



Mina, the “Angel”, and Lucy, the “Monster”: Two sides of femininity in Bram Stoker’s *Dracula*

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Abstract

This paper analyses the characters Mina and Lucy in Bram Stoker's *Dracula*, showing how they are juxtaposed in terms of femininity. By using feminist criticism and the concepts of the *angel in the house*, *monstrous femininity*, and the *virgin/whore* dichotomy, this paper explores how Mina represents the self-sacrificing, supportive, and wifely *angel in the house*, while Lucy represents the sexual, disobedient, and powerful *monstrous female*. This is analyzed through Mina's interactions with the men, as well as through her view on femininity, and through Lucy's interactions with the men and with Mina. This paper then explores how these differing gender roles lead to different outcomes for the two women. Mina is excluded but is able to be purified from vampirism while still alive. In contrast, Lucy, being a threat to British Victorian femininity, has to be killed and mutilated before her memory can be purified. How well the women fit into the male community's view of the Victorian female ideal, with Mina fitting it the best, is found to be the reason for why Lucy suffers a worse fate than Mina.

Key words

Gender roles, feminist criticism, Victorian femininity, *angel in the house*, *monstrous femininity*, *virgin/whore* dichotomy, Bram Stoker, *Dracula*

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Bram Stoker's *Dracula* is a Gothic horror novel that was released in 1897. The plot concerns a vampire named Dracula threatening to establish himself in England, and a group of men - and two women - that dedicate themselves to stopping him. The female characters, Wilhelmina "Mina" Murray/Harker, and her friend Lucy Westenra are what this paper focuses on.

The aim is to show that these characters are juxtaposed in terms of the *monster* and the *angel in the house*, with Lucy as the *monster* and Mina as the *angel in the house*. The novel is going to be analyzed using feminist criticism, and, more specifically, the concepts of "monstrous femininity" (Swartz-Levine 346) and "angel in the house" (Swartz-Levine 345). The aim is also to show how the juxtaposition affects Mina and Lucy. Thus, this paper is going to examine how Mina, the woman in possession of the traits that characterize the *angel in the house*-femininity, is "allowed" to survive when Lucy, the woman with the characteristics of the *monster*-femininity, has to be sacrificed. Reading the novel through the lens of how Mina and Lucy are juxtaposed, and which ideals of late-Victorian femininity could apply to them, can add an important perspective on gender roles. The gender roles of the *angel in the house* and the *monster* are socially constructed within the British, Victorian patriarchal society, and, thus, do not inherently apply to how women are, or were. Gender roles also change over time, so what Victorian Britain deemed as inherent female qualities are not necessarily deemed as inherent female qualities today. The use of this lens is especially important as the phenomenon of the *virgin/whore* dichotomy, as well as similar gender roles, still is in use in fiction today (Wyman and Dionisopoulos 211-212).

This paper is also going to analyze Lucy and Mina through the concept of the "virgin/whore dichotomy" (Wyman and Dionisopoulos 209), as this concept, more specifically than the concepts mentioned previously, gives insight into how roles of femininity are juxtaposed to demonize certain characteristics, and roles of femininity, as well as putting other characteristics, and roles of femininity, on a pedestal. This concept will be connected to the argument by examining how Mina is the *virgin*, with traits that Wyman and Dionisopoulos explain as "moralistic, nurturing, and asexual" (210), and to display how Lucy is the *whore*, with traits that Wyman and Dionisopoulos explain as "unethical, dangerous, and erotic" (210). While the *angel in the house* and the *monster* apply more specifically to Victorian fiction, they

are not necessarily used to relate to each other the way the *virgin/whore* dichotomy relates the *virgin* and the *whore* to each other. Thus, these three concepts of *angel in the house*, *monstrous femininity*, and *virgin/whore* used together are appropriate to examine how Mina is the *angel in the house*, how Lucy is the *monster*, as well as how these two roles relate to one another.

The characters of Mina and Lucy, arguably the most prominent female characters in *Dracula*, will be analyzed through how they are regarded by the men, through the “male gaze”, as well as how they express ideals of femininity in relation to themselves and each other. As *Dracula* is written in an epistolary format, the focus will mostly be on introspective text on Mina’s part, as well as dialogue between the female characters and the male characters.

Femininity in relation to *Dracula*

The concept of the *virgin/whore* dichotomy, as well as the *Madonna/whore* dichotomy, refers to how women, both in literature and outside of literature, are presented as being either the *virgin* or the *whore*, depending on contemporary society’s views on what constitutes a *virgin* or a *whore* (Tyson 85). Lois Tyson refers to this as the *good girl/bad girl* dichotomy, but implies that the *Madonna/whore*, “angel/bitch”, etc. are the same (85) According to Tyson, what constitutes a *good* or a *bad* woman, or a *virgin* or a *whore*, depends on “male desire” and on whether the woman is perceived by men as someone who could fill the role of a homemaker and if she can be easily subjugated, or if she, according to men, is sexually promiscuous, etc. (85). This concept is going to be used to show how Mina and Lucy are juxtaposed in terms of their femininity, with Mina representing the *virgin* and Lucy representing the *whore*, and how they are treated and punished depending on which role of femininity they fall into.

