and mother" as an "angel of the house" (1). This Madonna is very "focused on marriage"

and contains “overflowing emotionality” (1, 2). The “Madonna” is pure even if she is not a virgin, because she only uses her sexuality in service of child bearing within matrimony. Thus, the Madonna embodies all of the characteristics of the three archetypes discussed: she is caregiver, devoted wife, and angel.

With all of these archetypes and expectations of women that had built up over the sixty-some years of the Victorian Age, during the era that Bram Stoker wrote *Dracula* in 1897, the New Woman emerged. This movement pushed for redefining the traditional role of the woman as women’s clothing, women’s lack of the right to vote, and female spheres were challenged. Women started to be more active outdoors, and “the old, rigid society mold was visibly breaking up” (Laver 211). This new woman was “uninterested in marriage and children” as traditional values started to decline (Buzwell). As the New Woman ideas gained popularity, so did the Aesthetic movement, which highlighted “art for art’s sake” as “[fulfilling] important ethical roles” that “unsettled and challenged the values of mainstream Victorian culture” (Burdett). The term “’decadence’ was in use as an aesthetic term across Europe” that meant “a process of ‘falling away’ or decline” (Burdett). Overall, these ideas upset the traditional Victorian values that had in been place for the last century as new ideas and figures such as Oscar Wilde came forward.

These ideas affected fashion, as women needed less restrictive clothing to accommodate for their more active lives. Bicycling outfits and other types of sporting costumes became more available, consisting of a divided skirt and bloomers made out of dark colors and materials such as tweed. In evening wear, the waistline fell to just above the hips, and the skirt lost its bustle. Women donned long

suede gloves with multiple buttons, and would accessorize with fans, jewelry, and furs. Overall, the silhouette was slimmer than in years past with a straighter, bell-shaped skirt which required less petticoats than the years leading up to the 1890s.

In Bram Stoker's *Dracula,* the story follows Mina Harker and her childhood friend Lucy Westenra as they encounter the vampire Count Dracula. Mina outright condemns "The New Woman" in her diary that narrates most of the novel, disapproving of their ideas that are as outrageous as the idea "that men and women should be allowed to see each other asleep before proposing or accepting," and if they're not careful, soon it will be the women who propose (Stoker 87). In this way, Mina is set up to be anti-confrontational and complacent with the traditional and accepted role she must play in life. Her traditional values were not uncommon with those of other women throughout the Victorian era. For example, in a manual entitled *The Ladies' Hand-Book of the Toilet, A Manual of Elegance and Fashio*n published in 1843, the author explains, "the healthy and delicate tints of the complexion are liable to be seriously injured by too much exposure to the sun and air" (7). The author warns women not to spend too much time outside for fear of ruining their complexion. At the time that the New Woman emerged, these traditional ideas of female seclusion were still held by many Victorians. But, as student Sarah Kühl explains in her thesis, The New Woman emerged as a third option to the angel of the house and the fallen woman. She explains, "this new category provided a way out of this confining opposition and allowed women to slowly redefine who they wanted to be" (177). While neither Mina nor Lucy ever completely adopt the ideas of The New Woman, throughout the novel, their

characters don't stay within the confines of their separate archetypes. Stoker complicates their set paths, mainly through the interference of Count Dracula.

Dracula follows the stories of two women: Lucy Westenra, a wealthy young girl who is the first to be preyed upon by Dracula, and her childhood friend Mina Harker, a schoolmistress; and five men: Jonathan Harker, who worked in incarceration as Dracula's realtor; Dr. Seward, Lucy's doctor and admirer; Dr. Van Helsing, Seward's mentor and vampire expert; Quincey Morris, another one of Lucy's admirer's; and Arthur Holmwood, Lucy's third admirer and love interest. Jonathan is sent to Castle Dracula in Transylvania to help Dracula buy a house in London. However, Jonathan immediately notices something is wrong when Dracula forces Jonathan to write a letter to his fiancé Mina, telling her everything is fine and that he will be staying with Dracula for a while. Jonathan is then confined in the castle, and witnesses horrible scenes such as Dracula climbing down the castle wall like a spider, and three vampire women visiting him at night and trying to suck blood from his neck. Jonathan escapes, and shortly after, in London where Mina is staying with her, Lucy Westenra mysteriously starts sleepwalking and often wakes up very ill.

