

BLOODY FOUCAULT!

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Abstract

Bram Stoker's masterpiece, *Dracula*, may be approached from several angles; this analysis, however focuses on the issues of sexuality and perversion, as presented by Michael Foucault in *History of Sexuality* Vol. 1. Foucault uncovers a fertile discussion on sexuality during the nineteenth century, time when *Dracula* was written, and concludes that four protagonists emerged from this discursivity: the hysterical woman, the perverse adult, the masturbating child, and Malthusian couple. This article links these personages of perversion to characters in *Dracula*, thus proving the abundance of discourse on sexuality at this particular time.

Key words: *Dracula*, Michel Foucault, sexuality and perversion, Gothic Literature.

Resumen

La obra de Bram Stoker, *Drácula*, puede ser abordada desde varios ángulos, sin embargo, este artículo se concentra en los temas de la sexualidad y la perversión, planteados por Michael Foucault en *Historia de la Sexualidad* Vol. 1. Foucault descubre la fértil discusión en torno a la sexualidad que se da durante el siglo diecinueve, coincidiendo así con la publicación de *Drácula*; Foucault concluye que de esta discursividad surgen cuatro protagonistas: la mujer histérica: el adulto perverso y la pareja Maltusiana. Este artículo vincula estos sujetos de perversión a ciertos personajes de *Drácula*, comprobando así la existencia de una abundante discusión acerca de la sexualidad durante este siglo en particular.

Palabras claves: *Drácula*, Michel Foucault, sexualidad y perversión, literatura gótica.

Thus sex gradually became an object of great suspicion [...] the point of weakness where evil portents reach through to us; the fragment of darkness that we each carry within us: a general signification, a universal secret, an omnipresent cause, a fear that never ends (Foucault 69).

All three had brilliant white teeth that shone like pearls against the ruby of their voluptuous lips. There was something about them that made me uneasy, some longing and at the same time some deadly fear. I felt in my heart a wicked, burning desire that they would kiss me with those red lips (Stoker 46).

Jonathan is deliciously seduced by the three vampire women in *Dracula's* castle. Lucy turns into a lascivious sleep-walker that is "ravished" by *Dracula*, night after night. Mina participates in an intercourse of blood with the Count while her husband, Jonathan, lies impotently in the same bed in a deep sleep... Despite the many topics that might be considered when analyzing *Dracula*, one entices its readers and critics repeatedly: that of sexuality. This analysis addresses the topic of sexuality and perversion in *Dracula* with the aid of Michel Foucault's work, *The History of Sexuality* Vol. 1. In this text Foucault argues that blood and flesh constituted a power system during the Middle Ages which slowly gave way to a system of sexuality. Victorian times, in fact, witness this shift of powers, which had begun around the seventeenth century; *Dracula*, despite belonging to a later period, is definitely staged in a Victorian context. It was during this time, Foucault asserts, that a sexualization of the body and of discourse occurred; instead of a repression of sex, there was an ostentatious show of sexual categories, characters, and perversions. Furthermore, he discusses two types of discourse, the confessional and scientific-psychiatric discourses, which coexisted and fused during these times. These discourses expressed the power relations that existed in the Victorian era and since power for Foucault is everywhere sexuality is a tempting target for it. But sexuality and the power system

that it represented did not simply dispose of the system of blood. Foucault claims that the nineteenth century family, in fact, became the site of fusion for the new and the old systems; in it, blood and sexuality merged successfully. In *Dracula* blood and sexuality also join and give birth to an odd family—a family of perverts. Foucault highlights four main characters in this parade of sexuality: the hysterical woman, the perverse adult, the masturbating child, and the Malthusian couple. All of these characters were born from the fertile discussion on sexuality that was occurring at the time, but at a glance only the first three appear to be linked to perversion; the last type, the Malthusian couple, seems to evade this characteristic. Nevertheless, this analysis will consider all of these Foucaultian characters, even the Malthusian couple, as personages of sexuality and perversion. By linking the types that Foucault offers to certain characters in *Dracula*, this study proves that Stoker's work is a fine example of the abundant discursivity on sexuality that arose during the nineteenth century.

***The History of Sexuality Vol. 1* by Michel Foucault: A Theoretical Framework**

According to Foucault in his work *The History of Sexuality Vol. 1*, “The Middle Ages had organized around the theme of the flesh and the practice of penance a discourse that was markedly unitary” (33) but, beginning with the seventeenth century, this union was shattered and gave way to “an explosion of distinct discursivities which took form in demography, biology, medicine, psychiatry, ethics, pedagogy, and political criticism” (33). Basing his conclusions on this movement from a singleness based on flesh to a specialized multiplicity of discourses, Foucault argues against the long-held hypothesis of Victorian repression of sex: “A censorship of sex? There was installed rather an apparatus for producing an ever greater quantity of discourse about sex” (23). The author claims that the period of time that serves as a literary setting for *Dracula* was not under the yoke of censorship and prudery, but was in fact under the spell of an intensification of pleasure via specialized discourses.

There are superficial/visible reasons that justify the existence of the repressive hypothesis. To begin with, the abundant perversions that were “exposed” at the time were seemingly enveloped in a shroud of silence:

“repression operated as a sentence to disappear, but also as an injunction to silence, an affirmation of nonexistence, and, by implication, an admission that there was nothing to say about such things, nothing to see, and nothing to know” (4). Charcot, the famous psychiatrist of the nineteenth century, was quoted saying that one must not speak of “genital causes.” However, sexual or genital causes were not about to be ignored as topics of conversation or of written language: “under the authority of a language that had been carefully expurgated so that it was no longer directly named, sex was taken charge of, tracked down as it were, by a discourse that aimed to allow it no obscurity, no respite” (20). As we will see later in the analysis of *Dracula*, sexuality, far from being a withering discourse, bloomed in all of its manifestations.

The two main discourses which served as vents or outlets for sexual themes were scientific-psychiatric discourse, and confessional discourse (also with psychiatric implications). Scientific, mostly psychiatric discourse, was responsible for the creation of what Foucault calls the “scientia sexualis” that emerged during the nineteenth century. He considers science a “machinery of power” which rather than suppressing sexual topics, provided them with a scientific or analytical approach. Sexuality became a possession of science: “Since sexuality was a medical and medicalizable object, one had to try and detect it—as a lesion, a dysfunction, or a symptom... It wrapped the sexual body in its embrace. There was undoubtedly an increase in effectiveness and an extension of the domain controlled, but also a sensualization of power and a gain of pleasure” (44). Furthermore, confessional discourse fused with sexual discourse and produced an interesting hybrid: “confessional therapeutic operations” (67) which are present in Stoker's text mainly in the form of journal entries and confessions/therapies under the careful direction of Dr. Van Helsing.