The term the *angel in the house* originated as the title of a poem by Coventry Patmore where he described how a woman was to behave. The term was subsequently used in feminist contexts when examining the role of femininity in Victorian England and is described by Jennifer A. Swartz-Levine as “the pure, virtuous, non-sexualized female” (345). The qualities of the *angel in the house* is how Mina’s femininity is represented in the novel, and she could therefore be seen as Lucy’s opposite in terms of how her femininity is presented.

The concept of the *monstrous female* or *monstrous femininity* also relates to Victorian ideals of femininity in literature. This is illustrated when Swartz-Levine quotes Ruth Bernard Yeazell: “An Impudent woman is looked on as a kind of monster” (Swartz-Levine 346) and is further explained by Swartz-Levine that women who do not conform to the roles set for them are regarded as monsters. Monstrosity is also examined by Prescott and Giorgio and is described as a label put on marginalized individuals to be able to blame them for misfortunes and to “purify” society by ridding it of them (Prescott and Giorgio 499-500). It could be argued that this is how Lucy’s femininity is presented in the novel.

In Swartz-Levine’s article, she explains the concept of the *angel in the house*, examines how femininity in *Dracula* relates to late-Victorian fears of female sexuality and deviation from feminine gender roles, as well as how both Mina and Lucy stray from contemporary ideals of femininity. She also examines how Mina’s and Lucy’s transgressions lead to their eventual punishments. Swartz-Levine does not argue for Mina and Lucy being juxtaposed but argues that Mina commits transgressions that almost are equal to Lucy’s transgressions in terms of how they fall outside of the contemporary feminine ideal. This paper is going to argue that, although Mina commits transgressions, she never completely strays from being the *angel in the house*. Swartz-Levine’s paper, nevertheless, provides a deep analysis into how Mina and Lucy relate to gender roles, and what the role the *angel in the house* plays in the novel.

Prescott and Giorgio argue, in their article, that the two women, but especially Mina, are put in a “paradox of femininity” when they try to act in accordance with ideals of femininity that previously were accepted, but, when the novel is set, were met with suspicion. Prescott and Giorgio also argue that the transgressions committed by Mina and Lucy are what draws the attention of Dracula, as well as “othering” them from the men. They also outline how, in times of crisis in a community, the community picks a more marginalized member of the community to act as a scapegoat. This scapegoat is then turned into a “monster” by being blamed for the crisis, and the community attempts to solve the crisis by “cleansing” themselves of the member they have picked out as a *monster*. This paper is going to explore the concept of the *monster* and how Lucy is painted as one. Prescott and Giorgio’s article does, however, deviate from what this paper is going to explore by claiming that Mina is transgressive almost in the same

way that Lucy is. This paper disagrees that Mina is as transgressive as Lucy, as there is a plethora of evidence in the novel to show that Mina clings to her *angel in the house*-status even when beginning her transformation towards becoming a vampire. Mina's adherence to her *angel in the house*-status will be explored later in the analysis.

Chapter four of Lois Tyson's book deals with feminist criticism, its history, different subsets and variants, as well as how feminist criticism can be applied. She explains how these gender roles paint women as either *good* or *bad* in how they relate to men, how these gender roles were invented by patriarchal societies, as well as how patriarchal societies perpetuate these gender roles. She also notes that the Victorian version of the *good girl* was the *angel in the house*, which is why this paper is going to make use of that term to refer to Mina. Tyson also explores what these different gender roles entail; how *good girls* are supposed to make good wives and mothers, which entails being subservient and supportive of their husbands, as well as how *bad girls* are sexually liberated, seductive, and opinionated, and will ultimately be discarded as these traits make them unfit for marriage and motherhood. Tyson's chapter on feminist criticism relates to this paper because it gives a comprehensive explanation of what the *good girl/bad girl* concept, and similar concepts, is and how it is used. It also discusses what this might mean in terms of real-life consequences of portraying these two gender roles as if this actually is how women are in real life.

Mina and Lucy: the *angel in the house* and the *whore to monster*

The first description of Mina, by Mina, gives the impression that she is skillful; she knows how to stenograph, is proficient with the typewriter, and considers herself an amateur journalist. One could also get the impression that she uses all of these skills solely for the benefit of her husband: "When we are married I shall be able to 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 practicing very hard" (Stoker 56). This, the introduction of Mina, is where the reader first is introduced to Mina as the *angel in the house*, as her self-sacrificing nature is emphasized very early in the novel.