Within the course of a few days, Lucy has many male suitors pining for her attention. She first talks of a Mr. Holmwood in a letter to Mina, saying that he "often comes to see" her and gets on well with her mother (Stoker 56). Lucy then immediately tells of a doctor who Mr. Holmwood introduced her to, and states how well he would suit Mina, if she were not already engaged to Jonathan Harker. Lucy flirts with the idea of having two men at once and normalizes this desire. Lucy goes

on to describe how handsome, clever, and fancy he is, being resolute and calm. But immediately following her description of this doctor, which we learn in another letter is Dr. John Seward, she states that she loves Arthur Holmwood, and is "blushing" as she writes the letter (57). She explains, much like a child would in a diary, "Oh Mina, I love him; I love him; I love him!" (57). She finishes the letter with a P.S.: "I need not tell you this is a secret," again, much like an adolescent would say in a note to their best friend slipped under the classroom table (57). In Lucy's next letter to Mina, she surprises her with the news that, although she "shall be twenty in September, and yet [has] never had a proposal," she has, in one day, received three (57). For about half a page Lucy rambles on about how great it is to be engaged, and how lucky they both are when some girls their age aren't. Finally, she tells Mina the names of the three men: Arthur Holmwood, Dr. Seward, and Mr. Quincey Morris from Texas in the United States. Lucy expresses concern at Mina's opinion of her and her fear that Mina will think her "a horrid flirt," but Lucy seems to be too excited at having three marriage proposals in one day to worry about that (59).

While excited by the idea of three prospects, Lucy does not outright trespass the boundaries of feminine propriety that Victorian society has set for her. Her dialogue about the men is not predatory or greedy, but it affirms the feminine societal expectations that Lucy aligns with. She wants to get married, as she states by telling Mina "I don't want to be free," and she is relieved at having three opportunities to fulfill this desirable societal requirement (Stoker 61). Many readings of Lucy in *Dracula* define her as the whore, hungrily soaking up the male attention as she revels in her coquettishness. But as PhD student Leah Davydov

explains in her thesis, “Lucy is consistent with Stoker’s subservient feminine ideal” by narrowing “her matrimonial choices by informing Seward and Morris that her affections already belong to another” (9). In relaying the three proposals, Lucy explains how upset they made her because she would have to turn two away “looking all broken-hearted” (58). She does not lead the men on, but instead feels bad for crushing their hope to be with her. Lucy even goes so far as to ask, “why can’t they let a girl marry three men, or as many as want her, and save all this trouble? (60). She states this not because she wants three men all to herself, but because she doesn’t want to make them feel bad, caring more about men’s feelings than her own. Davydov explains, “Lucy’s phrasing clearly indicated that the romantic desire at play… is not her longing for multiple men but rather multiple men’s longing for her” (10). In turning down Quincey Morris’s proposal, Lucy describes how she “burst into tears,” looking into his eyes while “crying like a baby” (60). She cries in her letter to Mina “why are men so noble when we women are so little worthy of them?” (60). Lucy told a similar story to when she turned down Dr. Seward, involving many tears and him feeling bad for upsetting her, a constant theme in this novel. Through her stories relayed in letters to Mina, we see Lucy’s “emotional hypersensitivity rather than her sexual appetite,” as Lucy cares about the men in her life rather than using them as toys for her own desires (Davydov 10). Lucy is not the whore, but rather, as we will see shortly, the fallen woman.

Lucy’s sexual desire is already starting to become complicated. While Lucy has good intentions in wishing to marry all three men so none of them have to be turned away broken-hearted, she still flirts with the idea and adores all of the male

attention. She also admits to kissing Quincey Morris after she turned down his proposal. She also kisses Arthur Holmwood, her fiancé; it is notable that Lucy kisses more than one man. This shows that Lucy is easily seduced by these men; while she wants to stay "pure" and does her best to be the proper Victorian woman in courtship, she has been "Victorianized" to be weak, which makes her vulnerable not just to male attention, but also to Count Dracula.