Besides refuting the repressive hypothesis of Victorian sexuality and clarifying the arising discourses, Foucault discusses power and its inevitable presence in sexuality. Foucault defines power as “the multiplicity of force relations immanent in the sphere in which they operate[...] the process, which, through ceaseless struggles and confrontations, transforms, strengthens, or reverses them” (92); power, for Foucault, is everywhere, not because it embraces everything, but

because it comes from everywhere (93). In this light, sexuality proves to be a fertile ground for power. The presence of power in sexuality is unavoidable. In spite of its omnipresence, however, its manifestations—called “mechanisms” by Foucault—change throughout time. The shift in power from Medieval times to the nineteenth century is addressed as a main topic by the author and is of extreme relevance to *Dracula*, in spite of not fitting precisely in this era.

In order to understand the shift in these power mechanisms, it is necessary to address their characteristics and implications. Foucault mentions that a “deployment of alliance” in the seventeenth century slowly gave way to a “deployment of sexuality” (106) during the nineteenth century. By this, he means that a system based on marriage and the transference of names and property was overshadowed by a system that favored the production and intensification of pleasure of the body. There are significant contrasts between the two machineries: “For the first [deployment of alliance], what is pertinent is the link between partners and definite statutes; the second is concerned with the sensations of the body, the quality of pleasures, and the nature of impressions” (106). Despite the clear advantage that one system came to have over the other, Foucault clarifies that the machines of alliance and sexuality not only coexisted, but also fused and were poured into a new mold, that of the *family*: “The family is the interchange of sexuality and alliance: it conveys the law and the juridical dimension in the deployment of sexuality; and it conveys the economy of pleasure and the intensity of sensations in the regime of alliance” (108). Foucault insists on clarifying that in the family, sexuality is not repressed; rather, it is highlighted: “The family, in its contemporary form, must not be understood as a social, economic, and political structure of alliance that excludes or at least restrains sexuality [...] On the contrary, its role is to anchor sexuality, and provide it with a permanent support” (108).

It is necessary to add, however, that it was not just any family that became a locus of sexuality and medicine; it was the bourgeois family that was placed under the magnifying glass of society. The lower classes were of no concern, since the preoccupation lay on the class that was in command: “The primary concern was not repression of the sex of the classes to be exploited, but rather the body, vigor, longevity, progeniture, and

descent of the classes that ruled” (123). In other words, what mattered was not the oppression of the low classes, but preservation of the hegemonic ones. In *Dracula* the characters that are worth saving belong either to an aristocratic class—Lucy—or to the rising bourgeois—such as the Harkers. One deduces that Dracula and his evil associates attack all with no distinctions of class, gender, or age. However, the text concentrates on the threats and attacks against the virtuous bourgeois characters; it is through them (Mina and Jonathan), not even through the aristocracy (Lucy and Arthur), that society has a chance to procreate and survive.

Bram Stoker’s *Dracula* presents a somewhat bizarre family—a family of perverts—that mirrors the myriad of scientific and medical classifications that arose during the nineteenth century. The explosion of perversions is explained by Foucault through the shift in the power machinery: “the growth of perversions is not a moralizing theme that obsessed the scrupulous minds of the Victorians. It is the real product of the encroachment of a type of power on bodies and their pleasures” (48). According to Foucault, these detours from “normal” behavior became local centers of power-knowledge guided by the theme of the flesh (99), that is, symbolic sites which can be analyzed in order to understand the relations of power and sexuality that were functioning at the time. The purpose of this essay, as stated previously, is to dissect (in a rather Victorian way) these perversions as centers of power-knowledge. The definition and ramifications of these will be addressed in the analysis of the literary text itself, but before plunging into this analysis, we must deal with one last point that is central in the *History of Sexuality* Vol. 1—that of blood.

Blood of course, is of monumental significance in Foucault’s work and in the analysis of Stoker’s *Dracula*. Where do alliance and sexuality come in contact with blood? The answer is—everywhere (as with power). Foucault asserts that a *symbolics of blood* functioned during the *deployment of alliance*; this was substituted by an *analytics of sexuality* that operated during the *deployment of sexuality*. The symbolics of blood was on the side of law, death, the symbolic, transgression, and sovereignty, while sexuality was on the side of knowledge, life, norm, discipline, and regulations (148). In Stoker’s text, as in Victorian society, alliance and sexuality go hand in hand and give

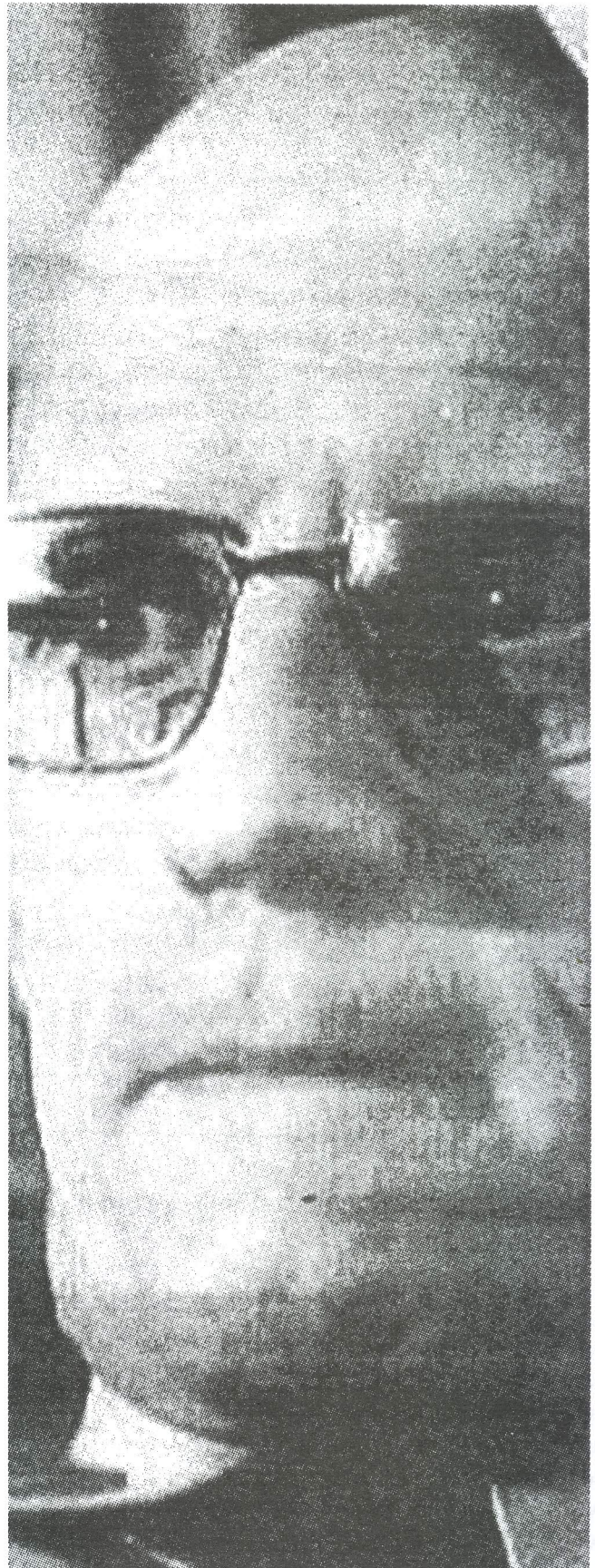
birth to this fantastic “family” of perverts. This odd, incestuous group can be analyzed, as stated previously, as centers of power-knowledge. It is in these centers where blood itself becomes central.

