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English Studies (Literature, Linguistics, Culture)

Suppressed Desires, Fears, and Sexuality in Bram Stoker's Dracula
Master Thesis

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Vilnius

2025

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1. Introduction.

Bram Stoker was born on 8 November 1842 in Dublin. He was the third of seven children. As a child, he was often sick and studied at home before going to a private school. In the 1860s, he studied at Trinity College in Dublin. In the early 1870s, he started writing reviews of theatre plays. Stoker became friends with the actor Henry Irving writing a review of a play by this actor. In 1878, Irving gave Stoker a job as the business manager of the Lyceum Theatre in London. Stoker took the job and married Florence Balcombe the same year. Biographer Lisa Hopkins says this job made Stoker meet many rich and important people in London. But Stoker still saw himself as a private man who did not share his thoughts easily. To earn more money, Stoker wrote romance and dramatic novels. However, during his life, people mostly knew him for his work in the theatre. When he died in 1912, he had written 18 books. *Dracula* was his seventh book. It came after *The Shoulder of Shasta* (1895) and before *Miss Betty* (1898). Stoker's grandnephew, Daniel Farson, said that Stoker may have died of syphilis, but many experts disagree with this information. Stoker's close friend, writer Hall Caine, wrote that except for his book about Irving, Stoker only wrote books to only make money.

Dracula is a Gothic horror novel written by Bram Stoker, an Irish author. It was published in 1897. The story is told through letters, diaries, and newspaper articles, and there is no single main character. The book begins with Jonathan Harker, a lawyer, traveling to Transylvania for his work. He stays at the castle of Count Dracula. Harker soon finds out that Dracula is a vampire. He escapes the castle. Dracula then moves to England and causes fear and trouble in the town of Whitby. A group of people, led by Professor Van Helsing, works together to find and kill Dracula. Stoker wrote the book in the 1890s and made many notes, using ideas from folklore and history. It is assumed that *Dracula* was based on real persons, like Vlad the Impaler or Countess Elizabeth Báthory. It is believed that the prototype of Dracula was a real historical figure, the 15th century Romanian prince Vlad III Tepes, also known as Dracula, from the Romanian Dracul, "devil", the ruler of the medieval principality of Wallachia. As Matei Cazacu (2019), explains in his study of Vlad Tepes III, the real story of the Wallachian prince is much more complex than the vampire image in Gothic literature. (Cazacu, 2019, p 123-125).

It is assumed that, Stoker found the name "Dracula" in a library in Whitby and chose it because he believed it meant "devil" in Romanian. When the book came out in May 1897, some readers said it was very scary and exciting, but others thought it was too horror.

Reviewers noticed that it was similar in structure to Wilkie Collins' *The Woman in White* and had a style like Ann Radcliffe, another Gothic writer. In the 20th century, *Dracula* became known as one of the most important Gothic novels. Scholars often study it in the context of Victorian society, focusing on themes like race, religion, gender, and sexuality. *Dracula* is now one of the most famous books in English literature. The character Count Dracula helped shape how people imagine vampires. He has appeared in over 700 films, shows, and other media, making him the most shown character from a book, according to the Guinness World Records. The story has been adapted many times, even new versions come out almost every week.

Jaffe and DiCataldo (1994) writes that, vampire legend comes from medieval European beliefs and even older myths from cultures worldwide, including Tibet, India, Mexico, Babylon, Egypt, China, Africa, and Polynesia. Many ancient myths describe female demons or spirits drinking blood or harming the living. Some of these ideas still exist today in voodoo practices and religious symbolism, such as the Catholic belief in Christ's blood during Mass. The modern vampire myth became popular in medieval Central and Eastern Europe, especially in Slavic cultures. People believed that a dead person could rise from the grave at night to drink the blood of the living, then return to the coffin before sunrise. Some thought vampires could transform into bats, mist, or other creatures. A vampire's victim would be put into a trance and sensually embraced while their blood was taken. People feared vampires and tried to protect themselves using garlic, crucifixes and other methods. Suspected vampires were sometimes exhumed and mutilated their heads were cut off, hearts were burned, or bodies were staked. These fears lasted into the 19th century and even spread to places like Connecticut in the U.S. Vampire stories might have started due to premature burials, where people were mistakenly buried alive, or medical conditions like porphyria, which makes the skin and eyes sensitive to light. (Jaffe and DiCataldo, 1994).