Even after Lucy accepts Arthur Holmwood's marriage proposal, the other two men don't stop pining for her. Quincey Morris explains this when he refers to Lucy as "that poor pretty creature that we all love" (Stoker 138). And in a sense, all three men, plus Dr. Van Helsing, get their moment to "marry" Lucy through the transferal of their blood into her veins. Lucy mysteriously becomes ill whenever she wakes up in the morning, and the only idea anyone has as to what she is sick with is Arthur's declaration of "disease of the heart" (Stoker 104). Dr. Seward invites his mentor Dr. Van Helsing to come to London to help with Lucy's case, and when he arrives he declares that Lucy needs a blood transfusion. Van Helsing tells Arthur "you are the lover of our dear miss," and he is the only one that can help her (Stoker 113). Even though Arthur is very nervous, he says "if you only knew how gladly I would die for her" before he lets Van Helsing hook Arthur up to Lucy's veins. Arthur is very weak after he gives so much blood to Lucy; "life" comes "back to poor Lucy's cheeks" as Arthur, "the brave lover," lies down and wins a kiss from the sleeping Lucy (115). The image Stoker paints is almost one reminiscent of the classic fairy tales of Snow White and Sleeping Beauty, whose handsome princes steal a kiss from the sleeping maidens.

After this moment of triumph, Van Helsing notices "two punctures" on Lucy's neck that look connected to her loss of blood, and it is because of this wound that Lucy once again finds herself on the verge of death three mornings later (115). When Drs. Seward and Van Helsing find Lucy "more horribly white and wan-looking than ever," this time Arthur is not present, and John Seward donates blood. This description of Lucy harkens back to the often-repeated fairytales, describing Sleeping Beauty, essentially dead, as so beautiful that the Prince must kiss her lifeless body. There is this almost grotesque attraction to lifeless femininity, fetishizing the dead as a Gothic trope of femininity. Seward comments that "it was with a feeling of personal pride that I could see a faint tinge of color steal back into the pallid cheeks and lips," because "no man knows till he experiences" the feeling of "his own life-blood" transferring to "the veins of the woman he loves" (119). Van Helsing does more to prevent Lucy's blood loss after this, putting a wreath of garlic around her neck to ward off evil spirits as Seward suggests. But despite all of his preparations, Lucy's incompetent mother removes the foul-smelling flowers in the middle of the night, and Lucy once again wakes up almost dead. This third time, Van Helsing himself donates his blood, as Dr. Seward is "weakened already" (124). And finally, a fourth time Lucy greets the morning sun in a weakened state after the presence of a wolf in her bedroom, and the arrival of Quincey Morris offers a fresh prospect to donate blood since the two doctors are exhausted after a night caring for Lucy and her fiancé is not there.

In this way, all four men have shared their sexual blood with Lucy and done something that Van Helsing initially said should only be done between a man and

his lover. All four men's blood runs in Lucy's veins and she is now a part of all of their bodies. Later in the novel, Van Helsing refers to Arthur giving blood and when he said "that the transfusion of his blood to her veins had made her truly his bride? If so that, then what about the others? Ho, ho! Then this so sweet maid is a polyandrist," or being married to more than one man at a time (158). As "the vast majority of England's residents professed some variety of Protestant Christianity," a common value was for marriage to be between one man and one woman, as described in the Bible through the first marriage of Adam and Eve (Mitchell 239). This scandalous portion of the book could only be included during this "decadence" period in Victorian history when traditional values were being usurped.

However, overall, the women in *Dracula* adhere to traditional Victorian femininity by being very frail and emotional, freely showing "feminine" emotions such as sadness, fright, or empathy. We see this in not only Mina and Lucy, but in the character of Lucy's mother. The men trying to heal Lucy from her strange illness constantly keep information from her elderly mother in order to save her Mrs. Westenra from shock. Van Helsing explains that the men must "say no word to Madame" because they "know how it is with her! There must be no shock; any knowledge of this would be one" (Stoker 114). Mina, in a diary entry, reveals that Lucy's mother's "heart is weakening," and "a sudden shock would be almost sure to kill her" (92). Of course, she has not told Lucy because she doesn't want her to worry or be upset. The most ladylike and appropriate diagnosis for a proper Victorian woman seems to be an ailment of the heart, given to both Lucy's mother and Lucy during the end of their lives. But, unfortunately, despite everyone's

tiptoeing around Mrs. Westenra, she receives the biggest shock of her life when she unknowingly and blindly walks into Lucy's bedroom one night to comfort her and starts at the "crash at the window," rips the garlic off of Lucy's neck, and dies from fright at the appearance of a "great, gaunt grey wolf" in the middle of the bedroom (131).