The Hysterical Woman

Good women are angels. Bad women are demons. All women are hysterical. These are myths that are present throughout literature, and in *Dracula* and Victorian literature they are highlighted. According to Foucault, Victorian women were perfect candidates for hysteria, since they literally embodied the condition: “the feminine body was analyzed as being thoroughly saturated with sexuality, whereby it was integrated into the sphere of medical practices, by reason of a pathology intrinsic to it” (104). Thus, women, especially mothers, were delegated biological and moral responsibility not only in giving birth to society’s children and making sure that they survived, but also in nurturing them with society’s norms. In *Dracula*, it is Lucy who typifies hysteria and the negative consequences that result from not following the proper “treatment” determined by experts (Dr. Seward and Dr. Van Helsing). One can track down her “condition” by considering the following elements: the initial hints in the text that point to her improper behavior (use of slang, flirtatious nature, her vampiric doubles); her descent into perdition after the storm that brings Dracula; the failure of the restraint provided by Mina and the doctors; and the triumph of her rebellious nature, which inevitably results in her death.

Lucy’s hysteria and excessive sexuality are foreshadowed by the presentation of the three lustful women in the Count’s castle. These women may be seen as her doubles (or shall we call them triples?) since they also suffer from an unrestrained nature which defies a belief in monogamy and adherence to the law of men ; the three women disobey Dracula and Lucy disobeys the doctors. Their attack on Jonathan Harker is charged with a sexual energy of a perverted nature:

I was afraid to raise my eyelids, but looked out and saw perfectly under the lashes. The girl went on her knees, and bent over me, simply gloating. There was a deliberate voluptuousness which was both thrilling and repulsive, and as she arched her neck she actually licked her lips like an



animal, till I could see in the moonlight the moisture shining on the scarlet lips and on the red tongue as it lapped the white sharp teeth. Lower and lower went her head as the lips went below the range of my mouth and chin and seemed about to fasten on my throat. Then she paused, and I could hear the churning sound of her tongue as it licked her teeth and lips, and could feel the hot breath on my neck. Then the skin of my throat began to tingle as one's flesh does when the hand that is to tickle it approaches nearer-nearer. I could feel the soft, shivering touch of the lips on the super-sensitive skin of my throat, and the hard dents of two sharp teeth, just touching and pausing there. I closed my eyes in a languorous ecstasy and waited-waited with beating heart. (47)

This beautifully written passage, full of erotic imagery of tongues, teeth, animal sexual thirst, and delicious, yet painful arousal, paints a picture of the sexual woman as an evil predator that drives the respectable English gentleman to sin and potential death. The sexual encounter between Jonathan and the women is presented as an incident of perversion. It is perverted because it involves "intercourse" between three women/beasts and a man and because the women not only take the initiative but also do so aggressively. Furthermore, this pseudo-intercourse ends not with the successful pregnancy of a worthy female, but with the draining of the energy of a "good" man and the killing of a baby that Dracula has brought the women. The presentation of Lucy's doubles clearly precedes her fate as a hysterical woman that refuses to submit and consequently must die in the name of society.

The three female vampires represent danger for society and for the morality that it promotes. Likewise, the main hysterical character in the text—Lucy Westenra poses threats for nineteenth century society. In referring to the symptoms of Lucy's hysteria, it is impossible to ignore her alter-ego, Mina, the angelical and obedient woman in the novel. Lucy symbolizes a hysterical woman gone astray, while Mina is a hysterical woman who adheres to social and medical treatment, and thus is spared death and worse—perdition. Lucy can be seen as a victory of the id, while Mina is an emblem of a solid super-ego and a successful negotiation of the ego. Mina herself notices Lucy's dangerous inclination toward unbridled emotion when she claims that her

friend possesses a "too super-sensitive a nature to go through the world without trouble" (97). The trouble that is pending is hinted at in Lucy's journal, specifically in the language that she employs. Lucy's use of slang, as minor as it seems, is a societal taboo, especially for its upper-class members, and for women, of course: "Dress is a bore. That is slang again, but never mind; Arthur says that every day" (65). At this point it is worth remembering Foucault's notion about therapeutic confessions during the nineteenth century. Lucy's journal and letters, like all entries in the novel, function as confessional/therapeutic devices, sometimes meant for self-examination and sometimes meant to be shared with others. Lucy's text, usually addressed to her best friend Mina, confesses her secret, improper feelings unconsciously. An example of this unconscious confession is her use of slang, of language that is forbidden for a woman, especially an aristocratic one. Lucy justifies employing this mode by saying that Arthur does, but of course, as a man, Arthur is allowed to do so, thus rendering her justification useless.

This use of slang is overshadowed, however, by Lucy's flirtatious behavior with her suitors and men in general. By having three official suitors, Lucy feels flattered and excited, and claims rather clumsily, to Mina: "Why can't they let a girl marry three men, or as many as want her, and save all this trouble?" But then her weak super-ego steps in to save the day, and she quickly adds: "But this is heresy, and I must not say it" (68). Furthermore, even though she has agreed to marry Arthur, Lucy takes liberties that a "decent" woman in her position should not, such as when she kisses her Texan suitor, Quincey P. Morris. Even at this preliminary stage of the text and of her hysteria, Lucy exhibits traits that foreshadow her dangerous disposition and the punishment that will result from it.

