

Bram Stokers Dracula Feminist Theory And Sexuality

The Bloody Chamber and Other Stories -

Angela Carter 2016-09-15

WITH AN INTRODUCTION BY HELEN

SIMPSON From familiar fairy tales and legends

â€" Red Riding Hood, Bluebeard, Puss in Boots,

Beauty and the Beast, vampires and werewolves

â€" Angela Carter has created an absorbing

collection of dark, sensual, fantastic stories.

Issues of Sexuality in "Bram Stoker's Dracula" -

Christoph Haerberlein 2009

Seminar paper from the year 2006 in the subject

English Language and Literature Studies -

Literature, grade: 1.7, University of Cologne,

course: Gothic and Neo-Gothic Fiction, 22

entries in the bibliography, language: English,

abstract: Taking a look (an not even a close one)

at movies or TV-series dealing with vampires,

one immediately recognizes the vampire as a

sexed-up figure, conveying the notion of the

lascivious vamp as in *Underworld*, the noble

alpha-male as in *Blood Ties* or the longed-for

guardian and lover as in *Moonlight*. In her

novels, Anne Rice describes the vampire's bite

as a liturgical act (cf. Brittnacher 1994:131),

Sheridan Le Fanu's female vampire Carmilla is

actually a lesbian (cf. Leatherdale 1985, 54) and

John Polidori's early story *The Vampyre* is

considered to have successfully combined the

vampire-motif with a seducing romanticism

(Hurst 2002, 139; Leatherdale 1985, 51). There

is a long tradition in sexing up vampire-figures,

reaching back even to Bram Stoker's *Dracula*.

Indeed, Bram Stoker combined different aspects

of the literary vampire when he created Count

Dracula (cf. Brittnacher 1994, 119ff; Hurst

141f). This mixture of well-tried elements may

be one of the reasons why Bram Stoker's novel is

widely seen as the "by far best-known literary

treatment of the vampire myth" (Bentley 1972,

27). Amazingly, *Dracula* has never been out of

print since it was first published in 1897

(Leatherdale 1985, 11; McNally et.al. 1994, 133)

and can thus be said to have become the

figurehead for the vampirism-phenomena.

Consequently, James Twitchell asserts that

"vampire and *Dracula* have become

synonymous" (1981, 132).

Social and religious aspects in Bram Stoker's

DRACULA - Thomas Schöll 2003-04-04

Essay from the year 1995 in the subject English

Language and Literature Studies - Literature,

University of Hannover (Englisches Seminar),

course: Introduction to Literature, language:

English, abstract: 1. Background to the time the

story was written To reveal the social

background of Bram Stoker's "*Dracula*" , as well

as the aspects of religion and science that

influenced on society, we have to consider the

events of that time. "*Dracula*" was written in the

year of 1897. It was the so-called Victorian Age

that was expressed by a high morality which was

especially celebrated by the upper class who

more than ever felt superior towards the poor

working classes. It was a time when great social

and economical problems struck society,

especially its poor levels. But it also was a time

of great scientific progress that lead to an upper

society becoming richer and the working class

remaining poor. The final result was a strong

belief in materialism on the side of those who

considered scientific progress as important and

positive and a growing interest in Roman

Catholicism, parapsychology and spirituality on

the side of those who were more sceptic towards

science and materialism. Society was more and

more divided into rich and poor and the

problems on the side of the poor increased. That

was one reason why the church lost its power

and influence on the majority of the society.

Another reason for this was Gladstone's

"Disestablishment Act". But it was also a time

when England invaded other countries to

increase their number of colonies that could be

exploited. [...]

The Trauma of Gender - Helene Moglen

2001-02-15

Helene Moglen offers a revisionary feminist argument about the origins, cultural function, and formal structure of the English novel. While most critics and historians have associated the novel's emergence and development with the burgeoning of capitalism and the rise of the middle classes, Moglen contends that the novel principally came into being in order to manage the social and psychological strains of the modern sex-gender system. Rejecting the familiar claim that realism represents the novel's dominant tradition, she shows that, from its inception in the eighteenth century, the English novel has contained both realistic and fantastic narratives, which compete for primacy within individual texts.

