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**Dracula's women:
The representation of female characters in a nineteenth-century
novel and a twentieth-century film**

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Tutkielman tarkoituksena on tarkastella 1800-luvun lopun kauhuromaanin sekä 1900-luvun lopun romanttisen kauhuelokuvan naishenkilöiden representaatiota, sekä pohtia syitä mahdollisille eroavaisuuksille. Materiaali koostuu vuonna 1897 julkaistusta Bram Stokerin romaanista *Dracula*, sekä vuonna 1992 ilmestyneestä James V. Hartin käsikirjoittamasta ja Francis Ford Coppolan ohjaamasta elokuvasta *Bram Stoker's Dracula*.

Tutkimuksen taustan muodostavat feministisen kirjallisuuden- ja elokuvatutkimuksen teoriat, joista on koottu erilaisia näkökulmia ja yleisempiä lähtökohtia tarkkaan rajatun teorian tai metodin sijaan. Lisäksi esitellään gotiikan ja viktoriaanisen kauhukirjallisuuden sekä kauhuelokuvan genrejä, sillä henkilökuvauksen voidaan olettaa perustuvan ainakin osittain genrekonventioille.

Analyysissä tutkitaan naishahmojen, eli kolmen nimettömän naisvampyyrin, Lucy Westenran sekä Mina Harkerin representaatiota 4-5 eri teeman kautta. Teemoja ovat henkilön rooli juonirakenteessa ja kerronnassa, ulkonäkö, perhe ja avioliitto, seksuaalisuus, sekä Mina Harkerin osuudessa myös työ. Pääpaino on näiden kahden teoksen kuvauksissa, eikä esimerkiksi historiallisen totuudenmukaisuuden arvioinnissa.

Lähtökohtana on oletus, että lähes sadan vuoden aikaväli teosten julkaisussa sekä elokuvan visuaalinen luonne ovat aiheuttaneet muutoksia naishahmojen kuvaukseen. Lisäksi tarkastellaan kauhukirjallisuuden ja -elokuvan genrejen mahdollista vaikutusta, sekä pohditaan, näkyvätkö modernit länsimaiset käsitykset esimerkiksi seksuaalisuudesta tai uskonnosta elokuvan naisten representaatiossa.

Stokerin romaanin sekä Coppolan elokuvan naishahmojen välillä on sekä eroja että yhtäläisyyksiä. Suurin muutos alkuperäiseen tarinaan on Mina Harkerin ja Draculan välille luotu rakkaustarina, jonka seurauksena Minan hahmo on muuttunut naisista eniten. Kolmen vampyyrittaren sekä Lucyn henkilöt ovat pysyneet melko samanlaisina eksplisiittisemmästä seksuaalisuudesta huolimatta, vaikka Draculan sekä modernien vampyyreiden hahmot yleensä ovat viime vuosikymmeninä muuttuneet syvemmiksi ja vähemmän hirviömäisiksi.

Asiasanat: women's studies. feminist literary criticism. feminist film criticism. horror literature. gothic literature.

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1 INTRODUCTION

Count Dracula from Transylvania is one of the most, if not *the* most, famous monsters in literature. Although vampires had existed for a long time in folklore as well as literature, Bram Stoker's creation became the archetypal vampire, reaching the same near-mythical status and recognition as for example Mary Shelley's nameless monster. *Dracula* has inspired all types of fiction from films, novels and plays to television series and comics, and new cinematisations of the story still appear after over one hundred years.

The rationale behind my choice of topic is based entirely on personal preferences, as Count Dracula has been one of my favourite monsters, and, indeed, the reason for my interest in Gothic and horror literature, for all my life. One of my earliest memories of films is the image of enraged Christopher Lee in a gory Hammer Films production of *Dracula*, something me and my friend watched in secret from our parents. After the shocking initial encounter, and later during my studies, I became interested also in the theories and research on horror literature. The amount of research on Bram Stoker's novel *Dracula* (1897) is somewhat daunting, but there are not so many extensive and systematic studies on the relationship between the novel and its more recent cinematisations. I chose Francis Ford Coppola's film *Bram Stoker's Dracula* (1992) because it was quite new, relatively faithful to the novel (some of the earliest films were based on a play, not the original novel), and easily available on video.

I cannot claim to be completely objective about my data, as Stoker's novel has been a part of my life for so long and involves many personal associations. Having studied the book, read criticism, and especially having discussed it with close friends, hinders me from treating it in the exact same way as Coppola's film, with which I have no personal connection. For years I have admired the assertive side of Mina Harker's character (the heroine of the novel), and all my sympathy still goes to Lucy (Mina's friend and Dracula's first victim), and even to the Three Brides (Dracula's vampire companions). Nevertheless, I recognise this problem and try to stop letting my preferences cloud my views.

In addition, I read the novel as a woman living in the 21st century, and my reactions for example to the implied immorality and sexuality of the characters is not the same as that of Stoker's contemporaries. Behaviour, for instance in Lucy's case, that to me seems innocent and neutral, might have been full of warning signs for a Victorian reader.

The aim of the present study is to look at the representations of the female characters in Stoker's novel and Coppola's film, and examine the similarities and differences in the images. The two main research questions are 1) How are the female characters represented in the novel and the film? 2) What are possible explanations for the differences? The second question leads to the following further questions: Do the Victorian era and vampire literature genre manifest themselves in the portrayal of the characters of the novel? Do the elements of horror film genre affect the female characters of Coppola's *Bram Stoker's Dracula*? Can the effect of modern views about sexuality, religion and the relationship between good and evil be seen in the characters of the film?

Feminist theories seemed to be the best choice for my research, as my interest lies in the female characters, representation of women, and how gender and sexuality is constructed in the novel and the film. Here, gender is seen as a cultural construction instead of a universal, unchanging structure. Consequently, I wanted to find an approach that takes cultural and historical context into consideration, too, in addition to the contents of the works. Additionally, many of the critics writing about the women in *Dracula* base their research on feminist theories.

According to Humm (1994:7-8), the aims of feminist literary criticism are the following. Firstly, the dominance of masculine literary history is approached by way of thematic criticism. Texts of male authors are examined and it is shown how the existing socio-cultural and ideological codes affect the presentation of women (Humm 1994:7). Secondly, feminist criticism aims to introduce women writers who have been overlooked by male literary canon, and gives feminist readers choices of new methods and practices (Humm 1994:8). The first goal Humm mentions is closest to the purpose of my study,

as one of my hypotheses is that the social and cultural background of the time of creating the novel and the film affect the representations of the female characters, and explain some of the differences in the images.

Reading as a woman, being a ‘feminist reader’, is also an inevitable part of my study, as

for the feminist reader there is no innocent or neutral approach to literature: all interpretation is political. Specific ways of reading inevitably militate for or against the process of change. To interpret a work is always to address, whether explicitly or implicitly, certain kinds of issues about what it says. (Belsey and Moore 1997:1).

The present study cannot be neutral and objective, either, as even the choice of topic implies that the characterisation of women in the novel and the film may be somehow problematic. The question of political reading comes up in the potential change of norms. According to Belsey and Moore (1997:1), the goal of a feminist reader is to “assess how the text invites its readers, as members of a specific culture, to understand what it means to be a woman or a man, and so encourages them to reaffirm or to challenge existing cultural norms.” The novel and the film are products of two different societies, and each creates its own representation of women based on the norms of its time. Understanding the way these representations are constructed can evoke questions about the images and the norms behind them.

Morris (1993:15) explains the rationale behind feminist criticism. She shows that literature can either be seen as a literary canon, as an institution, or as a “cultural practice that includes the writing of literary canon, reading, valuation, teaching etc.” (Morris 1993:15, my translation). Because the texts included in the canon are highly esteemed, and their views about reality and life are often taken as natural, literature proves to be an influential cultural institution that shapes our views for instance about women (Morris 1993:16-17). The Gothic was a genre of popular literature right from the beginning, and its appreciation has fluctuated along its existence. According to Day (1985:3), many of the popular Gothic texts have disappeared, but some, including *Dracula*, have become part of the literary canon and reached a near-mythic position. The

novel *Dracula* is now one of the classics, although the Gothic as a genre is still not considered to be entirely respectable. The film version, however, is the work of an esteemed, although nowadays more criticised director, and a well-known scriptwriter. The film was a popular success, but received rather mixed reviews from critics. It is a Hollywood film, more precisely a romantic Hollywood horror film, which is not a particularly valued genre. In addition, the film is an expensive production aimed at large audiences, along with other products from books to coffee mugs. Similarly, also Bram Stoker's *Dracula* was considered to be merely popular entertainment at the time of its publication.

In addition to discussing the issue of the literary canon, Morris (1993:40-43) raises the question of the female reader. According to her, the respect for the canonised texts, and especially the narrative strategies used in them, influence the reader, so that also women often identify with the male characters and accept the attitudes and judgement offered by a male viewpoint. Morris (1993:41) claims that the first person narrative voice, for example, guides the readers to identify themselves with that point of view. At the same time, the readers should learn to resist automatic and 'natural' responses and identification, to 'read against the grain'. It is necessary also for me to try to change my range of thoughts, as it is tempting to read *Dracula* as an adventure novel without paying much attention to the women and their roles. It is not so difficult to identify with Mina Harker, as her point of view is often in the foreground, but for example Lucy is perceived and judged 'naturally' from the outside, and it takes an effort to resist the first responses of seeing Lucy merely as an empty-headed flirt who becomes the first victim of Count Dracula. The process is even more evident with the three vampire women, as they are not even named, let alone given a voice or a past, and the automatic reaction is to treat them as monsters. In the film version Mina's thoughts are not as clearly articulated as in the novel, while the roles of the Count and Van Helsing (a professor leading the fight against Dracula) are more visible.

Another aspect that Morris (1993:44-47) mentions as an affective, but rather unnoticeable factor in directing the readers' identification is the plot. The

narrative structures of literary texts reflect the prevalent ideas of the world, as, for example, the success of logical detective stories during the scientific and orderly nineteenth century proves (Morris 1993:44). In this light, by looking at the plot structures of texts, it is possible to see those which have been considered as natural, as something that happens unavoidably. For example, Morris (1993:45) claims that a story in which a heroine, having meddled with sexuality, faces death in the end, is persistent: “This formula presupposes, that women are inwardly pure (as God and nature have decreed), and thus any sexual misconduct means violence against their deepest ‘feminine’ selves” (Morris 1993:45, my translation). This structure can be found also in Bram Stoker’s *Dracula*, as well as in Coppola’s film version, in which women who display overt sexuality are killed. As a result, Morris (1993:47), much like Belsey and Moore (1997), calls for reading against the attitudes offered by classic plot structures. The structures of narrative voice and plot, in addition to characterisations of women, are of interest also for the present study, as they, as well as changes in the structures between the versions, affect the image of the female characters.

The present study includes a background section consisting of introductory sections on feminist literary and film criticism, the genres of the novel and the film, as well as previous research, and the actual analysis and comparison of the novel and the film. The reason for including an overview of feminist literary and film criticism is that I am not using a specific theory or method, but have combined viewpoints and approaches from different sources. The short introduction of the field of feminist literary criticism serves as the tradition of research within which I will locate my study. The overview is based on Humm (1994), Morris (1993), Moi (1985), and Belsey and Moore (1997), and the categories on Humm’s (1994) division of approaches. The background section also includes a description of the genres of Victorian Gothic literature and modern horror films, their origins and their main conventions. There is no biographical information of either Stoker or the filmmakers, as the aim of this study is not to discuss and speculate on the possible links of the representations to their opinions and lives but to focus on textual and cinematic details.

The analysis is divided into three main parts: the Three Brides, Lucy Westenra, and Mina Harker. Each of these sections is further divided into themes, which are the character's role in the plot and narration, appearance, family and marriage, sexuality, and work (only in relation to Mina Harker).¹

2 BACKGROUND

2.1 Overview of feminist literary criticism

Second wave of feminist criticism

There had been feminist criticism before the late 1960s, as the use of the word 'feminism' from the 1880s onwards shows (Humm 1994:1). However, during the so called Second Wave of feminist criticism, the stereotypical and often misogynist portrayals of women in male literary canon, to which the novel *Dracula*, too, belongs, became the target of analysis. According to Humm (1994:8), two of the main achievements of criticism were that it exposed the gender stereotyping, and offered possible explanations for the continuing stereotyping. Humm (1994:9, 21) describes the "first stage [of feminist criticism], often characterised as the break with the fathers, [as] a series of revisionary readings of what Ellmann calls 'phallic' writing" (1994:9), and the critics as fundamentalists "because they try to find fundamental and universal explanations for the subordination of women in literary representations" (1994:21).

This approach of pointing out stereotypes in canonised literary texts is not entirely unproblematic. Morris (1993:26-27) points out that some critics warn against introducing only negative examples of women and thus maintaining the idea of women as perpetual victims. Another problem is noted by Belsey and Moore (1997:7-8), that is, if the male literary canon offers images that are

¹ In referring to the film *Bram Stoker's Dracula*, the name *Coppola's Dracula* is used instead in order to avoid confusion with the novel.

‘wrong’, the implication is that there exists a natural ‘true’ or ‘real’ femininity which is independent of culture and language. In addition to this, Moi (1985:45) notes, while discussing the ‘Images of Women’ criticism, that a demand for absolute realism ignores the question whether writing is ever able to reach that level, and treats writing as a “more or less faithful *reproduction* of an external reality to which we all have equal and unbiased access, and which therefore enables us to criticize the author on the grounds that he or she has created an *incorrect* model of the reality” (emphasis original).

After the initial exposure of stereotypes, the next step in feminist criticism during the seventies and after it was gynocriticism, focusing on neglected, as well as already renowned women writers and their work (Humm 1994:10, Moi 1985:50). Feminist criticism had embraced several approaches from the beginning, and during the following decades even more surfaced in addition to gynocriticism. The main branches are described below.

Marxist/socialist-feminist criticism

According to Humm (1994:13), Marxist feminism emerged during the 1980s. Marxist and socialist feminists work on “the conjunction of the subject and her history as part of discourse”, and concentrate on “cultural and gendered *agencies*” (Humm 1994:22-23, emphasis original). Moi (1985:94) writes that, for example, the Machereyan approach, based on the views of a French Marxist Pierre Macherey, treats a literary text not as a whole, or as an “unchallengeable ‘message’ of the Great Author/Creator”, but as a work in a historical context, which reveals its ideologies in its gaps and silences. This approach does not treat the author and his or her ideology as the sole source of textual structures, but aims to examine the classes of gender as historical constructions and to analyse the role of culture in the portrayal and change of those classes (Moi 1985:94-95).

French feminist criticism

Although diverse in itself, French feminist criticism is often placed in its own category. Writers, such as for example Julia Kristeva, Hélène Cixous and Luce Irigaray, are interested in creating “positive representations of the feminine in a

new language, [...] *écriture féminine*” (Humm 1994:23). *Écriture féminine* describes a feminine style of writing, not necessarily by a woman, that is visible in absences in modernist writing (Humm 1994:16). French feminism draws on psychoanalytic theories of Freud and Lacan, but whereas psychoanalysis has customarily placed the woman as ‘the other’ in a marginalised position, some of the French feminists have turned the negative label of ‘the other’ into a praise of “woman’s difference from man at all levels, psychic, physical and intellectual” (Belsey and Moore 1997:10).

Psychoanalytic criticism

During the early seventies, psychoanalysis was not at all popular among feminist critics. Freud’s theories about penis-envy and femininity, and his support of patriarchal order provoked resistance against him (Belsey and Moore 1997:4). However, Belsey and Moore (1997:6) note that the resulting readings of psychoanalysis depend on the approach that is chosen. According to Humm (1994:23), psychoanalysis is useful for feminist criticism, as they both address the themes of sexuality, identity, and relationships, as well as look into “dreams, displacement and transference to explain motivations and hidden ‘truths’”. Morris (1993:116-117) adds that many feminists think psychoanalysis can be used in explaining how social gender is constructed, and that Freud’s work was, in fact, an analysis of a patriarchal society instead of a recommendation. Especially the idea of the social construction of sexuality, gender and “undifferentiated infant sexuality” (Belsey and Moore 1997:4) have proved useful. Jacques Lacan, for example, has created a theory of language based on psychoanalysis and structural linguistics, and he, too, sees the identity as unstable and socially constructed (Morris 1993:123, 131).

Poststructuralism/deconstruction/postmodernism

Humm (1994:23-24) explains that in addition to the content of literary texts, feminist poststructuralists and postmodernists emphasise the process of writing itself, and that they “favour open, decentred texts where theory can mix with fiction, and high culture mix with low”. Many critics using this approach agree that social power regulates literature and language, and that it is possible to re-evaluate established literary concepts, such as the manner of using ‘man’ as a

reference to civilisation and human race, and thus ascend above politics behind these terms by understanding how it works (Humm 1994:24). Humm adds (1994:18) that poststructuralism was important to feminist theories as it deals with the relationship between the construction of gender and language, and according to feminists “women *become* women” instead of being born as one (emphasis original).

According to Belsey and Moore (1997:8-9), poststructuralism treats meanings as learned in a culture, but also as changing and multiple. Some critics think that “feminist politics needs to analyse the cultural construction of femininity, past and present, if it is to be able to identify the possibilities for future change” (Belsey and Moore 1997:8). If femininity is constructed, it is not ‘natural’ or ‘right’, and can thus be reassessed. Also the role of the author in producing the meanings is viewed differently in poststructuralism. Morris (1993:166-167) says a literary text is not seen as a work of the conscious individual in charge of everything, but as a “field of multiple signs and meanings”. According to Morris (1993:166), the writer creates his or her text partly consciously, partly intertextually as a web of past meanings, texts and cultural signs. Language in general, not only in literary work, is used in creating meanings to the surrounding world, and, similarly, “the socially gendered identity is constructed and fixed in language” (Morris 1993:167). Poststructuralism emphasises multiplicity of identity and changing of meaning instead of individualism, but the approach is somewhat ahistorical, as it detaches its concepts from history and culture (Morris 1993:190).

Black, lesbian and Third World criticism

As Morris notes (1993:198), feminist criticisms were for a long time mainly focused on the viewpoint of white, heterosexual women as women in general. Also the terms ‘black’ and ‘lesbian’ are too narrow in describing the researchers coming from different cultures and nationalities, and who are focusing on identity, sexuality, traditions, and discourses of power (Morris 1993:208, Humm 1994:19-20). According to Morris (1993:199-200), lesbian critics found negative characterisations and marginalisation of homosexuals also in the field of feminist literary research. This meant that creating a

tradition of lesbian authors was important but much more complex than creating a female canon, for instance because of difficulties in defining and recognising lesbian writing (Morris 1993:200). Morris (1993:206) also points out the problem of positive identities. Positive images are necessary for marginalised groups such as lesbian and black women, but they can, in turn, imply that there is a unified lesbian or black identity outside culture and history. Also Black and Post-Colonial feminist criticism have faced the problem of twofold marginalisation (Morris 1993:210, 212). Black literary canon, for example, was invisible for a long time, and after it began to surface the female authors were ignored up until recently.

