

## Chapter 1

### Bram Stoker and His *Dracula*

#### Issues and Context

Sexuality enlivens any soul natural or supernatural. When we go over the pages of Bram Stoker's *Dracula*. The conflict between human and supernatural forces is one of the interesting points. More interesting than that is the cause of conflict which has incited humans and supernatural forces to be involved in collision. The major conflict is seen between the human character Jonathan Harker and the vampire character Dracula. The discussion that follows is focused on the argument that both humans and super-natural forces are the slaves of sexual drive and struggle with each other to preserve their sexuality.

The main character Dracula, is a vampire in the novel, who with his power sometimes transcends nature, yet he is to obey some natural laws. *Dracula*, a novel, generally reveals a struggle between the good and evil forces. The main character Dracula represents the darkness and themes of alien. Except Dracula, all others are female characters who are procreated by Dracula himself and they all prey on human beings. Remaining within the coffin in day time, Dracula vamps the young women during the night which makes him a more frightening one. He also transforms himself into various forms according to his choices even controlling the natural forces. His alienness and unnatural aspect is proved when he is not even reflected in mirror, rather he speaks and deals in gentle manner.

The novel opens with Jonathan Harker's journal, and he remains as a young English lawyer. In the same way, it is his note that after seven years of killing Dracula closes the novel. Jonathan visits the castle in Transylvania despite the threats of the local peasants. With a strong determination, he finds the journey to the castle a

horrifying one. When he meets Dracula there, he finds Dracula's hospitality warm and gentle. After his stay there for a few days, he then realizes that he is imprisoned there in the castle. He feels much more uneasy when he realizes his confinement inside the castle. He also realizes about the supernatural and diabolical nature of Dracula. However, the strange event is that Dracula who imprisons Jonathan does no harm, and does not suck his blood, rather Jonathan is sucked by three female vampires in the castle when he describes as "languorous ecstasy" (Stoker 52) which reveals the tones of sexuality. Jonathan also makes futile attempts to rescue himself from that place even by crossing the walls.

During the time, Jonathan's fiancée, Mina Murray makes a correspondence with her nearest friend Lucy Westenra. They meet at the sea beach near the town named Whitby. Meanwhile, a ship from Russia is wrecked on the seashore where all the crew remain missing. There is a cargo with fifty boxes of earth shipped from castle Dracula. Then slowly Lucy is enchanted when Mina finds her in the cemetery with glowing red eyes. At the sametime suffering from sleep walking, Lucy also becomes pale and ill as she bears two red marks on her throat; and so she is taken to Dr. Seward who is not able to solve the problem, and refers to Dr. Van Helsing who has expertism on vampirism. When Dracula releases Jonathan and travels to England, Mina meets him. In the meantime Helsing arrives in Whitby and tries to recover Lucy from her problem. He orders that Lucy's room should be covered with garlic which is only the antidote to remove the effects of vampires. However, Lucy's mother removes them from her chamber which opens the paths for vulnerability for further attacks on Lucy.

Though Dr. Seward and Dr. Helsing attempt their best to revive Lucy by transfusions of their blood, their efforts prove to be in vain. One night a wolf breaks

into house and attacks Lucy to death. After Lucy's death, Dr. Helsing who has expertism in vampire convinces his other male friends-Arthur Holmwood, Dr. Seward and Quincey Morris that Lucy has been transformed into the domain of vampire who remains undead like Dracula. Except Dr. Helsing, the other men are not convinced until and unless they find Lucy preying on a child. Then they make an attempt to make a ritualistic attempt to escape from Lucy's problem by sending her soul to have an eternal rest. When the transformed Lucy sleeps, they cut off her head and fill her mouth with the garlic which remains as an ultimate act to change the undead Lucy into a dead one. Later on, they determine to destroy Dracula with the same process. Then, it is Mina, who helps Dr. Helsing to collect the information from the diary and journal entires of Jonathan Harker and Dr. Seward including other pieces of information which may help them to lead to the world of Dracula and control over him.

In course of time, Dr. Helsing with his other friends track down the boxes from Dracula's castle which Dracula uses as a place for safety during the night time. As their efforts were on the course, Renfield, one of the mental patients of Dr. Seward, opens the chance for Dracula into the asylum which gives another way for Dracula to prey upon Mina who change Mina into vampire slowly. On the other hand, the men under the leadership of Dr. Helsing make a compulsion for Dracula to flee away to his native place Transylvania. They follow Dracula tracing him in the land and sea. Reaching the castle Dracula, Dr. Helsing and Mina kill the three female vampires. The other men, on the other hand, trap Dracula as he is about to reach his castle. And finally Jonathan and Quincey destroy Dracula.

In the novel, the events of blood sucking hold some queries to be solved. Dracula always looks for the young wives of other men for his prey, and not only

sucks them but also makes them suck him. Likewise, he also has a strong rejection for the sexual appeal from the side of female vampires. Instead, heterosexual partners are chosen for the sucking. This dichotomy has signified a great value to dig out the inner layers of sexuality that the novel holds up. Besides these aspects, the vital fluid that is infected upon Mina also bears its significance. As such, the principal problem that is to be questioned remains as follows: Is the sucking of Dracula, the vampire, only for the fulfillment of hunger or it represents an underlying form of transgression and disruption in the realm of sex?

That's why, the value remains to be seen in bodily fluid that functions as a signifier of the sexual act in *Dracula*. More than that, all the sucking of Dracula, functions as both the displacement of his sexual act and procreation that reveal the action of sucking representing attempts to gratify not merely physical hunger, but also psychosexual hunger. In this way, the study attempts to arrive at a distant and distinct conclusion from the one proposed by the earlier studies. When it is viewed through the lenses of psychoanalysis that may help to make it an authentic novel, where the tones of sexuality are vibrantly projected. Besides, this study makes a quest into Dracula's sexual sucking on the basis of normative value in the Victorian society as its norms and regulations are presented in the novel. To have such preview, the research then only focuses on the psychoanalytical perspective and the aspects of sexuality in *Dracula*. So, other aspects of this novel may not be considered in detail. Therefore, Freudian psychoanalysis is to be used as a tool to dig out the basic tenets and echoes of the sexuality that recur in the novel. Though the focus will be on the main character Dracula, his relation with other will not be neglected as well.

The organization of the study will be organized in such a way that it rises from the step wise to its point of culmination of sexuality. The first chapter simply makes

an awakening into the realm of sexuality and its overtones that revolve round the novel. Likewise the second chapter puts a light on the trends, tenets and major aspects of sexuality that has had its basis on Freudian psychology. This methodology will be applied on the novel in the third chapter named "Sexual Perversion in *Dracula*". It also remains to be weighted in the novel, how these echoes of sexuality reverberate throughout the lines of the novel. Finally, the chapter "The sexuality in *Dracula*" summarizes the whole research to make it an authentic reading where the tenets and aspects of sexuality remains underlying.

### **Critics on *Dracula***

*Dracula*, since its publication in 1897, is an interesting novel. Though the early critical response towards novel was not inspiring when it was simply noted as a gothic tale. Since the concept of a "canon" of great works disappeared and the boundaries of literature expanded, *Dracula* gradually began to attract more critical attentions. As such, during the period of last twenty five years, the novel has gone into the arena of wider perspectives of its own. Accepting its effect of horror and popularity, A.N. Wilson in her introduction to the novel rightly admits:

For every ten people who have actually read *Dracula*, you could find a thousand who could tell what is it about. The ten would have had an experience which was much stronger than the thousand; such is the power of the book. Stoker did his work well, and I, for one, can never read his pages without a shudder of terror and disgust, compulsive in its guilty awfulness. (xvii)

In the above lines, the echoes of gothic find their home. Wilson simply categorizes the novel in terms of its value of the theme of horror that generally resounds in the gothic novels.

Likewise, in a way of writing the personal life of stoker, Barbara Belfore has quoted the belief of various writers who have found the book interesting and wonderful. Among them is Charlotte Stoker, Stoker's own mother, who says, "My dear, it is splendid, a thousand miles beyond you have written before, and I feel certain will place you very high in the writers of the day ... the story and style being deeply sensational exciting and " (210). It focuses how interestingly *Dracula* has been written. The book is really a terrific and wonderful piece of fiction that evokes the strangeness of the gothic.

*Dracula* is not only a popular gothic work, but has an additional significance in literary history. Though the critics of the past often disagreed to accept the novel as a classic and failed to give Stoker an equal position in the English cannon with Dicknes, Henry James and Antony Tarrolope. However the critics like A.N. Wilson disagreed with them and placed the novel within the cannon of classic 19th century fiction. Wilson, for example, examines various passages from the text like Harker's visit of the chapel and the description of the living dead in his coffin to argue that *Dracula* is a classic work in literature. He writes:

Bram Stoker's *Dracula* is a classic. First the manner is entirely suited to the matter. Stoker's prurient, highly coloured, sensationalist prose manner would barely have been opposite in a realistic psychological story of the story written by Tarallope or Henry James....And here again, one discerns the nature of Bram Stoker's classic quality. The tale was never better told than by him. But nothing is lost by transferring the story to the medium of film: nothing is lost and muck is gained.  
(xv-xvi)

Hence, the above discussion is sufficient to prove how a marginalized work of literature established itself in the real arena among work of the classics.