Lucy also adheres to the fragile Victorian female ideal, proposing a culture of moral sentiment through her "feminine" emotions, most often represented through crying and her empathy. It was popular in Victorian England for a woman to seem fragile and small. Allison Lurie, writer and critic, attributes this ideal to gender roles. She says that "in an emergency" a woman must rely "on the protection of the nearest gentleman" because a woman was seen as too weak to do things herself (219). A Victorian woman wanted to be saved from the loneliness of singleness and poverty by a man who would bring her domesticity and comfort in wealth. Lucy explains this desire in a letter to Mina: "I suppose that we women are such cowards that we think a man will save us from fears, and we marry him" (Stoker 59). In turning down her suitors, Lucy cries talking to them, she tries thinking about it later, and she cries writing her letters to Mina telling of her crying. She is afraid to be left alone, hoping one night "that Dr. Seward was in the next room- as Dr. Van Helsing said he would be- so that [she] might have called him" if something scary happened (Stoker 130-131).

Lucy is also infantilized by the men in her life because of the way she acts. When turning down Quincey Morris's marriage proposal, he grabs her hands and says "That's my brave girl" (60). He calls her "little girl" two more time during their

conversation, and asks “Won’t you give me one kiss?” (60). Lucy herself admits to “crying like a baby,” and appreciating how sweet Quincey is with her (60). Later, while Lucy is in her sick bed, Van Helsing gives her a wreath of garlic “flowers,” explaining that they are “not for [her] to play with,” treating her as a child would not be allowed to play with a dangerous object, such as a knife. Dr. Seward directly calls her his child, and as she is “sick and weak” she must be taken care of (144). And when Dr. Seward calls Mina “little girl,” she understands that it’s a sign of his good feelings of friendship towards her because they are “the very words he had used to Lucy” (204). Lucy is infantilized as a virgin archetype would be: innocent, yet capable of corruption and seduction. This view of her as both innocent and seducable is also seen through the clothes she wears throughout the novel.

In her letters and diary, Lucy talks a bit about her attitudes towards clothing. It can be assumed that because she is wealthy and a bit obsessed with love and boys, she would be very into fashion. But in a letter to Mina she states, “I do not…take sufficient interest in dress to be able to describe the new fashions” (Stoker 57). She

even goes so far as to say “dress is a bore,” stating this fact as a secret she is finally revealing to Mina (57). It is so surprising that Lucy is not interested in clothing that she says Dr. Seward wants to do a “psychological study” on her (57). However, this does not mean that Lucy does not try to look her best, because Mina describes Lucy’s “beautiful color” that makes her look “sweetly pretty in her white lawn frock” (Stoker 65). White lawn is a thin cotton or

linen fabric that Lucy is usually associated with. The white clothing and thin fabric serves to paint Lucy as innocent because of the color white's "long association with infancy and early childhood," thus suggesting "delicacy, and even physical infirmity or weakness" (Lurie 185). This makes Lucy seem not only delicate and fragile, but vulnerable.

There are also specific mentions of the clothing Lucy wears during her encounters with Dracula that align her with a more erotic and racy implication than that of the pretty and innocent white. The night that Mina wakes up and notices Lucy missing, Mina infers that, because Lucy's dressing-gown, which "would mean house," and her dress, which would mean "outside," are still in their places, Lucy is only in her nightgown and must not be far from her bedroom (Stoker 87). Mina explains that "the clothes [Lucy wears] might give…some clue to her dreaming intention," as Lucy is prone to sleep walking (87). This explains the importance of wearing "appropriate" clothing during the Victorian era. When Mina finds the hall door wide open, she knows Lucy must be outside, and she grabs "a big, heavy shawl" for Lucy to wear (87). The description that follows paints a scene in stark black and white because of "the bright, full moon, with heavy black, driving clouds, which [throws] the whole scene into a fleeting diorama of light and shade" (87). Mina finds Lucy, "a half-reclining figure" on the bench of the church-yard, "snowy white" (88). As she approaches,

Mina thinks she sees "something dark…, long and black" standing over "where the white figure" of Lucy sits, but when she gets to Lucy she finds her alone (88). Clothing writer and historian Anne Hollander explains "black and white used together have a dramatic beauty without the need of symbolism," something accomplished in this scene (369). And in "European society, where the symbolism of each is important, they both cancel and support each other" (Hollander 369). Lucy is embodying both the whiteness of an angel and the blackness of the whore.