Alice in Pornoland - Laura Helen Marks
2018-10-17

The unquenchable thirst of Dracula. The animal lust of Mr. Hyde. The acquiescence of Lewis Carroll's Alice. Victorian literature--with its overtones of prudishness, respectability, and Old World hypocrisy--believes a subverted eroticism. The Victorian Gothic is monstrous but restrained, repressed but perverse, static but transformative, and preoccupied by gender and sexuality in both regressive and progressive ways. Laura Helen Marks investigates the contradictions and seesawing gender dynamics in Victorian-inspired adult films and looks at why pornographers persist in drawing substance and meaning from the era's Gothic tales. She focuses on the particular Victorianism that pornography prefers, and the mythologies of the Victorian era that fuel today's pornographic fantasies. In turn, she exposes what porning the Victorians shows us about pornography as a genre. A bold foray into theory and other forbidden places, *Alice in Pornoland* reveals how modern-day Victorian Gothic pornography constantly emphasizes, navigates, transgresses, and renegotiates issues of gender, sexuality, and race.

Female Characters in Bram Stoker's "Dracula" - Katharina Zeiger 2019-03-11

Seminar paper from the year 2013 in the subject English Language and Literature Studies - Literature, grade: 2,0, Ruhr-University of Bochum (Philologie), course: Vampires and Zombies, language: English, abstract: Initially this paper will give an overview about the role of women in the Victorian era during which

"Dracula" was written. This is important in order to identify to what extent the main female characters - Mina Harker and Lucy Westenra - go conform to those former roles. Their characters and respective roles in society will be analysed arguing that Mina represents a role model of a Victorian woman and Lucy an example of a fallen woman. Bram Stoker's novel *Dracula* is set in England and Eastern Europe at the end of the nineteenth century. It consists of a collection of journal entries, letters and telegrams so that there are several narrative perspectives. The main characters are Jonathan Harker, his fiancée Mina Murray, her friend Lucy Westenra, her fiancé Arthur Holmwood, Quincey Morris, Dr. Van Helsing and Dr. John Seward. The novel opens with Jonathan Harker, an English lawyer who travels to Transylvania to conclude a real estate transaction with a man called Count Dracula. On his way to the destination he is being warned about the castle of Count Dracula. Just a few days later Harker learns why: he is kept in prison in the castle and nearly attacked by three seductive, female vampires. Concurrently with this, his fiancée Mina visits her friend Lucy Westenra and finds her sleepwalking one night. She believes that she has seen a creature with red eyes bending over Lucy what proves to be true: Lucy has been bitten by Dracula and therefore is slowly transforming into a vampire. As one night a wolf breaks into the house of the Westenra's, Lucy's mother gets a heart attack and Lucy herself gets killed. After her death Van Helsing wants Quincey, Seward and Holmwood to come Lucy's tomb because he wants to convince them that Lucy has transformed into a Vampire after her death. The men see her preying upon a child and get to the conclusion that she has to be destroyed. Her former fiancé Arthur Holmwood stabs a stake through her heart and hereby ultimately kills her. After this incident Jonathan, Mina, Dr. Seward and Van Helsing start hunting Dracula. One night Mina is also attacked by Dracula but she does not transform into a Vampire. At the end of the novel the male characters finish their hunt by killing Dracula and his three female vampires.

Women and Sexuality in Bram Stoker's Dracula - Katja Grasberger 2016-06-22

Seminar paper from the year 2014 in the subject

English Language and Literature Studies - Literature, grade: 1,7, University of Bonn (Anglistik), course: Issues in Literature & Culture: Gothic fiction, language: English, abstract: For decades stories and sagas have told us to be aware of the vampire. Bram Stokers "Dracula" has never stopped being printed since it was published in 1897 and has become the figurehead for vampirism. The vampire has always been an object of terror and at the same time he has fascinated us. Indeed, vampirism is very often associated with sexuality, especially with repressed sexuality. Williamson points out that Dracula is written in the Victorian age which is "considered to be one of sexual repression and the vampire represents the return of the (masculine) repressed." Craft even speaks of "sexual energy" which is closely connected to vampirism. Nevertheless, there are other opinions about that period. Elaine Showalter argues that Dracula was also written in a time of "sexual anarchy" (cf Showalter 3) and that this was a decade of alternative definitions of being male or female and also a time where the New Woman' was invented. That Stoker's "Dracula" has often been interpreted and analyzed for its sexual contents is due to the "powerful sexual charge" which Murray claims runs throughout the novel (cf Murray 200f; Kline 5f). There is no agreement "as to what kind of sexuality is present in the novel," but Spencer points out that among them there is no doubt that "a given sexuality [...] is repressed and displaced throughout the text" (cf Spencer 197). Of course, sexuality is not explicitly described and rather masked, therefore the interpretations of these symbols are different. This paper seeks to analyze the depiction of sexual women in the novel on the basis of particular plots."