Mina's introduction makes it apparent how well she fits into the British Victorian female ideal. The ideal requires women to practice care work, which Talia Schaffer defines as "an unpaid duty assigned to women along with other forms of relational work, like emotional labor" (Schaffer 63-64), to be "compassionate and maternal" (Prescott and Giorgio 488), to be a supportive helpmate (Swartz-Levine 345) to her husband, and to be "chaste paragons of morality" (Swartz-Levine 345). In this introduction of Mina, she could already be seen as meeting some of these requirements of the female ideal. She later implies that she is "too proper", saying that the "pedantry" of "etiquette and decorum" has affected her after teaching it to other women (Stoker 179). The use of the word "pedantry" implies that she thinks herself acting excessively proper, and that she is more proper than most of her fellow contemporary women.

The role of wife and mother is, according to Tyson, appropriate only for a properly submissive "good girl" (Tyson 86) and *virgin*. Mina's role can be regarded as that of the good wife and mother, as she frequently speaks about trying to be a good wife. She explains wifehood as a sort of "duty": "I want you to see now, and with the eyes of a very happy wife, wither duty has led me; so that in your own married life you, too, may be all happy as I am" (Stoker 112), and implies that one cannot be truly happy unless one is married. Similarly, Mina also describes herself as wanting to be "useful" to her husband: "When we are married I shall be able to be useful to Jonathan" (Stoker 56), as, according to Tyson, a *good* woman, and the *angel in the house* is useful to her husband (Tyson 86). She also takes precautions to be as little a "burden" to the men as possible, which, in her position, seems to mostly entail hiding her worry and discomfort. This is illustrated when she repeatedly cries from worry, and from the discomfort of beginning her transformation into vampirism. She feels the need to hide her worry from her husband: "I must hide it from Jonathan, for if he knew that I had been crying twice in one morning – I, who never cried on my own account and whom he has never caused to shed a tear – the dear fellow would fret his heart out" (Stoker 271). That Mina never has "cried on [her] own account" implies that she never cries for her own sake. This further displays her excessive selflessness as the *angel in the house*. It could also mean that she does not cry even when she feels the need to because it would conflict with the men's view of her as the one that is supposed to offer them emotional support, and not vice versa.

Before Mina is affected by vampirism, she can be observed providing emotional support for both Arthur and Quincey (Stoker 241-243). This is a part of the woman's unpaid emotional labor mentioned by Schaffer (63-64) and is something Mina, as the *angel in the house*, performs after being affected by vampirism as well. She becomes the men's standard of normalcy, as well as their symbol of virtue and Victorian womanhood. This notion is highlighted by Dracula when he targets Mina for her importance as emotional laborer to the men and refers to Mina as "their best beloved one" (Stoker 304), indicating that Lucy never was the one any of them loved the most. This can also be observed in the line "Your girls that you all love are mine already; and through them you and others shall yet be mine" (Stoker 323)". This line can also be used, as Kwan-Wai Yu argues, to support the claim that Dracula spreads fear through corrupting British femininity (Kwan-Wai Yu 149). Dracula has already corrupted Lucy, but, as he claims that Mina is "their best beloved one" (Stoker 304), he seems to have more to gain in corrupting her. As she is their ideal of what British femininity is, the men's views on purity, motherhood, as well as their only emotional support, might be completely corrupted if Dracula succeeds in corrupting Mina too.

Mina's need to adhere to the men's idealization of her can be observed in how she acts after being attacked by Dracula. Mina's reaction when affected by vampirism is in accordance with the characteristics of the *angel in the house*. She claims herself to be "Unclean, unclean!" (Stoker 300) and, in contrast to Lucy's exclamation of "Kiss me!" (Stoker 168) towards her fiancé during her vampire transformation, Mina rejects any intimacy from her husband: "I must touch him or kiss him no more" (Stoker 300). This is her, despite being affected by vampirism, continuing to uphold her status as the *angel in the house*. Because of the vampirism, she sees herself as impure and the *angel in the house* needs to be a "chaste [paragon] of morality" (Swartz-Levine 345). She continues to be "So true, so sweet, so noble, so little an egoist" (Stoker 197), as Van Helsing describes her. Further evidence of her adherence to her role can also be regarded in how she continues to help the men in their quest to find and slay Dracula, as well as how she declares that she must die in case her vampirism becomes a threat to the men (Stoker 306). She is anxious for the men putting themselves in danger but disregards her own emotions in favor of worrying about the men's potential reaction to her anxiety: "And yet he

must have known how terribly anxious I was. Poor dear fellow! I suppose it must have distressed him even more than it did me” (Stoker 270). Thus, her adherence to her role prevents her from worrying about herself yet demands that she worry about others.