After the second half of the 20th century, the novel has been interpreted from multiple theoretical perspectives leading to a variety of interpretations. Then the novel starts to disseminate the multiple layers of opinions. A.N. Wilson further writes "Dracula represents the predator ruling class sucking the lifeblood of the masses. If it were a Marxist allegory, or any kind of allegory that was certainly not Stoker's intention in writing it. He wanted merely to scare" (xviii). In this sense, the novel starts to stand as an work of allegory too.

It is indicative that critics have found different incidents in the narrative, which are sufficient to support the interpretations of different perspectives. Among them, David Punter's wide ranging survey that argues against seeing gothic fiction as a mode of escapism, establishing the gothic as an important representation of deep-rooted social and psychological fears. He analyzed the text from both Marxist and psychological perspective. In this view, *Dracula* is a final aristocrat, the tyrant seeking to preserve the survival of his house, while the vampire hunters embody the bourgeois family with all the solid reasonable and moral values of middle class Victorian society. The power of Dracula, Punter suggests, derives from its dealing with taboo. Taboo sets up the boundaries that enable society to function smoothly, boundaries, for example between men and beast, man and women, man and god (26). Unlike Punter, who reads *Dracula* as the final aristocrat, and the anxieties of the text as the anxieties of the middle class concerning the aristocracy they have displaced, Moretti argues that *Dracula* actually lacks all the qualities and values of the aristocrat and is rather a true monopolist. Moretti grounds his analysis in one of the many vampire analogies used by Marx when he says in his essay "*Dracula* and Capitalism":

*Dracula* is thus at one the final product of the bourgeois century and its negation. In stoker's novel only this second aspect-the negative and destructive one-appears. There are very good reasons for this. In Britain at the end of the nineteenth century, monopolistic concentration was far less developed than in the other advanced capitalist societies. Monopoly could thus be perceived as some thing extraneous to British history as a foreign threat. (47)

He takes vampires as the metaphor of capitalism and proves Dracula as the true monopolist.

Following the traces of Moretti, Rebecca A Pope traces the conflict of ideologies in *Dracula* in the essay "Writing and Biting in *Dracula*", through a Bakhtinian analysis of the relations between gender and textually. In Bakhtinian view, meaning depends on context. Since language is dependent on context, there are multiplicity of voices. In *Dracula*, Pope demonstrates the patriarchal textual sign of woman seen most strikingly in the way the men inscribe, marks in the body of Lucy. Pope writes:

The text's consistent weaving of two (opposing) logics- represented by the patria orchid textual sing of women on the hand and, on the other's a female appropriation of textuality as a means of resisting patriarchy and its strategies into a single work should warn us not to read it as merely making a final choice here, as endorsing once and for all the traditional gender code and celebrating the bourgeois family that code fosters, Harker frames off novel with a picture of happy domesticity, but the text which Mina has camped together and helped



to write deals clearly what price women; and perhaps even men, pay for the sale of this picture (89).

This analysis from Pope reads *Dracula* as a novel that focuses on the class study of the society.

Unlike the above study, in her essay "Hysterical and Obsessional Discourse: Responding to death in *Dracula*", Elizabeth Bronfen gives a touch of psychoanalysis, and deconstruction in the novel. It also expands the horizon of the novel. Then Vampire lore becomes the trope for western attitude towards death. The vampire, an undead body, disseminates an uncanny stage of living death with each bite. The responses to that death, according to Bronfen, can be discovered into hysteric and discourse of obsession. She writes, "The hysteric recognizes a lack or void in the symbolic order of laws and knows her non-existence... the vampire can be read as the trope for the hysteric relation to that radical otherness beyond the social, the acknowledgement of the real void of death as one of her points reference" (56). It proves how the vampire has become the metaphor for the other. The crucial turning point in psychoanalytic reading of *Dracula* comes with Phyllis A. Roth's "Sudden sexual women in Bram Stoker's *Dracula*". Roth identifies the core fantasy as not oedipal but pre-oedipal, the central anxiety of the novel as the fear not of the father, but of the devouring mother the figure the devouring mother, the figure identified by both women. Lucy, more sexual and therefore more threatening must be destroyed.

When the story is told again, Mina, less sexually threatening, more accepting, is saved. In identifying a horrific hostility towards women in the text, Roth established the basis for much further debate about representation of gender and sexuality he writes:

Lucy and Mina are essentially the same figure: the mother. Dracula is in fact, the same story told twice with different outcomes. In the former, the mother is more desirable, more sexual, more threatening and must be destroyed. [...] Not only is Lucy the more sexualized figure, she is the more rejecting figure, rejecting two of the her 'sons' in the novel.[...] The novel could not end here, though; the story had to be told again to assuage the anxiety occasioned by matricide. This time the mother is much less sexually threatening and is ultimately saved.

Here, the reverberation of sexuality can be acknowledged, but not in its integrity.

Phyllis just down sizes the study only to the women not considering the issues related to the male as well.

Stoker's *Dracula* up to this date, has been the subject of discussion as it has never failed to provide the critics with raw materials for their reading. The reference from the various critics lead me to conclude that how a novel of "horrific tale", which in course of time, comes forth as an interesting novel. However, the novel has not been appreciated as a novel of sexual perversion as its traits resound and reverberate into the novel though several voices of psychoanalysis and obsession have been acknowledged there in the novel.

## **Chapter 2**

### **Sexuality: Concept and Practice**

#### **Trends and Tenets of Sexuality**

“Sexuality” as a topic gives rise to a variety of perceptions. It includes not only genital sexual activities, but also refers to all the attitudes, values, beliefs and behaviors related to sexual significance. Sexuality covers the wider perspectives than we generally know. Germaine Greer clarifies that sex “is actually a magical, suggestive and utterly indefinable idea. It includes gender, titillation, neurology, psychology hygiene pornography and sin, all hovering about actual experience of the most intractable subjectivity and therefore an idea force on religion” (336). It is therefore sexuality describes the most of the areas of personality related to sexual behavior. The terms like “sex” and “sexuality” are also the subjects of constant confusion and discussion.

In general term, sexuality can be interpreted that particular action or mode of behavior, a kind of relationship between male and female in which generation is or could be imagined to be. So to survive, a culture must re-produce itself through sexual copulation though what is defined as “sexual” in content or implications. Such behavior varies significantly from one culture to another as also within the same culture too. Anna Oakely says:

In Victorian times for instance, a large group of western females were denied their sexuality altogether, but 20th century has seen the emergence of the females right to sexuality, which has come to be defined at least partly in terms of her own needs. The Victorian lady was not supposed to have a sexual desire hence her Paradoxical use as a sexual object for the man's satisfaction. Her 20th century counterpart

however, has considerable argues of sexuality, intending beyond the bedroom into an entire world of commercially oriented sex and erotic meanings. (35)

The aim of nature is to be procreating, but the aim of individual is to achieve more erotic experiences and responses, that urge is in general going to keep us breeding and producing more organisms to keep the species from dying out.

Though the desire of procreation remains there in one corner, various scholars argue this point differently. Colin Wilson indicating Tolstoy's view says that he “concluded that the only normal sex is sex directed specially to producing children. All indulgence for pleasure even between man and wife is abnormal, i.e. somehow unnatural”(16).The above statement origins the question that what sort of activities belong to the demand of sexuality? The question arises whether to exclude the things like masturbation, kissing which are not directed towards reproduction but which are nevertheless undoubtedly sexual. In general terms “sex” is defined as to satisfy the innate biological urge that (usually) is present or to fulfill the sexual demand through sexual activity. Within such a thought, sexuality is defined as a normal phenomenon that is universal and unchanging, which is the part of biological fulfillment of each individual. The instinctive desire is directed to the opposite sex, and such desire is essential to the expression of heterosexual drive.

According to this perspective, “sexuality” is interpreted basically as a fulfillment of heterosexual biological desire which is expressed as a natural process. And our feelings and activities about sexuality are determined biologically. It is also generally agreed that the sexuality is shaped by the context of social contact within which we live, and the sexual behavior remains a social behavior as well. It is not just the use of some biological drive. Thus Judith Butler proposes:

Sexuality is never fully 'expressed' in a performance or practices; there will be passive and butchy femmes, femmy and aggressive butchy, and both of these and more will out to describe more or less anatomically stable 'male' and 'females'. There are no direct expressive or causal lines between sex, gender, gender presentation, sexual practice, fantasy and sexuality. None of these terms captures or determines the rest part of what constitutes sexuality is precisely that which does not appear and that which to some degree, can never appear [...] that which is excluded for a given gender presentation to 'succeed' may be precisely what is played out sexually, that is an 'inverted' relation as it were, between gender and gender presentation and gender presentation and sexuality. On the other hand, both gender presentation and sexual practices may correlate such that it appears that the former 'expresses' the latter, and yet both are jointly constituted by the very sexual possibility that they exclude. (165)

So, all the sexual behaviors and relations could not be defined as sexual in complete sense.

An act is not sexual by its inherent properties, but becomes sexual by learning the social customs, norms and values. Stevi Jackson thus says, "Socially scripted in that it is a part that is learned and acted out within a social context, and different social scripts" (62). Likewise, accepting the notion expressed earlier, Stanne Franzway also thinks that, "Sexuality is everywhere and it is the most obvious aspect of gender relation" (18). It is crystallized then that although sexual attitude and behavior are often thought as the influences of the historical and cultural contribution, sexual acts are classified as biological functions, and the whole activities related sexuality must

be governed by an instinct. Though males and females may differ genetically, hormonally and psychologically, it is not necessary to say that they differ in terms of their personality or behavior. Jackson believes that biologically men have only one natural orientation - a sexual one that is inherent in them which differs them from woman,- and women have two innate orientations. They are sexual towards men and reproductive towards their young. Jackson further advert; "Biology is not destiny in any absolute sense; it only comes to be so through the qualities, which are assigned to members of each gender within society" (63). That is why, sexuality also falls in the domain of society as well.