The reason why I chose psychological analysis in this Gothic novel is because it is very easy to analyze the main characters in a novel because this novel is in an epistolary style. Especially because there are not only letters from the characters to each other but also their diaries, and a diary means that these are the thoughts of a person that he trusts only to his diary and no one else.

Mina is an intelligent, calm and disciplined woman. She tries to be useful and supportive for men, especially her husband, Jonathan. At the same time, she shows signs of internal conflict, she wants to be the perfect woman according to Victorian standards, but also shows independence, initiative and intelligence, qualities often attributed to men of that time. Her

psychological fear is associated with losing her identity, sexual or moral purity. Her internal struggle reflects the tension between the traditional female role and new ideas about women.

Lucy is a beautiful, gentle and dreamy girl. She attracts men with her kindness and innocence, but there is also a hidden sensuality and flirtation in her. Lucy writes about how she has a hard time choosing between three admirers, this touches her inner desires that go beyond the accepted norms. After turning into a vampire, her suppressed desires and sexuality come out in an aggressive form. Her character shows how Victorian society was afraid of female sexuality and independence. Her psychological fear is to be judged for desires that she cannot openly express.

Jonathan is a rational, serious and devoted man. He tries to act logically and according to the rules, especially as a lawyer. However, his trip to Dracula's castle destroys his understanding of the world. He encounters situations that he cannot explain and feels helpless. He is especially affected in the chapter with the vampires, where his repressed sexual desires and fear of being an object of desire manifest themselves. After this, he experiences a feeling of guilt and fear, both for his masculine failure and for losing control. Jonathan symbolizes the inner conflict of the Victorian man between strict morality and latent desires.

Bram Stoker's *Dracula* has been studied by many scholars who are interested in how the novel shows hidden fears and desires, especially about sex and gender. Scholars as Christopher Craft (1984), Stephanie Demetrakopoulos (1977), and Jennifer L. Fleissner (2000) show that the vampire is not just scary, it also represents secret desires and things that people in Victorian times were not supposed to talk about. Craft (1984), explains that vampires show both desire and fear at the same time, and that characters like Jonathan Harker are made to feel weak and feminine when vampires attack. Demetrakopoulos (1977), writes that Stoker shows two kinds of women, Lucy is sexual and punished and Mina is helpful and smart but still very proper. Fleissner (2000), focuses on Mina's work as a typist. She tells that Mina's writing helps the men defeat Dracula and shows how women were starting to work more in public during that time, which some people saw as dangerous.

Other scholars use psychology and culture to explain the deeper meanings in *Dracula*. In *Dracula for Doctors*, Subotsky (2019), says Dracula symbolizes hidden sexual feelings, illnesses, and mental health issues. He shows how the vampire's actions are linked to fears of female sexuality and diseases like syphilis. Barbara Almond (2007) and Anne Williams (1991), look at Dracula as a symbol of the needy child or the scary mother. They explain how the story shows the fear of being controlled or hurt by someone person depends. Eric Kwan-

Wai Yu (2006) and Vincent Pacheco (2020), explore how fear in the novel can also be useful, it makes people work harder or show deep emotional reactions. These scholars agree that Dracula is not only a scary story. It is full of sex, fear, power, and things people were not allowed to say. My article follows their ideas and shows how Stoker used the vampire to express feelings and fears that people tried to hide.

The aim of my work is to conduct a detailed analysis of the main characters, Mina, Lucy and Jonathan, of the novel Dracula by Bram Stoker. I will consider not only their suppressed desires, but also their psychological fears and manifestations of sexuality. In addition, I will examine how these aspects are related to other psychological problems and internal conflicts. This approach will allow to better understand the inner world of the characters and the hidden anxieties of Victorian society reflected in the novel.