Initially, Lucy is able to check some of her emotions, but she quickly starts to lose control, at least by Victorian standards. The incoming storm that brings Dracula to town is the turning point in Lucy's fate and marks the beginning of her end. The storm makes Mina and Lucy restless, but it is the latter who exhibits feverish and dangerous behavior. From an early age, Lucy had been known to sleep-walk and during this time it becomes more customary. Of course, sleep-walking in itself is a dangerous condition, transgressing the limits of waking and sleeping, reality and dreams, restraint

and liberty. And sleep-walking for a Victorian woman is definitely more improper and perilous, since it occurs at night, a time when she should not be outdoors by herself, for reasons of both physical safety and reputation. In one of these sleep-walking incidents, Mina, as usual, comes to the rescue and brings her home (despite the vampiric attack having occurred). In the passage that narrates this situation, Mina's preoccupation with Lucy's and her own reputation becomes apparent: "I daubed my feet with mud, using each foot in turn on the other, so that as we went home, no one, in case we should meet any one, should notice my bare feet [...] I was filled with anxiety about Lucy, not only for her health, lest she should suffer from the exposure, but for her reputation in case the story should get wind" (102). These words reveal the difference between Lucy's potentially libertine nature and Mina's obeying nature of Mina and adherence to norms and limitations concerning women in that context. The issue about covering her feet is an interesting one, since it also points to a fetishistic issue of the times. At a time when women covered most of their bodies, fragments of women's bodies, especially feet, were often a source of sexual enticement. This is not to say that fetishism was limited to Victorian times; still, references to suggestive exposed limbs, such as feet, abound in the literature of the time. Mina's attempt to save Lucy is only partially successful, since Lucy has already experienced the first of many attacks by Dracula.

The assault in itself is extremely transgressive in many respects. For one, as mentioned previously, it occurs at night, a time for hidden, evil things, and a time that forbids respectable women to wander by themselves. Secondly, it is a highly sexual attack, and Lucy is a woman who is not only expected to remain virginal until marriage, but who also belongs to a man already, to her fiancée, Arthur Holmwood. Third, the "sexual intercourse" occurs between a woman and a "beast," thus immediately qualifying as a perversion. After this and several other attacks, Lucy exhibits provocative and erotic breathing: "her lips were parted, and she was breathing—not softly as usual with her, but in long, heavy gasps, as though striving to get her lungs full at every breath" (101). This excited breathing foreshadows her increasing appetite for nocturnal, transgressive visitations from Dracula.

Mina's supervision of Lucy's outings is limited, and Lucy's condition worsens. At this point, the experts step in. Dr. Seward, one of the rejected suitors, and his experienced friend, Dr. Van Helsing, are in charge of Lucy's diagnosis and treatment. It is Van Helsing, a physician, metaphysician, and lawyer (and as such a representative of the law), who guesses the cause of her illness and begins a vigorous struggle to save her from death and worse—undeath. At one point, he places garlic wreaths around Lucy's neck, but she mocks him. Van Helsing quickly stresses his authority and retaliates by saying "No trifling with me! I never jest! [...] We must obey, and silence is a part of obedience; and obedience is to bring you strong and well into loving arms that wait for you" (139). Van Helsing's determination of his patient's silence is, of course, related to Charcot's legacy, which is mentioned by Foucault. Charcot and other specialists of the time insisted on silencing "genital causes." The treatment that Lucy receives from Dr. Van Helsing oscillates between an imposition of silence and a coercion to confess. If Lucy wants to get well, she must be silent when ordered to, confess when commanded to, and above all, obey; as a result, she may reap the benefits of marriage and of respectable society, as a "good" woman should.

Despite the careful, constant observation of the doctors and other helpers, Lucy dies as a woman and is born as a vampire, an undead monster. Her monstrosity clearly reflects the characteristics of what a Victorian woman should not be: lewd, tempting, seductive, and above all, anti-maternal, to the point of murdering babies and children. When her fiancée Arthur is drafted into the manly army led by Van Helsing, Lucy tries to seduce him: "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! [...] As for Arthur, he seemed under a spell [...] he opened wide his arms" (218). It is interesting to notice that Lucy manipulates Arthur through the use of the official, allowed discourse; by calling him her husband, she eliminates the idea that their "intercourse" is forbidden. They have not been married, of course, and Lucy is jeopardizing a good man's life, his blood, and ultimately, a healthy lineage, by tempting him to become her groom. Furthermore, she selects babies and children as her victims, which makes her even more despicable in society's eyes. The doctors, defendants of society and its future, rescue several children and the whole manly

team is disgusted by Lucy's anti-natural, anti-maternal behavior: "With a careless motion, she flung to the ground, callous as a devil, the child that up to now she had clutched strenuously to her breast, growling over it as a dog growls over a bone" (217). This passage clearly offers an inversion of what women should do in relation to their motherly instinct.

"Sweet Lucy" is quickly demoted to a "Thing" because of her unacceptable behavior; this fact enables and justifies the hunting and killing of "it" by Van Helsing and her ex-suitors. Dr. Van Helsing, the law, selects Arthur, Lucy's rightful owner, to do the dirty work. The passage of the killing of the vampire and the supposed freeing of her soul, is described again as an inversion—this time it is an upside-down tale of what her wedding night could have been. Arthur heroically drives a stake (a poor substitute for a phallus!) through her heart and then she is beheaded. This part is grotesque and leaves a nasty after-taste of rape or violent deflowering: "The thing in the coffin writhed [...] He looked like a figure of Thor as his untrembling arm rose and fell, driving deeper and deeper[...] And then the writhing and quivering of the body became less, and the teeth seemed to champ, and the face to quiver. Finally it lay still. The terrible task was over" (222). The killing of Lucy is not limited to the physical dimension—her killing is a symbolic act, where the source of her hysteria, her body and sexuality are penetrated by the masculine law of the time. Lucy must be punished severely because of her excessive sexuality and her intrinsic rebelliousness. She is not just a victim of Dracula's evil influence; she is presented as a warning for the women of the time, a warning of what may occur if passionate drives are not checked and the law is not followed.

The Perverse Adult

Besides the hysterical woman, Foucault discusses the perverse adult as another of the characters that emerged from the Victorian sexual cauldron. Foucault does not go into great detail about all the types of adult perversions, with the exception of homosexuality, but he does mention Charcot and his taxonomical work, where adult sexual perversions abound. One could pinpoint several aberrant behaviors in the novel, but the discussion proves even richer by focusing on the epitome of sexual transgression, the Count himself. As with the hysterical Lucy, the perverted, perverse Dracula refuses

to surrender to societal norms and restrictions, which makes him transgressive, and in turn, a pervert. Dracula's perversion becomes clear through discussing certain issues: his bestiality, his excessive sensuality, his uncaniness (in Freudian terms), and his threat to modern society by being a reminder of a barbaric past.

First of all, there is the issue of his bestiality, both in reference to his shape-changing into an animal and to his uncivilized and untamed essence. Dracula is often portrayed as a physically ambiguous figure whose humanity cannot be completely ascertained by viewers; Mina, for example, sees something attacking Lucy, and says: "What it was, whether man or beast, I could not tell" (101). The Count is also able to change shapes, and throughout the novel, he can transform into a wolf/large dog and a bat. Dracula, however, is not just any beast, since he has clear dominion over other animals, such as bats, rats, and wolves. In the following passage, it becomes clear that Dracula has a strong appreciation for the beasts of the night, and that he understands their savage and untamed nature: "Listen to them—the children of the night. What music they make!" Seeing, I suppose, some expression in my [Jonathan Harker's] face strange to him, he added: " 'Ah, sir, you dwellers in the city cannot enter into the feelings of the hunter' " (28). Dracula belongs to a primitive order, that of the survival of the fittest, while Jonathan Harker seems to represent a rising order that rejects brute strength and force and favors rationality, law, and order. At least at the beginning of the tale, Jonathan's civilized nature clearly contrasts with the Count's untamed essence.