In the nineteenth century sex had been interpreted with different or variety of knowledge in those areas of knowledge which was related with the biological and psychology of reproductive norms of society. On the other hand, there is still another point of view which believes that social norms, values have a crucial role that must be taken into consideration while discussing the concept of sexuality. It is Michael Foucault, who believes that "sex was not only a matter of sensation and pleasure, of law and taboo but also of truth and falsehood, that the truth of sex becomes something fundamentals, useful, or dangerous. Precisely or formidable in short that sex was constructed as a problem of truth" (56). Moreover, in his book, *The History of Sexuality*, it has been pointed out that sexuality must be understood from the view point of a history of discourse.

Again in Foucault's words, "The history of sexuality is a series of studies concerning the historical relationship of power and discourse on sex" (90). In his examination of the relationship between truth and pleasure, Foucault opines that the relationship between reality and pleasure must not be described as stubborn drive, rather it must be thought as an effect of the relationship of power to control as, "It

(Sexuality) appears rather as an especially dense transfer point for relations of power, between men and women, young. People and old people, parents and offspring, teachers and students, priest and laity, an administration and population sexuality is not the most intractable elements in power relations (103).

In the above lines, Foucault basically suggests about the four strategic units of sex. It is knowledge and power centering on sex, a hysterisation of women's bodies, a pedagogy of children's sex, a socialization of procreative behavior, and a psychiatrisation of perverse pleasure as well. But the general discussion of sexuality has argued that there are basically two types of sexuality - male sexuality and female sexuality, and two sorts of sexual relationship reproductive and non-reproductive.

It has also been generally accepted that there are particularly separate sexual desires in both male and female. In case of males, they are more interested in sex than women, because their sex organs are less mysterious and hidden than women's. Whereas in the case of females, their sexuality remain in many respect taboo, and interrelated with gender based bias in our culture. So, the sexual desire is lower among females in comparisons with males. While arguing, Lucy Irigaray views, "woman has sexual organs more or less everywhere" (81). It holds the view that female sexuality is different from male sexuality, while disregarding this view, Oakley opines that female and male sexuality are not different from each other when she says that "the Idea that female's sexuality is qualitatively different from the male and in particular that is slow to mature and in need of intensive stimulation, is not universal in all the cultures" (37). As such, difference in sexuality is not an universal one.

The sexual and gender differences between male and female is now accepted in all sorts of sexual behavior including lesbian, gay, sadism, masochism,

pornography, prostitution, rape etc. All these aspects come under the study of sexuality and even the concept of normative do exist:

The 'normal male' is a man who would define himself as a heterosexual wants to marry and lead a conventional conjugal life and has no 'deviation of object' in this sex life, beyond, perhaps, the odd mild fetishism. In fact, he is a man who would think of himself as 'normal' and for that reason perhaps not puzzle himself much about the wilder intricacies of sexual desire. (3)

The ideas discussed earlier imply that the sexual problem is the repressed feelings of people in the society which has been placed on the self enjoyment of natural urges. The importance of sexuality in human life and human society has been agreed, even though all of them do not accept the Freudian view on sexuality.

### **Freud and Psychosexuality**

The psychoanalysis as propounded by Sigmund Freud takes the instinctual drives as of two types; Thanatos (death instinct) which is destructive, and Eros (life instinct) which is creative. Thanatos is associated with aggressiveness, destruction, and death while 'Eros' opposes the destructiveness and it leads to the bodily pleasures which may assume different forms. In my opinion, it is mistaken to say Freud's views of 'instincts' only in terms of sex, by observing the realm of human sexuality he has given many more information about it.

The sources of unconscious open the repressed feelings and sexual desires of the people, and event it has shaped the growth of psychosexuality that is also known as libido. While it is viewed that sexual activity is not only a "sexual acts", but also the fundamental acts like a mother nursing the infant and it produces pleasure for which Freud had defined as Wilson states, it as sexual pleasure, within the



psychosexual stages. While in the every different stage of psychosexual movement, Freud also includes the kindness as well as the feeling of genital and genital contact that comes later (222). It is believed that there are three phases in the development of human sexuality namely, infantile sexuality, latency period and puberty.

While this every stage of child is known as precondition of child's desire on psychosexual driving, Colin Delineates Freud's concepts in her essay "The Theory of Symbolic Response" when she writes that: "The Freudian view implies that the man is a kind of machine in that his fuel is power called libido and that a man whose libido is healthy and unadulterated will be somehow a well-adjusted machine" (222-23). This view related with libido has been basically observed in Freud's lecture "The Sexual Life of Man", in which looking through child's psychosexual desire he opines that "In every way analogues to hunger, libido is the force by means of which the instinct, in the case of sexual instinct, as hunger, the nutritional instinct, achieves expression" (*Introductory Lectures* 263). Freud's discussion of infantile sexuality been divided into "oral" "anal," and 'phallic' stages. In Freud's view, the first experience of the sexual pleasures is the "oral" which can be seen in the case of the infants. Infants or child find sexual pleasure while nursing.

Since the act of sucking is pleasurable in the context of Freud, similarly the close connection between mother and child is known as "libidinal." Since here involves the bodies libido, according to Freud the child sleeps upon the breast of mother after the nourishment and it shows a perfect context of sexual pleasure, which later on reappears in the life of the individual after the experience of sexual orgasm. In *Introductory Lectures*, he further writes:

We believe that this (sexual) pleasure is first of all experiences while nourishment is being taken, but that the infant learns rapidly to

enjoy it apart from this condition. The gratification obtained can only be related to the region of the mouth and lips; we therefore call these areas of the body 'erotogenic zones' and describe the pleasure deprived the pleasure deprived from sucking as sexual one. (263-64)

In the “oral stage”, the infant knows no boundaries division between self and other, and an anal zone is related to the idea of boundaries between inside and outside. It is associated with the rituals of potty training to the kids. And this phase is also known as the feeling of anger and aggression with their birth to the kids.

Freud in *Three Essays* describes the anal zone as: "Like the libido zone, the anal zone is well suited by its position to act as a medium through which sexuality may attach itself to other somatic functions" (51). Freud's interpretation of the term “phallic” refers to both penis and clitoris as the sexual organs of both the boys and girls. In this stage, the children shift themselves from oral and anal pleasure to genital masturbation and hence enter into the adult sexuality. With in these stages, the child always desires the pleasure from the contact with its mother. So, the child is incestuous. The child always wants to get his mother as the sexual partner. And in Freud's view, he compares it with “Oedipus complex” (55) which is obtained from Sophocles' Greek tragedy. The main protagonist of drama is Oedipus the king where he unknowingly kills his father and marries his mother. And in Freudian view, he compares "Oedipus Complex" with child's psychosexuality, which it ends with the "phallic phase" and forces the child into the "latency phase". With the more discussion and studying of Oedipus complex, he shows the notion of "penis envy" that it is concerned with the possessing or lack of penis by the female child. The castration of male child is that that sexual organs might be cut off by the father while being close with the mother. And after this period because of his fear of being castrated, he

represses his oedipal desire for the mother. Thus, the thing to be noted is about the boy's castration complex with oedipal desire, which is repressed, and it is the desire for the mother. Similarly the girl's castration complex with oedipal desire (Electra complex) is the desire for the father.

### **Latency Period**

Latency period is the period of middle stage in the development of personal behavior, which starts from the age of five. This is a period between exposure and infection. The child doesn't think about sexual pleasure any more even though the reproductive organs are already in place. It is clear that the infections of sexual pleasure are already present in the new-born child, and it takes a time to develop these process in individual is known as the "latency period". Freud describes this phase as: "It is during the period [...] built up the mental forces which are later to impede the course of the sexual instinct and, like dams, rejects its flow-disgust feeling of shame and the claims of aesthetic and moral idea" (43). The period ends in the phase during when the child enters the age of puberty in the course of his growth.

### **Puberty**

The final phase in the sexual development is "puberty." This is the period of human development in which physical growth, and sexual maturity occurs. During this period, the influence of sexual desire of infancy takes their characteristics on "adult", and directed towards normal aim. At this stage, one's own body is the sources of pleasure (masturbatory) and the new aim of infancy sexual drives get channeled into reproductive heterosexual non-incestuous intercourse. The new erotogenic zones lead a person towards non-incestuous reproductive heterosexual intercourse, and the goal in infantile sexuality is that to be conscious in the stage of puberty. In this

context, Freud further says that: “The sexual instinct is now subordinated to the reproductive function; it becomes, so to say, altruistic.

If this transformation is succeed, the original description and all the other characteristics of the instinct must be taken into account in the process” and sexual tension is, "in every case in which tension produces by sexual processes, it is accompanied by pleasures; even in the preparatory changes in the genitals a feeling of satisfaction of some kind is plainly observed” (75). The primary object of the sexual pleasure is the masturbation (genital zone one's own body pleasure) and the other stimulation created by erotogenic zone accompanied with pleasure leads to an increase of sexual excitement or produce it. Regarding eyes as erotogenic zone, according to Freud, it is the eye which is the most remote zone from sexual object, but it is also the one which, in the stimulation of wooing and object, is liable to be the most frequently stimulated by the particular quality of excitation whose case, when it occurs in sexual object, we describe as beauty(73). In this sense, this is related with the concept of sexuality and beauty.