2. Theoretical Framework: Psychological and Philosophical Approaches to Fears, Suppressed Desires and Sexuality.

One important chapter in the book *Dracula for Doctors* (2019) written by Subotsky, is called Sex and Death. It talks about how vampires and sex are often connected. For example, when Jonathan Harker sees the vampire women, he feels something strange and strong, “I felt in my heart a wicked, burning desire that they would kiss me with those red lips” (Stoker, 1987, p. 33). This quote shows how vampires could be sexual. The chapter explains that vampires often show hidden desires, and that Stoker might have written this without fully knowing it himself. It says, “Overtly, Stoker favoured the censorship of sexually arousing material, and said that there was nothing base in his book. Perhaps what he could have added were the words ‘explicit’ or ‘obscene’, as his stories were intended to be sensational and exciting.” (Subotsky, 2019, p. 169). This helps support my idea that *Dracula* is full of hidden sexual desires, even though the author said his book was not sexual. The chapter also talks about women’s sexuality and how people were afraid about it. In the past, people believed that women might be too sexual, which led to building asylums that kept men and women apart. There was a fear of “nymphomania”, also, the chapter brings up cases of “sexual perversion”. The quote says, “In this form sexual excitement is combined with bloodthirsty tendencies to mutilation, or even murder, or to both. It would seem that in some cases the murderous tendency appears as the equivalent and representative of sexual passion.” (Subotsky, 2019, p.170).

Another chapter, Body and Mind, focuses on medicine in *Dracula*. The vampire is seen as a symbol of disease, something that spreads and infects. It says, “Meanwhile the vampire Count himself has understandably been taken as a disease metaphor of the time – especially cholera, plague and syphilis, afflictions that seemed to sweep in from abroad, and be connected with horrid deaths, miasmas, rats and unnameable sexual transmission.”. (Subotsky, 2019, p.2). This supports the view that *Dracula* represents fear of illness and sex, especially sexually transmitted diseases.

The chapter Diagnosing *Dracula* looks at how *Dracula* is seen as a person with a mental problem. The chapter says that *Dracula* has “His face was a strong, a very strong, aquiline, with high bridge of the thin nose and peculiarly arched nostrils, with lofty domed forehead, and hair growing scantily round the temples but profusely elsewhere. His eyebrows were very massive, almost meeting over the nose, and with bushy hair that seemed to curl in its own

profusion. The mouth, so far as I could see it under the heavy moustache, was fixed and rather cruel-looking, with peculiarly sharp white teeth. These protruded over the lips, whose remarkable ruddiness showed astonishing vitality in a man of his years. For the rest, his ears were pale, and at the tops extremely pointed. The chin was broad and strong, and the cheeks firm though thin. The general effect was one of extraordinary pallor” (Stoker, 1993, p. 16-17). These features are criminal. Van Helsing even says Dracula “He be of child-brain in much.” (Stoker, 1993, p. 284), which matches the idea that criminals were less evolved and more like children or animals.

The Medico-Gothic chapter explains, “In Dracula Stoker uses madness itself to gothic effect, for instance the lunatic patient Renfield’s eating his way up the animal kingdom, exclaiming ‘the blood is the life’. However, the explanation of ‘madness’ as a general explanation of the novel’s fantastic events is in a sense blocked off for the readers by the counterpointing presence of the asylum, although the characters themselves frequently wonder about their own sanity. Nevertheless, the opening up of the asylum to Dracula’s more supernatural terrors arises through Renfield, for whom Dracula is ‘the master’.” (Subotsky, 2019, p.4), especially through Renfield.