Contrastingly symbolic is the icon of the white nightdress and shawl. In her diary, Mina notes that Lucy, still asleep, instinctively "[pulls] the collar of her nightdress close round her throat," and Mina throws the "warm shawl" over her and fastens it with a safety pin (88). Mina is very concerned about Lucy's "unclad" appearance and bare feet, and she hopes no one notices their state of undress as she helps Lucy home, who, even in her chilled and unclad state, does "not lose her grace" (89). Mina's concern aligns with the author of *The Ladies' Hand-Book of the Toilet* in believing that "an unruffled state of mind is essential to the preservation of personal beauty," and wants to preserve Lucy's (5). But she can't: Lucy is out in public in nothing but her nightdress and bare feet. Mina attempts to protect her with the adornment of a shawl, a popular Victorian outer garment. Writer Allison Lurie says that women in the Victorian era "were redefined a something between children and angels," seen through the way the men in *Dracula* treat Mina and Lucy with wariness and reverence (216). "The more…helpless a woman looked," such as Lucy unable to care for herself while she is sick and sleepwalking, "the more elegant and beautiful she was perceived as being" (Lurie 216). Thin clothing such as shawls

subjected women to sicknesses like cold and consumption, or tuberculosis, and despite Mina's attempt to warm Lucy with the use of a shawl, it would not be as effective as clothing made out of a thicker material, or a coat. Additionally, the fact that Lucy is wearing a nightgown in this scene where she comes face-to-face with the deathly villain Dracula automatically links her to illness because "ghostly thin white nightdresses" such as what Lucy is wearing in this scene connect in our brains to sickness and sensuality (Lurie 256). In the Victorian Age "illness was sexually exciting" and white nightdresses were a symbol of sickness and death (Lurie 256). Lucy is available to the night, nearly naked in her nightgown, walking through the town after participating in this nightly escapade. She is completely vulnerable in her this nightgown, and because of her weakness and Victorian female fragility Lucy aids her seduction by Dracula. Because of this symbolism, Lucy's resulting death is hinted at, and its erotic nature is foreshadowed.

As mentioned previously, the sharing of blood between Lucy and her "harem" of men was sexual, and it means Lucy essentially had sexual relations with all of them. In a similar way, Dracula feasting on Lucy's blood and sucking it from her neck is portrayed in an erotic sense, painting Lucy as a whore, because she has had "sex" with multiple men. Nowhere in the book does a reader see a vampire feast upon a human of the same gender. In the beginning of the novel, Dracula does not molest Jonathan, but rather sends his three female vampires to feast upon him. These same females come back at the end of the novel to tease and try to coerce Dr. Van Helsing to come to them, and calling Mina their "sister" (Stoker 317). Dracula, on the other hand, only drinks blood from women, and in this portion of his long life we only see

him drink from Lucy and Mina. Dracula himself associates drinking one's blood to being one with them, as seen when, in Mina's account of his molestation of her, he says "you are now to me, flesh of my flesh, blood of my blood, kin of my kin" (Stoker 252). These phrases are taken from the Biblical account of when God made Eve from Adam's rib, and Adam says these same words to her as man and wife. In this way, Dracula links himself and Mina in a matrimonial connection. Literary critic Phyllis explains that "only relations with vampires are sexualized in this novel," and the relationships between Lucy and her three suitors and then between Mina and Jonathan "are spiritualized beyond credibility" (414). Therefore, Roth points out, vampirism is equivalent to sexuality.

Because Dracula is a vampire and it is known through folklore that vampires are nocturnal, he only comes to Lucy during the night, and always in her bed while she is sleeping. He has a hold on her, controlling her dreams and forcing her to sleepwalk to him. Because Lucy no longer has control over her choices and is essentially a different person as one of Dracula's vampire women, she has been taken over as a whore. Right before her death, she looks at her fiancé Arthur "with all the soft lines matching the angelic beauty of her eyes" (Stoker 146). Suddenly, Lucy's demeanor changes, and "in a sort of sleep-waking, vague, unconscious way" she asks Arthur eagerly to come kiss her "in a soft, voluptuous voice" (146). Lucy is teetering on the divide between two selves; "she is all silly and sweetness in the daylight, but as Dracula's powers invade her, she becomes a florid predator at night" ("Woman" 22). Lucy is very seductive, overcome with her vampire instincts and subject to their desires, as a Victorian prostitute was viewed. Victorian critic Nina

Auerbach puts the fallen woman in context of prostitution and writes how prostitution was seen as morally corruptive, because "once cast into solitude, the fallen woman…is irretrievably metamorphosed" ("Woman" 160). Lucy has been pushed over the edge so to speak; she has shared enough blood and been intimate with Dracula enough times to be too far gone, and she is transforming into a fallen woman, and into a vampire. And "only when Lucy becomes a vampire is she allowed to be 'voluptuous'" (Roth 414). She must die, because "death does not simply punish or obliterate the fallen woman: its ritual appearance alone does her justice" ("Woman" 161). She has to be redeemed through death, but she cannot yet because she is now "undead," as Van Helsing points out. Lucy cannot be redeemed from her whoredom yet because she is not truly dead. As Van Helsing says, "it is only the beginning!" (Stoker 147).