The Count's bestiality is directly related to his extravagant sensuality, a fact that again qualifies him as a pervert. His physical description would be incomplete without mention of the sensuality that he transmits: "His face was not a good face. It was hard and cruel, and *sensual*, and his big white teeth, that looked all the whiter because his lips were so red, were pointed like an animal's" (emphasis mine, 179). He is a seductive creature who exerts an enthralling power over those whom he wishes to tempt and conquer. Even Jonathan and Mina Harker, the epitomes of righteousness and social obedience, are overpowered by Dracula's sensual charm. His seductive powers are often confused with hypnotic or dream-like states, which points to his ability to enter into his victims' unconscious and to stimulate their id or unrestrained passions. For

example, Jonathan, although not attacked directly by the Count, quickly surrenders to the sensuality that is present in Dracula's castle. Jonathan experiences a change in his usual restrained self when he indulges in the sexual encounter with Dracula's three female vampires. Mina, on the other hand, falls prey to Dracula's charms much more directly. The Count's assault on Mina reeks of blood, bondage, and just plain adult perversion: "With his left hand he held both Mrs. Harker's hands, keeping them away with her arms at full tension; his right hand gripped her by the back of the neck, forcing her face down on his bosom" (288). In a twisted mixture of breast-feeding and intercourse, Mina sucks blood from her male procreator's chest. This leads us to yet another reason for calling him a "pervert"—Dracula makes no distinction in his victims' gender or age, thus suggesting several possibilities for perversion.

Apart from his bestiality and exorbitant sexuality, Dracula may be considered a perverse adult simply because of his uncanniness, his not fitting precisely in a comfortable category of "normality." For instance, Jonathan Harker relates one of the first episodes in which the Count promotes a feeling of the uncanny, when Dracula crawls down the castle walls as a lizard would:

But my very feelings changed to repulsion and terror when I saw the whole man slowly emerge from the window and begin to crawl down the castle wall over that dreadful abyss, face down with his cloak spreading out around him like great wings. (43)

What makes Jonathan shudder at the sight is the confusion that arises from the mixture of both animal and human characteristics; he looks human yet moves as a lizard or bat would (face down, with a cloak like wings). Thus, Dracula is both familiar/human and unfamiliar/animal at the same time. In an article, Anneleen Masschelein mentions the significance that Freud gave to the word "unheimliche" or uncanny in "Das Unheimliche" (1919). She reveals the seemingly contradictory meaning of the term:

Un-heimlich is the negation of the adjective heimlich, derived from the semantic core of Heim, home. Except, it turns out that heimlich has two meanings. The first sense is the most literal:

domestic, familiar, intimate. The second meaning departs from the positive, literal sense to the more negative metaphorical sense of hidden, secret, clandestine, furtive. One might say that a certain change of perspective has taken place: in the positive sense, heimlich takes the inside-perspective of the intimacy of the home. In the negative sense, by contrast, the walls of the house shield the interior and in the eyes of the outsider, the secludedness of the inner circle is associated with secrecy and conspiracy. (3)

In other words, the term means both what is familiar and what is unfamiliar at the same time. This complex term aids in the analysis of Dracula's nature, since the sight of this ambiguous character promotes feelings both of unfamiliarity and familiarity at the same time. This inability to clearly identify something or someone as completely known or familiar, as human or beast, is what makes other characters, such as Jonathan, experience discomfort or uneasiness. Freud had also defined the "unheimlich" as that which was not clearly dead or alive (Freud provides the example of Olympia, the doll which comes to life in the story "The Sandman" by Hoffman). In this respect, Dracula also qualifies as being "unheimlich" since, as the ultimate vampire, he is both dead and alive, enjoying both an eternal life and an eternal death. The fact that Dracula, as a vampire, casts no shadow or reflection in mirrors, reinforces the doubt about his being alive, thus automatically labelling him as uncanny. Lacking a shadow or reflection implies not having a soul, in other words, not being alive. Still, Dracula moves, feeds, and seduces, things which live beings do. Therefore, Dracula's vagueness as human or beast, dead or live being, definitely earn him the "unheimlich" label, and it is this awkwardness or abnormality which in turn earn him the label of pervert. The last and most important element that contributes to Dracula's uncanniness is the nature of vampiric intercourse. It is the nature of the intercourse that takes place, and not the partners involved, which is the most perverted. Vampiric intercourse is artificial, anti-natura, because it ignores genitalia and conventional reproduction. Fluid exchange takes place but in the form of blood, not semen; a woman, a man, normal intercourse, and pregnancy are no longer necessary to achieve the reproduction of the species. This reveals the crux of the perversion: the jeopardizing of the health, reproduction, and preservation of the ruling class'

lineage. Dracula's utmost uncanniness and depravity is the fact that he represents abnormal reproduction; thus, he endangers normal sexuality and procreation.

Apart from his bestiality, sensuality, and uncanniness, Dracula proves to be a menace because of his belonging to a barbaric past that clashes with a civilized present and future. Dracula symbolizes the return to barbarity and the decay of Victorian society through the degenerescence of its hegemonic blood lines. Jonathan Harker is appalled by this possibility: "This was the being I was helping to transfer to London, where, perhaps, for centuries to come he might, amongst its teaming millions, satiate his lust for blood, and create a new and ever-widening circle of semi-demons" (60). The quotation reveals his concern about the supernatural, but in fact the anxiety derives from the natural—the peril that Dracula represents for the reproduction and survival of Victorian society. Another situation that reveals this preoccupation is the assault on Mina; what is exposed here is the futile efforts of the men of the future to try to defeat Dracula, a great nobleman from the past: "they should have kept their energies for use closer to home [...] And you, their best beloved one, are now to me, flesh of my flesh; blood of my blood; kin of my kin" (293). Dracula shows Mina the irony of what is occurring: the useless men of the future that are supposed to defend her are out hunting him while he is "impregnating" her with the seed of an evil, terrible past.