2.2 Overview of feminist film criticism

According to Anneke Smelik (1999), “cinema is taken by feminists to be a cultural practice representing myths about women and femininity, as well as about men and masculinity”. Women’s movement and feminist film criticism, as well as literary criticism, have a close, reciprocal relationship.

Erens (1990:xvii) points out that especially during the seventies, the approaches of American and British critics were quite different. The American feminist critics emphasised the political and personal importance of cinema, while in Britain the theories were based on “psychoanalysis, semiotics, and Marxist ideology”. The focus was on how films produced meaning, how the “viewing subject” was constructed, and how “the very mechanisms of cinematic production affect the representation of women and reinforce sexism” (Erens 1990:xvii).

According to Smelik (1999), the early feminist film criticism of the 1970s focused on the stereotypical portrayal of women in classical Hollywood cinema, much like the early literature criticism had concentrated on female stereotypes in canonised literature. As a result of the theoretical and methodological turmoil in the U.S. and Britain, some new approaches in addition to image studies were adopted (Erens 1990:xvii). For example, one of

the first semiotic approaches to classical cinema was Claire Johnson's work on "myth of 'Woman'" (Smelik 1999). According to Smelik (1999), Johnson's view was that "in relation to herself she [woman] means no-thing: women are negatively represented as 'not-man'. The 'woman-as-woman' is absent from the text of the film".

Classical Hollywood films were investigated and criticised partly because their portrayal of women was made to seem right and natural. Chatman (1990:154) points out that "the seamless style" of Hollywood films displays people and events as completely 'natural', although the manner of presentation disguised as "ordinary realism" is, in fact, ideological and "supports the status quo". Smelik (1999) shares this view: "Classical cinema never shows its means of production and is hence characterized by veiling over its ideological construction. Thus, classical film narrative can present the constructed images of 'woman' as natural, realistic and attractive". Although *Coppola's Dracula* is neither classical nor realistic, its representation of women seems to lack alternatives and multiple viewpoints. The film, as well as the novel, requires reading or looking against the grain in order to oppose some of the natural responses and patterns of identifying with the characters.

As Hollywood films were deemed patriarchal and male oriented by some feminist critics, the question of counter-cinema also arose during the seventies (Smelik 1999, Erens 1990:xviii). Documentaries and experimental and avant-garde films tried to avoid traditional ways of narration and form in order to "accommodate a female point of view" (Smelik 1999).

In addition to Claire Johnson (Smelik 1999), Laura Mulvey was one of the most influential critics in the seventies. Her work, based on Freud and Lacan, provided an examination of "the play and conflict of physical forces at work between the spectator and the screen" (Penley 1988:6). Mulvey examined how the images of women in cinema, constructed dominantly by men, are used to "dissipate male castration fears [...] by forms of voyeurism, containing aspects of sadism and fetishism" (Erens 1990:xix-xx). According to Smelik (1999), "voyeuristic visual pleasure is produced by looking at another (character,

figure, situation) as our object, whereas narcissistic visual pleasure can be derived from self-identification with the (figure in the) image”. The male is the active bearer of the look the spectator is meant to identify with, and the female a passive object of the look and desire (Smelik 1999). In *Coppola's Dracula* there seem to be some links to this. Especially the characters of Lucy Westenra and the three vampire women are often portrayed as objects of the look of another character, and the situations are mostly sexual. Most occurrences of nudity in the film, for example, are such cases.

Another important issue that rose as a result of the influential early criticism, was that of spectatorship. Mulvey, for example, had left out the role of the female spectator and gaze, and was criticised because of this (Smelik 1999, Erens 1990:xx). Later Mulvey modified her views of the passive female, and argued that women could “adopt either a masochistic female position by identifying with the female object of desire or a male position by becoming the active viewer of the text, thus assuming a degree of control through transsexual identification” (Erens 1990:xxi).

Connected to the question of spectatorship are the issues of female look and female subjectivity (Smelik 1999). The look or gaze was seen to be owned and controlled by men, while women could only work through adopting a masochistic female, or transsexual male position (Smelik 1999). However, characters such as the vamp, and later the so called ‘final girl’ (the only survivor in films in which a murderer kills young women and men) of the horror genre are examples of autonomous feminine images that function as “source[s] of visual pleasure” and bisexual identification (Smelik 1999).

Female subjectivity is linked to spectatorship, but also to narration. Smelik (1999) writes about the views of de Lauretis: “Subjectivity is not a fixed entity but a constant process of self-production. Narration is one of the ways of reproducing subjectivity; each story derives its structure from the subject’s desire and from its inscription in social and cultural codes”. Oedipal desire is present in narrative structures, which “distribut[e] roles and differences, and thus power and positions” (Smelik 1999). Smelik (1999) explains that

for de Lauretis the desire of the female character is impossible and the narrative tension is resolved by the destruction [...] or terrorization of women [...]. Desire in narrative is intimately bound up with violence against women and the techniques of cinematic narration both reflect and sustain social forms of oppression of women.

As in feminist literature criticism, the question of solely heterosexual focus of theoretical discussions arose when the limitations of psychoanalytic film theory and the emphasis of sexual difference was perceived (Smelik 1999). According to Smelik (1999), by focusing on male/female dichotomy, psychoanalytic criticism ignored issues of homosexuality, class, as well as race. During the eighties more critics started to examine lesbian spectatorship, do rereadings of Hollywood films, and focus on films made by homosexuals (Smelik 1999). Smelik (1999) notes that according to some feminist critics, Hollywood films with explicit or implicit lesbian topics are accepted by most types of viewers as their “eroticism feeds into traditional male voyeurism”, and that some films use “time-old association in Hollywood films of lesbianism with death and pathology”. Some traces of this are present also in *Coppola's Dracula*, as the three monstrous vampire women, and for a fleeting moment also Lucy, are portrayed as bisexual.

As mentioned above, the psychoanalytic focus on sexual difference meant that also racial issues and historical views were left out. Earlier theories up to late eighties were based on universal ideas of a woman, whereas race or cultural background did not matter (Smelik 1999). However, for example gaze and sexuality are affected by race, as the sexuality of black women was sometimes regarded as even more threatening than that of white women, and as the “black man's sexual gaze is socially prohibited” (Smelik 1999). The racial viewpoint, however, is not relevant for my study, although the Count can be seen as a member of a different culture and race, representing seductive foreign sexuality.

2.3 The points of departure of the present study

Many of the issues introduced by literary criticism can be applied to film research as well. Gender, femininity as social construction, sexuality and sexual difference, point of view, plot structures and characterisation can be used in examining both versions of the story, although the visual nature of cinema requires further considerations as to the concepts and methods used to discuss it.

Gender, like other aspects of identity, is a performance (though not necessarily a consciously chosen one). Again, this is reinforced through repetition. (...) The binary divide between masculinity and femininity is a social construction built on the binary divide between men and women – which is also a social construction (Gauntlett 2002:135)

The concept of gender as performance was originally introduced by Judith Butler (Gauntlett 2002:134), and it is based on the idea of fluidity instead of seeing gender as a fixed aspect of identity. Men and women perform gender by behaving in a certain way and by following the prevailing preferable or traditional roles more or less closely. That behaviour changes in different contexts and cultures. (Gauntlett 2002:139-140)

Gender stereotypes and the Image of Women –criticism are alluring concepts, too, but the criticism against them is also convincing. There is no perfect correspondence between writing and reality, and no essentially correct portrayal of women. I am not aiming to prove whether the female characters in the novel or the film are ‘good’ and ‘realistic’, or stereotypical and ‘wrong’, but to examine how they have been constructed, and what types of factors affect the images. However, examining stereotypes on a more general level, such as that of genre, can be useful, as the preceding tradition of Gothic heroines has probably affected Stoker’s *Dracula*, as well as the film.

As mentioned above, the idea of gender as performance and social construction is important for my study. The appropriate and expected behaviour of men and women is based on unwritten rules in a specific culture at a specific time, which emphasises the meaning of a social and historical context. Being a

woman in 1897 differs a great deal from what it was in the 1990s, and so the ways the Victorian women of the novel sometimes even consciously exploit the rules of behaviour in order to gain results differ from the tactics of their future reincarnations on film. The author, Bram Stoker, did not create his characters in a vacuum with no links to the real world and other works of fiction in the genre, and thus the women in *Dracula* cannot be examined out of context of culture, society and literature. The idea of thematic criticism, as well as of the present study, is linked with context, as it aims to shed light on how the representation of women often draws on cultural norms. However, as Koivunen (1996:51) points out, representations do not equal reality; they are always partial and incomplete interpretations of it. She goes on to say that also the genre of a novel or a film, in this case Gothic horror, affects and distorts the reality.

On a more concrete level, the effects of narrative strategies, point of view, plot and characterisation are important. As mentioned above, the choice of narrative voice affects the way a character is perceived and assessed, whereas plot structures can expose views for example about women and sexuality in a specific society, such as in Victorian England. The elements of characterisation, such as direct or indirect presentation, action and behaviour, speech and appearance, form the most detailed part of the present analysis.

The dominant visual aspect of cinema demands a different emphasis from the analysis. Stoker, for example, uses diaries and letters to tell the story, but in the film version this is not possible. As Chatman (1990:159) points out, “In film, dialogue is not a problem (...), but the expression of thought is. There has always been considerable resistance to the use of voice-over to convey mental activity.” Due to the absence of first-person narration, the roles and the power relations of the characters change. Van Helsing, for example, becomes an even stronger authority figure in the film as he provides most of the voice-over narration, whereas direct access to Mina’s thoughts is diminished.

The visuality affects also the description in the film, as well as overall characterisation and conveying thoughts, as “film gives us plenitude without

specificity. Its descriptive offerings are at once visually rich and verbally impoverished.” (Chatman 1990:39). In a novel the author can draw attention to certain features by naming them and thus giving them special importance, but in a film the viewer sees the character as a whole, and nothing stands out without deliberate exaggeration. As Chatman (1990:44) points out, the director may have a certain description in mind, but there is no guarantee that the viewer accepts it or attaches the ‘right’ label to the image. The characters are described indirectly, and there is room for different interpretations depending on what is judged to be important. Another issue specific to the film is the character as an object of gaze, discussed above. The way the women are ‘looked at’ in different situations by the other protagonists can reveal more about their portrayal.

All in all, although the present study does not belong to any particular branch of feminist criticism and operates on a rather general level of concepts and theories, feminist literary and film criticism have offered points of departure on several more general levels. Firstly, feminist theories and previous research helped to narrow the focus on the female characters. Stoker’s novel contains many interesting themes and possibilities for different approaches and some of them had to be left out. Secondly, the present study is written from a woman’s viewpoint, and some of the theories provide insights for reading/viewing as a woman, as well as seeing past the basic elements of the surface plot. Lastly, the study is also written from a feminist viewpoint, which links the representations to society.

2.4 Victorian Gothic novel and modern horror film

An introduction of the Victorian Gothic novel and modern horror film, or more specifically vampire film, is relevant to the present study, as at least some of the imagery in the data can be expected to stem from the conventions of the genres. However, as the purpose of this study is not to delve deeply into the theoretical aspects of Gothic novels and horror films, the introduction will deal with more general characteristics and themes of the two.

2.4.1 Gothic novel

The origins of Victorian Gothic lie in the late eighteenth century, in the Enlightenment followed by the French Revolution, early Romanticism and the Industrial Revolution (Cornwell 1990:45). Botting (1996:24-38) also points out the effect of the earlier tradition of romance and the ‘Graveyard poetry’ of the early eighteenth century, which gave the classic Gothic the fascination with medieval culture, ruins, ghosts and death. Despite the variation of the themes and conventions of the classic Gothic novels, some basic conventions, many of which first appeared in Walpole’s *The Castle of Otranto* (1764), can be recognised (Botting 1996:45). Walpole’s story takes place in southern Europe, in the medieval past, and claims to be a historically authentic ‘translation’ of an old manuscript, a device used by many Gothic writers (Botting 1996:49).

Day (1985:15-50) lists the conventions of character, atmosphere and plot. The following is a brief summary of his extensive discussion. The heroines of early Gothic, whose features exist also in *Dracula*, are usually by definition passive, thoroughly respectable victims who get drawn into the events unwillingly, but who have vivid imagination and curiosity:

These virtuous, respectable women are the guardians of the family and the embodiment of love and purity. They represent unfallen innocence and appear only to exist simply to serve as the prey of the rapacious and dangerous male characters who imprison, rape, and murder them. Their ineffectiveness as protectors of their families and of their own lives and virtue implicitly equates goodness with victimization, respectability with passivity. (Day 1985:103)

The hero, as well as the villain, seeks power beyond his limits and is afflicted with hubris. He is active, but this either gets him nowhere or leads to his destruction. The protagonist is both attracted to and afraid of the Gothic world, and the “object of desire becomes an object of disgust” (Day 1985:23), an aspect that has survived also in Jonathan Harker’s reaction to the vampire Brides in *Dracula*. The atmosphere of a Gothic novel consists of anticipation, uncertainty and suspense. The stories often take place in some exotic setting in the past, while ruined castles, graveyards, candlelight, darkness and mist help

to create a sense of mystery. The supernatural or the more rationalistic evil is present in form of ghosts, vampires and madmen, who cause chaos and destruction in the Gothic world. Day (1985:75-81) also discusses the Gothic themes: collapse of identity, imprisonment and repression, violence and incest, inheritance, and respectability, especially in the form of chastity. Some of these themes, or traces of them, can be found in later Gothic, too. For example, Gothic identity is a mixture of masculine and feminine traits instead of the archetypal male and female characters of the romance and realistic novel (Day 1985:76). In *Dracula* especially the vampires display both masculine and feminine characteristics (see eg. the Three Brides, pp.39-41, 51). Additionally, violence, repression of sexuality, and the idea of respectability surface in Stoker's novel.

The nineteenth-century Gothic moved away from the remote castles of past times, and settled into contemporary mansions and cities (Cornwell 1990:69). According to Botting (1996:135), the late nineteenth century witnessed the reappearance of Gothic on a larger scale, especially in the forms of a vampire and the double. Two of the most known Gothic texts of the period, R. L. Stevenson's *The Strange Case of Dr Jekyll and Mr Hyde* (1886) and Bram Stoker's *Dracula* (1897), included many of the anxieties of the Victorian fin de siècle; concerns about degeneration of gender roles, families, morals and culture surfaced, while science was seen as both a threatening and a unifying power (Botting 1996:136-138). Byron (2000:132) adds that the atmosphere of the 1890s was affected by the decline of the British empire, as well as the Industrial Revolution and the problems in growing cities. In late Victorian Gothic the "threatening other", be it an external foreign force and the fear of reverse colonisation or a scientist dabbling with dangerous experiments, sought to transgress the boundaries of traditional values and normality (Byron 2000:133-135). In addition to these threats, Byron (2000:139) points out yet another feature common in the late nineteenth-century Gothic: the "monstrous metamorphic female figures". Cultural degeneration appeared in the form of the New Woman, who was said to blur the lines between men and women and assault the family institution (Byron 2000:139). Byron (2000:139) writes that the widespread use of the old division "good woman / evil woman" implies the

need to label the sexually active woman as unnatural, thus also drawing the lines of accepted femininity. Stoker's *Dracula* contains this division, as well as the idea of the threat posed by human nature: if social and moral restrictions and norms no longer apply, human nature has the potential for damaging and aberrant behaviour (Byron 2000:137).

The position of Bram Stoker's *Dracula* in vampire literature is still a dominant one, and it has "become *the* reference point to which the characteristics of other vampires are judged to have adhered, or to have departed from" (Hughes 2000:143, emphasis original). The novel did, however, have predecessors; for example *The Vampyre* by John Polidori (1819), *Varney the Vampire* by Rymer (1847), and especially *Carmilla* by the Irish author Le Fanu (1872) had already established some of the conventions of the vampire genre. Frayling (1991:62) discusses the four main types of nineteenth-century vampires: the Satanic Lord who follows the line of Polidori's Romantic villain, the sensual and dangerous Fatal Woman, the Unseen Force, and the Folkloric Vampire. Count Dracula himself has folkloric characteristics and features of the Satanic Lord, while his female companions resemble the earlier femme fatales in their mixture of sexuality and aggression. According to Dijkstra (1986:351), the female vampire gradually acquired more and more negative features, so that "by the 1900 the vampire had come to represent woman as the personification of everything negative that linked sex, ownership and money. She symbolized the sterile hunger for seed of the brainless, instinctually polyandrous – even if still virginal – child-woman.". However, during the twentieth century the image of the vampire changed in literature, and consequently also in films.

2.4.2 Vampire/horror films

Horror films have been closely linked with Gothic and horror literature right from the beginning. According to Kaye (2000:180), some of the early films were derived from Gothic literature, and that later the elements spread into various film genres. Especially the nineteenth-century Gothic literature, with works such as *Frankenstein*, *Dr Jekyll and Mr Hyde* and *Dracula*, has been the

main source of inspiration (Kaye 2000:180). The vampire novel alone has inspired dozens of films from Murnau's *Nosferatu, a Symphony of Terror* in 1922 to the latest addition so far, *Dracula II: Ascension* (2003) directed by Patrick Lussier (Delahoyde 2002). Many of the early Dracula-cinematizations were based on a Broadway play which starred Bela Lugosi, the actor whose performance as the Count in Browning's *Dracula* in 1931 was the model for many of the following adaptations. Lugosi's Count was an elegant, seductive foreign aristocrat instead of Stoker's repulsive and physically very distinctive-looking vampire. Thus, from early on, the image of the vampire started to change. Overt sexuality, which nevertheless got its punishment in the end, became almost an indistinguishable part of vampire films, especially in the several Dracula-versions of the British Hammer Studios during the sixties and seventies.

As the vampire film genre is closely related to literature, significant changes in the latter emerge also in cinema. According to Hughes (2000:148), the shift in the narrative perspective brought about a different view of vampires. Whereas the nineteenth-century vampires, such as Dracula, were represented in texts by other characters, victims, or a narrator with a negative attitude, many of the modern ones have acquired a voice of their own (Hughes 2000:148). Vampires have become the central characters of the stories, and thus often more sympathetic as a result of the reader gaining access to their thoughts. One of the most influential authors in reshaping the vampire genre is Anne Rice, in whose books most of the traditional folkloric and religious elements linked to vampirism are stripped away. Rice's novels present vampirism as a desirable state and reject theological judgement, replacing it for example with sensuality with strong homoerotic undertones (Hughes 2000:149-151). Hughes (2000:148) points out that when vampirism became a "lifestyle", also the attitudes of the victims changed; the humans enjoy, and even actively seek, their 'victimisation'. For instance, in Rice's novels biting is mostly a mutual, erotic experience far removed from the violence of early vampires. Some elements of the change in vampire image can be seen also in Coppola's version of *Dracula*.

Horror genre, both in cinema and literature, still is somewhat marginalised, and it has not been a favoured topic for big mainstream studios since the early classics of Universal Studios, for example. Despite its popularity, horror was often the genre of b-grade films with low budgets, or works of independent filmmakers. Bigger productions, for example *Psycho* (Hitchcock 1960), *Rosemary's Baby* (Polanski 1968), *The Shining* (Kubrick 1980) or *The Silence of the Lambs* (Demme 1991), are exceptions to this rule, and additionally tend to be closer to psychological thrillers than pure monster stories. In the case of Coppola's *Dracula*, the monster has been adapted by adding a romance to the story, a typical Hollywood convention.