The Cambridge Companion to 'Dracula' - Roger Luckhurst 2018

This celebrated Gothic novel is explored through essays providing critical, historical, anthropological, philosophical and intellectual contexts that serve to further the understanding and appreciation of Dracula in all its many guises. Together the essays offer exciting new critical approaches to the most famous vampire in literature and film.

Dracula - Bram Stoker 2005

Having discovered the double identity of the

wealthy Transylvanian nobleman, Count Dracula, a small group of people vow to rid the world of the evil vampire.

Literary Theory - Johannes Willem Bertens 2001

This accessible guide provides the ideal first step in understanding literary theory.

Deconstructing Dracula: The Reality Behind the Myth - Katharina Reese 2010-12

Seminar paper from the year 2009 in the subject English Language and Literature Studies - Literature, grade: 2,3, Free University of Berlin (Institut für Englische Philologie), course: Surveying English Literatures II: Epistolary Fiction, language: English, abstract: When we hear the name "Dracula", nearly everybody in our society today immediately thinks about vampires, horror and Transylvania. The material has been commercialized throughout the last century, dozens of different films and theatrical versions have been brought to life which concern themselves with the history of the dark count, the king of all vampires. The actual story is hereby often distorted, the themes of the novel forgotten and the material reduced to often rather cheap horror stories without the deeper aspects of repressed female sexuality or the threat of modernity that critics have dealt with so often. But what are the actual themes of the novel? In the following I want to explore some of the themes, taking into consideration a few papers by contemporary scholars, and then have a look at how far those themes have actually been constructed. And I want to start out by making the rather extreme claim, that there is no Dracula at all in the novel. What I mean by that will become obvious in the progress of my argument.

Dracula and Victorianism: A Conservative Or Subversive Novel? - Jelena Vukadinovic 2009-05-09

Seminar paper from the year 2005 in the subject English Language and Literature Studies - Literature, grade: 2,0, RWTH Aachen University (Institut für Anglistik), course: Gothic Novel, language: English, abstract: [...] What is even more interesting is that vampirism is present even in the every day life of some communities. The Gothic Rock movement for example seems to insist on the so-called vampire fashion in clothing, as well as on white painted faces and

blood-red rouged lips. In some internet book and film forums one even comes across people who claim to belong to the growing community of the so called 'human living vampires'. Despite all these fictional and non-fictional modern vampires, the cliché of a dark gentleman in evening attire, preferably chasing young ladies in negligees, is still the first association in people's mind when it comes to mentioning vampires. This cliché apparently originated from the numberless films about the most famous of vampires - Count Dracula. Most of these film versions have kept only some superficial characteristics of Stoker's novel, as in today's popular culture Dracula has become something of a simple horror story. The novel is yet certainly more than an entertaining read. It offers, among other things, an interesting study of the late Victorian society. As it is the aim of this paper to analyse Dracula as a product of its time, it focuses on some of the issues through which societies are generally defined. The topics chosen for the analysis of the novel in the context of late Victorianism are first of all sexuality and gender roles. The choice of searching for potential signs of sexuality in a Victorian novel is quite obvious, since Victorianism is generally identified with extreme prudishness and double standards. The issue of gender roles will concentrate mainly on women roles, since the second half of the 19th century is one of the most important periods in history of female emancipation. Furthermore, religion in Drac

The New Nineteenth Century - Barbara Leah Harman 2012-11-12

This book includes essays on writers from the 1840s to the 1890s, well known writers such as Anne Bronte, Wilkie Collins and Bram Stoker, lesser known writers such as Geraldine Jewsbury, Charles Reade, Margaret Oliphant, George Moore, Sarah Grand and Mary Ward. The contributors explore important thematic concerns: the relation between private and public realms; gender and social class; sexuality and the marketplace; and male and female cultural identity.

Skin Shows - Judith Halberstam 1995

Parasites and perverts: an introduction to gothic monstrosity -- Making monsters: Mary Shelley's Frankenstein -- Gothic surface, gothic depth: the

subject of secrecy in Stevenson and Wilde -- Technologies of monstrosity: Bram Stoker's Dracula -- Reading counterclockwise: paranoid gothic or gothic paranoia? -- Bodies that splatter: queers and chain saws -- Skinflick: posthuman genderin Jonathan Demme's The silence of the lambs -- Conclusion: serial killing.