The men then set out to kill Lucy. A difficult task, as they all loved her. But the men read in the newspaper how a beautiful woman is roaming the streets at night, stealing children and almost killing them. It is no coincidence that the humans that vampire Lucy goes after are children; in life she desired to fulfill the Victorian female expectation of marriage and domestic bliss. Lucy never got married, and she never had any children, and she is trying to fulfill that need in death. A fallen woman is subject to "exile from woman's conventional family-bounded existence" according to Nina Auerbach, and vampire Lucy is protesting this subjection ("Woman" 150). The men are able to track her movements, find her vampire body in her casket during the day "more radiantly beautiful than ever," and drive a stake through her heart and cut off her head (Stoker 178). They create an almost Christian ceremony

out of killing Lucy, who is wearing the blood of innocent children that "stained the purity of her lawn death-robe" (Stoker 187). The men fill Lucy's mouth with garlic and place holy communion wafers around her grave. This cruel, undead spin on the tale of Sleeping Beauty is notably different than killing Lucy as the men know her; she is no longer Lucy, but a vampire. She is no longer the fallen woman, but takes on the embodiment of "whore" while she no longer controls her own body, but instead does Dracula's bidding as he controls her.

Van Helsing explains that Lucy's body, in her vampire state, "is her body, and yet not it… you shall see her as she was, and is" (190). Van Helsing is saying that as Lucy finally dies, she is no longer a vampire, but her "sweet and pure" self (192). The tempted, vulnerable girl has long been dead; but, since the vampire is finally gone as well, so is the whore. She is no longer a fallen woman because she has been redeemed from her transgressions through death. By dying, Lucy's sins as a fallen woman pass away with her. Her fiancée does not see her anymore as the whore, but mourns her death as his fiancée Lucy. And throughout the rest of the novel, whenever anyone references Lucy, they do so with reverence and love, calling her "poor dear Lucy" in forgiveness of her whoredom (202).

Every novel discussed in this project has contained a sort of doubling of women, and *Dracula* is no exception. Stoker uses Lucy as the corruption of the possibility of a proper Victorian woman, but he uses Mina to represent both the Madonna character type and the "angel of the house." In the beginning of the book when the reader first hears of her mentioned in Jonathan's diary, he explains her fragility and innocence, saying that "it would shock and frighten her to death" if her

were to tell her of the horrible things he's seen while at Castle Dracula (Stoker 45). She shows the same emotional capacities as Lucy has, crying very often and openly. Mina explains in a letter to Lucy how she "cried, Lucy dear, as Jonathan and the old man clasped hands," and later how "a cry does us all good at times" (Stoker 140, 162). Reading Jonathan's journal that he kept in confinement in Dracula's castle she cries, and recalling the turmoil he experienced she becomes hysterical (165). However, it's important to note that Mina is not described as vulnerable as Lucy is. From the very beginning of the novel, Mina is engaged to Jonathan, and never has any wavering in her choice or romantic status.

Following her marriage to Jonathan, Mina spends her days concerned for her husband during his recovery from his "brain fever" and traumatic trip to Castle Dracula (161). She finds comfort in "sitting by his bedside, where [she] can see his face while he sleeps" (99). She prepares dinner for him, worries about his mental health, and makes sure she looks good for him (168, 303, 166). Mina is ever the caregiver, not only for Jonathan but also in watching after Lucy. While spending the night with Lucy, Mina wakes up to find her missing, and goes outside looking for her. Mina finds her in the churchyard next to Lucy's house, but she also sees "something dark" bent over Lucy's figure (Stoker 88). When she gets to Lucy, she is alone, and Mina pins a shawl around her shoulders. Mina, in her journal, writes that she is "filled with anxiety about Lucy, not only for her health," but also for her "reputation" (89). Mina continues to care for and watch over her the next few days, until she leaves to be with Jonathan and care for him. In this way Mina acts as the Madonna, the pure and selfless mother and caregiver.