The chapter The Other Patients, supports the analysis part because it talks about characters who suffer mentally and physically. It explains how Jonathan, Mina, and Lucy all have symptoms that look like trauma, sleepwalking, or hysteria. About Jonathan, it says, “He has had some fearful shock—so says our doctor—and in his delirium his ravings have been dreadful; of wolves and poison and blood; of ghosts and demons; and I fear to say of what.” (Stoker, 1993, p. 84). He also forgets what happened and wakes up shaking and afraid. The chapter also says he might have engyesis, an old word for fear before marriage, which was seen more in men who avoided sex. Mina Harker is also discussed, the chapter shows that she is strong and helpful, but she also becomes a victim. Van Helsing calls her a woman with a man-brain, which means she is intelligent and rational, but when Dracula forces her to drink his blood, she feels confused and guilty. She says, “I was bewildered, and, strangely enough, I did not want to hinder him” (Stoker, 1993, p. 239), this line is very important. It shows that Mina has mixed feelings, part of her may have wanted what happened, or at least was not fully against it. The chapter says Mina is hypnotized and even connected to Dracula’s thoughts. Van Helsing worries that “...he who have hypnotise her first, and who have drink of her very blood and make her drink of his, should, if he will, compel her mind to disclose to him that which she know?” (Stoker, 1993, p. 269). This shows that Dracula has psychological control over Mina. Lucy Westenra wants to marry all three of her suitors and seems happy with her

beauty and charm. When she becomes a vampire, Van Helsing says, “The sweetness was turned to adamant, heartless cruelty, and the purity to voluptuous wantonness” (Stoker, 1993, p. 175). The text clearly punishes Lucy for being too sexual. After she dies, Van Helsing says she is now a “polyandrist”, a woman who has taken blood and symbolically sex from many men.

Christopher Craft’s (1984), article explores how Bram Stoker’s *Dracula* connects vampirism with sexual desire and fear, especially fears about same-sex attraction and gender roles in Victorian society. He explains that the novel shows how exciting but also terrifying sexual feelings can be. Vampirism becomes a symbol of this double feeling. Craft writes that *Dracula* expresses “...the identity of desire and fear” (Craft, 1984, p. 107), meaning that the characters feel both desire and fear at the same time, especially when about to be kissed by the vampire. One of the main ideas in the article is that the vampire’s mouth mixes masculine and feminine traits. Craft writes, “Luring at first with an inviting orifice, a promise of red softness, but delivering instead a piercing bone, the vampire mouth fuses and confuses what *Dracula*’s civilized nemesis, Van Helsing and his Crew of Light, works so hard to separate - the gender-based categories of the penetrating and the receptive, or, to use Van Helsing’s language, the complementary categories of “brave men” and “good women.”” (Craft, 1984, p. 109). In Victorian times, men were expected to be active in sex and women to be passive, but in *Dracula*, the vampire women are sexually aggressive, and men, like Jonathan Harker, become passive. When the female vampires approach Harker, he feels “a wicked, burning desire” but also “some deadly fear” (Craft, 1984, p. 108). Craft also argues that *Dracula* hides same-sex desire using vampire women. At the start of the novel, *Dracula* shows strong interest in Harker but never kisses him. Instead, *Dracula* allows his female vampires to do it. When *Dracula* says, “This man belongs to me,” it shows a kind of possessive male-male desire (Craft, 1984, p. 110). Craft says that this same-sex desire is shown in a safer, hidden way, “Here, in a displacement typical both of this text and the gender-anxious culture from which it arose, an implicitly homoerotic desire achieves representation as a monstrous heterosexuality, as a demonic inversion of normal gender relations.” (Craft, 1984, p. 110). The story hides male-male attraction behind female characters and vampire attacks. The article links this idea to Victorian beliefs about sexual inversion, the idea that a man attracted to men had a female soul in a male body.