Bram Stoker: Dracula - The Relationship of Jonathan and Mina Harker - Anne-Mareike Franz 2009-07

Seminar paper from the year 2005 in the subject English Language and Literature Studies - Literature, grade: 1,0, University of Trier, course: Dracula - Novel into Film, 8 entries in the bibliography, language: English, abstract: Bram Stoker introduces the characters of Jonathan Harker and Mina Murray through Jonathan's Diary entry at the beginning of his novel Dracula . They are of great importance for the development of the story as Jonathan enables Count Dracula to come to London and as Mina plays an important role in finding and finally destroying him. Their relationship, as they are two of the most suffering characters, is put on a severe test during the novel. Count Dracula develops into their greatest enemy and task, which their partnership would probably have ever faced . In the following analysis will be discussed how the incidents in the novel affect and change both the characters of Jonathan and Mina and their relationship to each other.

Bram Stoker's "Dracula". Feminist Theory and Sexuality - Lora Cvetanova 2014-08-12

Seminar paper from the year 2014 in the subject English Language and Literature Studies - Literature, grade: B, Université Toulouse II - Le Mirail (English Department), course: English Studies: British Literature., language: English, abstract: Bram Stoker was an Irish author born in the nineteenth century. Dracula, Stoker drew from a rich heritage of vampire legends of the Middle Ages and added a historical realism to the story by incorporating the tale of Vlad and thus immortalizing the Dracula myth. Stoker's novel, published in 1897, was also making many commentaries about England and the world in a time of great social change. This paper, however, is focused on one type of critical theory: the feminist theory in literature. When I say feminist theory I mean a feminist literary analysis that arises from the viewpoint of

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feminism, feminist theory or feminist politics. The basic method of feminist literary criticism includes “the identifying with female characters, which is a way to challenge the male-centered outlook of authors. It suggests that women in literature were historically presented as objects seen from a male perspective.” According to feminist theory, in a patriarchal society there are “good girls”, who are pure and useful to their husbands, and there are “bad girls” who are sexually explicit in their nature and are considered to be not the “marrying type”. In the following commentary I would like to draw your attention to the feminine characters Lucy Westenra, Mina Harker, and the three brides of Dracula in Bram Stoker’s Dracula. Through feminist theory I will first tackle with the idea that Stoker’s novel is built on a patriarchal model and that women exist only to support male characters and to bring the attention to them. From there, I will move on to discuss the fact that women in literature are historically presented as objects seen from a male perspective, which implies that sexuality is not accepted in Victorian society. To do so I will follow Lucy’s, Mina’s, Jonathan’s, Dr. Seward’s and Van Helsing’s diaries. To explore the subject further I will also discuss Francis Ford Coppola’s adaptation of Bram Stokers novel.

Gender in Bram Stoker's 'Dracula' - Christina Böhme 2012-03-01

Seminar paper from the year 2006 in the subject American Studies - Literature, grade: 1,0, University of Leipzig (American Studies Institute), course: Weird America, language: English, abstract: This term paper deals with the

appearance of the "New Woman" in the end of the 19th century and especially with Stoker's processing of this type of woman in his novel "Dracula". The changes in the roles of men and women and the struggle for adjustment - especially in terms of sexuality - are commented on by a closer examination of the different characters concerning their looks, behavior and emotions.

The Vampyre - John William Polidori 1968

The Degeneration of Women - Salli J. Kline 1992

Our Vampires, Ourselves - Nina Auerbach 2012-10-12

This “vigorous, witty look at the undead as cultural icons in 19th- and 20th-century England and America” examines the many meanings of the vampire myth (Kirkus Reviews). From Byron’s Lord Ruthven to Anne Rice’s Lestat to the black bisexual heroine of Jewelle Gomez’s *The Gilda Stories*, vampires have taken many forms, capturing and recapturing our imaginations for centuries. In *Our Vampires, Ourselves*, Nina Auerbach explores the rich history of this literary and cultural phenomenon to illuminate how every age embraces the vampire it needs—and gets the vampire it deserves. Working with a wide range of texts, as well as movies and television, Auerbach follows the evolution of the vampire from 19th century England to 20th century America. Using the mercurial figure as a lens for viewing the last two hundred years of Anglo-American cultural history, “this seductive work offers profound insights into many of the urgent concerns of our time” (Wendy Doniger, *The Nation*).

Bram Stokers Dracula Feminist Theory And Sexuality:

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