Mina displays her *angel in the house* role throughout her entire transformation into vampirism. Prescott and Giorgio claim that Mina has a “certain affinity with the monstrous” that makes her a “potential scapegoat” (Prescott and Giorgio 501), just like how they claim Lucy is made a scapegoat. While Mina potentially being turned into a scapegoat can be observed in how she receives a punishment of being excluded from the group, one could also postulate that Mina’s overt rejection of the “monstrous” is what sets her apart from Lucy and is what makes her punishment relatively mild. Prescott and Giorgio further claim that Mina’s habit of comparing herself to Dracula is what makes her more transgressive than what she herself would like to admit (Prescott and Giorgio 501-502). Yet, one could also claim that Mina never loses her *angel in the house* status because her reaction to vampirism is radically different to Lucy’s reaction. Mina’s reaction is to keep to her *angel in the house* characteristics despite being afflicted with vampirism, while Lucy, as will be discussed later, turns gradually more transgressive and sexual. Mina’s *angel in the house* behavior, despite her predicament, can be observed when she and Van Helsing are nearing Dracula’s castle. Mina has come a long way into the transformation, and this is displayed through her being disgusted by food (Stoker 393) and being held back by Van Helsing’s circle of sacramental bread (Stoker 386). Despite Mina knowing how close she is to becoming something they all believe to be a fate worse than death, she, in accordance to her role as the *angel in the house* continues to worry more about the men than about herself. She cooks for Van Helsing despite not being able to eat herself (Stoker 384-385, 393), thus echoing her earlier action of serving tea at Dr. Seward’s residence (244). Both of the instances of Mina cooking and serving tea are presented as Mina providing support and a sense of normalcy, as Dr. Seward claims that it is the only time his house has “seemed like home” (Stoker 244). When making food for Van Helsing, she claims that she has eaten before (Stoker 384-385), so as to not worry him about how close she is to completing her transformation into a vampire. These actions show that Mina, both before her vampirism and far into her vampiric transformation, continues to see herself primarily as a helpmate to the men, and that she must hide her own concerns in order to support and not worry them. Prescott

and Giorgio note that “Mina herself never fully embraces the transgressive desire of the vampire” (505) and maintains her role because she rejects “her affinity with the Count” (Prescott and Giorgio 505), but that her affinities accidentally, on her part, links her to Dracula. While her link to Dracula, shown most explicitly through the scar on her forehead, serves to further exclude her from the mission, it can be claimed that she never “falls” from her pedestal, and that she never strays from her role as the *angel in the house*. Her maintaining her role can be observed in the quotes shown above, and also in several other instances where Mina explicitly worries about the men despite her own affliction. One example is when she remarks, about Van Helsing: “Poor dear, he looks very tired and old and grey” (Stoker 382), once again worrying more about the men of the group than about her own rapid transformation.

Mina’s selflessness, which, at times, borders on self-sacrificing, is another characteristic of the *angel in the house*, and can be observed when she convinces her husband to kill her if she is to become too dangerous: “Think, dear, that there have been times when brave men have killed their wives and their womenkind, to keep them from falling into the hands of the enemy” (Stoker 349). This is then followed by Mina requesting that they read her the Burial Service, which Jonathan does. Prescott and Giorgio declare this to be Mina “giv[ing] herself over to their patriarchal control” (505) and that her wish, while connecting her to Dracula even further, also gives the men explicit control over her life. She is no longer implying that the men have to kill her if she becomes too transgressive and straying too far from her feminine role; she has given them explicit permission to kill and mutilate her, should they feel it necessary. This is Mina’s utmost action as the *angel in the house*; declaring her absolute subservience to the men, as well as her absolute dedication and support to their mission of “saving” Victorian femininity, even if it means that she must die.

Mina’s selfless nature is also discussed in terms of sympathy by Jordan Kistler. Kistler claims that the sympathy Mina displays is “a ‘woman’s power’” (367), and that this power serves as the glue that keeps the group together. Kistler also discusses how Mina’s sympathy towards Dracula gives her the power to distance herself from him (368), which is a power that the men lack (372). She also emphasizes that this view of “‘masculine’ and ‘feminine’ qualities” (370) as different but useful in their own ways is what makes Mina a New Woman (Kistler 370).

Kistler claims that the reason Lucy is not able to use sympathy in this way is because her “sympathy turns inward; it does not ease the suffering of others, only increases her own” (375). While Kistler presents Mina’s sympathy as a kind of power that ultimately protects her, she also seems to argue that Mina’s excessive worry about others is what gives her this protection. This claim that Mina’s excessive outward sympathy is what saves her, while Lucy’s inward sympathy is what dooms her supports this paper’s argument about how Mina and Lucy are juxtaposed, and how their differing attitudes to gender roles seals their fates. Mina, with her supportive and self-sacrificing characteristics as the *angel in the house* is saved her from meeting Lucy’s fate, while Lucy, who lacks these self-sacrificing and caring characteristics, has to die.