2.5 Previous research

2.5.1 Previous research on the novel

There is a lot of material to be found on Stoker's novel *Dracula*, and the approaches range from psychoanalytic to feminist and post-colonialist. I have concentrated on sources relevant to the examination of the women in the novel, leaving out, for example, more detailed description of the themes of foreignness and reversal colonisation, as they have had more to do with the discussions on the Count than the female characters.

“Interpreting *Dracula*'s sexual substrata has become something of a cottage industry of late” (Spencer 1992:197). Much has been written on sexuality in *Dracula*, and much of the research, especially older research, has used a psychoanalytic approach. For instance Spencer (1992), Halberstam (1993), Day (1985), and Corbin and Campbell (1999) have dealt with sexuality in their research, while Craft (1989) concentrates on gender roles and homosexuality. Halberstam (1993:335, 344) discusses the connection between “pathological sexuality” and the foreignness, femininity and power of vampires. According to Halberstam (1993:333, 335), one of Count Dracula's characteristics is stereotypically anti-Semitic appearance with his aquiline nose, tall, thin body and massive eyebrows, and that it is this “foreign sexuality” that lures Lucy

Westenra and Mina Harker to him. Halberstam (1993:345) also writes about the “reversal of maternal roles” concerning Mina, Lucy, the three female vampires in Count Dracula’s castle, as well as the Count himself. This argument is based on the behaviour of the female vampires, Lucy included, who feed off babies, and the Count who can be considered to be a sort of mother/creator of other vampires. The theme of the maternal role and family is strong in *Dracula*. A striking characteristic of families in the novel, for instance, is that all of them are missing one or both parents, or the father/mother dies during the novel.

Another theme the critics have often explored, although not entirely relevant for the examination of female characters, is the role of science and technology in the novel. For example, Fleissner (2000), Wicke (1992), and Senf (2000) discuss the significant amount of contemporary technology in *Dracula*. The novel is littered with references to phonograms, typewriters, cinema, and the latest ideas in science. Textuality, Mina’s secretarial pursuits and writing/reading in general have also been in the focus of more recent research. According to Jennifer L. Fleissner,

Emphasizing [secretarial work and technologies of reproduction] can help remind us of the dangers of applying the repressive hypothesis too hastily to *Dracula* – of assuming that the novel is “really” pointing to a repressed sexuality at every turn, rather than mobilizing discourses of the sexual in order to explain potentially even more outre technological phenomena. (2000:417)

Fleissner (2000:417) claims that some feminist critics have based their arguments about Mina settling down with a family in the end of the novel on the idea that “‘women’s writing’ always threatens accepted ideas about femininity and must be silenced at all costs”. Fleissner (2000:417) notes that it is, in fact, Mina’s act of writing that enables the text of *Dracula* to be created in the first place, and that Van Helsing gets very worried about her when she stops writing towards the end of the novel.

Yet another topic in *Dracula* that concerns women during the Victorian era is work, as well as the rise of the New Woman. This issue has been discussed for

instance by Showalter (1990), Spencer (1992) and Senf (1982), who have clarified the historical background of the New Woman, as well as the change in attitudes towards working women (see section on Work, p.73).

2.5.2 Previous research on the film

Previous research on Francis Ford Coppola's film *Bram Stoker's Dracula* is not nearly as extensive as on the novel, but it consists of reviews, articles and books that are relevant to the present study. Most of the sources discuss the film in relation to Bram Stoker's novel to some extent, but there is no systematic and more extensive comparison. The change that most critics note is the adding of romantic feelings between Mina Harker and Count Dracula.

Wyman and Dionisopoulos (1999) examine sexuality and gender stereotypes that assume that men are aggressive and impulsive, whereas women are seen as mothers and civilised beings able to calm violent impulses. Wyman and Dionisopoulos (2000:209) also discuss "how representations of sexuality might be decoded if women's needs and experiences are used as the foundation of inquiry" instead of using the virgin/whore dichotomy that is based on men's experiences, and conclude that Mina's desires can be seen as the motivating force behind the events.

Corbin and Campbell (1999:41) have approached *Bram Stoker's Dracula* by examining the "iconography Coppola uses to present a postmodern Dracula in contrast to the original iconography in Stoker's novel", focusing, for example, on religious and sexual symbolism. They also analyse the women in connection with sexuality and their role in the film, and claim that whereas in Stoker's novel the women were passive victims, in Coppola's film they are active participants in the events. In my opinion this view is not unproblematic, and the relation between the women in the novel and the characters in the film is much more complex. An example of a view which differs greatly from Corbin's and Campbell's ideas is that of Christopher Sharrett (1993), who analyses several horror films, Coppola's version of *Dracula* included, in his

article about the reactionary elements in such films. Sharrett claims that during the 1980s and the early 1990s horror films treated themes such as sexuality and the Otherness very conservatively.

In addition to the articles mentioned above, some film reviews that discuss *Coppola's Dracula* contain some useful ideas about the changes made in the film. For instance, Johnson (1992), Mathews and Beachy (1992) and Fry and Craig (2003) have discussed the change in vampire characters during the decades. Fry and Craig (2003:276) compare Coppola's version of the Count to Byronic and Gothic villain-heroes who are not purely monstrous, and point out that "the story parallels the cultural shift away from the firm distinctions between good and evil throughout our culture". Fry and Craig (2003:271) also note that Coppola's version of *Dracula* was not the first to add a romance to the story, as two films from the 1970s had already made the change. Johnson (1992) and Mathews and Beachy (1992) have argued that one of the influences behind the transformation of vampires has been Anne Rice with her very popular vampire novels. As was pointed out above (see page 23), Rice's vampires are the narrators and main characters of their own stories, portrayed as sympathetic and almost human in comparison with their older, purely evil predecessors.

3 AIMS, DATA AND METHODS

3.1 Aims and research questions

Dracula, as a late Victorian Gothic novel, is related to both society and the genre it stems from, but as it was written almost one hundred years before the film was made, there are likely to be some alterations in the characters and themes. Furthermore, novels and films are two very different art forms, and film versions inevitably change and omit elements of the book. These changes, as well as the visual nature of cinema, are what inspired the present study. My personal interest in horror literature and cinema is the reason for the choice of

this particular data, and a look into previous research revealed that although there are many studies on Bram Stoker's *Dracula*, there are not that many extensive studies on the novel and its most recent cinematizations. The focus on female characters can be explained by both personal preferences and the fact that the women form the core of the novel and are the motivating force behind the events.

The research questions are the following 1) How are the female characters represented in the novel and the film? Are there differences or similarities? What kind? 2) What are possible reasons for the differences? Do the Victorian era and vampire literature genre manifest themselves in the portrayal of the characters of the novel? How? Do the elements of Hollywood film genre and modern horror affect the female characters of *Coppola's Dracula*? How? Can the effect of modern views about sexuality, religion and the relationship between good and evil be seen in the characters of the film?

3.2 General introduction of characters and storylines

The novel *Dracula* was written by an Irish author Bram Stoker and published in 1897. The film *Bram Stoker's Dracula* was written by James V. Hart and directed by Francis Ford Coppola in 1992. Below is a short introduction to the characters, as well as a summary of the plots, as this clarifies some of the issues discussed below in the analysis.

Most of the characters in the original novel appear also in the film, some minor ones excluded. Lucy Westenra is a nineteen-year-old upper-class girl, who, although not a main character, is a link between the rest of the group. Lucy has three suitors: Jack Seward runs a mental institution, Quincey Morris is an American from Texas, and Arthur Holmwood (later Lord Godalming), the man Lucy chooses to marry, an aristocrat. All these men have known each other for years and have experienced many dangers together during hunting trips and adventures. Mina Murray, later Harker, is Lucy's best friend, although she does not belong to the same social class. Mina works as an assistant schoolmistress

and marries Jonathan Harker, a real estate agent. Because of Lucy's illness Jack Seward invites his old teacher Professor Van Helsing to help him find the cure. Another character linked to the events is Renfield, an inmate in Seward's institution. Renfield worked in the same firm as Jonathan, and lost his mind as a result of a business trip to Dracula's castle. Count Dracula, based on Vlad the Impaler, is a Transylvanian aristocrat who has lived for centuries and chooses London and its "whirl and rush of humanity" (*Dracula* 18-19) as his new home. Dracula shares his castle in Transylvania with three nameless female vampires.

Bram Stoker's novel *Dracula* is narrated through letters, journal entries, newspaper cuttings and diaries of four characters, namely Jack Seward, Mina Harker, Jonathan Harker and Lucy Westenra, the first two being the main narrators. There are four main sections that can be separated in the book. The story begins when Jonathan Harker travels to Transylvania in order to arrange the purchase of an old abbey situated back in London. Soon after arriving to Count Dracula's castle, Harker realises he is a prisoner doomed to be killed by the three vampire companions of the Count, while Dracula himself moves to London. The next section, actually over one third of the novel, deals with the mysterious illness of Lucy Westenra and the various efforts to cure her. Despite the blood transfusions, protective garlic wreaths and crucifixes, Jack Seward, Abraham van Helsing, Arthur Holmwood and Quincey Morris fail to protect Lucy, but find out that the cause of her eventual death is Count Dracula. After destroying the vampire Lucy, the group of men, as well as Jonathan and Mina Harker, try to hunt Dracula down in London. Despite the men's efforts to keep Mina safe, she becomes the next victim of the vampire, as Dracula forces her to drink his blood. The last section consists of the group chasing Dracula back to Transylvania, attempting to destroy him before Mina transforms into a vampire, and ends with Jonathan and Quincey killing the Count.

Francis Ford Coppola's film follows the plot of the novel quite closely, but there are some changes that affect the characters, too. The film opens with an explanatory sequence which shows how Dracula became a vampire, and what his origins were. He was a Romanian knight, Vlad the Impaler, who defended

Europe against Turks “threatening all of Christendom” (*Coppola’s Dracula*). Dracula’s wife committed suicide after receiving a false message of his death, and the priests refused to bury her as she had sinned by taking her own life. Dracula renounced and cursed God, but ended up cursed himself. Next, as in the novel, Jonathan Harker travels to Transylvania in order to arrange the purchase of Carfax Abbey with Dracula. At the same time, the film follows Mina Murray/Harker, Lucy Westenra, and Lucy’s suitors, as well as Renfield. In Dracula’s castle the Count sees a picture of Mina and is moved by the resemblance to his dead princess. Again, Jonathan Harker is captured in the castle while Dracula travels to London to pursue Mina, seducing Lucy and using her as his source of blood.

The most radical difference in the stories of the novel and the film is that in Coppola’s version Dracula and Mina meet in London, and that Mina falls in love with him. The Count and Mina continue meeting each other, while the doctors try to find out what is wrong with Lucy. The mystery is solved quickly after the arrival of Van Helsing, Jonathan escapes from the castle, and Mina travels to Romania to marry him. Dracula, sad and furious for being rejected, attacks and kills Lucy, and again the group of men finally destroy the vampire Lucy. The men set out to destroy Dracula’s coffins, but meanwhile the vampire arrives to Mina, who, even after finding out his true identity and despite his protests, demands that he changes her into a vampire. The rest of the film follows the group as they chase Dracula into Transylvania, where Mina gives peace to her beloved but fatally wounded prince in the end and kills him.

3.3 Method of analysis

Before starting the present study I had already both read the novel and watched the film several times, so I had some views and ideas about them. I read the novel again, took notes of all the references to the women and divided them into three main groups by characters (the Three Brides, Lucy and Mina). After doing the same with the film, I grouped the notes into a number of themes. The division is partly based on Rimmon-Kenan’s (1983:59, 61-67) list of elements

of direct and indirect presentation of characters in film that include action, external appearance, speech and environment. Another rationale for the organisation arose from the notes themselves, as separate topics gradually emerged in the process. There is overlap in some sections and some of the topics that were not extensive enough for creating a separate theme were fitted into the four existing themes. Additionally, the chapter on Mina Harker includes a theme not found in the others. This, and the differences in the length of the sections are the results of two factors: the roles of the main and minor characters differ in size, and some of the themes discussed in the novel were not found in the film or vice versa.

After organising the notes and reading/watching the data once more, I looked into background literature and previous research to find links to the points in the analysis. I did not want to read any research on the data before taking my own notes, as I wanted to form my own views first without mixing them with those of others.

The analysis of Bram Stoker's novel *Dracula* and Francis Ford Coppola's film *Bram Stoker's Dracula* consists of three characters: the three vampire Brides, Lucy Westenra and Mina Harker. Each character is divided into four or five themes: plot and narration, appearance, family and marriage, sexuality, and in Mina's case also work. As mentioned above, the division is somewhat artificial as there is overlap for instance in the sections on appearance and sexuality. Different sides of a character all interact, but some manner of organisation was necessary for the sake of clarity.

The sections on plot and narration are rather short, as the aim is to show briefly what the role of the character is in the film and the novel, as well as establish whether the character participates in the narration of the story. For example, the reader has direct access to much of Mina's thoughts in the novel through her journals and letters and in the film through voice-over narration, whereas Lucy and especially the Brides are mostly described by others.

Appearance is an important part of the construction of a character, as it can, for instance, be used to clarify moral or personal traits. Both in Stoker's novel and Coppola's film the villains look like villains, and the vampires can be recognised merely by their evil, cold or sexual appearance. As was already mentioned above, there is a difference in novels and films regarding character description; a writer can 'force' the reader to focus on a specific detail in a character's appearance, for instance the redness of lips, but a film shows everything indiscriminately. In order to achieve the same effect as written text, details have to be exaggerated or pointed out for example verbally.

The sections on family and marriage are rather extensive, especially in Mina's case, as in addition to family and group relations also various reversals of the roles of women, wives and mothers are discussed.

The theme of work is relevant for the discussion of Mina, as she is the only female character working outside home in the novel and the film. The section includes issues on work, the New Woman and the clash between the roles of a traditional dutiful wife and a liberated modern woman.

As mentioned above, sexuality is linked to appearance, especially in Coppola's film. Due to the change in mores, the difference between the portrayal of sexuality in the novel and the film is rather clear. Although some researchers (Gay 1980; Mason 1994; Walvin 1987) have pointed out that the Victorian age was not all about sexual repression and prudence and that there was a lot of diversity in attitudes, displaying sexuality is much more permissible in modern Western societies where erotic love scenes and partial nudity can be found in most mainstream films.

4 ANALYSIS

4.1 The Three Brides

4.1.1 Role in plot and narration

The Three Brides of Dracula are minor characters in both the novel and the film. They are never named, they have no voice of their own in the narration, and they are described and constructed solely through the diaries and notes of Jonathan Harker and Abraham Van Helsing. The vampiresses are defined through their relationship with Dracula, their master and maker. However, despite their small role, less than ten pages altogether in the novel and some minutes in the film, the function of the Brides is important in both. Being described as full-blown pure evil, they show what the future would be like if Dracula's plan to spread vampirism worked; this is what all the sweet, modest and chaste women would turn into.

In Coppola's version of the story the Brides are basically in the same role as in the novel. Their sexuality, however, is much more explicit both in actions and in appearance, and this diminishes the effect of uncertainty when they are first introduced; they are a display of breasts, bloody mouths and writhing bodies to be looked at instead of the more menacing threat of Stoker's novel. The Brides still have neither names nor are any events seen from their point of view, whereas the master vampire Dracula has conquered more appearances, a more important role in the story, as well as an opportunity to show his motivations, feelings and thoughts. In the film, Dracula has been turned into a more sympathetic and human creature tortured by love, but the change in vampire characterisation has not affected the female vampires at all. They are still thoroughly evil, and receive a punishment for it in the end.

4.1.2 Appearance: Swaying round forms

In Stoker's novel the Three Brides of Dracula are only seen through the eyes of men, namely Jonathan Harker and Professor Van Helsing in the beginning and

in the end of the story. When Jonathan first sees the Brides he describes them as being “ladies by their dress and manner” (*Dracula* 33). Their beauty enthralled him, but the tone of his depiction changes the further it advances:

Two were dark, and had high aquiline noses, like the Count, and great dark, piercing eyes, that seemed to be almost red when contrasted with the pale yellow moon. The other was fair, as fair as can be, with great, heavy masses of golden hair and eyes like pale sapphires. I seemed somehow to know her face, and to know it in connection with some dreamy fear, but I could not recollect at the moment how or where. All three had brilliant white teeth, that shone like pearls against the ruby of their voluptuous lips. [...] They whispered together, and then they all three laughed – such a silvery, musical laugh, but as hard as though the sound never could have come through the softness of human lips. It was like the intolerable, tingling sweetness of water-glasses when played on by a cunning hand. [...] The fair girl advanced and bent over me till I could feel the movement of her breath upon me. Sweet it was in one sense, honey-sweet, and sent the same tingling through the nerves as her voice, but with a bitter underlying the sweet, a bitter offensiveness, as one smells in blood. (*Dracula* 33)

The eerie familiarity of the blonde is never explained, but for instance Showalter (1990:180) argues that the Bride looks like Lucy Westenra. Jonathan has, however, spent several nights at the castle, so perhaps the vampiresses have already disturbed his dreams before. The beauty of the ladies gives way to associations with hard, cold and lifeless elements, such as moonlight, glass and silver on the one hand, and highly sexual characteristics on the other, although even the latter do not bring warmth into the description. “A deliberate voluptuousness” is “thrilling and repulsive” for Jonathan (*Dracula* 33). Also the references to sapphires, pearls and rubies, evoke impressions of hard and cold beauty. Later the Brides acquire animal features and beast-like attributes: the Count gestures to them the same way he drove away wolves earlier in the novel, and as one of the women “arched her neck she actually licked her lips like an animal”. Their “mirthless, hard, soulless laughter” sounds “like the pleasure of fiends” (*Dracula* 34). The last stage in Jonathan’s description of the brides is the dust that forms “phantom shapes, which were becoming gradually materialised from the moonbeams” (*Dracula* 39). The “awful women” (*Dracula* 46) are reduced to completely inhuman and inanimate substance capable of appearing out of thin air.