But what is this past exactly, and why is it threatening? Dracula represents a barbaric past, an order based on blood and war, which is clashing with the present order of law and order. As stated in the theoretical introduction, Foucault explains a shift of systems of power between the seventeenth century and the nineteenth century from a system of sanguinity to one of sexuality. We must take into account Dracula's noble origin, as a boyar or ancient nobleman in his country. In his interview with Jonathan, the Count reveals his feelings of superiority, his mastery over other human beings, not just because of his nature as a vampire, but because of his noble origins as a human: "Fools, fools! What devil or what witch was ever so great as Attila, whose blood is in these veins?" (38). He also tells Jonathan that he appreciates the fact that the abbey which he has bought in London is old, since he would refuse to lie amongst the commoners: "We Transylvanian nobles love not to think that our bones may lie amongst

the common dead" (33). Even in death or undeath, the Count refuses to let go of his nobility and mingle with plebeians. However, despite his pride in his superior origins, Dracula must admit that the old order of blood wars is over, clearly reflecting Foucault's concept: "The warlike days are over. Blood is too precious a thing for these days of dishonourable peace; and the glories of the great races are as a tale that is told" (39). The days of nobility and wars, of the *deployment of alliance* are over, and they are giving way to the days of the *deployment of sexuality*, where it is not necessary to take someone's life in order to control it. The new order is represented by the manly team led by Van Helsing and by Jonathan Harker, are, as Foucault states, on the side of life, discipline and regulations, while the old order of alliance upholds death, transgression, and sovereignty (Foucault 148). *Dracula* is the stage for the battle between these two systems of power; it is a text that witnesses the transition, coexistence, and constant strife between the two. On one side of the battlefield is Dracula, holding his boyar emblem, and on the other side is Dr. Van Helsing, holding his diplomas in medicine, metaphysics, and law. Finally, although Dracula belongs to a time that is past, he is rather enthusiastic about living in the modern world: "I long to go through the crowded streets of your mighty London, to be in the midst of the whirl and rush of humanity, to share its life, its change, its death, and that makes it what it is" (29). Ironically, Dracula, the living dead, is thrilled about life. Ultimately, the Count's biggest transgression or perversion may be his refusal to die, and his interest to keep living in a time that is no longer his; Dracula represents a refusal to let go of a time of blood and to give way to a time of sexuality. Still, in Stoker's *Dracula* blood and sexuality are bound together, which seems to suggest that the Victorian era in which it was staged was a time of transition between these two systems of power that Foucault describes.

The Masturbating Child

It is difficult to surpass the Count as a character of culminating sexual perversion, especially when discussing children and their seemingly minor role in the novel. Nevertheless, children, or at least what they represent are as essential, in Foucault's scheme as the literary text. Babies are presented as mere food and victims for the evil vampires, such as the three women

in the castle and Lucy. Older children, however, seem to fit into the mold that Foucault names the masturbating child. The mother of Victorian children was responsible for their survival and adherence to social norms; the child himself/herself was the target of these norms, since he/she was society's future. Because of this, Foucault argues that all sorts of caretakers and experts guarded the children's supposedly fragile state as "preliminary sexual beings." Thus, the child was protected from sexuality and onanism because he/she should not endanger a healthy lineage; to do otherwise was "compromising not so much his physical strength as his intellectual capacity, his moral fiber" (121) and even society's survival. The child had the "obligation to preserve a healthy line of descent for his family and his social class" (121).

When Lucy becomes a vampire and starts preying on children, they begin to stray from home (thus its precepts), especially at night, a time destined for the activities of adults, usually perverse. When interviewed, the children admit to playing with Lucy, whom they call the "bloofer lady." The word "playing," of course, carries sexual connotations, which could relate to the concept of the masturbating child. Both doctors, Van Helsing and Seward, as protectors of society's health and regulations, come to the rescue again and manage to save various children from a terrible fate. Dr. Van Helsing is adamant in his warning to parents and to society in general: "I hope [...] that when you are sending the child home you will caution its parents to keep strict watch over it. These fancies to stray are most dangerous; and if the child were to remain out another night, it would probably be fatal" (202). It is noteworthy that the doctor employs the pronoun "it" when referring to a child. He objectifies and desubjectifies the child, thus appropriating the child's voice and rights. In Victorian times, the child belongs to society, just like the mother, and as a belonging, "it" can be handled to society's advantage. The message that the doctor delivers is clear: children should be guarded against precocious sexuality in order to ensure society's survival, more than their own.

The Malthusian Couple

The parade of nineteenth century perversions would not be complete without the Malthusian couple. Jonathan Harker and Mrs. Harker (Mina) fit the label

perfectly. This category refers to the "socialization of procreative behavior" promoted by Malthus, an economist of the time who preached the responsibility of couples towards the "social body as a whole" (Foucault 105) through self-restraint and birth control. Jonathan and Mina Harker do not indulge in premarital sex (at least that we know of) and they do not seem to be destined to procreate a large family because of their sense of duty and self-control. In order to appreciate this couple as Malthusian, we must initially address Jonathan and Mina separately.

Jonathan Harker is described by his employer and father-figure, Mr. Hawkins, in a very positive light: "He is a young man, full of energy and talent in his own way and of a very faithful disposition. He is discreet and silent, and has grown into manhood in my service" (27). This depiction is full of adjectives that Victorian society considers desirable: discreet, silent (thus obedient), vigorous and faithful. This, of course, is also the portrayal of a good husband, or of what the husband should appear to be (what husbands did outside of marriage was not a problem as long as it was kept secret). Furthermore, Jonathan is a good candidate for a husband because he will be able to provide (economically speaking) for his future family; he has just been promoted from solicitor's clerk to solicitor, and is fully aware of the advantage that this poses for being engaged to Mina: "Solicitor's clerk! Mina would not like that. Solicitor—for just before leaving London I got word that my examination was successful; and I am now a full-blown solicitor!" (25). In other words, Jonathan is presented as a fair half of the Malthusian couple.

This is not to say that Jonathan Harker is perfect. As a matter of fact, when travelling to the Count's castle, he undergoes a period of temptation and trial which eventually leads him to transgression. Dracula informs Harker of the rules to be followed in his castle: "You may go anywhere you wish in the castle, except where the doors are locked, where of course you will not wish to go. There is a reason that all things are as they are, and did you see with my eyes and know with my knowledge, you would perhaps better understand" (30). The warning is the age-old admonition present in the Bible: thou shalt not taste the apple from the tree of knowledge; thou shalt not overstep your human boundaries in the search for forbidden knowledge. The obedient, silent, discreet man begins to experience

rebelliousness for the first time in his life when he wanders in the desolate quarters of the castle and begins opening these symbolic doors: "When I had written in my diary and had fortunately replaced the book and pen in my pocket I felt sleepy. The Count's warning came into my mind, but I took a pleasure in disobeying it" (45). Jonathan's compulsive writing in his journal, which had been until then a poor substitute for sex and for releasing sexual tension, finally proves insufficient in warding off temptation. He falls prey to lust and indulges in an orgy with the three evil vampire women, thus demonstrating that outside of marriage, a good Victorian gentleman may succumb to temptation of the flesh and even be perverse.