Moreover, Freud says that the emotional pleasure that acquires from sexual act is known as “end pleasure.” End pleasure is the new experience and achievement of it, and is obtained after passing through this puberty phase. Likewise, the pleasure that acquires from excitation of erotogenic zones is known as "fore pleasure". In this fore pleasure, there is caressing of a love partners. While rearranging the other parts of libido and analyzing the idea as well as the quality of it, he gives the name it as “ego-libido” as Freud says it : "The 'ego-libido' is however, not conventionally accessible to analytic study when it has been put to the use of cathecting sexual objects, that is when it has become object-libido" (83).When the object-libido removes from objects, it becomes the “ego-libido”. It concentrates on self-love, narcissism.

Likewise, perversions are the conditions in which sexual excitement is associated with acts or imagery and the behaviors related to it, and is not fit into “non-incestuous” reproductive. The question of “perversion” might be taken as the thought of libidinal drives that may be socially inappropriate, and is nevertheless get expressed and acted on. Neurosis by contrast, is a consequence of those libidinal drives that get repressed into the unconscious, but which are so powerful that the unconscious has to spend a lot of energy to keep these drives from coming back into the consciousness. The effort required to keep such ideas or drives repressed can cause hysteria, paranoia and obsession.

### **Primal Horde Theory**

“Primal Horde” is a theory based upon the hypothesis of Charles Darwin related to the social status of primitive man. Freud has reused the idea of it in his description of psychosexuality to describe the struggle of the sons with their father for the owning of mother’s body. Darwin had described that primitive tribes used to live in small groups or hordes with in which the fear of the oldest and strongest male prevented themselves from other different sexual partners. The same scenario continued in the young deprived adults for the taboo of sexual intercourse. Freud compares this scenario with “Oedipus complex” battle of the sons against their father. Here the sons struggle in a group, to kill his father. “Primal Horde” describes a struggle of the sons to obtain the mother from their father as in *Totem and Taboo* Freud says:

There is of course, no place for the beginning of totemism in Darwin's primal horde. All that we find there is a violent and jealous father who keeps all the females for himself and drives away the sons as they grow UP.... consists a band of males; and these bands are composed

of members with equal rights and are subject to the restrictions of the totemic system, including hesitance through the mother. (141)

This idea also digs out the another side of sexual perversion giving the inner quest into the psyche of an individual.

### **Dream Symbolism in Psychosexuality**

Freud's psychoanalysis is the theory that shows dreams are the different and ways to the fulfillment of repressed wishes of the people. He accepts that dreams as the royal ways to the unconscious. It displaces real conscious wishes and uses different techniques to examine them as well as symbols are the primary process to reveal our desire through dream. Thus, in terms of psychosexuality the dream has shows both the clear content and a latent (repressed) content. In other words, dreams reappear in symbolic forms that the repressed thing is symbolized through dreams. It is fruitful reason that the symbolization is the term which is used as psychosexual analysis.

Freud was convinced that the person, who is skilled in the technique of dream interpretation, also has a knowledge to understand about myths, fairytales, folklore, religious rites, jokes, witticisms, neurotic symptoms and psychotic behavior as well as the unconscious motives of the normal men. So, here myths are said as the dreams of society and both represent the symbolization of human unconscious. In his "Tenth Lecture", Freud discusses certain sexual symbols in the following words:

The penis is symbolized primarily by objects which resemble it in form, being long and upstanding. Such as sticks umbrellas, poles, trees and the like, also by objects which like things symbolized; have the property of penetrating and consequently injuring the body-that is to say, pointed weapons of all sorts: knives, draggers, lances, sabers; fire

arms are similarly used; guns pistols and revolvers, these last being a very appropriate an account of their shape. (129-30)

Similarly the female organ is symbolized by:

All the objects as share with them the property of enclosing a shape or are capable of acting receptacles, such as pits, hallows, and cause, and also jars and bottles and boxes of all sort and size, chests, coffers pockets and so forth ships too come into this category ... cupboard, stove, room and the doors gates represent the genital opening. Wood, paper, book, table snail and mussel, mouth churches and chapels. (131)

While discussing, Freud says that the room represent as females, windows and doors as the opening of the female body and the key represent as the male sexual organs as it represents the sexual intercourse.

### **Incest, Rape and Sadomasochism**

Incestuous relations are such kind of sexual relation in which the sexual activities happen between family members or close relatives such as brother and sisters, parent ad child. Such kind of sexual relations are culturally prohibited in society. Incestuous relations are considered as such a sort of criminal rape in terms of its social acceptability as well as illegitimate relationship. Incest problem was a major issue in England in nineteenth century while Freud has taken this concept as major thing in his theory of unconscious. He has also used the word non-incestuous, while defining about normal sex in other words incest is said as taboo since the beginning of human civilization.

Freud says that not only the Victorian people of his own age, but also the poor naked cannibals of the ancient stone age were well aware of the incest taboo. While

discussing about the sexuality of these poor naked cannibals, Freud in Totem and Taboo says:

We should certainly not accept that the sexual life of these poor, naked cannibals would be moral in our sense, or that their sexual instinct would be subjected to any great degree of restriction. Yet we find that they set before themselves with the more surplus case and the most painful severity the aim of avoiding incestuous sexual relations.(2)

Freud says that the totem is a common ancestor of the clan, as a symbol of ancestor who procreates the same as they (whether harmless or dangerous) or a natural phenomena that stands in a strange relation to the whole clan.

The law against the person of the same totem has sexual relations with one another. Their laws support for the "exogamous" sexual relation with the member of the other clan. And if there is an exogamy than there remains no possibility of lifting or crossing the incest taboo. While discussing about totemic exogamy to prevent the group incest, Freud further says that Totemic exogamy, the prohibition of sexual intercourse between members of the same clan, appears to have the appropriate means of preventing group incest. It proves that totem has also relation with the theme of sexuality.

### **Rape**

Rape is generally taken as an illegal crime of forcing a girl to have sexual intercourse or other forms of sexual penetration against her will. In a cultural point of view, it is accepted as heterosexual and reproductive sex although it is an anti-social act while in Freudian theory it can be taken as non-incestuous, heterosexual and reproductive sex. It is unacceptable in society because of the domination and force used to seduce the other.



## **Sadomasochism**

Sadomasochism is a word which is made up of two separate words “sadism” and “masochism.” Sadomasochist is deriving a certain amount of sexual pleasure from the infliction of unnecessary pain towards others. And masochism means the tendency to derive pleasure, especially sexual gratification, from one's own pain or humiliation. In case of masochism, sexual gratification depends on suffering of physical pain.

Thus, the meaning of sadism denotes that the achievement of sexual stimulation and gratification through the infliction of physical pain upon the sexual partner. The pain may be effect of such means like whipping, biting or pinching. In the essay "Sexual Dysfunctions and Variants" for example: J.C. Coleman, J.N. Butcher and R.C. Carson together write: "In some cases the husband required his wife to cut herself on the arm before approaching his sexually. He would suck the wound and become extremely aroused" (561). Just as the meaning of sadism, the meaning of masochism has also been broadened beyond sexual connotation so that it concludes the pleasurable acts of self-denial including complete physical suffering that is self-imposed religious flagellants.

However, the main idea that revolves around the concept of masochism is that of pleasure. Coleman, Butcher and Carson further describe masochism by giving example of the experience of a young woman, “A young woman ,who frequently cut herself on the arms, legs and breasts; and inserted penis and needles under her skin, she experiences sexual pleasure from the pain and from seeing the blood from the incisions” (563). In both of the cases, it should be clearly noted that gratification in many instances requires a shared complementary interpersonal relationship - one sadist and another masochist. Both of these modes of sexual experiences are regarded as sexual perversion.

## Chapter 3

### Sexual Perversion in *Dracula*

#### Dracula as a Strange Character

Dracula, the main character in the novel *Dracula* is a complicated creature caught between life and death. He sucks the blood of living human beings to survive. It also represents nocturnal glamour and potent sexuality. Once, Jonathan Harker travels towards the castle of Dracula in the Eastern European country of Transylvania. On the way he meets Dracula's carriage as planned. And the journey to the castle is harrowing. Even the carriage in which he was carried was driven by Dracula itself. He sees Dracula for the first time only after entering his castle. According to his first sight of Dracula, Harker describes that "a tall old man, clean-shaven save for a long white moustache and clad in black from head to foot, without a single speck of colour about him anywhere" (25). Even Dracula behaves him very properly. Despite Dracula's hospitable behavior, during their handshake, Jonathan notices that the Dracula's grip is unbelievable strong and that his hand is as cold as corpse. So Jonathan is conscious from the very beginning about his strange characteristics although he did not show his vampiric nature to Jonathan.

Dracula treats Jonathan properly as his host in Transylvania often addressing him as "sir" (26), providing all that his host may need. After a few days, Harker realizes that he is effectively prisoner in the castle. Later on while he goes to investigate inside the castle he finds a big library containing:

A vast number of English books, whole shelves full of them, and bound volumes of magazines and newspapers. A table in the center was lettered with English magazines and newspapers, though none of them were very recent data. The books were of the most varied kind-

history geography, politics, political economy, botany, geology, law-all related to England and English life and customs and manners. (30)

Along with library Jonathan also sees a vast amount of gold and other forms of treasure in a separate room of the castle as he opens a banned door with the key he finds the Dracula had hidden there.