The same theme of coldness and inhumanity continues in Van Helsing's description of the Brides in the novel, as "the snow-flurries and the wreaths of mist took shape as of women with trailing garments" (*Dracula* 305). While Jonathan Harker emphasised the beastly side of the Brides, Van Helsing focuses on their sexuality and seductiveness:

I knew the swaying round forms, the bright hard eyes, the white teeth, the ruddy colour, the voluptuous lips. They smiled ever at poor dear Madam Mina; and as their laugh came through the silence of the night, they twined their arms and pointed to her, and said in those sweet tingling tones [...]: Come, sister. Come to us. Come! Come!" (*Dracula* 306)

The voices are cold and hard, but nevertheless inviting, and even the seductive appearance alone tempts Van Helsing. When the Professor goes to find the graves of the women in order to "go on with [his] work" (*Dracula* 308), he is almost hypnotised by the looks of the vampires: "I was moved to a yearning for delay which seemed to paralyse my faculties and to clog my very soul" (*Dracula* 308). Especially the "fair sister (...) was so fair to look on, so radiantly beautiful, so exquisitely voluptuous, that the very instinct of man in me, which calls some of my sex to love and to protect one of hers, made my head whirl with new emotion" (*Dracula* 308). Van Helsing thinks of men who might have tried to destroy the women, but have been hypnotised: "then the beautiful eyes of the fair woman open and look love, and the voluptuous mouth present to a kiss – and man is weak" (*Dracula* 308). The sexual appearance of the sleeping and still vampiresses is enough to destroy the rationality of a man against his will, which makes the creatures even more dangerous and entirely to blame for their fate. The trance, however, is not enough to stop Van Helsing in his task, although killing the women is not easy:

Had I not seen the repose on the first face, and the gladness that stole over it just ere the final dissolution came, as realisation that the soul had been won, I could not have gone further with my butchery. I could not have endured the horrid screeching as the stake drove home; the plunging of writhing form, and lips of bloody foam. [...] hardly had my knife severed the head of each, before the whole body began to melt away and crumble into its native dust. (*Dracula* 309)

The last images of the Three Brides are violent, despite the final look of peace, and again the flesh is reduced to dust, this time for ever. The 'gladness' on

each face makes it evident to Van Helsing that he has done a merciful deed, and he “can pity them now and weep, as [he] think[s] of them placid each in her full sleep of death” (*Dracula* 309). Only after the souls have been saved and the threatening animal sexuality destroyed, Van Helsing can think of the Brides as human beings.

In Coppola’s film the Brides are never mistaken for ‘ladies’, as Jonathan first describes them in the novel (see Picture 2 in the Appendix, p.90). The first Bride appears as mere footsteps left by an invisible body walking through white mist to the bed on which Jonathan Harker is lying. Next, she rises from inside the bed between Jonathan’s legs (Picture 1). The woman has bare upper body, long dark hair adorned with golden ornaments, and she is wearing heavy makeup and jewellery in her wrists, ankles and fingers. The next vampire woman emerges from the bed next to Jonathan, also wearing heavy makeup, very thin, see-through, flowing robes that leave her breasts bare, long red hair and lots of jewellery. The last one of the Brides, also with bare breasts, has snakes in her hair, connecting her to Medusa, a character in classical mythology whose figure was so horrible it would turn all living creatures to stone if looked at. One of the Brides purrs like a big cat while she is licking and sucking Jonathan’s blood, and the animal or snake-like impression of the vampire women is reinforced when the Count arrives and casts them aside: one of the Brides is thrown to the ceiling where she sticks like a fly or a spider, while the two move away like insects, attached to each other from the hips (one bending over backwards and moving on her hands and feet, the other sitting on her). Mixing humans and animals is a common method of creating horror, as it blurs the significant borderlines of humanity. Vampires also obscure the line between life and death, and, in the case of the Brides and *Dracula* to some extent, the difference of men and women (see eg. pp.40-42).

The last time the Brides appear in the film is near the end, when they come to Mina and van Helsing as ghostly, transparent images that float in the air, an allusion to Stoker’s “phantom shapes” (*Dracula* 39). The following day Van Helsing goes to kill the vampiresses. There is no access to his thoughts, but apparently he is not tempted by the Brides at all; there is no look of peace, only

the shadow of Van Helsing's big knife and a decapitated head on the wall, a spray of blood, and the image of Van Helsing carrying the decapitated heads and throwing them into a river (picture 3).

The images of the Three Brides constructed by Stoker's novel and Coppola's film are very different at least on a surface level. Also Stoker's Brides were voluptuous and animalistic, but the film takes sexual appearance much further with scenes involving nudity and pornographic imagery.

4.1.3 Family and marriage: Devil and his children

The portrayal of Dracula's three vampire companions is very similar in Stoker's novel and Coppola's film. The vampiresses form a sort of a family with Dracula, who is the indisputable lord and master of the group controlling what they can eat and whom they are allowed to attack. They represent all things inhuman and beastly, and thus their strange form of companionship with Dracula acquires very negative features. Craft (1989:217), for example, calls the women "the incestuous vampiric daughters", but it is never quite clear in the novel or the film what exactly the relationship between the vampiresses and the Count was before their vampire state. As mentioned above in the section on appearance, two of the women actually resemble Dracula in the novel, but otherwise they are implied to be more intimate with the Count than merely some ancient relatives or members of the court. When they are about to attack Jonathan, Dracula interrupts them furiously, and one of the women

turned to answer him: 'You yourself never loved; you never love!' [...] The Count turned, after looking at my [Jonathan] face attentively, and said in a soft whisper: 'Yes, *I too can love; you yourselves can tell it from the past*. Is it not so? Well, now I promise you that when I am done with him, you shall kiss him at your will. (*Dracula* 34, emphasis added)

Of course, even the concept of 'love' is not clear here. Dracula can be referring to the times before their change into vampires, or perhaps to the actual act of transforming them; Spencer (1992:216) calls it the "equation of violence and sex". Additionally, kissing refers to biting and drinking blood, the vampire

equivalent to sex. In any case, the three vampiresses form a kind of a harem that is controlled by the Count, a polygamist. In Coppola's film the idea of a harem is made even more explicit through the oriental interior of the dwellings, as well as the vaguely exotic look of the women, and the vampiresses are referred to as "Dracula's insatiable Brides" (Coppola, Hart 1992:64). The threat of the aggressive and overtly sexual Brides who flaunt the rules of Victorian decency looms over Jonathan, who was careless enough to enter the part of the castle where "there are bad dreams for those who sleep unwisely" (*Dracula* 29).

The nightmare qualities of the vampiresses are further emphasised by how they treat children, thus subverting the figure of mother as one of the most valued icons in Western cultures. In the novel, as well as the film, the Brides first try to attack Jonathan, but Dracula has arranged something else:

'Are we to have nothing tonight?' said one of them [Brides] with a low laugh, as she pointed to the bag which he had thrown upon the floor, and which moved as though there were some living thing within it. For answer he nodded his head. One of the women jumped forward and opened it. If my ears did not deceive me there was a gasp and a low wail, as of a half-smothered child. The women closed round, whilst I was aghast with horror but as I looked they disappeared, and with them the dreadful bag. (*Dracula* 34)

The attack on a helpless baby is probably the worst thing imaginable, at least for Jonathan, who faints only at this point although he encounters plenty of horrors later. Instead of feeding and taking care of the baby, both Stoker and Coppola imply, as the women float away with their victim and Jonathan faints without seeing what happens, that the vampiresses drink its blood and kill it without mercy. Thus, they heighten the contrast between kind, virtuous women such as Mina, and the women who have become monsters with no feelings. Despite the contrast, however, the Brides treat Mina as part of their group in the end of the novel and the film. As was mentioned above, Van Helsing describes how the vampiresses try to lure Mina to them: "They smiled ever at poor dear Madam Mina; and as their laugh came through the silence of the night, they twined their arms and pointed to her, and said (...) 'Come, sister. Come to us. Come! Come!'" (*Dracula* 306).

The family relations between the ‘sisters’ and Dracula are complicated. For example Wyman and Dionisopoulos (1999) note that the gender reversal of vampires is amplified by the fact that in the course of the novel, as well as the film, new vampires are created only by Dracula, a strange mother-figure (see also Mina: family and marriage below, p.64), and the new creatures are often defined by their relationship with him. All the names the Brides are given in the novel refer to them as vampires, and thus as Dracula’s creations: “Three ghostly women” (*Dracula* 38), “terrible women” (*Dracula* 43), “Devils of the pit”, “devil and his children” (*Dracula* 46), “awful women” (*Dracula* 215), “weird figures” (*Dracula* 305), “horrid figures” (*Dracula* 306), “wanton Un-Dead” (*Dracula* 308), “strange ones”, and finally, after their death, “poor souls” (*Dracula* 309).

Stoker’s novel and Coppola’s film treat the theme of family and marriage in a similar manner. The Brides form a vampire family with their undisputed lord, Dracula, whose relationship with the vampiresses is both sexual and grotesquely parental.

4.1.4 Sexuality: Aggressive animals

Paralleling foreignness with open sexuality in Stoker’s book begins already with passing hints when Jonathan is travelling to Dracula castle. Boone (1993) discusses the section in which Jonathan writes that “the women looked pretty, except when you got near them” (*Dracula* 4), and that the “usual peasant dress” included “coloured stuff fitting almost too tight for modesty” (*Dracula* 5). The three vampiresses highlight these conflicting feelings of chastity and attraction and portray, again, the worst kind of behaviour in both the novel and the film. However, whereas Bram Stoker implies sexual behaviour by always interrupting the scene just before anything actually happens, Francis Ford Coppola’s film shows it. Jonathan Harker’s experiences with the Brides sums up the portrayal of erotic scenes in Stoker’s novel, showing the duality of his feelings and the suspense created by ‘agony of delightful anticipation’:

There was something in them that made me uneasy, some longing and at the same time some deadly fear. I felt in my heart a wicked, burning desire that they would kiss me with those red lips. (...) 'He is young and strong; there are kisses for us all.' I lay quiet, looking out under my eyelashes in an agony of delightful anticipation. (...) The fair girl went on her knees, and bent over me, fairly gloating. There was a deliberate voluptuousness which was both thrilling and repulsive, and as she arched her neck she actually licked her lips like an animal, till I could see in the moonlight the moisture shining on the scarlet lips and on the red tongue as it lapped the white sharp teeth. Lower and lower went her head as the lips went below the range of my mouth and chin and seemed about to fasten on my throat. Then she paused, and I could hear the churning sound of her tongue as it licked her teeth and lips, and could feel the hot breath on my neck. Then the skin of my throat began to tingle as one's flesh does when the hand that is to tickle it approaches nearer – nearer. I could feel the soft, shivering touch of the lips on the supersensitive skin of my throat, and the hard dents of two sharp teeth, just touching and pausing there. I closed my eyes in languorous ecstasy and waited – waited with a beating heart. (*Dracula* 33-34)

The vampiresses are both thrilling and repulsive, and they evoke longing as well as fear in Jonathan. He is expecting different kind of kissing than the Brides, who are reduced to images of mouths in this scene. The vampiress becomes scarlet lips, sharp teeth and red tongue, while the rest of her disappears from the description. As mentioned above, vampire love does not mean traditional love, and, likewise, vampire kisses are different from traditional kisses; there is an animalistic element to the sexuality of the Brides. Wyman and Dionisopoulos (2000:220; 1999), Craft (1989:217-218), Boone (1993), Spencer (1992:215), Corbin and Campbell (1999) have all discussed the fact that the Brides are sexually alluring, aggressive and powerful in the scene, whereas Jonathan is waiting passively for the 'kiss'. Craft (1989:217, 220) explains that this, in fact, is another reversal of gender roles, as men in the Victorian era were expected to be active and strong also concerning sexuality, and that "in imagining a sexually aggressive woman as a demonic penetrator, as a usurper of a prerogative belonging 'naturally' to the other gender, it justifies [...] a violent expulsion of this deformed femininity", which, indeed, is the fate of the Brides. Jonathan, a proper Victorian gentleman, feels a 'wicked' desire despite his engagement to Mina, as the vampiresses are able to seduce their victims into wanting to be attacked, taking an active role in arousing the desires of men. This aggressive behaviour contrasts with

Jonathan's first ideas about the inhabitants of that part of the castle: "I determined [...] to sleep here, where of old ladies had sat and sung and lived sweet lives whilst their gentle breasts were sad for their menfolk away in the midst of remorseless wars." (*Dracula* 32).

Neither Jonathan's peaceful dreams nor wicked desires are ever fulfilled, as the Count interrupts the vampiresses with a line that has been interpreted to contain homosexual undertones (Craft 219; Spencer 215-216; Showalter 179-180): "How dare you touch him, any of you? How dare you cast your eyes on him when I had forbidden it? Back, I tell you all! This man belongs to me! Beware how you meddle with him, or you'll have to deal with me." (*Dracula* 34). However, Dracula himself never attacks Jonathan and later leaves him at the mercy of the Brides, so the lines probably refer to the fact that the Count needs to keep Jonathan alive in order to force him to write some letters back to England. As Showalter (1990:171) points out, Oscar "Wilde's trial for homosexuality in 1895 created a moral panic that inaugurated a period of censorship affecting both advanced [liberal] women and homosexuals". This probably meant that any topics even remotely related to homosexuality had to be approached with extreme caution. Craft (1989:219) argues that the Three Brides actually function as Dracula's stand-ins as "an implicitly homoerotic desire achieves representation as a monstrous heterosexuality, as a demonic inversion of normal gender relations". According to Craft (1989:219), Dracula desires Jonathan, but that desire is replaced by monsters in female form, which makes it more acceptable for the readers. However, despite the androgyny and masculine characteristics of the Brides and their sexuality, the argument for a homosexual interpretation of the novel seems somewhat improbable. As mentioned above, Dracula does not approach Jonathan or any other men in the novel as a vampire, attacks only women, and both the men and women are drawn only to the vampires of the opposite sex.

In *Coppola's Dracula* the sexuality of the Brides is closely connected to their appearance, which is described above in more detail. The twentieth-century vampiresses are much more straightforward with Jonathan. He is lured to the bed by a voice, that sounds like Mina's, whispering to him. The Brides appear,

bare-breasted, from inside the bed and start caressing and kissing him, ripping his shirt open and licking his body. The vampiresses bite Jonathan's wrists and nipples, and one of them opens his trousers and performs a vampiric fellatio. All three Brides start kissing Jonathan and each other, while he moans in pain and ecstasy. This scene implies the bisexuality of the Brides as they intertwine in an insect-like manner, offering pornographic images the viewer is able to gaze as the camera moves above and around the women and Jonathan. Some of the footage, for example when one Bride emerges from between Jonathan's legs, is shot from Jonathan's point of view, which amplifies the sensation of participation in the viewer. Later the women continue their orgies and keep Jonathan weak by drinking his blood so that he cannot escape from the castle. The weakness is all-encompassing, as Jonathan is "impotent with fear" (*Coppola's Dracula*). This is later echoed by the words of Dracula, who taunts Lucy: "Your impotent men with their foolish spells cannot protect you from my power" (*Coppola's Dracula*).

In addition to implying that sexual desire, or desire for blood, bisexual traits, openly seductive appearance and the lack of proper passivity are factors of the monstrosity of the Brides, the film attaches another negative factor to their image. This is because vampirism, which sexualises women and turns them into demons, is paralleled with diseases and death, as for example Sharrett (1993) and Corbin and Campbell (1999) note. When Van Helsing is introduced in the film he is giving a lecture on

the diseases of blood ... such as syphilis. The very name 'venereal' diseases – the diseases of Venus – imputes to them divine origin. They are involved in that sex problem about which the ideals and ethics of Christian civilisation are concerned. In fact, civilisation and syphilisation have advanced together (*Coppola's Dracula*).

Later Van Helsing questions Jonathan whether "during [his] infidelity with those creatures, did [he] even for an instant taste of their blood? –No. –Good, then you haven't infected your blood with the terrible disease that destroyed poor Lucy" (*Coppola's Dracula*). The linking of sexuality with death and disease is more explicit in Coppola's film, although also Stoker's idea of vampirism can be seen as a reference to syphilis or plague. Showalter

(1990:188) writes that syphilis spread fast at the turn of the century creating moral alarm at the same time when New Woman, homosexuality and state of the marriage institution were discussed. Syphilis, as well as AIDS, was associated with the loosening of sexual morality, and both diseases were also branded as plagues of 'others' (Showalter 1990:189-190). At the turn of nineteenth century the "foreign-born prostitute" was seen as the source, while AIDS was, and still partly is, considered the disease of homosexuals and drug users (Showalter 1990:189).

The sexuality of the Three Brides in Stoker's novel is superficially very different from that of Coppola's film. As was pointed out above concerning appearance, the difference is a result of change in degree. Stoker's vampiresses display threatening foreign sexuality and animalistic, aggressive behaviour, but all the erotic encounters are interrupted before anything happens. Coppola's film goes further and shows explicitly sexual images with nudity, biting and touching.

4.1.5 Discussion on the Three Brides

The Three Brides of Bram Stoker's novel look and act like the evil incarnated. Openly erotic and aggressive behaviour was not acceptable in a society where sexuality was not to be flaunted in public, especially not by proper women dutifully tending their families. The Brides follow the conventions of the femme fatale in their combination of sex, violence and cruelty; for example Le Fanu's female vampire Carmilla had displayed sensuality with lesbian undertones and underlying aggression, and evoked both desire and repulsion much like Stoker's vampiresses. Added to the horrors of overt eroticism is the threat of the Other, as the Brides, like Count Dracula himself, are foreigners from East. Their master seeks to colonise London and the rest of the Western world and spread vampirism thus creating more and more evil women. The demonised woman can be seen as an effort to reinforce 'good' femininity by showing what could be the result of stepping over the boundaries of traditional gender roles. As there are no examples of men transforming into vampires in the novel the effect on them cannot be compared with the effect on women. In

line with the nineteenth-century way of representing the vampires from outside and attaching moral judgement to them, the men of Stoker's novel, as well as Coppola's film, are the people who look, describe, judge and kill the female vampires.

Considering the change in the image of vampires during the past decades, it is interesting to see that the female vampires in Coppola's film display no signs of the recent more sympathetic creations. The narrative perspective has not changed at all, and the Brides still have no voices of their own. Whereas the less black-and-white modern view of good and evil has affected Dracula, who is capable of feeling sadness, remorse and love, the vampiresses are even more explicitly monstrous, and at the same time weaker, than in Stoker's novel. The amplified bestial and unnatural features add to the horror and repulsion, whereas the sexuality of the Brides has probably lost some of its shock value despite their near-pornographic portrayal in the film. The modern Western audience is used to more explicit imagery and various stages of nudity as a result of the flood of sexualised images on television, music videos, magazines and films, so that the equation between evilness and sexuality does no longer apply as such. Corbin and Campbell (1999) write that Coppola "constructs women with agency and choice, not allowing them to remain Stoker's passive victims". However, despite all their strength, aggressiveness and supernatural powers, the Brides are entirely in Dracula's control, followed by judgement and destruction by Van Helsing.

4.2. Lucy Westenra

4.2.1 Role in plot and narration

In Bram Stoker's novel Lucy is the focus of the events for half of the story after Jonathan's trip to Transylvania. The 135 pages from her first introduction to her death form a mystery as the other characters try to fight against the progressing disease and save Lucy, while hints of the source come in form of Renfield in the lunatic asylum talking about the arrival of his 'Master',

Dracula. Lucy also functions as a link connecting the group of characters; Mina is her friend, Van Helsing her doctor, and Arthur, Jack Seward and Quincey Morris her suitors and friends. Wicke (1992:481) suggests that Lucy, in fact, serves as a sort of uniting icon to the men, and that she symbolises the Western womanhood the group strives to protect. Lucy is one of the four characters whose diaries and letters form the novel, and she also takes over some stretches of narration through Mina's diary, for example when describing being first attacked by Dracula.