When Jonathan returns to civilization and to the arms of his beloved, he is weak and has aged prematurely. His condition results not only from the shock of meeting Dracula and the evil that he incarnates, but also from being "drained" by the lustful women. Harker has not merely been deprived of blood, but also of sexual energy. Blood and semen, the precious liquids that carry life, cannot be wasted by Victorian gentlemen on unworthy receptacles, such as the slutty vampire women. These precious fluids must be guarded until marriage, so that they can be put to good use—in Jonathan's case, so that he can marry Mina and have healthy children which will become good citizens. Jonathan's weakness and near-death experience reflects Victorian worries about prostitution, venereal disease, and the decay of bloodlines. By committing a perversion with the vampire women, Jonathan is endangering his health and society's future.

Harker sins, but his redemption comes, as expected, through confession and acknowledgement of his trespasses. His journal, which had originally functioned as an outlet of sexual energy, can now function as a "confessionary therapeutic operation" (Foucault 67). Jonathan decides to offer his journal to Mina, so that she may know everything that has passed, including the shameful occurrences: "you know, dear, my ideas of trust between husband and wife: there should be no secret, no concealment" (114). By confessing to the person that he has wronged the most, Jonathan expects redemption and forgiveness. Furthermore, he is extremely clever in his confession because he leaves some room for doubt and for the possibility that what has occurred has been only a delusion: "I have had a

great shock, and when I try to think of what it is I feel my head spin round, and I do not know if it was all real or the dreaming of a madman. You know I have had brain fever, and that is to be mad. The secret is here and I do not want to know it. I want to take up my life here, with our marriage" (114). Apart from suggesting temporary insanity, Jonathan also dodges responsibility by highlighting his victimization in the hands of the evil female predators, which are hardly women at all: "I am alone in the castle with those awful women. Faught! Mina is a woman, and there is nought in common. They are devils of the Pit!" (61). In other words, the seemingly innocent Jonathan Harker, impeccable aspirant to Malthusian marriage, is not innocent when it comes to confessing—he confesses enough to obtain forgiveness, but he quickly offers a portrayal of himself as being mad and victimized by demons (not women) in order to avoid any rancor from Mina. In other words, by considering the incident as an attack by demons, Jonathan is negating his participation in a perverted sexual encounter with three female vampires.

After Jonathan's confession (as partial as it may be), his condition improves considerably, which proves that his conscience is relieved. His seeming passivity now acquires a new strength, a new virility, when undertaking the mission to hunt the Count and to eliminate the threat that he poses for his beloved, Mina. Jonathan overcomes his weakness by joining Dr. Van Helsing's testosterone-loaded gang, and by asserting his masculinity over Mina's femininity/frailty:

I went with the party to the search with an easy mind, for I think I never saw Mina so absolutely strong and well. I am so glad that she consented to hold back and let us men do the work. Somehow, it was a dread to me that she was in this fearful business at all; but now that her work is done, and that it is due to her energy and brains and foresight that the whole story is put together in such a way that every point tells, she may well feel that her part is finished, and that she can henceforth leave the rest to us (254).

The message is clear, Mina has done her duty by being their secretarial assistant, but it is now time to let manly muscles and brute strength do the job, and Jonathan definitely has plenty of those.

As the time gets closer and closer to meeting Dracula and the caravan of Slovaks that guards him, Jonathan's condition improves: "I can feel that my strength and energy are coming back to me" (362). Jonathan's virility, principally increases because he has not engaged in any more perverted intercourse, as with the female vampires; he is now Mina's husband and it is a relationship that is allowed and encouraged by society. Harker's strength is coming back, also, because of Dr. Van Helsing's reassurance that, as Mina's lawful husband, he has a right to defeat the Slovaks and kill Dracula: "Friend Jonathan, this is to you for twice reasons. First, because you are young and brave and can fight, and all energies may be needed at last, and again it is your right to destroy him—that—which has wrought such woe to you and yours" (358). The doctor's words are society's blessing for what must be done, and as a result of it, Jonathan regains confidence in his virility and his role as a husband. The killing of Dracula mirrors the killing of Lucy in the sense that like Arthur, Jonathan has been publicly humiliated, and like him, is also entitled to execute the source of the humiliation in the presence of others, of society in general. In her journal, Mina is surprised by her husband's determination:

Jonathan's impetuosity, and the manifest singleness of his purpose, seemed to overcome those in front of him: instinctively they cowered aside and let him pass. In an instant he had jumped upon the cart, and, with a strength which seemed incredible, raised the great box, and flung it over the wheel to the ground. (379)

Mr. Morris drives his knife through Dracula's heart, but it is Jonathan's knife which beheads the Count. After this, Dracula's body crumbles like dust—the threat to modernity has been eliminated by an invigorated Jonathan. By refusing and symbolically killing perversion, he has saved not only his union with Mina, but the fate of his world.

Mina Harker, the other half of the Malthusian couple, is also the epitome of righteousness. She exhibits characteristics of a virtuous Victorian woman, which, as mentioned previously, contrast with those of her aristocratic friend, Lucy Westenra. Mina is not a frivolous member of the leisure class, like Lucy; Mina is an assistant schoolmistress, and she continues her education by acquiring secretarial skills which will

benefit her husband in the future: "When we are married I shall be able to be useful to Jonathan" (63). Furthermore, she proves to be "useful" to the group led by Van Helsing by becoming the official recorder and organizer of events, a sort of assistant researcher and journalist, in the mission to defeat Dracula. Mina's work ethic is rewarded, while Lucy's idleness, in spite of its aristocratic nature, seems to be punished.

Mina, however, is a fascinating character not because of her eternal righteousness, but because of her potential for perversion. Mina's compulsive writing emulates Jonathan's; her anxiety about Jonathan's absence and about the long lapse between her engagement and marriage (sexual abstinence?) is channeled through excessive writing. As with other characters, her writing is confessional and therapeutic: "I am anxious and it soothes me to express myself here; it is like whispering to one's self and listening at the same time" (81). Mina seems to be soothing her unmet sexual desires for Jonathan by writing and by acquiring skills that will aid him in the future; however, her unfulfilled passions cannot be limited to her relationship with Jonathan. There are subtle yet numerous references to Mina's closeness to Lucy, which, if taken a step beyond, could point to latent lesbianism. In a letter, Mina tells Lucy about her desire to see Jonathan again and to eventually travel to other countries with him. However, a Freudian slip reveals the possibility that she might be thinking of Lucy, not Jonathan: "I am longing to hear all his news. It must be so nice to see strange countries. I wonder if we—I mean Jonathan and I—shall ever see them together" (64). Moreover, the letters from Lucy to Mina also disclose a suspicious closeness between the two women: "But oh, Mina, I love him; [Arthur] I love him; I love him! There, that does me good. I wish I were there with you, dear, sitting by the fire undressing, as we used to sit; and I would try to tell you what I feel" (65). By saying that she loves Arthur several times, Lucy admits that it does her good to convince herself that she loves him so that she may put aside her feelings for Mina and do the proper thing. When Mina and Lucy talk about their love for men, it seems that they cannot dismiss their love for one another, as platonic as it may be.