The more he investigates of his confinement the more uneasy he feels. He finds a head amount of gild coins, books, news-paper and his bewilderment increases as he sees a heap amount of gold coins at this part of the castle:

The only thing I found was a great heap of gold in once corner-gold of the kind, Roman and British and Austrian, and Hungarian, and Greek and Turkish money, covered with a film of dust, as though it had lain long in the ground. None of it than I noticed was less than three hundred years old. There were also chains and ornaments, some jeweled, but all of them old and stained. (62)

Above line says that when Harker investigates inside the castle, he finds that the thing like gold, book, newspaper inside the castle weren't of recent time periods.

Another peculiar thing inside the castle is that there is no any sound around the castle except the "howling of the wolves" (30). Despite this strange things Dracula talks frankly with Jonathan concerning on various subjects from which his bewilderment increase more and he refuses to accept that Dracula is a living being and fears that he is "the only living soul within the place" (37). Besides that for his further support of his suspicion he finds the alien nature of Darcula that it neither reflected in the mirror nor he eats or drinks anything with him. It can have shape shift at will able to grow and become small, can travel as elemental dust with its rays.

Apart from this Dracula is never seen in the daylight; and finally Jonathan notices him

"emerging from the window and crawling down the castle wall over that dreadful abyss, facedown, with his cloak spreading out around him like great wings" (47). Even it can defy gravity to a certain extent and poses super human agility able to climb vertical surfaces upside down in a reptilian manner conforms the fact that Dracula is in fact a vampire.

Along with this and his own situation with in the castle of Dracula, Jonathan says the castle that "a varitable prison" and himself a "Prisoner" (38). One evening Harker is nearly attacked by three beautiful and seductive female vampires but the Dracula stoves them off, telling the vampires that the Dracula possesses supernatural powers and diabolical ambitions. Once during his daytime exploration of the castle Harker sees Dracula lying in his coffin among the boxes of coffin, a horrible presence that terrifies him beyond imagination:

There, in one of the great boxes, of which there were fifty in all, on a pile of newly dug earth, lay the count. He was either dead or asleep, I could not say which-for the eyes were open and stony, but without the glossiness of death-and the cheeks had the warmth of life though all their pallor, and the lips were as red as ever. But there was not sign of movement, no pulse, no breath, not breathing of the heart. I bent over him, and tried to find any sign of life but in vain. (63)

When Jonathan knows that he is prisoned inside a castle. One day when he goes on investigating inside the castle he finds that the Dracula is lying inside his coffin box and he knows that Dracula loses a great deal of his strengths during day light. And Jonathan knows that Darcula became active only at night. So at night it can take the form of both animal and human. It can command any animal and control the weather. It can becomes mist or elemental dust. So all these peculiar characteristics of day and

night proves that Dracula is an "undead" (241) creature which oscillates between life and death.

The alien nature of Dracula also makes an impression upon Dr. Seward, who is the member of the crew of light. He is a broken-hearted person over Lucy and he is not the man for whom Lucy has chosen. Although she has three men yearning for her affections later on she became the part of vampires. So he describes the count in the following words as "His eyes flamed with devilish passion; the great nostrils of the white aquiline nose opened wide and quivered at the edges; and the white sharp teeth, behind the full lips of the blood-dripped mouth, champed together like those of a wild beast" (336). Including alien characteristics of Dracula his all activities like vampiring happen at night. So through the above description of Dracula, Mina easily knows or recognizes him when he comes nearer to her when she is asleep together with her husband.

She is both incredible feminine and having a "man brain" lady once she's tainted with vampire bloods she becomes unholy and incapable of touching the holy wafer so Mina's description of Dracula at this time reaffirms the earlier description of him, leading Mina to describe the count in the following words:

I knew him at once from the description of others. The waxen face, the high aquiline nose, on which the light fell in a thin white line; the parted red lips, with sharp white teeth showing between; and the red eyes that I had seemed to see in the sunset on the windows of St. May's Church at Whitby. I knew too the red scar on his forehead where Jonathan had struck him. (342)

When Jonathan meets Dracula first time at the castle he finds that Dracula is well-educated and hospitable gentleman although Dracula doesn't show its vampiric nature

and alien characteristics at the beginning of the novel. So through the description of Jonathan Harker, Dr Seward says that Dracula was not too much vampiric at the beginning of the novel.

Dracula is at once alluring and horrifying blood sucking creature. His action of crawling from the grave and from other which shows the dualism between life and death, spirit and flesh, natural and paranatural, and human and para-human. In his essay "kiss me with those red lips" Craft describes Dracula in the following words:

He is nosferatu, neither dead nor alive but somewhat both, mobile frequenter to the grave and boudoir, easeful communicant of extensive realms and as such he toys with the separation of the living and dead [...] potent enough to ignore death's terminus, Dracula has a spirits freedom and nobility, but that nobility is chained to the most mechanical of appetites. (100)

Dracula is a vampire of hundred years old, with supernatural powers and weaknesses. Dracula is physically strong, he can shape-shift into several different human forms like wolves, bats, dogs lizards. So through the above line it is proved that Dracula is suspended between life and death and is both the "master" (20) and monster.

Through the powerful hypnotic, telepathic and illusionary abilities he can appear and disappear from the human sight as he is witnessed by Mina during the scenes of Lucy's sleep walking. Describing the cruel nature and the strangeness of Dracula Mina says:

He is brute and more than brute; he is devil in callous, and the heart of him is not; he can within limitation, appear at will when, and where, and in any of the forms that are to him; he can within his range, direct the elements: the storms, the fog, the thunder; he can command all the

manner of things; the rat and the owl, and the bat-the moth and the fox, and the wolf; he can grow and become small; and he can at any times Vanish and come unknown. (283)

Dracula is a blood sucking creature. Through the effect of fresh human blood Dracula became too young so he assumes that living human form is his everyday business.

Dracula sucks for both the lady by producing different effects upon his victims.

While in case of Lucy, she does not want to share her experiences to anybody while Mina is frank and open. So she tells each and every incidents to her friends or the member of crew light. As she brings to change into a vampire and the men sterilize the boxes of earth, forcing Dracula to flee to the safety of his native Transylvania. Though Dracula is escaping near the end of the novel, he himself drives the cart carrying a great box and the men pursue the count dividing their forces and tracking him across land and sea. Later in the novel Jonathan sees Dracula lying "upon the earth, some of which the rude falling from the cart had scattered over him. He was deathly pale, just as the waxen image, and red eyes glared with the horrible vindictive look" (447). Firstly they cleanse castle by killing the three female vampires and sealing the entrances with sacred objects. The others catch up with the count just as he is about to reach his castle. After that in the novel the member of crew light as vampire hunters named as Jonathan Harker, Dr. Seward, quince use their knives and destroy him so later on, in the novel Jonathan argue that Dracula "died as a gallant gentleman" (448). But in fact they kill the being that was already dead. The above description proves that the Dracula is a undead creature suspended between life and death. As it has such a hypnotic abilities can control nocturnal animals and can shape-shift into several human forms like wolves, dogs lizards bats and so on.

### **Blood-Sucking and *Dracula***

Dracula preys on living human beings, as for food it sucks the blood from living human bodies to survive. The blood sucking events have deeper meaning in the novel. In the novel all the vampires are females except Dracula. At the beginning of the novel Dracula attracts Jonathan Harker to his ruined castle. There Harker is sucked by other vampires but not by Dracula. That's why, it is clear that the novel centers around the blood-sucking event. And the important point in relation to blood sucking is connected with two-simultaneous needs vampire through the same action of blood sucking one for the survival of instinct like human beings Dracula also has the need for self preservation, to preserve both the life of individual and the life of the species. And second one for procreation as sexual satisfaction. In this novel, Dracula procreates his race through sucking the young women who belong to other males and the vital fluid it transmitted through orifice organ: the mouth; which has been described by Freud as one of the erotic zones. It shows the psychology of Dracula's sexuality as it says that the connection between sex and eating.

Later on in the novel, the member of crew of light knows clearly Dracula's vampiring characteristics as well as they know that Dracula is going to destroy all the living human beings including the member of crew of light. So, the member of crew of light made the boxes of earth to destroy it and they suggest Dracula to flee his native place Transylvania. They caught Dracula. In his own native place and while they go against over Dracula, he says that he needs "new women" so that he can "feed" (243). So through this lines also it is clear that is not all what he means. Thus this line opens up following unresolved questions of this text : why does Dracula always look for the young wives of other men for his prey? Why do the young and strong heterosexual partners are always chosen for sucking? Can't he feed upon from



the males or suck the blood even from the old? From these unresolved questions it is clear that the relation at blood sucking is connected with two simultaneous needs of vampire through the same action of blood sucking.

One for survival of instinct and second one for procreation as a sexual satisfaction. So all the human characters in the novel also believe that the action of blood transfusion of Dracula to other living human beings is function as a substitute of sex. To procreate its race, it transmits the fluid through orifice organ. So, in the case of Lucy, while Lucy is Vamped by Dracula she suddenly becomes sick and begins to sleep walking. In her treatment; in course of Lucy's operation Arthur, as her fiancé gives his blood to her and describes the experience by saying that he felt "as if the two had been really married and that she was his wife in the sight of God" (209). It shows not only for the food Dracula sucks, but for the sexual satisfaction.