In Coppola's film Lucy's role is somewhat diminished. There are still efforts to save her, but there is no mystery involved. As in the case of the Three Brides, some of Lucy's appearances seem to serve the purpose of making the lesson of the story as clear as possible; Lucy has been sinful, and must pay the price of breaking the social rules. This, as well as her role in the original story, follows a common plot line in which the transgressor dies in the end (Morris 1993:45). A woman is naturally pure, and by meddling openly with sexuality she has violated against her inward self (Morris 1993:45).

4.2.2 Appearance: Bloodstained purity

Before Lucy Westenra transforms into a vampire in Stoker's novel, she is described mostly by Mina Harker. During their stay in Whitby "Lucy was looking sweetly pretty in her white lawn frock; she has got a beautiful colour since she has been here" (*Dracula* 55). Unknown to Mina, and even to Lucy herself, Lucy has already been attacked by Dracula. This, however, has not affected her looks: "she [Lucy] is a trifle stouter, and her cheeks are a lovely rose pink. She has lost that anaemic look which she had." (*Dracula* 62). Mina notes that her friend has started sleepwalking again like she did as a child. In a very Gothic passage that describes how Lucy wandered outside in her nightdress ending up amidst old graves near the ruins of an Abbey, Stoker uses the classic Gothic colour pattern of red, white and black: "There was something, long and black, bending over the half-reclining white figure [Lucy]. [...] I could see a white face and red, gleaming eyes." (*Dracula* 77). The image

of a dark villain clad in black attacking an innocent victim in white, with a drop of red in form of blood or, in this case, the eyes, is re-evoked later, when Dracula attacks Mina (Cornwell 1990:107).

The theme of innocence and sweetness continues through Mina's description of Lucy even after her health begins to fail: "She looks so sweet as she sleeps; but she is paler than is her wont, and there is a drawn, haggard look under her eyes which I do not like" (*Dracula* 80). After Mina leaves for Transylvania to marry Jonathan, Lucy becomes more and more ill, and is seen more often through the eyes of her doctors and suitors. Gradually, the descriptions change although Lucy tries to keep cheerful in front of servants. Arthur Holmwood asks help from Jack Seward, and tells him that "she looks awful, and is getting worse every day" (*Dracula* 92). Improvement with the help of four blood transfusions and changes for worse come in turns, but, more frequently, the patient is described as being "ghastly, chalkily pale; the red seemed to have gone even from her lips and gums and the bones of her face stood out prominently" (*Dracula* 100-101). This is later contrasted by the emphasised redness of vampire's lips.

The change continues, and the difference between the real Lucy and vampire Lucy starts to surface. Jack Seward observes:

Whilst asleep she looked stronger, although more haggard, and her breathing was softer; her open mouth showed the pale gums drawn back from the teeth which thus looked positively longer and sharper than usual; when she woke the softness of her eyes evidently changed the expression, for she looked her own self although a dying one. (*Dracula* 127)

As Lucy was attacked by Dracula while she was asleep, her personality is divided between the sweet, 'real' part, and the vampiric part. The sleeping Lucy is the one who becomes a monster, and her growing teeth, "spasm as of rage" as well as her "soft voluptuous voice" (*Dracula* 134) are signs of the transformation. Senf (1982:43) points out that the men automatically regard the conforming, soft and sweet side of the patient as the *real* Lucy, whereas the side displaying strength and aggression is judged alien to her character even before any moral labels of monstrosity are attached to the change. It is simply

not plausible that Lucy would be able to display feelings other than tenderness. As Boone (1993) comments, at least in the beginning vampirism might seem as a “desirable transformation” in its ability to “reverse decay”. After Lucy dies, her appearance changes again: “Death had given back part of her beauty, for her brow and cheeks had recovered some of their flowing lines; even the lips had lost their deadly pallor” (*Dracula* 135) so much so that even a week later Jack Seward “could not believe that she was dead” (*Dracula* 166). Interestingly, Seward and Van Helsing have the chance to kill vampire-Lucy, protect all the potential victims, give her peace and save her soul the night before the final confrontation. However, they do not do it because they want to convince Arthur of the existence of vampires in case they need his help later. The following night Seward, Van Helsing, Arthur and Quincey Morris confront the full-blown monstrosity of the vampire creature in the crypt. The following is a collection of descriptions from Jack Seward’s diary:

A dark-haired woman, dressed in the ceremonies of the grave. ... Lucy Westenra, but yet how changed. The sweetness was turned to adamant, heartless cruelty, and the purity to voluptuous wantonness. ... we could see that the lips were crimson with fresh blood, and the stream had trickled over her chin and stained the purity of her lawn death-robe. ... When Lucy – I call the thing that was before us Lucy because it bore her shape – saw us she drew back with an angry snarl, such as a cat gives when taken unawares ... Lucy’s eyes unclean and full of hell-fire (175)

the brows were wrinkled as though the folds of the flesh were the coils of Medusa’s snakes ... If ever a face meant death – if looks could kill – we saw it at that moment. (176)

She seemed like a nightmare of Lucy as she lay there; the pointed teeth, the bloodstained, voluptuous mouth – which it made one shudder to see – the whole carnal and unspiritual appearance, seeming like a devilish mockery of Lucy’s sweet purity. (178)

Nothing is left from the past sweetness and purity of Lucy, whose infernality surpasses even that of the Three Brides (see above). She is described as a snarling animal-like, evil creature, who has every possible feature a good woman would never have: she is angry, cruel, deadly, physically strong and, above all, highly sexual and ‘voluptuous’. Medusa is again referred to as in the connection with the Three Brides in Coppola’s film. Wicke (1992:483) argues that in Lucy’s case the ‘looks’ that kill actually refer to her sexualised and

demonic appearance, stained by blood, that shocks the men and has to be destroyed. Her looks disgust the group of men who judge her immoral and evil based on the physical evidence, and she is no longer considered the true Lucy loved by everyone. Watching Van Helsing take the necessary instruments out of the bag, Jack Seward even comments that he finds “doctor’s preparations for work of any kind [...] stimulating and bracing” (*Dracula* 178). Arthur, as Lucy’s fiancé, has the duty of striking a stake into her heart. As in the case of the Brides, Lucy’s final appearance is violent, justified by the look of peace:

The thing in the coffin writhed; and a hideous, blood-curdling screech came from the opened red lips. The body shook and quivered and twisted in wild contortions; the sharp white teeth champed together till the lips were cut and the mouth was smeared with a crimson foam. 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. (*Dracula* 179) And then the writhing and quivering of the body became less, and the teeth ceased to champ, and the face to quiver. Finally it lay still. (180)

Lucy is restored to her former “unequalled sweetness and purity” and “holy calm” (*Dracula* 180) by Arthur and his “round wooden stake, some two and a half or three inches thick and about three feet long” (*Dracula* 178), before she is decapitated and her mouth filled with garlic. Showalter (1990:181) observes that the violent sexuality of the killing is very obvious, beginning with the “gang-rape with the impressive phallic instrument”. The argument is plausible, as even the movements of the dying body are suggestive of an orgasmic reaction. In addition, the night of the slaughter is Lucy’s and Arthur’s wedding night, September 28th, and driving the stake through his bride is the closest Arthur gets in consummating their marriage.

In Coppola’s film the contrast between the pure Lucy and the vampire Lucy is much less evident, although this can be seen more clearly in her behaviour, which will be examined below in the section about sexuality. Film being a visual medium, Lucy is not so much described by any particular characters, but seen on screen, sometimes from different viewpoints. One of the few verbal descriptions is Quincey Morris’s remark of “Lucy [being] hotter than a June bride riding bareback buck-naked in the middle of the [Holmwood interrupts

Morris]” (*Coppola's Dracula*). The film depicts Lucy always wearing dresses with low necklines, as well as some rather daring night-gowns, and her hair is always loose. Lucy first appears wearing a white dress, a colour she later wears as a vampire. Her clothes are contrasted with Mina’s more modest and chaste outfits, and the differences include the design, too. In the scene where the three suitors attend the party at Lucy’s house, both girls are wearing light green dresses. Lucy’s dress, however, is patterned with scales and she calls it her “snake dress” (*Coppola's Dracula*), while Mina wears a dress with a leaf-motif and covering her shoulders (picture 4). The associations with snakes and with all they represent in Western cultures, as well as the allusion to the snake-haired vampire Bride described above, further contrasts the women and strengthens the view of Lucy as a flirty, somehow less virtuous person as a form of justification for what happens to her later. In a scene in which Dracula attacks Lucy in the garden, she goes out in a dark-orange or red flowing night-dress that has a very low neckline barely covering her nipples and a very short hemline, appearing almost like a corset with some added see-through material covering her legs. Again, the clothes Lucy is wearing predict her fall into sin and monstrosity by reminding the viewer that her sexuality perhaps is too direct for her own good. During her illness Lucy’s wardrobe consists of red, white and orange nightdresses of thin sparkly and shiny materials, and, as in the case of the Three Brides, her breasts are often bare.

The last dress Lucy ever wears, as she is buried in it, is her wedding gown. The white dress that is traditionally a symbol of the purity and innocence of the bride forms a contrast with the pale, monstrous vampire-Lucy, who acts seductively and cold-bloodedly, and whose mouth is smeared with fresh blood of a child. Dyer (1993:10) observes that despite her pale appearance Lucy looks “bloated with lust” in her white dress with “lace ruffs round her neck puffed like a monstrous lizard” (pictures 5 and 6). Films costume designer Eiko Ishioka was, in fact, inspired by the Australian frilled lizard (Coppola, Hart 1992:119), again bringing out the bestial features of vampires. Part of the scene in the crypt is shown backwards, which gives Lucy’s movements an eerie, unnatural feel as she slithers into her coffin.

As in the case of the Three Brides, Coppola's film emphasises the sexual appearance of Lucy. In Stoker's novel Lucy remains 'pure' until the transformation to a monstrous, voluptuous vampire is complete, whereas in the film her appearance is more erotic already before full vampire state.

4.2.3 Family and marriage: Polyandrous flirt?

In Bram Stoker's novel Lucy Westenra apparently is the only child in her family. In fact the state of families in general is rather dismal. Mina and Jonathan are orphans, Arthur Holmwood's father dies, Van Helsing's wife is alive but with "no wits, all gone" (*Dracula* 146), while Jack Seward's and Quincey Morris's parents are not mentioned at all. Even passing minor characters are doomed; a Romanian mother comes to look for her baby in Dracula's Castle where the three vampiresses killed it, and ends up being torn apart by wolves almost as a foreboding of the fate of Lucy's mother who also loses her child to the Count. In Coppola's film all references to parents are erased. Arthur Holmwood is already titled a lord, so it is implied that his father has died earlier.

According to Spencer (1992:209), Lucy's family relations are precisely what mark her as a marginal character. She does not have a proper social network that could protect her, as her father has died already before the events of the story begin, there are no brothers or other male relatives, and her mother, who suffers from a heart condition, passes away in a dramatic scene shortly before Lucy herself. Dracula has lured a wolf from a zoo to break the window and cause confusion, so that he can attack her. Lucy describes the events of her last night in a letter written as an explanation for her friends:

Mother cried out in a fright, and struggled up into a sitting posture, and clutched wildly at anything that would help her. [...] For a second or two she sat up, pointing at the wolf, and there was a strange and horrible gurgling in her throat; then she fell over, as if struck with lightning, and her head hit my forehead and made me dizzy for a moment or two. [...] I tried to stir, but there was some spell upon me, and dear mother's poor body, which seemed to grow cold already – for her dear heart had ceased to beat – weighed me down; and I remembered no more for a while. (*Dracula* 119-120)

Lucy's character displays the change from a sweet young woman to a creature similar to the three vampiresses. Before the transformation she is eager to marry Arthur, and she acts sweetly and tenderly in every way. Lucy's arrival in the crypt after her death shows the monstrosity of her actions even more explicitly than in the case of the Brides. The situation is described by Jack Seward, and is followed very closely by Coppola's film, too:

We could not see the face, for it was bent down over what we saw to be a fair-haired child. There was a pause and a sharp little cry, such as a child gives in sleep (...) the lips were crimson with fresh blood (...) With a careless motion, she flung to the ground, callous as a devil, the child that up to now she had clutched strenuously to her breast, growling over it as a dog growls over a bone. The child gave a sharp cry, and lay there moaning. There was a cold-bloodedness in the act which wrung a groan from Arthur. (*Dracula* 175) (see picture 5)

Here the familiar image of a woman in white holding a child in her arms is distorted into a growling animal personifying evil. The unlimited kindness and virtue of a mother figure that calls forth associations with the Madonna and the Child are replaced with animal instincts and sexuality, and the child is treated merely as food to be protected and freely discarded when no longer needed. Maternal feelings and sexuality are an impossible combination in Stoker's novel, and the same contrast is used also in Coppola's film to highlight the monstrosity of vampire women. Lucy throws down the baby in order to seduce Arthur, and thus puts her own needs and sexuality first while completely ignoring the child. As Craft (1989:229) points out, Stoker has reversed the gender and maternal roles in the characters of Lucy and the Three Brides in order to show clearly that the result can only be evil. Vampire women have acquired masculine features of strength and aggression, and instead of feeding the children they feed off them. The contrast between the traditional roles and controversial ideas surfaces also regarding marriage in form of polygamy.

Lucy Westenra's views about marriage in Stoker's novel are respectable, but, nonetheless, her fate is sealed from the beginning. She has fallen in love with Arthur Holmwood, but there are two other men who propose to her, too. "Here am I, who will be twenty in September, and yet I never had a proposal till

today, not a real proposal, and today I have had three. Just fancy! THREE proposals in one day! Isn't it awful! I feel sorry, really and truly sorry, for two of the poor fellows." (*Dracula* 48, emphasis original). In a similar manner, in the beginning of the film Lucy is worried because no-one has proposed to her yet although she is almost twenty, "practically a hag" (*Coppola's Dracula*). Lucy's views reflect the reality of the time. Remaining unmarried in the nineteenth century was in most cases to be avoided at all costs. Pressure from family and surrounding society in the form of treating single women as failures who did not fulfil their natural roles of wives and mothers, ensured the need to find a husband (Perkin 3, 225-226).

Lucy may be a "horrid flirt" (*Dracula* 50), as she calls herself, but she certainly has internalised the importance of marriage and the role of a wife:

Well, I must tell you about the three, but you must keep it a secret, dear, from *everyone*, except, of course, Jonathan. You will tell him because I would, if I were in your place, certainly tell Arthur. A woman ought to tell her husband everything – don't you think so, dear? – and I must be fair. (*Dracula* 48, emphasis original)

There are no instances of Lucy flirting openly with her suitors as there are in the film (see the section on sexuality below, p.56); on the contrary, she remains faithful to her fiancé even during her vampire-state, and does not want any other men to kiss her. Lucy jests to Mina that it would be easier and less painful if a woman could marry as many men as are interested in her, "but this is heresy, and I must not say it" (*Dracula* 51). This seemingly innocent comment, which is the only unorthodox idea Lucy expresses about marriage, comes back to haunt her in the end, and, in a symbolic way, her wish is granted. After the attacks Lucy is very ill, and she needs several blood transfusions. First, Arthur, her fiancé, gives her his blood, then Jack Seward, Van Helsing, and Quincey Morris. At one point, before the last transfusion with Quincey, Van Helsing is at a loss as there are no more men available and he "fear[s] to trust those women [the servants], even if they would have courage to submit" (*Dracula* 124). It seems that only men can provide the much-needed cure, as "a brave man's blood is the best thing on this earth when a woman is in trouble" (*Dracula* 124). In the light of what is later made of the symbolism of

the transfusions, this may be the case in order to avoid too close a relationship between women. After Lucy's death Arthur "was speaking of his part in the operation where his blood had been transfused to his Lucy's veins; (...) Arthur was saying that he felt since then as if they two had been really married, and that she was his wife in the sight of God." (*Dracula* 144). The thought makes Van Helsing completely hysterical because, as he explains to Seward,

said he [Arthur] not that the transfusion of his blood to her veins had made her truly his bride? (...) If so that, then what about the others? Ho, ho! Then this so sweet maid is a polyandrist, 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 husband to this now-no-wife, am bigamist. (*Dracula* 146)

Blood is symbolic for the consummation of marriage, sexuality and semen, and in this sense Lucy got her thoughtless wish and married all her suitors, thus joining Dracula and his Three Brides as a polygamist breaking the rules of Western Victorian society.

In Coppola's film the issue of polygamy, and in fact the entire marriage theme, is toned down. All three men court Lucy, but, with the exception of Arthur, do not explicitly ask her to marry them. Lucy flirts openly with all her suitors but is excited about marriage and in love with Arthur:

[Lucy:] I love him, I love him! Oh, Mina, it's so wonderful, I've decided! I love him and I've said yes.

[Mina:] Finally! Don't tell me – the Texan with the big knife?

[Lucy:] Oh no, to my dear number three, Lord Arthur Holmwood. Lord and Lady Holmwood. And you are to be my maid of honour – say yes. Mina, what is it? It's the most exciting day of my life and you don't seem to care. (*Coppola's Dracula*)

Lucy is proud of the social status of her fiancé, and the scene adds to the image of Lucy as a slightly self-absorbed and superficial young woman. However, after suffering the attacks of Dracula, Lucy suddenly displays a grave side and praises the importance of marriage on her deathbed: "Mina, you've got to go to him [Jonathan], you ought to love him, and marry him right then and there. And I want you to take this, my sister. [Takes off her engagement ring and

gives it to Mina] It's my wedding gift for you. Don't worry about spoilt little Lucy, I will be fine" (*Coppola's Dracula*)

Coppola's film does not draw parallels between blood transfusions and marriage, but Lucy, as Mina later in the film, is entitled a symbolic wedding with Dracula, only hers is a violent one and ends in her death. The scene consists of fast cuts between the wedding of Mina and Jonathan and the last attack of Dracula on Lucy in a form of a wolf. Dracula tells Lucy that "your impotent men with their foolish spells cannot protect you from my power" (*Coppola's Dracula*). The action cuts back to Mina and Jonathan who drink the wedding sacrament, symbolic of the blood of Christ, and then again back to Dracula: "I condemn you to living death, to eternal hunger for living blood" (*Coppola's Dracula*). Jonathan's and Mina's kiss then alternates with the images of the wolf tearing at Lucy's throat drinking her blood, while the victim moans ecstatically. The relationship with Dracula makes Lucy "the Devil's concubine" (*Coppola's Dracula*), as Van Helsing puts it, and the 'wedding' merely confirms her place in the Count's harem.

Regarding the theme of family and marriage, the novel and the film differ in Lucy's part. Stoker points out her weak family connections, the alarming views about marriage, and judges her to be a polygamist married via blood to three men and Dracula. Coppola's film uses only the three marriage proposals, and leaves out the issues of polygamy and social connections. The film also emphasises that Lucy is a willing 'bride' of Dracula.