Swartz-Levine also discusses sympathy and pity, albeit from a different angle than Kistler. When Mina shows pity towards Dracula (Stoker 325-326), Swartz-Levine argues that this pity she extends to everyone, even their enemy, is what truly marks her as the *angel in the house*. She claims that “Because of this, she is a candidate for rescue when she is still alive, whereas Lucy and the other vamps are not” (Swartz-Levine 355). This could be an indicator of the power that, according to Kistler, sympathy gives her. Yet, Swartz-Levine argues that this is a characteristic of the *angel in the house*, while Kistler argues that Mina is a New Woman. As one of the characteristics of the *angel in the house* is to be a “supportive helpmate[s]” (Swartz-Levine 345), this sympathy is a characteristic of the *angel in the house*. Thus, Mina’s excessive sympathy is a “power” that saves her from harsher punishment, not because of how it is an inherently feminine quality, but because of how sympathy is a characteristic of the feminine ideal. As the *angel in the house* is seen as ‘better’ than the *monster* or *whore* by the male community, sympathy’s real “power” lies in how it conforms to the patriarchal ideal of women. The role of women in Victorian England was to either be “supportive helpmates or destructive slatterns” (Swartz-Levine 345), with the “supportive helpmate” being the ideal. If Mina was to be a “supportive helpmate” through her unwavering support and sympathy, then Lucy, who has her “sympathy turn[ed] inward” (Kistler 375), must be the “destructive slattern”.

Like Lucy, who will be discussed later, Mina is also punished for “inviting” Dracula to corrupt her, although Mina’s punishment does not entail as much physical harm to herself as Lucy’s

punishment does. From her earliest inclusion into the mission against Dracula, she exists as an outsider, only being truly included when the men require her assistance. She is also deliberately kept ignorant under the guise of it being for her own protection. Being kept in the dark seems to give her anxiety: “I saw him leave for Whitby with as brave a face as I could, but I was sick with apprehension” (Stoker 240). Despite her worries she never complains, lest the men should exclude her even further: “but I did not say anything, for I had a greater fear that if I appeared as a drag or a hindrance to their work, they might even leave me out of their counsels altogether” (Stoker 255). This is an indication of the male characters punishing Mina for being a woman, as her willingness to be “useful” coupled with her proficiency in collecting information does not seem to warrant her being excluded. The men’s view of her as weak can also be seen as a paradox, as she becomes anxious whenever she is excluded, and they exclude her because they do not think she is fit to be included. Thus, they create a self-fulfilling prophecy in which they punish her for being worried while being the ones making her worry to begin with.

A more visible and physically damaging part of Mina’s punishment is the scar she receives from the sacramental bread. Van Helsing tries to use the sacramental bread to protect her, but it instead gives her a scar that is used as a symbol of her being “corrupted”. This can be examined in her words: “Unclean! Unclean! Even the Almighty shuns my polluted flesh! I must bear this mark of shame upon my forehead until the Judgement Day” (Stoker 313). Thus, Mina interprets this as a punishment from God, penalizing her for being corrupted by Dracula. This scar then serves to remind all of the men that Mina is to be considered as impure and to be excluded further. Her scar as a symbol of her being corrupted can be seen in Jonathan’s exclamation; “In the midst of my thought my eye fell on the red scar on my poor darling’s white forehead. Whilst that lasts, there can be no disbelief” (Stoker 333). Swartz-Levine notes this with the sentence: “The resulting scar on her forehead indicates to her male compatriots that her state of uncleanliness will become permanent unless they can conquer Dracula and reclaim her sexuality as well as her soul” (Swartz-Levine 354). Thus, Mina’s scar also serves as a reminder to the men of what they are fighting for; the preservation of the feminine ideal, and the preservation of their very own *angel in the house*. Her scar can also be seen as a symbol that further marks her connection to Dracula, as Dracula also has a scar on his forehead. Dracula’s

scar was caused by Jonathan in an attempt to kill him, and Mina's was caused by the men's attempt to protect her. Ultimately, both of these attempts had the same result; they failed at what they intended to do. Instead, they just serve as reminders of Dracula's unnatural immortality, and Mina's "impurity" that caused a religious symbol to burn her. This supports that the punishment Mina receives is because her sexuality is in jeopardy of going the way of Lucy's transgressive sexuality. Her scar marks the "impurity" inflicted upon her by Dracula in a bedroom setting, with him forcibly making her drink his blood in a manner suggestive of some type of sexual act.

In the introduction of Lucy, she writes to Mina admonishing her for being "a bad correspondent" (Stoker 57), talks about challenging her soon-to-be fiancé, "I flatter myself he has got a tough nut to crack" (Stoker 58), and uses slang. As the Victorian feminine ideal was to be "genteel" and "supportive" (Swartz-Levine 345), her challenging Arthur, her soon-to-be fiancé, by being difficult for him to read could be an indication of her being uncooperative and unsupportive. Her declaration that she "flatter[s] [herself]" (Stoker 58) also indicates that she enjoys being challenging to men. Her use of slang further diverges from the Victorian feminine ideal of being "genteel" (Swartz-Levine 345) as the only other characters using slang in the novel either are men or are women from another social standing, implying that the use of slang is improper when coming from a woman of Lucy's social standing. Lucy's early displays of how she is not "genteel" or "supportive" can be observed as the beginning of setting her apart from Mina in terms of the "propriety" of her actions.