Like Jonathan, Mina also falls prey to transgression, but her moral infraction is camouflaged more than in Jonathan's case; Jonathan is tempted into sinning, while Mina is simply assaulted by Dracula,

which automatically absolves her of any responsibility for what has occurred. We have already cited the passage that shows the bizarre intercourse that takes place between Mina and Dracula, but it is still important to notice what happens afterwards, when Van Helsing's men force their way into the room:

As we burst into the room, the Count turned his face, and the hellish look that I had heard described seemed to leap into it. His eyes flamed red with devilish passion; the great nostrils of the white aquiline nose opened wide and quivered at the edge; and the white sharp teeth, behind the full lips of the blood-dripping mouth, clamped together like those of a wild beast. (288)

Thus, when the men witness the sight, what they see is a beast ravishing an innocent woman, rather than an unfaithful wife in bed with her lover.

After this incident, Mina, like Jonathan, also experiences great moral turmoil: "Unclean! Unclean! Even the Almighty shuns my polluted flesh! I must bear this mark of shame upon my forehead until the Judgement Day" (302). Like the adulterous woman in *The Scarlet Letter* by Nathaniel Hawthorne, Mina must bear a symbol of her sin, even if she is portrayed as an unwilling participant in it. But even after her flesh and soul have been polluted by Dracula, Mina has a redeeming quality—her obsessive writing and her confession, which will aid in her recovery. Dr. Van Helsing flatters Mina constantly and had said, previous to the attack: "Oh Madam Mina, good women tell all their lives, and by day and by hour and by minute" (190); Mina's offering her journal to the doctor proves that, as a good woman, her life is transparent as an open book, ready to be examined in detail by the specialists. After the attack, Mina's willingness to share intimate details ensures improvement of her condition. Van Helsing insists on her confession: "And now, Madam Mina—poor, dear, dear Madam Mina—tell us exactly what happened. God knows that I do not want that you be pained; but it is need that we know all" (291). Van Helsing's remarks reveal his unconscious intentions as a voyeur, to picture all the details of the depraved sexual attack, thus suggesting that even the "specialists" are preys to sexuality and perversion.

One can see, then, that both Jonathan and Mina, despite their temporary transgressions, pay their dues by confessing and obeying, and eventually return to a state of propriety. Mr. Hawkins, Jonathan's boss and father figure, conveniently leaves this couple his inheritance, but more importantly, gives them his blessing: "My dears, I want to drink to your health and prosperity, and may every blessing attend you both. I know you both from children, and have, with love and pride, seen you grow up" (161). Dr. Van Helsing, a great pillar of society, constantly consecrates their union and knows that it will result in the procreation of children that will, in turn, become good citizens: "there are good women [referring to Mina] still left to make life happy—good women whose lives and whose truths may make good lesson for the children that are to be" (191). Both Mina and Jonathan are respectable because they trust and follow the doctor's commands. After the couple has been threatened by Dracula, the doctor and his assistants guard the entrance to their chamber: "Do not fear my dear. We are here; and whilst this is close to you [golden crucifix] no foul thing can approach" (290). With the help of religion, society can watch over the newlyweds, so that their integrity and union may remain intact. The guarding of the chamber is the guarding of their sexuality and the assurance that, like the Malthusian couple that they are, they will always follow the proper norms and shun perversion.

The analysis of these characters has hopefully shed some light on the context which gave birth to *Dracula*—a time of change and turmoil, of the overthrowing of one regime and the victory of another, as Foucault would say. In *The History of Sexuality, Vol. I*, Michel Foucault explains the excessive discourse on sexuality that appeared during the nineteenth century and the taxonomical obsession that resulted from it; *Dracula* stages a spectacle where the hysterical woman, the perverted adult, the masturbating child, and the Malthusian couple prove the relevance of sexuality and perversion in the society of the time. But this discursive outbreak is not a pacific one, since it is accompanied by a feeling of impending danger and evil; during these tumultuous times, anxiety and fear about sexuality, disease, and perversion abounded. Stoker's masterpiece, *Dracula*, expresses these predominant preoccupations by projecting them onto the vampiric characters and those that are unfortunate to come in contact with them. This externalization of disease, sexuality, and perversion

is a mechanism by which society can blame someone or something, in this case a vampire, for unfortunate occurrences. By blaming an alien cause, anxiety may be handled and decreased significantly; saying that vampires are the cause of transgression and perversion implies that human beings are victims, and as such, not completely responsible for certain behaviors and their consequences. Also, for nineteenth century specialists, labelling characters as hysterical, perverted or masturbating, contributed to a sense of control and to the creation of a logical medical scheme: diagnosis_treatment_cure. In Bram Stoker's *Dracula* Dr. Van Helsing and Dr. Seward are the nineteenth century personifications of the medicalization and sexualization of discursivity that Michel Foucault refers to. These specialists diagnose, treat, and attempt to cure all the victims that have fallen prey to the Count and to his minions; characters such as Lucy, Jonathan, Mina, and the children that vampiric Lucy preys on are polluted and perverted by the evil influence of the undead, and often receive prompt treatment by the doctors. In Lucy's case, of course, treatment is futile because her libertine nature refuses to obey the doctors and most importantly, the norms that they represent (especially those relating to women). The doctors' mission is the eradication of perversion and the "normalization" of sexuality, but the question arises: is their goal as noble as it is portrayed in *Dracula*? Foucault mentions that in Medieval times, "the sovereign exercised his right to kill" (136) and had a "right of seizure: of things, time, bodies, and ultimately life itself" (136). If one compares the Count's tactics with those of Dr. Van Helsing and Dr. Seward, one may conclude that they are not very different from one another. Like the Count, Dr. Van Helsing exercises his right of seizure over bodies, sexuality, and life itself. When "curing" Lucy and Mina, for example, the doctor appropriates their mind, body, and soul; his means are justified by an end that is viewed as benevolent, but how "good" is it really? What entitles the doctor to seize a body or a mind and what prohibits Dracula from doing the same? As stated previously, Dracula's ultimate perversion is his anachronism, his living in a time that is no longer his. Maybe the only factor that allows the doctors to control life and that forbids Dracula to take it, is time, and the belonging or not to it; Dracula is the epitome of perversion that Victorian society must treat and eliminate.

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