Another major point is how *Dracula* shows fear of female sexual power. When Lucy becomes a vampire, she becomes sexually aggressive and even feeds on children. Craft says, “Stoker here gives us a tableau mordant of gender inversion: the child Lucy clutches

‘strenuously to her breast’ is not being fed, but is being fed upon” (Craft, 1984, p. 120). This shows how dangerous female desire seems in the novel. The male characters respond by using medical and violent tools to control her. Her fiancé kills her with a stake, and the novel describes it in very physical, even erotic, detail, “...driving deeper and deeper the mercy-bearing stake...” (Craft, 1984, p. 122). Craft also talks about the blood transfusions Lucy receives from four different men. He sees them as symbolic of sexual acts. The transfusions are a way for men to share fluids with her, and through her, with each other. He writes that these scenes are “...the most convincing epithalamiums in the novel.” (Craft, 1984, p. 121), meaning they are like symbolic marriages. Craft says this is how male bonding happens safely, through a woman’s body. The novel avoids showing direct male-male intimacy by displacing it through Lucy. Finally, Craft argues that Dracula tries to show Van Helsing and his “Crew of Light” as moral heroes, but they are not very different from the vampire himself. Both Dracula and the men use tools to control bodies. Craft writes, “...tooth, stake, and hypodermic needle, it would seem, all share a point.” (Craft, 1984, p. 128), meaning they all do the same violent act.

Stephanie Demetrakopoulos’s (1977), article explores how Dracula reflects deep Victorian fears about gender, sexuality, and power. She argues that Stoker shows two opposite types of women and uses fantasy to express repressed sexual and social desires. Demetrakopoulos says Stoker claimed to support women’s rights, but his ideas about women are mixed. Mina is shown as smart and strong, but still very feminine. She “is most feminine when aping masculine pseudo-rationality and eighteenth-century gentlemanly stoicism” (Demetrakopoulos, 1977, p. 104). Lucy, on the other hand, is fragile and becomes sexual only after Dracula attacks her. “Lucy is a blonde, fragile, porcelain creature—above all simple-minded. [...] Mina has, we are told, a man’s brain - a brain that a man should have were he much gifted--and a woman’s heart.” (Demetrakopoulos, 1977, p. 109). Mina is not like Lucy. She works as a stenographer, supports her husband, and helps defeat Dracula. She represents the “New Woman” of the 1890s more modern and independent. “Stoker’s characterization of Mina centers on her intelligence and strength;” (Demetrakopoulos, 1977, p. 110). “She briefly humanizes Renfield, whose own intelligence and goodness are suddenly brought to the fore by hers.” (Demetrakopoulos, 1977, p. 110). Stoker may have based Mina on his own feminist mother and his intelligent wife. “Stoker’s mother, Charlotte, was a feminist who had publicly espoused votes for women.... he told friends that the major reason he married Florence Balcombe was that she was so intelligent and eager for knowledge.” (Demetrakopoulos, 1977, p. 110). Demetrakopoulos argues that Dracula is not a deep psychological novel, but a popular one, full of repressed fantasies about gender and sexuality. “There is no growth towards self-

knowledge, no integration or acknowledgment of interior forces. All sexuality is relegated to the vampires” (Demetrakopolos, 1977, p. 111). “The good women become pure of eroticism, redeeming their men from the onus of sexual temptation” (Demetrakopolos, 1977, p. 111).

Jennifer L. Fleissner (2000), explores Mina Harker as a new figure. Fleissner argues that Mina’s role as a typist reflects a changing view of women’s labor in the late 19th century. During that time, more women started working in offices as typists and secretaries, which was seen both as progressive and dangerous. She writes that, “Mina’s writing does not simply threaten the text of Dracula; quite the contrary, it brings that text into being (as well as vice versa)” (Fleissner, 2000, p. 419). Fleissner thinks that Mina’s journey from secretary to vampire victim to mother reflects how society was trying to make women’s office work seem acceptable and natural just a step before marriage and motherhood. “What Dracula offers for the Count’s and our consumption is a new kind of middle-class female body, the body of the secretary” (Fleissner, 2000, p. 420). The article also explains how Mina’s writing and secretarial work were important because they helped control dangerous information. Dracula represents chaotic and uncontrollable knowledge, while Mina organizes and tames it with her typing. “Rather than leading necessarily to disembodiment, then, technology in Dracula and in discourses of women’s clerical labor can be seen to reembody the woman worker as a particular kind of body, one that makes this labor historically and narratively imaginable” (Fleissner, 2000, p. 425). Mina is not punished for her intelligence like Lucy Westenra, who is sexualized and killed. Instead, Mina’s skills are valued. She types, organizes, and even channels Dracula’s thoughts when hypnotized, helping the male characters find and defeat him. “In order to understand how this figuration of the woman’s body takes shape, we must reread sections of Dracula usually seen as telling us something about sexual bodies, and understand them as providing clues about those bodies’ relation to writing and information.” (Fleissner, 2000, p. 430).