Another example of Lucy diverging from the Victorian feminine ideal can be observed, not only in her challenging Arthur, but also in her questioning, or not immediately obeying, the men. This can be observed when Van Helsing tries to offer her stinking garlic flowers to protect her from Dracula, and she "ma[kes] a wry face" (Stoker 136) at the flowers. Van Helsing responds to her reaction with indignation, telling her that "you need not snub that so charming nose, or I shall point out to my friend Arthur what woes he may have to endure in seeing so much beauty that he so loves so much distort" (Stoker 136). Van Helsing's, seemingly disproportionate, anger at Lucy's faint protest indicates that he is not used to women challenging his commands, and that her disobedience requires a threat – such as threatening to

tell Arthur of her possible suffering should she refuse the flowers – to curb her undesirable behavior. This further display of Lucy being “brazen – and therefore monstrous” (Swartz-Levine 346) serves to set her apart from Mina, who, unlike Lucy and her displays of disobedience, fully cooperates in everything the men tell her to do.

In contrast to how Mina fits into the Victorian feminine ideal, Lucy does not meet the same requirements. Shortly after Lucy’s introduction, she wishes she could marry three men to not make any of them unhappy. While she acknowledges this as “heresy” (Stoker 61), Prescott and Giorgio refer to her behavior in the letters as “sexually excessive” (496). Thus, Lucy’s declaration of wishing to marry three men is, initially, the most definitive sign marking her as the *whore* to Mina’s *virgin*. This is also the beginning of Lucy’s transformation into the *monstrous female*, as her transgressive sexuality is what is presented as her, arguably, most damning trait. The disapproval of her transgressive sexuality can be observed in how her violence as a vampire often is linked to her sexual behavior: “the whole carnal and unspiritual appearance, seeming like a devilish mockery of Lucy’s sweet purity” (Stoker 224). Prescott and Giorgio also note a “pattern of self-correction” (498) in both Mina and Lucy whenever they express “inappropriate sexual desire” (Prescott and Giorgio 497). In this instance, Lucy’s claim that her wish is ‘heresy’ seems to be her self-correcting her desire for three husbands. Her self-correction indicates that she does, in fact, maintain the wish of marrying all three men, but that she is aware of the negative reaction such a statement would cause if voiced out loud. In this case, her wish for three husbands could be seen as supporting the notion of her interest in transgressive romantic and sexual practices early in the novel, even before she meets Count Dracula for the first time.

Lucy’s transgressive sexuality can be observed in the aforementioned wish for three husbands, but it might also be observed in how blood transfusions are regarded as symbolic of marriage in the novel. This symbolism is made apparent when Lucy’s fiancé speaks about the blood transfusion as a marriage: “Arthur, who, poor fellow, 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. None of us said a word of the other operations, and none of us ever shall” (Stoker 181). As the

other men also have provided Lucy with their own blood, their disinclination of divulging it to Arthur indicates that they also deem themselves symbolically married to Lucy. Dr. Seward decides that they must never tell Arthur about the other blood transfusions, which displays that it is something shameful. The connection to marriage is made more overt when Van Helsing later says, “Then this so sweet maid is a polyandrist [...] even I am bigamist” (Stoker 183-184). The notion of Lucy as a “polyandrist” seemingly links to Lucy’s earlier desire for three husbands, but it now makes her wish a reality, thus taking her transgressive sexuality from thought to action and further placing her outside of the Victorian female ideal. Both Dr. Seward and Van Helsing suggest the idea of the multiple “marriages” as shameful and wrong. If the “marriages” were to be considered real marriages, it seems that Van Helsing would put greater blame and shame on Lucy for the transgression, as she is the one “married” to multiple men, while the unmarried men would be “married” to her only.

The roles of the *good girl/bad girl*, and *virgin/whore*, are defined and decided by men, as explained by Tyson: “But it is patriarchy that will do the defining because both roles are projections of patriarchal male desire” (Tyson 85) Thus, how Lucy qualifies for contemporary female ideals might be observed in how the men regard her. She is frequently described as beautiful, while Mina’s appearance, in contrast, is rarely commented on. This further indicates Lucy’s role in the novel, because, as Tyson describes it “[‘bad girls’] are sexually forward [...] They are not good enough to bear a man’s name or his legitimate children.” (Tyson 86). This is also noted by Wyman and Dionisopoulos, as they claim that their concept of the “powerful whore” (215) is someone who is able to use her sexuality for her own gains and is thus “depicted as evil” (Wyman and Dionisopoulos 215). This notion can be observed in how Lucy’s role is to be beautiful, but, as soon as she starts to use this beauty to entice the men, she is demonized as “diabolically sweet” (Stoker 222) and depersonalized as a “Thing” (Stoker 224).