4.2.4 Sexuality: The devil's concubine

In Stoker's novel Lucy Westenra enjoys the attention of men, especially her three suitors, and calls herself a flirt, but, in fact, her actions are rather innocent, at least from a twentieth-century viewpoint. She gives Quincey Morris a kiss after rejecting his proposal because he is so sad, "blushing very much" afterwards (*Dracula* 51), and later she kisses Arthur, the man she loves, after accepting. Lucy even blushes when her mother mentions to Jack Seward

that he looks pale and needs “a wife to nurse and look after you a bit” (*Dracula* 108). Slowly she begins to suffer from vague symptoms of anaemia, sleeplessness and fatigue, which become worse and finally lead to a complete change of character. The suspected disease is, in fact, caused by Dracula. Lucy’s own description of the attack near the Abbey is documented by Mina. Lucy was sleepwalking and she tells her friend she

didn’t quite dream; but it all seemed to be real. I only wanted to be here in this spot [churchyard] – I don’t know why, for I was afraid of something – I don’t know what. [...] 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 [...] and then everything seemed passing away from me; my soul seemed to go out from my body and float about the air. (*Dracula* 82-83)

Lucy did not know what she was doing, as Dracula seduced her much like the Three Brides seduced Jonathan. Her experience resembles Jonathan’s ordeal also in that it is both ‘bitter’ and ‘sweet’, attractive and repulsive at the same time. Part of Lucy is afraid, but her sleeping, unconscious side goes to Dracula when he calls her. Senf (1982:42) suggests that the sleepwalking is a symptom of Lucy’s contradictory needs of conforming and rebelling. Awake, Lucy acts out the role of a decent Victorian lady, but at night she tries to get out of the house and all the constraints in it (Senf 1982:42). As Spencer (1992:210) points out, walking outside dressed only in a nightgown was as good as naked in the era of corsets and concealing multi-layered clothing. Mina is worried about her friend’s “reputation in case the story should get wind” (*Dracula* 78), but, in this respect, Lucy is safe.

The change of behaviour leading to unconcealed sexuality begins after the transformation is well under way. Just before Lucy dies, she tries to seduce Arthur into kissing her so that she could bite him: “In a sort of sleep-waking, vague, unconscious way she opened her eyes, which were now dull and hard at once, and said in a soft voluptuous voice, such as I had never heard from her lips: ‘Arthur! Oh, my love, I am so glad you have come! Kiss me!’” (*Dracula* 134). Van Helsing interferes and stops Arthur. Another moment comes shortly before her final death, and Arthur is again her target. “She advanced to him

with outstretched arms and a wanton smile (...) and with a languorous, voluptuous grace, said: ‘Come to me, Arthur. Leave these others and come to me. My arms are hungry for you. Come, and we can rest together. Come, my husband, come!’” (*Dracula* 175-176). Her hunger is literal in the sense that she wants his blood, but the implications are sexual. Lucy remains faithful to her fiancé also as a vampire. She does not approach her other suitors, and the only evidence of her alleged polygamy comes from Van Helsing regarding the blood transfusions.

Francis Ford Coppola’s film introduces a different kind of Lucy, and the contrast between before and after the transformation is not so strong as in the novel. Especially verbally Lucy is much more straightforward, and one of the first lines she speaks is “Is your ambitious Jonathan Harker forcing you to learn that ridiculous machine – when he could be forcing you to perform unspeakable acts of desperate passion on the parlour floor?” (*Coppola's Dracula*). Similar behaviour continues when the girls page through a copy of *Arabian Nights*, which has some sexually explicit pictures. Mina comments:

What is it, Lucy? I certainly don’t understand it. Can a man and woman really do – that?

[Lucy:] I did, only last night

[Mina] Fibber! You did not.

[Lucy] I did! Well, in my dreams! But Jonathan measures up, doesn’t he? You can tell Lucy. (*Coppola's Dracula*)

Wyman and Dionisopoulos (2000:218) argue that the scene establishes Lucy’s sexual experience, but it is clear that despite her indecent comments and lively imagination, Lucy does not yet have any actual experience. The same evening Quincey Morris arrives to meet Lucy, and she tells Mina that “he’s so young and fresh, like a wild stallion between my legs.” Next she approaches Morris: “Oh, Quincey, please let me touch it – it’s so big [raises his long knife into view]” (*Coppola's Dracula*). During the scene Lucy flirts openly with all three suitors, leaving each one when the next arrives.

In the film Lucy’s behaviour changes into even more erotic after *Dracula* attacks her. She goes out in a trance-like state, wearing a red night gown. When

Mina arrives, she sees Lucy, bare-breasted, writhing and moaning ecstatically on a stone table under a creature that looks like a werewolf. Much like Jonathan in the Castle, Lucy did not act out of free will, as she explains to Mina: “I had to. It sort of pulled me and lured me and I had no control.” (*Coppola's Dracula*). This is contradictory to Van Helsing's view of Lucy not being a “random victim attacked by mere accident, you understand? No, she is a willing recruit, a breathless follower, a wanton follower. I daresay, a devoted disciple. She is the devil's concubine.” (*Coppola's Dracula*). In Van Helsing's opinion something in Lucy's character, possibly her curiosity about sex, caused the attack, which makes her at least partly responsible for her fate. Corbin and Campbell (1999) claim that the women in Coppola's film are active participants in the story unlike “Stoker's passive victims” who have no choice, but nevertheless go on to say that the women are hypnotised by Dracula and serve as “the objects of *his* sexual and progenerative desires” (emphasis added). In the film the victims might not be attacked by chance, but Dracula is still the person taking the initiative and luring Lucy to him.

After seducing his victim for the first time, Dracula arrives outside Lucy's window every now and then. She reacts by moaning, touching her body, writhing on the bed and breathing heavily. Her breasts are visible during most of these scenes, and also during the first blood transfusion, as the men cover her body but miss or ignore the breasts. Lucy also tries to seduce all her suitors to kiss her, starting with Jack and Quincey, and ending with Arthur in the crypt. Most of Lucy's erotic behaviour takes place in scenes in which she is clearly looked at by another character or the viewer. In the garden she is first seen from Mina's point of view, Dracula looks at her through the window like some voyeur, and the men coming to her rescue gaze at her ecstatic twisting and turning on the bed. The viewer participates in this when he or she shares the gaze of a character or when the camera is positioned as if it was a person in the room.

Whereas Stoker's novel creates an image of an innocent girl hypnotised by Dracula, but who nevertheless remains faithful to her husband till the end, Coppola's film approaches Lucy's sexuality in a different manner. Her

behaviour is full of sexual innuendo, flirting with all the suitors, and stronger images of nudity, writhing and moaning.

4.2.5 Discussion on Lucy Westenra

Much like the difference of the images of the Three Brides in the novel and in the film, the changes in Lucy's character have more to do with the emphasis and amplification of certain features than with profound changes. Stoker's novel reflects the social norms of its time in indicating the importance of marriage and the fear of remaining single for too long. Lucy struggles to keep up appearances in front of the servants when she is taken ill, letting her weakness be seen only by the men helping her. At least from the modern point of view the smallest offences are enough to condemn Lucy in the novel; all she does is joke about wanting to marry all three of her suitors, though, in fact, she remains faithful to her fiancé also as a vampire. Lucy's sleepwalking and the fact that Dracula is able to lure her out of the protected sphere of her home suggest that there is some sort of a flaw in her character. This conforms with the idea of the time that social restraints held the hidden abnormalities of human nature in check, and that erasing them could cause destruction (Byron 2000:137). Dracula swipes away the restraints and changes the sweet, obedient girl into an aggressive, lustful monster who has to be destroyed.

As mentioned above, Lucy's behaviour and sexuality are much more straightforward in Coppola's film, probably at least partly of the same reasons as in case of the Brides. The modern audience would presumably not react very strongly to sleepwalking in a concealing nightdress or joking about wanting to marry three men, and so the film amplifies the hints in order to clarify that there is something suspicious and immoral in Lucy's character. She flirts with everyone and uses suggestive language even before the transformation into a vampire has begun, and kisses also Mina briefly. Concerning nudity, the film is rather unabashed. The writhing Lucy and her bare breasts are looked at by Dracula standing outside the window, by the men performing blood transfusions and other cures, by Mina seeing Lucy have sex with Dracula in the garden, and by the viewer transferred to her bedside by the camera.

All this overt sexuality and its ensuing punishment imply that Lucy's curiosity about sex made her the perfect victim, that she somehow brought it on to herself and has to suffer for it. Dracula kills her and "condemn[s] [her] to ... eternal hunger for living blood" (*Coppola's Dracula*), Van Helsing says she will turn into a "devil's concubine, a whore of Satan" (*Coppola's Dracula*) and the men slaughter her. As the Three Brides, Lucy is not affected by the modern portrayal of vampires or less rigid sexual norms; the film's view about sexual behaviour and the outcome or 'wrong' choices is rather grim. Men, however, are safe from harm, as they were in the original novel, even if they mix with vampires. Jonathan, for example, was apparently seduced and more or less raped by the Brides, himself being "impotent with fear" (*Coppola's Dracula*) and unable to act on his impulses, which saves him from being punished.

4.3 Mina Harker

4.3.1 Role in plot and narration

Mina Harker is one of the two main narrators in Stoker's novel, and one of the two voice-over narrators in the film, in which she reads some of her diary entries. As Fleissner (2000) and Halberstam (1993:335) have pointed out, Mina, in fact, is the character on whose efforts the whole narrative is based. She acts as a secretary in the meetings of the group, types out the various journals and letters, and organises all the material chronologically so that a linear story emerges. In the end Mina's "mass of type-writing" (*Dracula* 315) is all the evidence that remains, as most of the authentic documents have been destroyed. In Coppola's film some of Mina's control of the narrative is preserved, as there are scenes in which Mina narrates the story in voice-over, reading her journal. However, Van Helsing provides most of the voice-overs, although he did not participate in the narration of the novel.

Mina's active role as an effective and detective-like figure in the chase of Dracula has been changed in Coppola's film. After Lucy dies, Mina becomes

the motivation for the fight against Dracula, and the men strive to save her. Jonathan and Van Helsing take charge and come up with all the ideas and plans, while Mina functions as a decoy and source of information through hypnotism, an idea she had in the novel. This change is a result of the love story that has been created between Mina and Dracula; she no longer is active in trying to destroy him, although in the end she kills the mortally wounded Count as an act of love and mercy.

4.3.2 Appearance: Sweet-faced and chaste

The appearance of Mina Harker in Stoker's novel is much more difficult to fathom than Lucy's, because it is hardly ever commented on by other characters. Mina's own journal and letters give the reader an insight into her mind, and other characters also keep to commenting on her intellect and ideas. Lucy, on the other hand, was mostly looked at from outside, and her looks were often described partly because of the mysterious illness. However, after being attacked by Dracula and during the final race to Transylvania, Mina's appearance is described more often, as if the symptoms of transformation and her growing dangerousness required constant alertness from the men.

In the novel the rare descriptions of Mina Harker are written by Jack Seward, whose image of her seems rather one-sided. He meets a "sweet-faced, dainty-looking girl" at the train station (*Dracula* 182), and after telling the details of Lucy's death to Mina, Seward comments that she "looked sweetly pretty, but very sad, and her eyes were flushed with crying" (*Dracula* 184). When Mina asks Seward if she can meet Renfield, a patient in Jack's mental institution, "she looked so appealing and so pretty that I could not refuse her." (*Dracula* 193). There seems to be a gap between what the men see in her, and the picture created by her diary: the sweet and pretty girl is, in fact, strong, logical, and the most competent vampire hunter of them all.

The following descriptions of Mina in the novel follow the pattern of Lucy's transformation, but, as the changes are less evident and do not progress as far as in Lucy's case, the men fail to notice the early signs of disaster despite their

past experiences. Jonathan first comments that he “think[s] [he] never saw Mina so absolutely strong and well” (*Dracula* 206). Next, he notices that Mina is sleepier than before, and on one occasion “looked at me with a sort of blank terror, as one looks who has waked out of a bad dream” (211), and that later she “looked heavy and sleepy and pale, and far from well” (218). The paleness and tiredness continue, but everyone assumes it is because of stress and general frailty of women. Renfield meets Mina again and quickly notices what is wrong: “it was like tea after the teapot had been watered [...] I don’t care for pale people, I like them with lots of blood in them, and hers had all seemed to have run out. [...] it made me mad to know that He had been taking the life out of her.” (*Dracula* 233). Vampirism first seems to make the victims look worse, but, as was seen in Lucy’s case, creates unnatural beauty in death. Although Mina does not die, she, too, begins to suffer from the deterioration after the attacks. Tense and despaired, but nevertheless determined to continue fighting, she suddenly becomes the object of the group’s careful attention. Jonathan writes about the alarming signs: “She was very, very pale – almost ghastly, and so thin that her lips were drawn away, showing her teeth somewhat prominently. [...] As yet there was no sign of the teeth growing sharper” (*Dracula* 245).

The most significant feature of Mina’s appearance emerges when Van Helsing blesses her: “As he had placed the Wafer on Mina’s forehead, it had seared it – had burned into the flesh as though it had been a piece of white-hot metal.” (*Dracula* 256). Mina quickly understands the meaning of the scar: “Unclean! Unclean! Even the Almighty shuns my polluted flesh! I must bear this mark of shame upon my forehead until the Judgment Day.” (*Dracula* 247). The red mark is the symbol of her fall, although not the result of her own actions, and it becomes the constant reminder of the failure but also the measure of the group’s success; if they manage to kill Dracula, “then the sunset of this evening may shine on Madam Mina’s forehead all white as ivory and with no stain” (*Dracula* 248), as Van Helsing puts it. Mina must be made pure and stainless again, both physically and figuratively, or the curse of vampirism will continue spreading.

Van Helsing continues observing Mina, and notices subtle changes in her appearance: “I can see the characteristics of the vampire coming in her face. [...] Her teeth are some sharper, and at times her eyes are more hard.” (*Dracula* 269). The chase goes on, and the transformation of Mina changes. Van Helsing writes that Mina looks well, her eyes are bright, and she is “more charming than ever” (*Dracula* 303-304), but this makes him worried. The “Vampire baptism” (*Dracula* 304) has begun to work towards the cold and sensual beauty of vampire women, but it does not have time to go further. The last description of Mina’s appearance is uttered by Quincey Morris, who is fatally wounded in the last attack, and whose death ends the novel: “See! The snow is not more stainless than her forehead! The curse has passed away!” (*Dracula* 314).

As mentioned above in connection with Lucy’s appearance in Coppola’s film, Mina is a strong contrast to her friend. The colours of their clothes are often matched, but most of the time Mina wears her hair in a bun and her dresses have decent, very high necklines. An example of this is Mina’s nightdress she wears when Lucy is attacked by Dracula. Whereas Lucy’s body is barely covered by her corset-like red nightgown, Mina’s loose, light blue dress is buttoned up and covers her from neck to toe. During scenes at Lucy’s home Mina’s clothes are light coloured, often pale green with embroidered leaves, whereas outside and at home, and also during her wedding, the dresses are darker, ordinary and practical, yet some still maintain the familiar embroidery. The leaf-motif appears also in the prologue when Elizabeta, Dracula’s wife in 1462, is wearing a dark green dress with golden leaves. The story implies that Mina, in fact, is the reincarnation of Elizabeta, although it is never confirmed. In the end, when Mina has already partly transformed into a vampire and when she kills Dracula in the same chapel where he found Elizabeta dead, Mina is wearing dark green, and also her hair resembles that of her predecessor.

After meeting Dracula Mina’s style changes, at least in his company. In a scene where they meet in a restaurant, Mina is wearing a dark red dress, a colour normally used only by Dracula in the film, with a low neckline (picture 7), which is very different from her usual wardrobe and resembles the dress of

Elizabetha in the prologue. When the chase begins after Mina has drunk Dracula's blood, the colours of her clothes become dark and grey instead of the bright pastels of the beginning. Whereas in the novel Mina received the red scar on her forehead already in London, in Coppola's film Van Helsing tries to bless her in Transylvania near the end. As Corbin and Campbell (1999) point out, the public stigma that Stoker's Mina has to endure does not exist in the film, as the scar is seen only by Van Helsing and very briefly by the other men in the midst of chaotic fight against Dracula. Also in the film the mark disappears when Dracula dies, and this time Mina is the one freeing herself from the curse.

Mina's appearance seems to be quite similar in Stoker's novel and Coppola's film, although there are not many descriptions of her in the book before the transformation begins.

4.3.3 Family and marriage: Maternal wife

Mina Harker's family in Stoker's novel consists of her fiancé Jonathan and her friends, such as Lucy. Apparently also Jonathan is an orphan, as Mr Hawkins, the owner of the law firm Jonathan works for, adopts him and makes him a partner in the firm. "Now I want you [Mina and Jonathan] to make your home here with me. I have left to me neither chick nor child; all are gone, and in my will I have left you everything." (*Dracula* 128). Only a few days later, Mr Hawkins joins the ranks of dead parents as he suddenly dies. Mina "never knew either father or mother, so that the dear old man's death is a real blow to [her]" (*Dracula* 131). However, Mina is the only character who gets married in the traditional non-blood-related sense of the word, and in the novel she is the only woman who becomes a successful mother, and also the mother-figure for the men in the group. The novel ends with a short note written by Jonathan seven years later, informing the reader that he and Mina have a son, and that Seward and Arthur are "happily married" (*Dracula* 315). In Coppola's film there are no allusions to Mina's family relations, and also the subject of

maternal role is omitted entirely as the love story between Mina and Dracula has gained space.

Senf (1982:46) and Halberstam (1993:345) have discussed the several reversals of Mina's mother role in the novel. Halberstam (1993:345) claims that although Mina takes care of the men during the day, the attack by Dracula reverses the roles. The Count is the only vampire in the novel who is able to create new vampires, and he becomes the mother who 'feeds' Mina with his blood. Senf (1982:46) quotes a part of the following passage in which Mina is comforting Arthur Holmwood in her daytime role:

I suppose there is something in woman's nature that makes a man free to break down before her and express his feelings on the tender or emotional side without feeling it derogatory to his manhood; [...] He grew quite hysterical, [...] I felt an infinite pity for him, and opened my arms unthinkingly. With a sob he laid his head on my shoulder, and cried like a wearied child, whilst he shook with emotion.

We women have something of the mother in us that makes us rise above smaller matters when the mother-spirit is invoked; I felt this big, sorrowing man's head resting on me, as though it were that of the baby that some day may lie on my bosom, and stroked his hair as though he were my own child. I never thought at the time how strange it all was. (*Dracula* 191)

Senf (1982:46) comments that Mina becomes a mother-figure for the men, but leaves the discussion there. The idea of natural maternal instincts of women comes across strong, while men are described as having difficulties in expressing their feelings without embarrassment. This view is supported also by men, as Morris tells Mina: "No one but a woman can help a man when he is in trouble of the heart; and he [Arthur] had no one to comfort him." (*Dracula* 192). True women take care of children and their families, a view that once again contrasts evil vampire women with gentle Mina. According to Wyman and Dionisopoulos (1999) the archetypal woman with "delicate, civilized sensibilities" is expected to calm down and control the archetypal aggressive man, and to take on the role of a mother in a relationship.