In the same way, the other donator Morris as a prospective lover of Lucy and the old doctor Van Helsing also transfuses their blood to Lucy to revive her, but their efforts ultimately came to nothing. So, here the old doctor, Van Helsing after donating his own blood says that all the friends who have donated blood to Lucy including himself can be described as her "Kin" (211). His revealing unconscious sexual desire for Lucy says that: "Ho, ho! then this so sweet maid is a polyandrist, and me, with my poor wife dead to me, but alive by church's law, though no wits, all gone-even I, who am faithful to his now-no-wife, am bigamist" (212). Above lines describe that the unconscious sexual desires of doctor Van Helsing expressing towards Lucy. Though he previously knows that the action of blood transfusion is known as a displacement of the sexual act. So comparing with Lucy Van Helsing describes his wife that his wife is dead to him although she is mad for him. He is one sided lover towards Lucy and he describes himself as a bigamist and Lucy as a polyandrist. But in fact Lucy

was legally unmarried. He describes Lucy as polyandrist because according to this novel transfusion of blood function as a substitution of sex.

Lucy after being vampied by Dracula suddenly became sick and all the friends Morris as a prospective lover, Dr. Van Helsing as a one sided lover transfused their blood to Lucy to revive her. And the transfusion of blood from all the friends also did not work at all and at last she died. So, here accepting of fluid (blood) from all the members is comparing with bearing the bodily penetration of the needle. And during sexual intercourse there must be needed of bodily penetration then the exchange of the bodily fluids between the sexual partners and here the exchange of bodily fluids between the sexual partner is through mouth. While Freud describes it as the unconscious mind substitutes the needle as the 'Penis' and the blood as 'Semen'. The act of penetrating the female's body by male and transfusing their fluid is known as sexual intercourse.

Jonathan Harker sees Dracula first time when he enters into his ruined castle including Dracula he sees three female vampires with their "wanton smile" and "voluptuous lips" (51). Dracula named them as "weird sister" (64). And one day at evening in dinner time they attacked him and seduce him by expressing their strong sexual desire for him through this comment that "he is young and strong; there are kisses for us all" (51). Although he is already attack by these female vampire and even known that these three females vampires are more terrifying than Dracula. But he cannot repressed his sexual desires. It comes bubbling. So he sees them and admires their beauty in meditative way:

All three had brilliant white teeth that shone like pearls against the ruby of their voluptuous lips. There was something 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. It is not good to note this down, lest some day it should meet Mina's eyes and cause her pain; but it is the truth. (51)

Above lines say that not only the female vampires but also Jonathan repressed sexual desire comes bubbling when he sees them he cannot repressed his sexual desires.

Jonathan himself used to imagine the moment of sexual excitement in which he wants to be kissed by these voluptuous vampires.

Thus in a sense the action of being vamping by these female vampires seems that Jonathan himself invited own excessive sexual desire and because of his own sexual desire.

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 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 supersensitive 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 waiter-waited with beating heart.

(52)

Although Jonathan already knows that these three ladies are more dangerous than Dracula. But he repressed his fear and reveal out his repressed sexual desire and wants to kiss them for his sexual satisfaction. So he says that the "beating heart" signifies his fear while kissing to these beautiful vampire ladies for sexual satisfaction and the "languorous ecstasy" argue for satisfaction of his sexual desire. So in a sense

it says that not only the person who sucks but also the person who is sucked also fulfills the sexual thrust. Paradoxically vampire wants to distort the mirror of human behavior. Even the vampire inspires a xenophobic response and their needs is to violate the normal limits of exogamy.

In the same way, Dracula sucks both Lucy and Mina by producing different effects upon his victims then Lucy beings sleepwalking, one night Mina finds Lucy in the town cemetery and sees a dark form with glowing red eyes bending over Lucy. Lucy because pale and ill, and she bears two tiny red marks at her throat for which Mina describes in this way:

When I got almost the top I could see the seat and the white figure for I was now close enough to distinguish it even though the spells of shadow. There was undoubtedly something, long and black bending over the half-reclining white figure. I called in fright 'Lucy! Lucy!' and something raised a head, and from where I was I could see a white face and red, gleaming eyes. Lucy did not answer, and I ran on to the entrance of the churchyard. As I entered, the church was between me and the seat, and for a minute or so I lost sight of her. When I came in view again he could had passed, and the moonlight struck so brilliantly that I could see Lucy half-recalling with her head lying over the back of the seat. She was quite alone and there was not a sign of any living thing about. (113)

The above Mina's description about Lucy somnambulism is that when Lucy is sucked by Dracula she suddenly begins to sleepwalking and one day at night when Mina finds Lucy in the town of cemetery near the church she sees a dark form with glowing red eyes bending over Lucy.

So, Mina's description about Lucy's somnambulism is that the shadowy figure with "white face and red gleaming eyes". And when examined it closely; Mina says that bending upon Lucy is Dracula itself. And when that scene was seen by Mina Lucy makes her promise that she shall not say anything about that scene to other. Next day when Mina removes Lucy's shawl she sees the puncture wounds on Lucy's neck. So while examined it deeply it gives the answer that what Dracula was doing with Lucy. And while comparing it with Freud view it gives the sexual symbols.

Lucy was beautiful, innocent and virgin girl and because of her physical attraction Dracula is attracted towards her. And she became kindest to Dracula among all. After she is being vampied by Dracula she does not wait to say the experience of vamping and even its effect to anybody else. So it says that not only Dracula is being attractive towards her but also her attraction towards Dracula also arouse more, so both the suck and sucked get pleasure during the time of sucking. Even she sees a dream associated with sexual thing. Thus it clearly shows that both the suck and sucked get pleasure during sucking and both of them fall in love with each other because Lucy does not want to say the experience of vamping and its effect to anybody else. And the surprising thing in this scene is that Dracula quickly disappeared from there after vamping Lucy so Dracula shows that supernatural power at the same time.

Although Dracula can suck in different way like by dipping chunks of bread into buckets of blood drained from the killed people. But he chooses for living human blood because it is the life power; which enables him to live for long periods of time and even the fresh human beings blood made him too young. This blood also contains a reference to sexual desire. So he choose for Lucy because of his sexual attraction towards her. And Lucy also too has a sexual attraction for him and have a terrible

dreams and cannot sleep at night. So here Lucy describes her sexual desire and one of her dreams to Mina in the following words:

I didn't quite dream but it all seemed to be real. I only wanted to be here in this spot-I don't know why, for I was afraid of something- I don't know what. I remember, though I suppose I was asleep, passing through the streets and over the bridge. A fish leaped as I went by, and I leaned over to look at it and I heard a lot of dogs-howling-the whole town seemed as if it must be full of dogs all howling at once-as I went up the steps. Then I have a vague memory of something long and dark with red eyes, just as we saw in the sunset, and something very sweet and very bitter all around me at once; and then I seemed sinking into deep green water, and there was singing in my ears. (121)

Above lines describes about the Lucy's emotional ambivalence, after being vampied from Dracula. At first it is difficult to state positively about Dracula's reality with relation to this world and its characteristics within this novel.

After Dracula vampied Lucy in this novel Lucy became sick then there reveals out its characteristics through the sickness of Lucy. Either they destroy Dracula at the end of the novel the characters in *Dracula* know that Dracula already died so they know that Dracula is "undead" being.

The interesting thing in this novel is that after being vampied through Dracula Lucy became sick and there came a sudden change in her behavior. She even became unconscious and can't sleep at night. She feels tiredness at the sleep. So while examined it deeply it gives some sexual symbols. When comparing it with Freud's view, she even uses a number of images connected with her unconscious minds, sexual desires so she describes her experiences of dream leaped fish, howling of dogs

comes from her psychic depths and her explanation about something long and dark with red eyes which comes after the sunset in a room is directly signifies to Dracula.

Even when examined it deeply it gives the meaning that there is a relation of sexual intercourse with that light house. Now after sexual relation Lucy became a part of him as a partner and even Dracula thought that she would also live in the same castle after being of him. After a violent relation with Dracula Lucy totally became unconscious. In fact that the primal Fluid of Dracula (Blood) totally affects her and she can only describe the contradictory terms like "sweet" and "bitter". Even she feels that her body and soul seems to separate and give different sensation. She even does not care of her daily responsibility so she totally becomes unconscious. She only reminds of her relation with Dracula in light house which she expressed those symbolic consummation in metaphoric way. And later on to be a safe in that Victorian society she says that she has a sense of feeling while Dracula is sucking her body. In a sense to say her relation with Dracula openly in that Victorian society makes her liberate from the punishment of Victorian society and wants to prove that she is also within the boundaries of Victorian society. In Victorian society women who were pure and chaste were favored and the women who were not pure and chaste were looked down upon and usually did not partake in societal events.

### **Women in *Dracula***

In *Dracula* women are depicted as evil and pure. Mina is the perfect embodiment of the ideal Victorian woman and Lucy represents both the good and the evil Victorian woman as she has three men yearning for her affections because of her pure qualities and turns down two in order to be with the one man that she loves the most. Because of her physical attraction, she has been captured in the eyes of Dracula and becomes a part of him. After describing her dreams Lucy begins to laugh in a

strange way. Every time Dracula strikes and it becomes harder for his victim to return to normal. The more she changes as the novel progress and at last she dies and becomes the female vampire procreation of Dracula. As human beings do sex for procreation so does the vampire.