That Lucy often is watched while she sleeps could be examined as adding to her role as the *whore*. The significance of Lucy being watched while asleep can be observed in the article by Sophie Duncan. She claims that in late-Victorian culture, “the sleeping woman is a central erotic object” (77) and especially “Victorian culture fetishised the sleep-death boundary”

(Duncan 77) in which Lucy often appears in her transformation into a vampire. This fetishization can also be seen when Lucy is dead: “She was, if possible, more radiantly beautiful than ever [...] The lips were red, nay redder than before; and on the cheeks was a delicate bloom” (Stoker 209). The fetishization of Lucy’s sleeping and dead form further emphasizes how she, in the gaze of the male characters, fills the role of the object of desire, as she is desired especially in moments where she cannot defend herself against the desires of the men. In contrast, Mina is rarely observed when sleeping, and the only time the male characters enter her bedroom is when her husband is already there, and when she already is in the process of being attacked by Dracula. The men even hesitate before breaking into her bedroom but justify their decision by the situation being an emergency: “May it not frighten her terribly? It is unusual to break into a lady’s room! [...] but this is life and death” (Stoker 297). Such careful deliberation is never afforded Lucy before the men decide to keep vigil at her bedside, Van Helsing simply declares “You keep watch all night” (Stoker 130).

How Lucy is seen as the *whore* throughout the novel, can further be observed in how she is not mentioned in Jonathan’s ending note, except for how “Godalming and Seward are both happily married” (Stoker 399). Swartz-Levine notes that “they both have wed nice girls who, now that Dracula has been eradicated and Lucy staked in her coffin, will never again be exposed to the threat of sexual vampiric infection” (359). This notion of Lucy not being the “nice girl” Arthur eventually marries cements Lucy’s role as the *bad girl* and *whore*. She was seduced and corrupted by Dracula’s transgressive sexuality and is therefore not “deserving” of the role of wife and mother. Instead, Arthur marries a *good girl*, who, like Mina, fits the men’s idealized role of wife and mother. Lucy, who became the *monster* and, through her transgressive sexuality, is seen as “evil” (Wyman and Dionisopoulos 215), has been made pure by being sacrificed, but she was never fit to be a mother and wife.

It can be argued that Lucy never fills the role of the *angel in the house* in the novel, and it can also be argued that her role transforms from *whore* to *monster*. Her transformation can be observed in how she, at first, is considered to be the men’s object of desire, but, after she has been turned into a vampire, she is frequently referred to as a “Thing”: “But there was no love in my own heart, nothing but loathing for the foul Thing which had taken Lucy’s shape without

her soul” (Stoker 224). Swartz-Levine describes her as a “threat to domestic order and proper Victorian femininity” (351), which is the opposite of what the *angel in the house*, Mina, represents. This version of vampire-Lucy is also described as overtly sexual: “Lucy Westenra, but yet how changed. The sweetness was turned to adamantine, heartless cruelty, and the purity to voluptuous wantonness” (Stoker 221). Overt sexuality, as the opposite of nurturing, could be considered monstrous by Victorian female ideals: “If Dracula has his way in England, this woman will be the exemplum for what English female sexuality is to be: aggressive, violent, and non-maternal (Swartz-Levine 348). Thus, Lucy’s sexuality is linked to everything that conflicts with the role of the *angel in the house*.

Lucy, when turned into her monstrous form, is also described as having eyes “unclean and full of hell-fire” (Stoker 221), as well as being “callous as a devil” (Stoker 222). Her being “callous as a devil” is declared by one of the male characters when Lucy is seen flinging a child to the ground, further demonizing her lack of nurturing capabilities. Lucy being referred to as a ‘devil’ further sets her apart from Mina, as Mina is referred to as “one of God’s women fashioned by His own divine hand” (Stoker 197). This juxtaposition can be observed as both demonizing women like Lucy while also putting women like Mina on a pedestal. According to Tyson, after being put on a pedestal “the ‘good girl’ had to remain uninterested in sexual activity, except for the purpose of legitimate procreation” (86), and, when the *good girl* fails to achieve what is expected of her “she is often punished” (Tyson 86). Thus, the men’s idealization of Mina puts her in a position of having to conform to their ideals, or to face punishment for failing. In contrast, Lucy is regarded as unfit for procreation altogether and this makes her worthless as well as evil in the eyes of the men.

The reason the male characters give for killing and mutilating Lucy is that they want to return her to “purity”: “Lucy as we had seen her in life, with her face of unequalled sweetness and purity” (Stoker 227) This demonstrates that vampiric Lucy is not seen as “pure” by the men, and that purity is, to them, a vital characteristic for a woman to have. Swartz-Levine discusses purity in terms of what Lucy’s mouth symbolizes; that this part of her, that Arthur cannot kiss until after she has been made “pure”, is also what ties her to Dracula: “Arthur and his cohorts disfigure the part of Lucy which originally chose to allow Dracula to seduce her” (351). This

implies both that the men “blame the victim” (351), as Swartz-Levine puts it, as well as highlighting the sexual nature of Lucy’s “crime” against purity. The link that is drawn between her lost purity and her sexuality can further be observed in how Lucy’s mouth often is described as sexual “the face became wreathed with a voluptuous smile” (Stoker 222). Her mouth is, thus, both what made her impure, as well as a symbol of her sexuality.