There are more instances in the novel in which Mina is being protective and motherly, but also instances in which she is treated like a child by the men

around her. From the very beginning, Mina looks after Lucy and worries about her friend being too sensitive to “go through the world without trouble” (*Dracula* 74). Later Mina and Jonathan see Dracula in the streets of London, and Mina has to literally support her husband, and lead him away to calm down. “Poor, poor, dear Jonathan! How he must have suffered. Please the good God all this may not upset him again. I shall try to save him from it” (*Dracula* 150). Mina continues to comfort the group, as for example Arthur, described above, but the men’s attitude towards her changes. After providing the vampire hunters with a chronological text combining all the diaries and newspaper articles, Mina is shut outside the investigation. Van Helsing’s reasons for the exclusion sum up the contemporary ideas about women:

Ah, that wonderful Madam Mina! She has a man’s brain – a brain that a man should have were he much gifted – and woman’s heart. [...] Friend John, up to now fortune has made that woman of help to us; after tonight she must not have to do with this so terrible affair. It is not good that she run a risk so great. We men are determined – nay, are we not pledged? – to destroy this monster; but it is no part for a woman. Even if she be not harmed, her heart may fail her in so much and so many horrors; and hereafter she may suffer – both in waking, from her nerves, and in sleep, from her dreams. (*Dracula* 195) We shall tell you [Mina] all in good time. We are men, and are able to bear; but you must be our star and our hope, and we shall act all the more free that you are not in the danger, such as we are. (*Dracula* 201)

Van Helsing seems astonished about Mina’s intellect, which in his view is the result of some masculine traits in her. Women, as children, are to be protected, and as they are emotional and fragile they can only serve as the symbols and objects of what the men are fighting for. Interestingly, only Arthur and Van Helsing himself display fragility by breaking down and becoming hysterical in the novel, while Mina comments rather dryly on her own behaviour: “I suppose I was hysterical, for I threw myself on my knees and held up my hands to [Van Helsing], and implored him to make my husband well again.” (*Dracula* 153). All through the novel there is a gap between what people around Mina think she can bear, and what she herself thinks she is capable of. Jonathan, for example, writes in his journal in Dracula’s castle that he omitted some horrors from his letter to her, as “it would shock and frighten her to death were I to expose my heart to her” (*Dracula* 36). However, Mina reads the whole journal

and her reaction after the initial shock is typical of her: “There may be a solemn duty; and if it come we must not shrink from it... I shall be prepared, I shall get my typewriter this very hour and begin transcribing. [...] If I am ready, poor Jonathan may not be upset, for I can speak for him and never let him be troubled or worried with it all.” (*Dracula* 149). She goes to work efficiently, motivated by sense of duty and a desire to protect Jonathan. Even hearing about Lucy’s violent end through Seward’s phonograph diary, it is, although very upsetting, bearable for Mina, who writes that she is “not of the fainting disposition” (*Dracula* 186).

Despite her strengths and capabilities, however, Mina must remain the symbolic ‘star and hope’ of the group, while the men protect her purity, innocence and all that she embodies. Mina’s reaction to this is quiet resignation although she disagrees with the decision: “though it was a bitter pill for me to swallow, I could say nothing, save to accept their chivalrous care of me” (*Dracula* 201). Twice the men even tell Mina to “go to bed and sleep” (*Dracula* 201) while they are out hunting for Dracula, though she “didn’t feel sleepy” (*Dracula* 214) and complied “simply because they told [her] to” (*Dracula* 214-215). Mina adapts to the situation in order not to make the others worry for her, and she also decides not to tell anyone about the nightmares she has. She feels strange when after years of sharing everything with Jonathan, he suddenly avoids some topics and “those the most vital of all” (*Dracula* 213). As Showalter (1990:182) points out, Mina immediately starts suffering from sleeping disorders, crying fits and depression when excluded from the group.

The protective approach fails badly and Dracula is able to attack Mina precisely because she is alone and ‘safe’. There is yet another reversal of attitudes after the violent scene in which Dracula forces Mina to drink his blood (described in more detail below, p.70), and she, again, becomes the leader. Right after the attack Mina takes a while to calm herself down, “then she [raises] her head proudly” and starts to tell the men what happened, not forgetting to comfort her husband: “Do not fret, dear. You must be brave and strong, and help me through this horrible task” (*Dracula* 238). Jack Seward comments that Mina even “looked at him [Jonathan] pityingly, as if he were

the injured one” (*Dracula* 239). From this moment till the end, Mina is assertive and strong despite her transformation, although the confidence of men still keeps shifting. Jonathan writes that “the very first thing we decided was that Mina should be in full confidence; that nothing of any sort – no matter how painful – should be kept from her.” (*Dracula* 241). However, only a while later he fails to tell her about the signs of her progressing transformation, “lest it should give her needless pain” (*Dracula* 245). Mina’s “resolution [is] fixed” and she will “not listen to [Jonathan’s] objection” (*Dracula* 245) when he wants to stay home to protect her, she feels pity for the Count despite her pain, and she comes up with the idea of being able to connect to Dracula and his whereabouts in a hypnotic trance. Interestingly, this connection with Dracula causes yet another rejection by the men, as they fear she will expose their plans while trying to find out his. But Mina’s ‘man brain’ is already ahead of them, and she excludes herself from the meetings realising the danger involved. The purposeful behaviour continues as Mina makes the men take her with them to Transylvania (*Dracula* 272) and then forces them to promise “that, should the time come, you will [...] drive a stake through me and cut off my head” (*Dracula* 275). As the situation is getting grave, the group change their minds again and take Mina “into [their] confidence” as “it is at least a chance, though a hazardous one” (*Dracula* 291).

Amidst the race to Transylvania Mina worries constantly about the men, again taking on the maternal role: “Would none of you like a cup of tea? You must all be so tired!” (*Dracula* 286); “there was nothing to be done till they had some rest; so I asked them all to lie down for half an hour whilst I should enter everything up to the moment” (*Dracula* 292). She does not, however, forget about the mission at hand, and provides the group with crucial information by eliminating possible route choices one by one through analytic thinking. Mina takes care of thinking while the men take care of fighting, although in the end she trespasses even that masculine territory, as she and Van Helsing stop Dracula’s carriage with guns. Mina’s devotion to the well-being of others in the family, albeit not a biological family, conforms to the gentle, motherly ideal of women in the Victorian era, but she displays also much more assertive

and active characteristics far removed from the idea of an ‘angel in the house’, which surfaces again in connection with marriage.

Mina sheds light on her views about marriage in a letter to Lucy:

I could only tell [Jonathan] that I was the happiest woman in all the wide world, and that I had nothing to give him except myself, my life, and my trust, and that with these went my love and duty for all the days of my life. (...) I want you [Lucy] to see now, and with the eyes of a very happy wife, whither duty has led me; so that in your own married life you too may be as happy as I am. (*Dracula* 89)

Mina is deeply in love with Jonathan and prepared to do what she can to help him, both in his work and otherwise. She has, for example, studied shorthand and memorised train schedules in order “to be useful to Jonathan” (*Dracula* 46). In the quote above the word ‘duty’ comes up twice; deeming herself, her life, trust, love and duty for the rest of her life as having ‘nothing to give’, Mina, too, has internalised the role of an ideal wife even more so than Lucy. As Van Helsing’s praise shows, Mina is “so true, so sweet, so noble, so little an egoist” (*Dracula* 156) that she leaves her own needs aside concentrating on those of others. Mina, as well as Lucy, also has a high regard for men, and a more critical view about women. She praises the character of men saying “how can women help loving men when they are so earnest, so true, so brave” (*Dracula* 296), but she is aware of the traditional view of original sin which places the blame on the woman: “I could not resist the temptation of mystifying [Van Helsing] a bit – I suppose it is some of the taste of the original apple that remains still in our mouths” (*Dracula* 152).

Religion influenced the Victorian ideal of marriage a great deal, and even unbelievers followed the teachings of the Church, although people did occasionally ignore them in private: marriage was ‘inviolable’, extramarital sex was wrong, and the ‘contract’ was established for the purposes of having children, avoiding “the sin of fornication” and for “mutual help and comfort [...] both in prosperity and adversity” (Perkin 1989:236). Perkin (1989:238), in fact, uses the same word as Stoker in describing that for Victorian women “duty was a meaningful concept: duty to God, duty to one’s husband, children,

family and friends". The needs of the family came before the needs of the wife and mother, and, as Perkin (1989:238) points out, selfishness and self-indulgence were actually frowned upon both by public opinion and many women themselves. The ideal of self-sacrifice partly explains Mina's quiet submission to the will of the men around her despite her more rebellious private emotions. The motherly side of Mina embodies the Victorian ideal of a wife who arranges the household efficiently and makes everything run smoothly at home (Perkin 1989:245, 248-249).

The ideal, however, offers no protection against vampires, and Dracula makes also Mina one of his flock: "And you, their best beloved one, are now to me, flesh of my flesh; blood of my blood; *kin of my kin*; my bountiful wine-press for a while; and shall be later on *my companion* and my helper." (*Dracula* 239, emphasis added). Later Dracula taunts the men: "Your girls that you all love *are mine already*; and *through them* you and others shall yet be mine – my creatures, to do my bidding and to be my jackals when I want to feed. Bah!" (*Dracula* 255, emphasis added). Dracula sees Mina first merely as a source for nourishment, but later he would treat her as a companion. The second quote shows that while on the one hand Dracula makes women part of his vampire family, on the other hand he uses women to get to the men. Women are mediators between him and men, as the Count is never seen attacking a man in the novel. Craft (1989:220) explains this with homoerotic desire that had to be concealed (see also the *Three Brides: sexuality*, p.41). Interestingly, Dracula, unlike Van Helsing, does not seem to draw much distinction between men and Mina, but respects Mina's intelligence and even considers her a threat: "And so you, like the others, would play your brains against mine. You would help these men to hunt me and frustrate me in my designs! [...] You have aided in thwarting me" (*Dracula* 239-240).

In Stoker's novel the union or marriage between Dracula and Mina is forced upon her against her will. Mina describes the moment when she wakes up and finds Dracula in her room forcing her to drink his blood:

I would have screamed out, only that I was paralysed. [...] ‘Silence! If you make a sound I shall take [Jonathan] and dash his brains out before your very eyes.’ [...] I was bewildered, and, strangely enough, I did not want to hinder him. I suppose it is a part of the horrible curse that this happens when his touch is on his victim. And oh, my God, my God, pity me! He placed his reeking lips upon my throat! (*Dracula* 239)

‘When my brain says ‘Come!’ to you, you shall cross land of sea to do my bidding; and to that end this!’ 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 tight, 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? (*Dracula* 240)

Despite being horrified by Dracula and wanting to protect Jonathan, Mina is also hypnotised into submission, and her shock is deepened because she feels she somehow wanted him to attack or at least allowed it. Dracula creates some sort of mental connection between himself and Mina, which enables him to command her even from distance when the transformation is far enough, and this strengthens the image of the Count as the all-powerful head of the vampire family. As in the killing of Lucy, the imagery of the attack is sexual, although more vaguely so. Especially in the end when Dracula forces Mina’s head down, and the omission of the word ‘blood’ suggests some form of oral sex. The consummation of the union between Mina and Dracula is forced, whereas the film creates a more complex picture.

In Coppola’s film Mina is engaged to be married to Jonathan and feels disappointed when he has to travel to Transylvania, thus postponing the wedding:

Diary, 25th May. My dear Jonathan has been gone almost a week. And although I was disappointed we could not marry before his departure, I am happy that he got sent on this important assignment. I’m longing to hear all the news! It must be nice to see strange countries. I wonder if we, I mean Jonathan and I, shall ever see them together. (*Coppola’s Dracula*)

Despite her disappointment, Mina remains a dutiful companion supporting Jonathan’s career, and she stays home while her fiancé travels to exotic countries. Although Mina is worried about Jonathan, Dracula succeeds in seducing her, and she falls in love with the vampire (see sexuality below, p.78).

Jonathan is a safe, reliable Victorian gentleman, whereas Mina's "sweet Prince" (*Coppola's Dracula*) Dracula is an exotic, mysterious person, who awakens different feelings in her. Mina leaves Dracula in order to marry Jonathan, but she is not able to forget him and feels guilty:

It's odd but I feel almost that my strange friend is with me. He speaks to me in my thoughts. With him, I felt more alive than I ever had. And now, without him, soon to be a bride, I feel confused and lost. Perhaps, though I try to be good, I am bad. Perhaps I am a bad, inconstant woman.
(*Coppola's Dracula*)

Mina knows what kinds of feelings and behaviour is expected of her, but in her opinion she fails to act that way. Dracula has made her alive, something that the relationship with Jonathan does not seem to offer. Mina blames herself for these feelings and her lack of unwavering devotion to Jonathan. In the film it is Mina, not Lucy, who gets symbolically married to more than one man. The wedding with Jonathan is paralleled with Lucy's death and union with Dracula in a scene that equates blood and sacramental wine, as well as biting and kissing (see Lucy: Family and marriage, p.54). Later in the film Mina chooses the bond with Dracula in a vampire wedding, which differs greatly from the rape-like attack of Stoker's novel. Mina is sleeping when the Count enters the room in the form of green mist and slides under the covers. She starts moaning and whispers, still asleep, "Yes, my love, you found me. I've wanted this to happen, I know that now. I want to be with you, always. (...) I feared I would never feel your touch again." (*Coppola's Dracula*). She finds out his true identity and that he killed Lucy, but nevertheless chooses to "be what you are, see what you see, love what you love" (*Coppola's Dracula*). An act of vampire lovemaking with allusions to wedding sacrament follows, as he first drinks her blood and then cuts a wound to his chest, inviting her to be his "loving wife forever" (*Coppola's Dracula*). Mina drinks, but Dracula starts protesting and tells her he loves her too much to curse her and explains the consequences of becoming an undead. She nevertheless answers 'I do' by asking him to "take [her] away from all this death" (*Coppola's Dracula*) and continues drinking, while Dracula moans as if in a sexual climax (Picture 8). As Corbin and Campbell (1999) have pointed out, the film version makes Mina the assertive character in this scene, and gives her the right to choose between vampirism

and normal life. However, whereas Corbin and Campbell (1999) consider the choice empowering, unlike Stoker's victimisation of Mina, I argue that Dracula, nevertheless, is the person in control. Mina does make the decision and persuades the Count into accepting it, but he has pursued her throughout the film, and has mental powers over her, as he did over Lucy. Some degree of trance seems probable, because as the group of men burst into the room, the spell is broken and Mina starts screaming and repeating "Unclean, unclean!" (*Coppola's Dracula*), much as in the novel.

Despite the realisation of her fall and the pain she has caused to her husband, Jonathan, Mina remains loyal to her vampire prince during the race to Transylvania and till the end. She helps the group follow Dracula by letting Van Helsing hypnotise her, but all the time the Count is speaking to her and she is torn between Jonathan and Dracula: "My prince is calling me. He is travelling across icy seas to his beloved home. There he will grow strong again. I'm coming to him to partake of his strength" (*Coppola's Dracula*). When Mina and Van Helsing travel to Dracula's castle, she wants to hurry, as "he [Dracula] needs me and we must go!" (*Coppola's Dracula*). The film ends with Mina and Dracula in a chapel, while Jonathan and the rest of the group stand outside:

(Mina is crying, Dracula is lying on the floor with a knife stabbed in his chest and his throat cut)

[Dracula] Where is my god? He has forsaken me. (Mina sobbing) It is finished.

[Mina] My love, (she kisses him) my love.

(All the candles burst into flame)

[Mina, voice-over narration] There, in the presence of god, I understood at last how my love could release us all from the powers of darkness.

(Light shines on Dracula's face and he changes from an old creature into the young man of the prologue)

[Mina] Our love is stronger than death.

[Dracula] Give me peace.

(Mina pushes the sword through his heart, the scar on her forehead disappears as Dracula dies; she kisses him, pulls out the sword and cuts off his head. Then she looks up and sees a painting of Dracula and Elizabetha/Mina on the ceiling.)

Dracula's words resemble those of Christ, and he is transformed from a cursed devil into a figure sacrificing everything for love. Mina's role in the end is to give Dracula peace, although he seems to be beyond rescue in any case. Interestingly, the original shooting script ends on a different note: "Harker opens the door and looks in. He is overjoyed to see Mina well. She rushes to him in an embrace. He holds her, understanding what has happened" (Coppola and Hart 1992:163). In the actual film the ending is more open, as Mina is not seen going back to Jonathan at all, and the last image is of Dracula and Elizabetha/Mina.

The handling of the theme of family in Coppola's film differs rather significantly from that of Stoker's novel. The film includes Mina's marriage with Jonathan, but her position in the group and the roles as a leader, mother and ideal wife, as well as the various changes in those roles, have been left out. Additionally, Mina's relationship with Dracula in Coppola's film is romantic and, at least to some extent, voluntary instead of the violent and forced union of the novel.

4.3.4 Work: Schoolmistress with a man's brain

Mina Harker is the only woman in the novel and the film who works outside home, the servants of the Westenra-household excluded. Lucy is from an upper-class family, and has no need to work. She writes about her suitors and lighter topics, such as visits to picture galleries, walks and rides in the park, and various social calls. Mina, however, has to work as an assistant schoolmistress, as the economic situation of Jonathan and her is not very good. Mina comments on the matter: "Lucy is to be married in the autumn, and she is already planning out her dresses and how her house is to be arranged. I sympathise with her, for I do the same, only Jonathan and I will start in life in a very simple way, and shall have to try to make both ends meet." (*Dracula* 61). Although some scientists of the Victorian era warned women about the dangers of intellectual ambitions and interests outside marriage, including sterility, various illnesses and "freakishness" (Showalter 1990:39-40), working outside

home was becoming more common. Earlier, the woman only had the role of an ‘Angel in the house’, the gentle mother of the family, who made sure the home would serve as a haven for the working husband (Spencer 1992:205). However, the situation changed gradually, and towards the end of the century the “New Woman arrived on the scene” (Spencer 1992:206). The New Women criticised marriage traditionally being the only available choice for middle-class women, and wanted opportunities for economic independence in the form of broader career choices and education (Showalter 1990:38; Spencer 1992:206; Senf 1982:35). Spencer (1992:206) and Senf (1982:35), for instance, go on to point out that the most controversial topic the New Women brought up was sexuality and the right for sexual expression. Men and women had been considered different mentally, intellectually, sexually, and in all other aspects as well, so the traditional roles and clearly-drawn distinctions between the genders were threatened (Spencer 1992:206).

Secretarial and clerical work, such as typewriting, was becoming an acceptable occupation for middle-class women by the end of the nineteenth century, the women later taking over the field (Fleissner 2000; Wicke 1992:471). Mina’s situation in Stoker’s novel reflects the change of attitudes and choices, and her letter to Lucy summarises all her various skills and aspirations:

Forgive my long delay in writing, but I have been simply overwhelmed with work. The life of an assistant schoolmistress is sometimes trying. ... I have been working very hard lately, because I want to keep up with Jonathan’s studies, and I have been practising shorthand very assiduously. When we are married I shall be useful to Jonathan, and if I can stenograph well enough I can take down what he wants to say in this way and write it out for him on the typewriter, at which I am also practising very hard. ... When I am with you [Lucy] I shall keep a diary [in shorthand]. ... it is really an exercise-book. I shall try to do what I see lady journalist do: interviewing and writing descriptions and trying to remember conversations. (*Dracula* 46-47)

In addition to working as a schoolmistress, Mina, in fact, works as Jonathan’s private secretary, practising her skills in order to make his work easier. She seems to combine the roles of a modern working woman and a dutiful wife, but, nevertheless, always deriving the motive for everything she does from Jonathan’s needs.