Mina also plays the role of the angel of the house as a devoted wife. Jonathan describes her as "so good and so brave," and she always puts Jonathan first (Stoker 254). When he is happy she is joyful; she explains in her diary that once he is not "weighed down with the responsibility of his new position" at work, she is "rejoiced" (160). Mina is able to offer Arthur Holmwood comfort that he has not experienced since the death of his beloved Lucy; Mina comments that there must be "something in woman's nature that makes a man feel free to break down before her and express his feelings on the tender or emotional side without feeling it derogatory to his manhood" (203). According to her wisdom, "no one but a woman can help a man when he is in trouble of the heart," and she is determined to fulfill this proverb (204).

However, Mina not only carries these feminine qualities of the heart, but she possesses male attributes of the mind. Despite her critique of the New Woman, Mina embodies some characteristics of this movement as a corruption of the traditional Victorian female values. Mina is a working woman, as established in her first letter to Lucy, and throughout the novel she serves the voyaging men through her masculine knowledge and skill in typing and keeping notes. During the Victorian period, men traditionally worked in secretarial positions, so Mina's skill with a typewriter and duty as the group's scribe was seen as masculine. Van Helsing even goes as far to say, "she has a man's brain… and a woman's heart" (207). Mina and her morals are not wavering; she possesses the feminine emotional capacity, as Lucy does, by feeling, caring, and crying often, but Mina is not depicted as weak and

vulnerable. The men care for her, but she never has romantic interest in any of them, showing that her heart is not easily swayed or vulnerable to seduction.

Mina spends weeks typing up Dr. Seward's phonographic diary into text and pouring over all of the records and information they have about Dracula, working hard to benefit the group. Additionally, Mina's own writings, in her diary and her letters, become a part of this record that makes up the text of *Dracula.* However, the men decide to deliberately leave Mina out of the plans they make on their journey, because she is "too precious to [them] to have such risk" (213). They ask her to "let us men do the work," feeling that they are protecting her from the horrors of this scary journey (218). They decide that there is certain work a woman should be allowed to do to aide and support the group, but at a certain level Mina cannot handle too much information, similarly to the way the men treated Lucy and her mother. Because of this disjunction, they end up giving her up to the threshold of death through their complacency.

While the group is staying at Dr. Seward's house making their plan, Jonathan notices that Mina "looks a little too pale" and becomes uninterested (Stoker 230). She continues to act this way during the day, fretting over Jonathan's secret missions and his safety, when one night the group breaks into Mina and Jonathan's room to find "a tall, thin man, clad in black" and Mina's "white nightdress…smeared with blood" and her face forced against the man's bosom (247). Chaos ensues as the figure turns into "a faint vapor" and Mina let out a "scream so wild, so ear-piercing, so despairing," and Jonathan wakes from his stupor as everyone relays what has happened (248). Mina, "a pearl among women" and "all perfection" has been forced

to drink Dracula's blood and has become "unclean!" (194, 270, 248). Even this angel figure, who held so much masculine knowledge and skill, was overpowered and, essentially, raped by this monster. However, Mina was not seduced; she did not possess a weak and vulnerable heart like Lucy did, and this provides Mina with the possibility of redemption in life, rather than death, like Lucy. While Lucy transformed completely into a whore as she turned undead, Mina stayed teetering on the divide between fallen and whore, and could thus be redeemed without having to die.

Literary critic Christopher Craft describes the sexual nature of Mina's assault by Dracula. He explains that this scene is "the novel's only explicit scene of vampiric seduction…, important enough to be twice presented" (457). By forcing Mina to drink of his blood while also drinking hers, Dracula "introduces her to a world where gender distinctions collapse, where male and female bodily fluids intermingle terribly" (457). By drinking Dracula's blood "spurting" from his chest, it acts as both "a symbolic act of fellation and a lurid nursing," and Mina is unable to give the "fluid" that leaves his breast a name (Craft 457). Mina instead recounts the assault by describing how she "must either suffocate or swallow some of the- Oh, my God, my God! What have I done?" (Stoker 252). Mina describes being forced to drink his blood as a mother cat leading its kitten to a saucer of milk, interfusing "masculine and feminine functions, as Dracula here becomes a lurid mother offering not a breast but an open and bleeding wound" (Craft 458). There is no doubt that Mina has been raped, forced against her will to drink of Dracula's tainted blood while also giving up to him some of her own. It contrasts the Catholic holy communion

ceremony that tells the story of Jesus' Last Supper with his disciples before his death; rather than a communion of bread and wine representing Christ's body and blood, the blood Mina drinks is that of the devil.