The next scene in the novel is loaded highly with the sexual images. Arthur is also one of the one sided lover of Lucy. Like Dracula he is also being attractive towards her because of her beauty. And while she was sick, he also transfused his blood to Lucy to revive her but later on the transfusion blood also did not work at all and she died at last. So to satisfy his sexual desire Arthur strikes a wooden piece into the heart of the corpse of vampire Lucy after she dies. For which Van Helsing had defined that the act of penetration is a masculine prerogative. Van Helsing is a character rooted in the codes and a conception of Victorian society. In Victorian society the girls must have traditional qualities, must be loyal towards her husband. So he says to women that women must stay at home rather to move here and there and better to die than to be sexual. Thus he suggests Arthur to satisfy his sexual desire by strike a stake into Lucy's dead body.

For which Van Helsing takes it as a sexual punishment and Arthur also satisfies his desire in a sadistic mode. So Dr. Seward describes this scene in following words:

Arthur took the stake and the hammer, and once his mind was set an action his hand never trembled nor even quivered. Van Helsing opened his missal began to read, Quincey and I followed as well as we could. Arthur placed the point over the heart, and as I looked I could see its dint in the white flesh. Then he struck with all his might. [...] But Arthur never faltered. He looked like a figure of Thor as his



untrembling arm rose and fell, driving deeper and deeper the mercy-bearing stake. Whilst the blood from the pierced heart welled and spurted up around it: the sight of it gave us coverage, so that our voices seemed to ring through the little vault. (258-59)

The above lines described as the symbolic penetration of Lucy. And a penetration in Dracula is both a violation and a sexual thrill. So, the above line "driving deeper and deeper mercy-bearing stake" shows the sexual symbol expressing to Lucy.

Sexual intercourse needs the bodily penetration and than the exchange of bodily fluids between the sexual partners. The receiver is the female and the penetrator is the male. Arthur as the member of crew light. He is also a broken hearted person. One sided lover person towards Lucy. But he is not the person for whom Lucy has chosen. So to satisfy his sexual hunger he did not feel any hesitation to commit such a dreadful act and strikes a stake into Lucy's dead body. By performing such a dreadful act as strike a stake into the heart of Lucy's dead body shows that he satisfies his latent sexual hunger in an unconscious and sadism way.

Likewise, in case of Dracula not only sucks his victims but also forces their victim to suck him. And then the interchange of vital fluids between the partners by which he can get more sexual pleasure with those partners. Both the suck and sucked get more sexual pleasure. Even the partner arouse more sexual pleasure so in case of Lucy she feels tiredness at the sleep. Dracula also sucked Mina while she is lying on the bed. Similar effects like in Lucy also happened in Mina. And when he sees Dracula near to his bed at midnight and due to sudden change in behavior of mina. Harker suspects that Mina was sucked by Dracula. And even when Van Helsing attempts to protect Mina by touching a sacred wafer to her forehead. She screams as it burns painfully into her flesh.

The scenes was time to time presented in the novel first by Seward as spectator, then by Mina as a participant, and by Helsing when he attempts to protect Mina by a scared wafter to her forehead. And later on all of them know that she is now unclean like a vampire so all the members of the group finally enter the room and disturb Dracula while he is going to suck her. So the description of this scenes through the view of Seward:

With his hand he hold both Mrs. Harker's hand, keeping them away with her arms at full tension; his right hand gripped her by the back of her neck forcing her face down on his bosom. Her nightdress smeared with blood and a thin stream tickled down the man's base breast, which was shown by his torn-open dress. The attitude of the two had a terrible resemblance to a child forcing a kitten's nose into a saucer of milk to compel in to drink. (336)

In the beginning, of this scene Dracula persuaded Mina into the world of vampire's sexual sucking. And the sex is through the orifice organ and transmitted of bodily fluids as blood through orifice organ in a terrible manner.

Here he persuaded her for sexual intercourse where they can get more entertainment. It seems that Dracula forces Mina into the pleasures of vampiric desire. And Mina drinking of Dracula's blood has given some meaning in this novel, as a symbolic act at forceful oral stimulation of the penis and as an act of diabolical mother hood. Thus Mina's own description of the scene:

With that he pulled open his shirt, and with his long sharp nails opened a vein in his breast. When the blood began to spurt out, he took my hands in one of his, holding them right, and with the other seized my neck and pressed my mouth to the wound, so that I must either

suffocate or swallow some of the -oh, my god, my god! what have I done? (243)

The phrase "oh, my god, my god" is pointed to Mina that forceful sexual intercourse between Mina and Dracula. And then the interchange of fluid between Dracula and Mina for procreation. The blood functions as a substitute for semen.

Dracula becomes a profligate mother that he forces Mina not to suck his breast but an open bleeding wound. So, here the mother figure is perverted as a diabolical motherhood. Due to the exchange ability of blood with milk as "[...] this time, if ever come, may come quickly [...] and [...] you must lose no time in using your opportunity. At such time I myself might be-nay! *if time ever comes, shall be=legued with your enemy against you*" (394-95). While comparing the above lines with Jonathan's excessive sexual desire he sees his repressed sexual desire bubbling in which he wants to be kissed by these voluptuous vampires. Similarly this scene also shows the real view of Mina that when Jonathan prefers for bigamy at the same time Dracula pretends to attack her. It seems that when the male members became unable to protect her, the females forcefully have to accept the membership of others. And Mina does not want to tell it anybody. In Victorian society an unchaste woman did not partake in social events and even they were depicted as evil.

Similar things happen in the case of Lucy. Although she knows that she is being vampirized by Dracula, she does not want to tell it anybody. Even Mina sees a real scene of her victimized effect of unconscious Lucy makes her to promise "not to say a word to any one even her mother" (114). Arthur as a one-sided lover towards Lucy, who continued to love Lucy even after becoming a vampire says that "I am sure there is something preying on my dear girl's mind" (134). Arthur is also known as the financial supporter of Lucy so he says that not only Dracula prefers for Lucy in

sexual intercourse. Lucy too has been mentally prepared for sex with Dracula. Thus the case of Lucy proves that Lucy was mentally attracted by vampire's sexual activities which destroy her at last then later on in the novel Dracula attacks Over Mina and sucks her forcefully at her bed and when her husband's sees Dracula vamping upon Mina red -hand than the Harker knows that Mina is impure now. So, when Harker goes against Dracula, Dracula tells them in a threatening voice that, "your girls that you all love are mine [...]" (365). It shows the sexual possessive nature of Dracula.

It suggests that it is not his physical desire for food but to satisfy his sexual hunger. Dracula threatens not only the male members but also Mina by clasping her in his bosom. And says that he is of hundred years old and it would not be good for all male members and Mina too if she tries to help the male members to hunt him. So through these sentences he wants to suggest all the male members and Mina about his sexual desire towards her; "And you their best friends beloved one, are now to me flesh of my flesh, blood of my blood [...]" (243). It suggests that Mina due to traditional Victorian qualities of determination and loyalty towards her husband makes her to move forward. Whereas Lucy is not. So the character of Lucy is depicted to attack the concept of the new woman.

A term coined towards the end of the Victorian Era to describe women who were taking advantage of newly available educational and employment opportunities to be free from the intellectual and social restrains imposed upon them by a male dominated society. Moreover, it is clearly said that the battle between two forces. The force of darkness represented by Dracula and the force of light which is represented by Van Helsing for victory over Dracula for its dusty death. When Lucy suddenly becomes ill, she begins to sleep walking. And her friend invites Van Helsing for her

treatment. In case of Lucy's treatment the act of medically penetrating, doctor replaces himself in the place of count Dracula and he penetrated her first by the morphine injections that fix her in one place and then by another injection he mixes masculine fluid into her body. And morphine injections effect on Lucy's body that it brings her in under control and improves her receptivity. Even she becomes conscious too and writes about the strange behaviors of Dracula in a diary.

It seems that both Helsing and Dracula avoid the genital contact. Pointing to sexual drive, primary sexual drive has two strategies of penetration in mouth and vagina. So in his essay "Kiss Me with Those Red Lips" Christopher Craft writes "The text itself, in its imagistic identification of Dracula and the crew of light, in its ambivalent propensity to subvert its own fundamental differences, sympathizes with and finally demonstrates vampiric desires, the uncanny, as Freud brilliantly observes, always comes home" (112). Dracula attacks upon both the girls by producing different effect upon his victims. While vamping them he transmitted his bodily fluids into their body. And those bodily fluids enter the bodies of those ladies as the poisonous fluids for e.g. the virus named as HIV/AIDS transmitted through sexual intercourse. And so does the Dracula by transforming such a poisonous fluids. And as for the symptoms in case of Lucy, after Lucy is vamped by Dracula she begins to sleep walking, became pale and ill and bears two tiny red marks at her throat.

In case of Mina she sleeps more, growing pale and sharpening of teeth. And later on in the novel she realizes the fact of her infection and says that she becomes "Unclean" (339) so she says to Jonathan "Think dear, that have been times when brave men have killed their wives and their women kind, to keep them from falling into the hands of the enemy ... it is men's duty towards those whom they

love..." (394). Thus later on Mina realized and says that she has been infected and became impure through the transmitted of Dracula's bodily fluid into her body. So, she accepted her pollution and says that "There is a poison in my blood, in my soul; which may destroy me unless some relief comes to us" (392). She accepts herself as "polluted" (344) and Van Helsing himself realizes that Dracula has "infected"(381) her and he arises the fear that Dracula may transform her and make her like him.