In addition to Lucy being deemed a *whore*, another, more damning, reason used to kill Lucy is the notion of her as a “monster”. According to Prescott and Giorgio, this notion is used to “sacrifice [her] in order to cleanse the male community” (Prescott and Giorgio 500), thus displaying the men’s selfish reasoning behind the killing and mutilating of Lucy. Their sacrificing her to “cleanse the male community” (Prescott and Giorgio 500) indicates that while they claim to sacrifice her to save her “purity”, they are really sacrificing her to save their own idealized view of her. Their hidden agenda can also be observed in how Prescott and Giorgio further note that Lucy being “sacrificed” is due to the male characters being scared of their attraction to her, as well as the threat she poses to Victorian femininity (500). They also note that her “vampiric seduction metaphorically represents all manifestations of her excess” (500), which convinces the men that she has to be destroyed. This is also explored by Kwan-Wai Yu: “Rather, one finds the most frightening imagery of degeneracy, conspicuous for its ‘sexual anarchy’, revealing the profoundest anxieties in the Empire of the Sea” (149), where he notes that the sexuality shown by Lucy and the other vampire women highlights a contemporary fear of female sexuality. The aversion to overt sexuality can further be observed to link to how the ideal, the *angel in the house*, was to be kept non-sexual, and how the sexual Victorian woman is regarded as the opposite of the *angel in the house*. Victorian Britain’s condemnation of female sexuality further highlights how Lucy’s sexual nature and Mina’s “asexual” nature are strong indicators of how they differ in terms of how well they fit into the ideal.

This fear of female sexuality can be observed in how the men describe Lucy’s vampiric beauty and sexuality as something that deliberately is meant to entice them and “hypnotize” them. This can be observed when Arthur is described as seeming to be “under a spell” (Stoker 222) when he is enticed by Lucy. Instead of recognizing that they themselves have responsibility over their attraction to Lucy, the men blame Lucy, like her beauty is a “power” she can use against them.

The notion of attraction and sexuality as a power or weapon is further explored by Wyman and Dionisopoulos in their concept of the “powerful whore”. They claim that the “powerful whore” is a character who “uses sex for her own pleasure and to gain advantage” (215). In this regard, Lucy is blamed for the “power” her sexuality has over the men, and this leads to her needing to be punished for it. Wyman and Dionisopoulos note that the “powerful whore” is “depicted as evil and viewed as a danger that needs to be stopped” (215), which might make the male characters feel justified in their mission to kill and mutilate Lucy. The notion of Lucy as being able to use her sexual power against the men, coupled with her being the *monster* that needs to be sacrificed in order to rid the community of the threat she poses, establishes why the men need to rid themselves of Lucy. The men also try to rationalize punishing her because she “let” Dracula try to corrupt their view of femininity.

Conclusion

There are many interesting aspects of analyzing the female gender roles of Mina and Lucy, especially since they are the only female characters in *Dracula* that are allowed voices of their own through their letters and diary entries. Thus, this paper could have gone into further depth by examining the way Lucy often is treated like a child, and like she is without any agency. It could be an interesting topic to analyze to see if she is infantilized because of her being a woman, to what extent, if any, this also applies to Mina, and what purpose the infantilization serves. Further research could also be made into the female gender roles of *Dracula* and how this culturally significant novel was affected by, and affected, contemporary works of literature, as well contemporary public opinion. Further research could also be made into if, and how, the gender roles in *Dracula* continue to affect gender roles in fiction.

As can be seen from the analysis, Mina is represented as the *angel in the house* throughout the novel, not deviating from this role even when going through her vampire transformation. Lucy, on the other hand, starts as a *whore* and then, through her increasingly transgressive behavior, is seen as a *monster*. The repercussions these different roles have for the women's fates in the novel is that Mina, while being punished in the form of exclusion from the group, gets to be “purified” while she is alive, while Lucy has to be killed and mutilated before she gets to be viewed as “purified” in the eyes of the men. Throughout the novel, the two female characters’

roles are shown as clear opposites, with Mina being proper, self-sacrificing, rejecting transgressions, and ending up as the wife and mother despite her, almost complete, transformation towards vampirism. Lucy, on the other hand, is shown as uncooperative, much less sympathetic, open to transgressions, sexual, and ending up dead and mutilated, with her memory preserved as “pure” in the minds of the men, yet not being “pure” enough to be “allowed” to live. The two women, while both suffering through vampiric transformations, are seen as each other’s opposites because of their behaviors before vampirism, as well as their behaviors under the influence of vampirism. They are punished unequally because Mina continues to serve as the *angel in the house* despite her suffering, while Lucy “gives in” to vampirism and displays a sexual desire and sexual power that the men find threatening. Thus, Mina is the *angel in the house*; fit for wifely and motherly duties, while having to bear the full responsibility of emotional labor and having to be prepared to give up her safety, and even life, should she need to for the safety of her husband or her family. Lucy is the *monster*; unfit for wifely and motherly duties and sacrificed to give the male characters the peace of mind that the transgressive perversions she had “allowed” into her life would not affect British femininity.

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