After a moment of despair, the group decides that, "Mina should be in full confidence, that nothing…should be kept from her" (253). Although this attitude doesn't last for long, as later they take that privilege away. Reflective of common ideas of women during the Victorian Age, men often didn't trust women with large ideas or information. Mina shows that she can handle a lot of stress and be calm under pressure; almost immediately after Mina's traumatic encounter, her husband falls apart, and Mina is forced to speak rationally and lovingly to him. She says to Jonathan, "Do not fret, dear. You must be brave and strong, and help me through this horrible task" (250). She has to give him more advice later on when she tells him to give Dracula grace, because one day "[she] too may need such pity" if she turns into a vampire for good (269). And even when the men get close to catching Dracula but don't, they come home to Mina, she immediately opens her arms, saying "I can never thank you all enough," encouraging them, "all will yet be well, dear!" (268). She pulls Jonathan's head to her breast in a maternal way, giving the men positivity and comfort, while she is the one slowly turning into a vampire. Mina constantly muses over "poor dear, dear Jonathan, [and] what he must have suffered" through this ordeal of her molestation and transformation into a vampire (303). Even in this state of uncleanliness, Mina still acts as the angelic Madonna, manipulating the definition of what it truly means to be unclean.

This positivity causes the men to "honor her bravery and unselfishness," and Dr. Seward comments with amazement that because she was unclean with vampire blood, "she, with all her goodness and purity and faith, was outcast from God" (268). Despite the fact that she is separated from him through her alignment with Dracula, Mina relies on strength from God and her Catholic faith often throughout her struggle. She wants Jonathan to read the "Burial Service" over her in case she dies, and she has to insist that he does it because he protests initially (288). But despite all of Mina's goodness and purity, she is still unclean with the taint of vampire blood. Dracula has a hold on her mind and body all the time, similar to the way he controlled Lucy, except for a short time at sunrise and sunset. Dr. Sewald points out, "sunrise and sunset are to her times of peculiar freedom; when her old self can be manifest without any controlling force subduing or restraining her" (Stoker 286).

This starts to complicate both the black-and-white archetypes of "Madonna" and "whore" and Mina's femininity, because now Mina is being used by Dracula and does not have control over her own body anymore. She, despite all of her spiritual purity as an angel and love for her husband as his wife, is "outcast from God," and starts to look more like a fallen woman (Stoker 268). Dr. Van Helsing attempts to say a prayer over Mina and touches a piece of the "Sacred Wafer" to her forehead, and unknowingly burns a scar into her flesh as the holy item sears her tainted skin. She lets out a "fearful scream," followed by tears as she realizes what this means (259). However, Van Helsing remarks that "that scar shall pass away when God sees right to lift the burden that is hard upon us," and the scar remains throughout the rest of their journey as a reminder of Mina's experience as a fallen woman.

By the end of this journey, the group has slayed Dracula after a battle with the vampire's gypsy minions, and while Quincey Morris is lying on the ground dying after being wounded, he shouts "Oh, God! It was worth this to die! Look!" as Mina's scar fades before their eyes (326). The sun sets "upon the mountaintop" as Mina becomes "bathed in rosy light," as if she is the setting sun, with everyone watching as the evil within her fades away (326). And finally, Mina is redeemed as she takes her rightful place as angelic Madonna, holding Quincey's hand as he dies.

Despite the Victorian belief of "once fallen always fallen," both Mina and Lucy break out of their respective character types to be redeemed. Lucy, the whore, is redeemed through the love of her friends and through the death of the fallen woman. Mina, the angelic Madonna, becomes, not a victim of seduction, but a victim of sexual violence. She does not weaken, and through her godly faith and selfless love for her husband and friends, she too is redeemed.

Through Mina's domination, she experiences the role of each archetype and, in a way, embodies all of them. Mina doesn't shed the role of wife and mother during her vampiredom, just as many women in the Victorian Age did not want to change their traditional role as Victorian woman in order to become "modern" and independent. By the end of the Victorian period, women were fighting for more say in their place in society, and started to emerge into the public sphere, rather than being confined to the domestic space. This manifested itself in different ways for different women; some took place at the forefront of the "New Woman" movement and protested for women's rights and suffrage, while some participated in smaller revolutions by engaging in sports or wearing athletic or cycling outfits. But as the

Victorian Age made way for the turn of the century and a change in mindset about gender, women had more freedom to choose their place in society, as well as to choose what they wanted to wear.

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