This contradiction has generated speculation whether Mina is a modern, liberated New Woman or not. On the one hand, Mina works outside home, is interested in the latest advances of technology, such as typewriters and phonographs, and has a “good memory for facts, for details” although “it is not always so with young ladies” (*Dracula* 152), as Van Helsing puts it. On the other hand, Mina enters a traditional marriage as a dutiful wife, obeys men even when she disagrees with them, and leaves her work after Jonathan inherits Mr Hawkins in order to take care of the household. Additionally, Mina’s skills and her “man’s brain” (*Dracula* 195) can be seen as a threat. As Showalter (1990:180-181) points out, Mina reflects the intellectually aspiring New Woman, but, as for example Van Helsing talks of her, she is a “dangerous hybrid” between men and women. As in the case of female vampires who blur the boundaries of sexual roles with their androgynous behaviour, trespassing the field of male intellect is not unproblematic, either. As was seen above (Family and marriage, p.65), the group of men, especially Van Helsing, respect Mina’s skills, but still exclude her from the mission on various occasions.

The two mentions of New Women in Stoker’s novel do not clarify the question either. Mina writes in her journal:

We [Mina and Lucy] had a capital ‘severe tea’ at Robin Hood’s Bay in a sweet little old-fashioned inn ... I believe we should have shocked the ‘New Woman’ with our appetites. Men are more tolerant, bless them! [...]

Lucy is asleep and breathing softly. She has more colour in her cheeks than usual, and looks, oh, so sweet. If Mr Holmwood fell in love with her seeing her only in the drawing-room, I wonder what he would say if he saw her now. Some of the ‘New Woman’ writers will some day start an idea that men and women should be allowed to see each other asleep before proposing or accepting. But I suppose the New Woman won’t condescend in future to accept; she will do the proposing herself. And a nice job she will make of it, too! There’s some consolation in that. (*Dracula* 75)

Corbin and Campbell (1999) argue that the quotation shows Mina’s sympathy for the New Woman and that she is a “liberated woman” with “modern notions”. I think Mina does not identify herself entirely with the New Woman, and I agree with Senf (1982:48), who argues that although Mina has many

characteristics of the New Women she chooses the traditional feminine role as a wife and mother in the end. In the first part of the passage Mina praises the tolerance of men, not the New Woman, and the second part suggests in a jesting tone that Mina regards women proposing men so wild an idea, that only the New Woman would think of it.

In Coppola's film Mina also works as an assistant schoolmistress and experiences financial troubles, although in this case it is Jonathan who worries more: "I know that Jonathan does not want me to stay here with Lucy while he is away. He thinks that if I become accustomed to the wealth and privileges of the Westenra family, I will not be content as the wife of a mere clerk in a law firm." (*Coppola's Dracula*). The theme of work is not examined more closely in the film and the New Woman is not mentioned at all, probably as these themes would not have had an impact on a modern audience.

Mina works as an assistant teacher in both the novel and the film, and she also practices typewriting and writes a journal. However, Stoker's novel does put more emphasis on Mina's intellect and various skills.

4.3.5 Sexuality: Chaste and curious

In Bram Stoker's novel Mina Harker does not seem to express any signs of sexuality, and she is a model of proper behaviour in every way. Even walking arm in arm with Jonathan appears to break the rules: "I felt it very improper, for you can't go on for some years teaching etiquette and decorum to other girls without the pedantry of it biting into yourself a bit" (*Dracula* 142-143). Also during distress Mina is the one to think about reputation. When she helps Lucy get back home after Dracula's attack at the Abbey, Mina even "daubed [her] feet with mud [...] so that as we went home no one [...] should notice [her] bare feet" (*Dracula* 77).

Despite her apparent purity and virginal status throughout the novel, Mina gets married and shares a bedroom with her husband, who is present, although in

trance, also during the attack by Dracula. However, as Spencer (1992:216) points out, there is no hint of an erotic reaction between Mina and Jonathan, and that the relationship is maternal and nursing rather than sensual. Jonathan was very weak and ill when they got married, and later the efforts to track down Dracula fill their days and nights. Jonathan's asexual reaction to Mina contrasts with his earlier behaviour. He was very attracted to the voluptuous vampire Brides, while his wife is idealised beyond any sexuality (Spencer 1992:216). Mina has to remain pure and innocent even after Dracula attacks her, as she is the reason and symbol for the struggle against vampirism. She does begin to transform and, for example, becomes more attractive, but she is freed from the curse before the stage of voluptuousness and sensuality. Lucy gave in to vampirism and had to be destroyed, while Mina blames herself and believes she has fallen in the eyes of God.

Coppola's film depicts Mina as more open and curious about sexuality, whereas Jonathan is the more chaste one. In the beginning Jonathan announces that he has to go to Romania, and that the wedding will be postponed. Mina says goodbye to Jonathan by leading him to a bench and kissing him, and although he tries to leave, she will not let go. Later, Mina is typing her diary in Lucy's home when she sees a copy of *Arabian Nights*. She starts looking through the erotic pictures and seems shocked, but nevertheless keeps reading till Lucy arrives. Both girls page through the book curiously, giggling at the images. Lucy wants to know whether Jonathan "measures up" and Mina, slightly disappointed, tells her that they have "only kissed, that's all" (*Coppola's Dracula*). As was discussed above (p.56), Lucy's behaviour is rather coquettish and sensual. Mina voice-overs that "Lucy is a pure and virtuous girl, but [she admits] that her free way of speaking shocks [her] sometimes" (*Coppola's Dracula*). Despite criticising Lucy's directness, Mina is envious of the attention men give her, and hopes to be "as pretty and adored as she is" (*Coppola's Dracula*). There is a very brief moment in the film when Lucy and Mina are chasing each other in the garden maze in the rain, and suddenly they kiss. The camera moves away immediately and there are no other intimate moments between them. This otherwise completely unconnected hint towards something sexual between the girls is possibly meant to

emphasise the way Dracula affects his surroundings. Coinciding with the garden scene, Dracula's ship is arriving to England, and a storm follows it. Renfield and the other inmates at the asylum, as well as the animals at the local zoo, sense the vampire's presence. Thus, Dracula brings a storm of primal instincts with him, including aggression and sexuality.

As is the case with all the female characters in the film, also Mina becomes more openly erotic after meeting Dracula, although she does not reach the same level as the Brides or Lucy. In the beginning of the first meeting of Dracula in the street Mina behaves as a respectable lady should, and refuses to go to the cinematograph alone with him. After a while, however, her curiosity wins and she shows Dracula the way. She is also flattered by the attention "a prince, no less" (*Coppola's Dracula*) is giving her; she was, after all, envious of Lucy's success with men. At the cinema Mina experiences the first sensual encounter with Dracula. He pulls her aside from the crowd as she tries to leave, and leans closer:

[Dracula] Do not fear me.

(Dracula pushes Mina down on a table or platform of some sort)

[Mina] Stop this, stop this.

[Dracula] You are the love of my life. (speaking in Romanian)

[Mina] My god, who are you? I know you.

[Dracula] I have crossed oceans of time to find you.

(*Coppola's Dracula*)

Mina closes her eyes while Dracula prepares to bite her. He changes his mind, however, and merely caresses her face. Mina wakes from the trance when a wolf suddenly runs into the cinematograph, causing panic in the crowd. Only Dracula and Mina stay in the room, and the vampire calms down the wolf. The wolf appears to symbolise the animalistic side of Dracula, as well as Mina, and as they stroke the soft fur, their hands touching, he whispers "he likes you" (*Coppola's Dracula*). As Dracula says, "there is much to be learned from beasts" (*Coppola's Dracula*). As was seen with the Three Brides, vampirism, especially vampire sexuality, has a strong animalistic and primal side to it.

Mina continues meeting Dracula despite her engagement with Jonathan. During a meeting in a restaurant they drink absinthe, talk and dance, and Mina

is drawn to the mysterious prince. She gives up the affair temporarily and marries Jonathan, but cannot stop thinking about Dracula. Her hopes of meeting him again are fulfilled in a scene where Dracula enters her bedroom while the men are out hunting for him, and the lovers exchange blood (see Mina: Family and marriage, p.71, for a more detailed description).

Another scene in which Mina displays open sexuality is in Transylvania towards the end of the film. Mina and Van Helsing are waiting for the group chasing Dracula near the castle, when the three vampiresses arrive. Mina's transformation is already quite far, and she approaches Van Helsing seductively, tearing at her dress, saying "you've been so good to me, professor. I know that Lucy harboured secret desires for you, she told me. I, too, know what men desire." (*Coppola's Dracula*). She kisses Van Helsing, who responds passionately, and pulls his head to her breasts, and then tries to bite him, enraged: "Will you cut off my head and drive a stake through my heart as you did poor Lucy, you murdering bastard?" (*Coppola's Dracula*). At this point Van Helsing scars her forehead with a consecrated wafer, marking her transformed and impure (see also Mina: Appearance, p.63).

Stoker's novel and Coppola's film create a different image of Mina's sexuality. Whereas the novel describes an idealised maternal and pure woman with hardly any signs of sexuality even after the transformation, the film depicts Mina as a person who is curious about sex, and who shares erotic moments with Dracula.

4.3.6 Discussion on Mina Harker

Mina Harker of Stoker's novel displays numerous features of a perfect Victorian woman: she is a dutiful, loving wife, she accepts the decisions of men, takes care of the household as well as everyone around her, is religious, chaste and forgiving. Her story ends with a family idyll: the loving mother, Jonathan, and their son, Quincey, surrounded by friends. In the end Mina is quiet, as Jonathan has written the note that ends the novel and only Van

Helsing speaks in it. The men, especially Van Helsing, idealise Mina and put her on a pedestal: “She is one of God’s women fashioned by His own hand to show men and other women that there is a heaven where we can enter, and that its light can be here on earth. So true, so noble, so little an egoist” (*Dracula* 156). As flattering as this description of Mina is, it is also a cage of impossible expectations and limited views. If this was her only side she would be very closely related to the passive, kind and sweet heroine of early Gothic literature. However, as was pointed out above, there is a gap between how the men see and treat her, and what she herself thinks she is capable of.

Stoker’s Mina is, in fact, a very complex and contradictory character. She is modern and traditional, assertive and compliant, rebellious and conforming, among other characteristics. Mina is not a perfect saint above, for example, jealousy; during Mina’s discussion with the nun taking care of Jonathan in Hungary she cannot believe Sister Agatha would think she has been jealous of Jonathan. However, she confesses to Lucy she is very relieved to know there was no other woman involved. On the one hand, Mina conforms with the role of an obedient, fragile woman, but on the other hand, she is able to persuade the rest of the group to follow her ideas and wishes. Although the novel stems from a patriarchal society and many of its characters follow traditional norms, it also implies that Van Helsing’s views about women and the forced dependence on men make Mina vulnerable for Dracula’s attacks in the first place.

In Coppola’s film the implication is reversed. As Corbin and Campbell (1999) point out, Mina herself chooses to be with Dracula and become a vampire. Actually, Mina has become the New Woman mentioned in Stoker’s novel, “do[ing] the proposing herself” (*Dracula* 75). However, the results of this display of independence and choice of a passionate relationship with a vampire are as disastrous as of the forced union in the novel. Mina’s freedom of choice causes pain and suffering to herself, Jonathan, and everyone else around her. In this sense the changes in the story have not been as empowering as they first seem. The love scene between Mina and Dracula can also be seen in the context of a romantic Hollywood film. Mina falls in love with Dracula, a figure

with a tragic past, the couple faces obstacles but struggles to be together until they find peace even in the face of death, as “love is stronger than death” (*Coppola’s Dracula*). The love story is something of a Hollywood convention, and a result of a more human vampire character. But whereas *Dracula* gains depth, the change deprives Mina of an important role and strips away some of the complexity of her character, who becomes an all-forgiving woman in love.

Some of the other omissions and emphases of the film can be explained by cultural changes, as, for instance, the issue of the New Woman would probably not be recognised by the majority of modern audience. Also most references to god and religion have been toned down when compared with the original novel.

5 DISCUSSION AND CONCLUSION

In this study I have attempted to show how the female characters have been represented in Stoker’s *Dracula* and Coppola’s film *Bram Stoker’s Dracula*. Choosing feminist literature and film research as the basis of the analysis provided general viewpoints and methods, as well as a tradition of examining femininity in historical and literary contexts.

The main difficulties in the process of conducting this study were connected to the theories and field of research behind it, and some of the results of these problems are still visible. Working with feminist theories and film research, with both of which I was previously fairly unfamiliar, I had difficulties in linking the theoretical concepts to the actual analysis as solidly as they should have been. Additionally, as my knowledge of cinema could have been on a firmer base, some parts of the analysis and discussion are perhaps unbalanced in favour of the novel.

Having said all that, I feel that the construction of the analysis itself works quite well. In one of the earlier drafts of the study the analysis was divided into

themes, not characters. This type of division is useful as well, but as I felt that concentrating on the themes would emphasise the wrong issues regarding the research questions, I chose the latter. Although the cultural and literary contexts of the novel and the film are undoubtedly important also to some extent in the present study, the focus is on the characters represented in these specific works, not on their historical accuracy or 'truth'. Literature and cinema can only resemble reality to a certain extent, and all the images they offer are modified and limited reflections of the real world. Additionally, organising the analysis by characters enabled a more coherent section on each of the women, whereas the theme-based division resulted in rather short fractions and constant change of the object of discussion.

The representation of female characters in Stoker's novel follows some of the Gothic genre conventions and reflects, to some extent, contemporary Victorian values. The Three Brides of Dracula resemble the earlier femme fatales, and serve as monstrous reminders of what happens if the boundaries of proper behaviour and traditional gender roles are crossed. The nameless Brides are beautiful, but it is precisely their 'wrong' type of beauty that marks them as evil; openly sexual and seductive women, who, in addition, lack the chaste passivity and fragility of the ideal Victorian lady, deserve to be punished and returned to their pure, albeit dead, human form. The same fate awaits also Lucy, whose transformation into a vampire shows what happens when all the social restraints are removed. The sweet, pure and conforming 'real' Lucy is contrasted with the aggressive, sexual beast stained by blood, both physically and figuratively. Lucy's sins seem rather disproportional when compared with her violent end, but for a Victorian reader her character may have been more clearly flawed, her behaviour too light-hearted, and her yielding to Dracula's advances too quick. Van Helsing and Lucy's three suitors judge the polygamist creature to death, which restores her sweetness and purity.

The most complex female character in *Dracula*, Mina Harker, is the only woman who escapes the staking and decapitation reserved for vampires. As a dutiful, chaste and religious person she embodies the ideal Victorian woman, but, even while submitting to the orders of men, her assertive side surpasses

traditional gender roles. Despite the fact that the attitude of the men is excessively protective and patronising at times, Mina's secretarial and intellectual efforts enable the vampire hunters to track down and kill Dracula in the end.

The images of the female characters in the film, with the exception of Mina Harker, are quite similar to those in the original novel. More permissive modern Western views about the portrayal of sexuality in films have allowed the use of explicitly erotic images, and the religiousness of some of the characters, for instance Mina Harker, has nearly disappeared. The recent change in the representation of vampires has not affected the female vampires in the film; the Three Brides and Lucy remain as monstrous as in Stoker's novel, whereas Dracula has undergone some profound changes. The genre conventions of Gothic literature and horror cinema are reflected mainly in the description of the surroundings, but some features for example of the Gothic heroine and femme fatale can be found. Additionally, the major change in Coppola's film, the romance between Dracula and Mina, can be seen as a typical element of a Hollywood film. The inclusion of the love story has changed Mina Harker's role from the original, but, in my opinion, not necessarily into a more liberated one. Coppola's Mina is a woman desperately in love, prepared to do anything to be with her lover.

Because of the large amount of research done on Stoker's novel, and on smaller scale on Coppola's film, many of the topics and results of the present study have been discussed and pointed out before. Sexuality, for example, surfaces to some extent in most of the studies on the novel, and there is more variation in the focus than the conclusions. Opinions about the women in the film, however, seem to vary more. Sharrett (1993) and Wyman and Dionisopoulos (1999), for example, have criticised the film for the demonisation of female sexuality and for displaying the stereotypical dichotomy of aggressive, primal men versus calming, civilised women. On the other end of the spectrum are for example Corbin and Campbell (1999), who claim that whereas "in Stoker's novel, female characters are all painted as fallen women: their sexuality alone condemns them to promiscuity", Coppola's

film “constructs women with agency and choice, not allowing them to remain Stoker's passive victims”. My view is closer to that of Sharrett (1993). As was discussed above (see page 80), the events of the film imply that Mina's independent choices are the cause of pain and suffering. Additionally, the characters of Lucy and the Brides are still in Dracula's control and cannot choose their fate which is decided for them by the Count and the group led by Van Helsing.

As Caputi and MacKenzie (1992, as quoted by Wyman and Dionisopoulos 1999) point out, cinema and other forms of media and entertainment can affect the construction of cultural myths, as the stories they display “reinforce common values, define what is normal and what is deviant, and make implicit social structures explicit.” (this applies also to literature). In this light, the images offered by a popular Hollywood film, for example, can, in their part, create and strengthen gender roles. Even if the portrayal seems to be modern and liberal, it is important to look at the implications and deeper attitudes behind the representation of characters. The women in Coppola's film are sexually free and make independent choices, but they are punished for this in the end. Furthermore, the eroticism displayed in the film focuses on images of half-naked, twisting and moaning women, who sometimes seem to exist on screen only to be looked at, not to play an active part in relation to the story. This is not to say that the representation of women in the novel, despite its status in literary canon, would be unproblematic. The women are demonised and punished for their ‘sins’ in Stoker's novel, too. However, I feel that for example Mina's character is more complex and ‘liberated’ in the original story despite the patriarchal surroundings and her more traditional side. Thus, a recent version of a story does not necessarily contain more modern characterisations than the old one.

The present study raises some questions for further research. A slight shift of focus could be used to emphasise the social and cultural contexts more than was done here. It would be interesting to see what sort of changes some of the older or more recent films display, and what types of reasons lie behind them. One could also analyse women only in vampire films from different decades,

or concentrate on the change in the portrayal of vampires and examine if it has taken place with both male and female 'monsters' in similar ways (this applies also to literature). The focus on the vampire-film/literature genre could be shifted to other horror genres, which would expand the choices considerably.

Research on horror literature and cinema, although long shunned, has provided many new insights into themes ranging from the deep fears and desires of the human psyche to the sometimes destructive forces of modern technology and science. Horror still continues to shock and thrill by delving into taboos and controversial topics, and in doing so it remains a fruitful object of study.

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Appendix: IMAGES FROM THE FILM *BRAM STOKER'S DRACULA*



Picture 1. One of the vampire Brides seducing Jonathan



Picture 2. All three Brides



Picture 3. Van Helsing carrying the decapitated heads of the vampire Brides



Picture 4.
Lucy (left) and Mina

Picture 5.
Vampire Lucy
and her victim





Picture 6. Vampire Lucy cornered by Van Helsing



Picture 7.
Mina and Dracula



Picture 8. Mina and Dracula