In his essay *A Psychological Analysis of the Vampire Myth* (2009), Steven Kimberley investigates the long-lasting appeal and psychological significance of the vampire figure. Kimberley draws primarily on the psychological theories of Carl Jung and Sigmund Freud to explain how the vampire acts as a symbol of universal human fears and desires. According to Kimberley, the vampire expresses one of our most primitive fears, the fear of having life stolen from people. As he writes, “The vampire represents the epitome of this natural fear of theft in the psychology of humans” (Kimberley, 2009, p.3). No matter how different vampire stories are, they all share “...the common factors which form the psychological archetype: the un-human creature that feeds on the life-force of humans” (Kimberley, 2009, p.3). The vampire’s

thirst for blood can be read as a form of oral aggression, connected to early stages of childhood development. Kimberley notes that vampires have "...aggressive obsession for pleasure and gratification and need to sustain themselves" (Kimberley, 2009, p.4), often shown through their symbolic biting an act that combines violence and sexuality. The sexual nature of the vampire is particularly clear in Bram Stoker's *Dracula*, where the Count targets young, pure women. Kimberley points out that Dracula's bite is a symbol of sexual domination, as seen when he bites Lucy and Mina while they are engaged. As Kimberley states, "Lucy changes from a silly, giggly girl to a powerfully erotic woman" (Kimberley, 2009, p.5), after her encounter with Dracula. In addition to sexuality, the vampire myth also touches on themes of power, death, and religion. Vampires often fear religious symbols such as crosses and holy water. Kimberley interprets these objects as psychological tools used to suppress the id's desires. He writes that religion may "In terms of psychodynamic analysis, the religious devices used to suppress the vampire (a representation of the sexual and aggressive nature of the id), could be a psychological representation of how religion is used in life in order to help suppress the sexual and aggressive demands of one's own id." (Kimberley, 2009, p.6).

Terrie Waddell's (2021), article explores how vampires especially Dracula symbolize cultural fears around female ageing and menopause. Waddell argues that screen vampires represent a fear of lost fertility, especially in postmenopausal women, and use blood-sucking to mimic youthful energy and menstruation. "As bodies unable to generate their own blood yet craving the bleeding of others, vampires harness the irrational fear of female ageing. They are, in effect, politically symbolic spectres of postmenopausal anxiety." (Waddell, 2021, p. 246). Waddell focuses on Dracula as a gender-fluid and feminized figure, who simulates fertility through blood but remains infertile and dry a metaphor for postmenopause. Waddell explains that menopause was once seen as a dangerous, drying-out process that turned women into something manly and unnatural. "The system provided a rationale to divest women of their femininity, for it was thought that dryness and 'a lack of menstruation would make a woman manly'" (Waddell, 2021, p. 249). Dracula's transformation mimics perimenopause to postmenopause, beginning with slow decay and eventually reviving temporarily through blood. Even his victims, like Lucy and Jonathan, go through physical and emotional symptoms like menopause, emphasizing the horror of ageing and loss of control. She also points out that vampires, especially Dracula, are figures of compulsive desire and addiction. This desire is not just for youth, but for intimacy and control over death. The vampire's thirst is symbolic of society's obsession with staying young, "...blood is 'lives' and 'testimony'. There is an exclusivity, ownership, privacy and satisfaction in breaking the moral and ethical conventions

that exist between the vampire and its compulsive transgressions that gothic screen horror uses to illicit disgust.” (Waddell, 2021, p. 254).