When Van Helsing attempts to protect Mina by touching a sacred wafer to her forehead. She screams as, it burns painfully into her flesh and all then knows that she is unclear like the vampire. And in case of Mina and Jonathan, after Mina is being vamped by Dracula, sudden change comes in the behavior of Mina. Jonathan only knows that she has been vamped by Dracula and there is the infusion of poisons inside her body but he does not know the names of the "poison" that is infecting to Mina. Later on both of them suspect that it was the poisonous sperm of Dracula (Blood) that was transfused during his sucking and infected to Mina. Mina's physical body is polluted, stained and scarred by her contact with Dracula. Her soul remains pure when Dracula's body is destroyed. Mina's body regains its natural purity. Thus to regain Mina and to destroy Dracula both the groups Dracula and the member of crew light fight to own the same lady.

## Chapter 4

### *Sexuality in Dracula*

Bram Stoker's novel *Dracula* came out in 1897. It was a popular and well received novel which lies in the mind of a large number of readers and critics. Since its first publication it has drawn a distinct conclusion through an application of Freudian psychoanalytical criticism for its gothic setting and the chilling horror tale. Dracula is a para-human being (vampire) who preys on living human beings to survive. As the life power of one's blood that enables him to live for long period of time. Dracula procreates his race through orifice organ. So he sucks the blood of young females belong to other men for sexual satisfaction and there is the connection between sexual satisfactions and eating. So in general sense ghosts have been considered as the destructive, immoral and savage beings.

Besides this characteristics of vampire, they are often regarded as illicit and immoral being, who never hesitate to have sexual relationship with their family members. Such as parents, siblings and offspring even do not care for social boundaries and barriers. The producers show a modern Dracula movies in such a advance ways that although Dracula is a cruel sexual being in the movie, there is no any clear sense of sexual act in the novel. And there is the use of dreams, somnambulism, hypnotism and the celebration of unconscious in the novel. Through the medium of this apparatus he shows that Dracula is a vulgar sexual being. Even this novel gives more attention to the unconscious psychic sexual desire of both the living human being and para- human being. And shows the repressed sexual desire of those monsters in terrifying form.

However, in the novel the sense of blood sucking and transfusion of blood while sucking gives the deeper meaning of psycho sexual desire of vampire. In case of

blood sucking, as in previous description says that blood sucking function as a displacement of sexuality. So, while going through the text; the scene in the text likes Dracula, sucking of the same girl (Lucy) and Lucy's rebirth as a Dracula's vampire procreation proves that it as a psycho-sexual sucking in reality. And the acts of sucking in the novel occur within a heterosexual and reproductive paradigm. So in case of Lucy while Dracula vamps Lucy she suddenly begins to sleep walking, becomes pale and ill, even bears two tiny red marks at her throat. Proves that now she is his procreator. And it as a heterosexual reproductive paradigm. Although Dracula can sucks in different way in any other parts of human body. It first prefers to suck the blood from neck because the vein is present there and it is an erotic place for sexual arousal. From which both the suck and sucked aroused more sexual desire and pleasure too.

Similarly, Dracula sucks Mina also by producing different effect upon his victims. Here Dracula attacks Mina while she was in a sleep with her husband. Dracula's feeding of his open breast to Mina. And, Mina seeming acceptance to join the Dracula's family. Because, at the same time Jonathan tries to prefer for bigamist. So, she gives positive reaction to Dracula. And in this novel Dracula transfuses its vital fluid through mouth not through genital. So, the vampires mouth represents the two different sex organs at the same time as vagina and penis. He is thrilled of the potential for this sensual vagina and horrified by the presence of the penis. Thus the vampire mouth is argued as an intersexed one. And in this novel Dracula's psycho-sexual desire occurs within a heterosexual reproductive paradigm. So, here Dracula did not suck to Jonathan but instead Jonathan was sucked by the female vampires. So, that all of the acts of sucking in the novel occur within a heterosexual and



reproductive paradigm. As human beings perform sex for reproduction so does the vampires.

After Dracula sucking of Lucy becomes a vampire who is his procreation. In case of sexual act Dracula even follows the social laws and moral values of the society. This shows by the fact that Dracula neither crosses the boundaries of incest taboo nor homoeroticism. Once Dracula vamps to Lucy he does not suck her again and again until and unless she transforms into his procreator. She has now voluptuous lips and smile, and punctures wounds on her necks prove that she is transformed into his procreator. And the next similar example is that Dracula ignores the relationship with incest taboo. The incident happened between Dracula and the weird sisters in the novel. The three weird sisters has wished to be kissed from Dracula but Dracula being as the procreator (father) realizes his taboo and ridden relation with them and refuses their appeal. So, he refuses their appeal as they are the sisters of Dracula. Even they have to follow the order of Dracula. Incest taboo prohibits the sexual relation between closely related persons. In this sense Dracula here becomes the totem of the clan and all those who descended from the same totem are situated as his blood relations. Therefore he refuses their appeal.

Above description proves that Dracula's sexual relation is heterosexual, reproductive and anti-incestuous. Even Dracula is a late Victorian literary production. It clearly represents the ethos of that period. So, in case of Mina, due to her traditional and loyalty towards her husband is able to resist his advances. And as being Victorian ladies she says her each and every experiences to the members of crew light or her friend after being vamped through Dracula. And in Victorian society if the people passed the laws against the sexual perversions the society took these perversions as

immoral and illicit. It only accepted the heterosexual non- incestuous reproductive sex. For which Freud has also given his acceptance and emphasis on it.

Thus, Bram Stoker as a amendment of society and moral crusader has tried to give a moral lesson, to the audience that the sex must be of reproductive hetero sexual and non-incestuous. Even it shows that not only human beings but also para-human being like Dracula also does not prefer for homosex and incest reproduction. So, in this novel Stoker clearly and strongly represents the moral boundaries of late Victorian concept of sexuality through the characters of Dracula as a Sami-human being.

## Works Cited

- Belfore, Barbara. *Bram Stoker: A Biography of the Author of Dracula*. New York: Knopf, 1996. Print.
- Butler, Judith. "Imitation and Gender Insubordination" *Feminism and Sexuality*. Eds. Stevi Jackson and Sue Scott. Edinburg: Edinburg UP, 1996. 162-65. Print
- Brofen, Elizabeth. "Hysteric and Obsessional Discourse: Responding to Death in *Dracula*." *The Case Book of Dracula*. Ed. Byron Glennis. London: McMillan, 1999. 55-67. Print.
- Byron, Glennis, ed. *The Casebook of Dracula*. London: Macmillan, 1999. Print.
- Craft, Christopher. "Kiss Me with Those Red Lips: Gender and Inversion in Bram Stoker's *Dracula*". *The Case Book of Dracula*. Ed. Byron Glennis. London: Macmillan, 1995. 93-118. Print.
- Foucault, Michel. *The History of Sexuality*. Trans. Robert Hurley. Vol.1. New York : Random House, 1990. Print.
- Franzway, Szanne. "Sexual Politics in Trade Union". *Strife*. Ed. Barbara Peacock. Australia: Allen, 1997. 12-23. Print.
- Freud, Sigmund. *Introductory Lectures on Psycho analysis*. Trans. Earnest Jones. 2nd ed. London: George Allen, 1952. Print.
- . *Three Essays on the Theory of Sexuality*. Trans. James Strachey. USA: Harper, 1975. Print.
- Totem and Taboo*. Trans. James Strachey. London: Routledge, 1950. Print.
- Goleman, James C., et al. *Abnormal Psychology and Modern Life*. 6th ed. London: Glenview, 1980. Print.
- Greer, Germaine. *Sex and Destiny: The Politics of Human Fertility*. New York: Harper, 1984. Print.

- Irigary, Lucy. "This Sex Which Is Not One." *Feminism and Sexuality*. Eds. Stevi Jackson and Sue Scott. Edinburg: Edinburg UP, 1996. 79-83. Print.
- Jackson, Stevi, and Sue Scott, eds. *Feminism and Sexuality*. Edinburg: Edinburg UP, 1996. Print.
- Moretti, Franco. "Dracula and Capitalism." *The Case Book of Dracula*. Ed. Byron Glennis. London, 1999. 43-45. Print.
- Oakely, Anna. "Sexuality." *Feminism and Sexuality*. Eds. Stevi Jackson, and Sue Scott. Edinburg: Edinburg UP, 1996. Print.
- Pope, Rebecca A. "Writing and Biting in *Dracula*." *The Case book of Dracula*. Ed. Byron Glennis. London: Macmillan, 1999. 68-92. Print.
- Punter, David. "David and Taboo." *The Case Book of Dracula*. Ed. Byron Glennis. London: Macmillan, 1996. 22-29. Print.
- Roth, Phyllis, A. "Suddenly Sexual Women in Bram Stoker's *Dracula*". *The Case Book of Dracula*. Ed. Byron Glennis. London: Macmillan. 1996. 22-29 Print.
- Wilson, A.N. Introduction. *Dracula*. Bram Stoker. New York: Oxford UP, 1983. i-xix. Print.
- Wilson, Colin. *Origin of Sexual Impulses*. London: Arthur Barker, 1963. Print.