Barbara R. Almond (2007), explores the novel through early childhood development and maternal relationships. Her main claim is that *Dracula* reflects deep fears about needy, monstrous babies and controlling, vampyric mothers. Almond believes that the vampire myth in the novel represents, “Vampires and the state of being ‘undead’ are representations of intense oral needs, experienced in a context of passivity and helplessness”. (Almond, 2007, p.219). Count Dracula is not just a sexual predator, he is also a symbolic monster baby, greedy and dependent, yet terrifying. In her view, the horror of the vampire lies in “The horror of the vampire myth is located in the unending internal attachment to a deeply needed but problematic object.” (Almond, 2007, p.219), in other words, a disturbing form of emotional dependence. She argues that Bram Stoker’s own childhood experiences, particularly being a bedridden child cared for by his mother, might have shaped these fantasies. “Moreover, since children hold their mothers responsible for their bodily vulnerabilities, he may have had the fantasy that she caused his illness and kept him weak.” (Almond, 2007, p.221). Almond notes, and this can result in fears of being drained or controlled by the mother. A key image that illustrates Dracula as a monstrous infant is when Harker finds him lying in his coffin with “There lay the Count, but looking as if his youth had been half-renewed, for the white hair and moustache were changed to dark iron-grey; the cheeks were fuller, and the white skin seemed ruby-red underneath; the mouth was redder than ever, for on the lips were gouts of fresh blood, which trickled from the corners of the mouth and ran over the chin and neck.” (Stoker, 1993, p.44). Almond interprets this as a grotesque version of a satisfied baby Dracula as a filthy leech, exhausted with his repletion. She also explores the idea of the vampire mother, especially in the scene where Dracula forces Mina to drink his blood. Almond compares this to forced feeding, “The attitude of the two had a terrible resemblance to a child forcing a kitten’s nose into a saucer of milk to compel it to drink.” (Stoker, 1993, p.234). This inversion Dracula as the mother, Mina as the child symbolizes the confusion and helplessness felt in unhealthy maternal relationships. Almond presents Lucy Westenra’s transformation as an example of how Dracula’s influence turns women into perverse, anti-maternal figures. Lucy becomes the “Bloofer Lady” who feeds on children rather than caring for them. This shocking reversal shows how maternal roles can be twisted by unresolved psychological anxieties.

While Count Dracula was seen as a symbol of the terrible father, Williams (1991), shows that Dracula also represents the terrible mother a force linked to nature, sexuality, and

death, which patriarchal culture tries to control. Williams points out that Dracula's characteristics, his connection with the moon, blood, and nature link him to traditional images of womanhood and motherhood. She explains, "To the patriarchal imagination, "the female" is bloody, irrational, soulless, almost uncontrollable—very much like the vampire" (Williams, 1991, p. 446). Williams emphasizes how Dracula reflects fear of female sexuality and maternal power. Women in the novel become either helpless victims or sexually threatening monsters. For instance, Lucy, after turning into a vampire, becomes sexually aggressive. Her death by staking is both violent and symbolic. Van Helsing insists that her fiancé Arthur must drive the stake into her heart, and the description is full of sexual imagery, "The thing in the coffin writhed, and a hideous, blood-curdling screech came from the opened red lips." (Williams, 1991, p. 449). Even more disturbing is the scene where Dracula forces Mina to drink his blood. This reverses the usual vampire pattern, and Williams writes that, "The attitude of the two had a terrible resemblance to a child forcing a kitten's nose into a saucer of milk to compel it to drink." (Williams, 1991, p. 452). Dracula becomes a twisted image of a nursing mother, suggesting that motherhood itself has become frightening in the story. Williams argues that the vampire is scary because he blurs boundaries between male and female, life and death, nature and culture. This confusion creates deep anxiety in a culture that values clear opposites. She writes that Dracula is a symbol of the female forces that patriarchy tries to control, and the tools used to defeat him like the stake, cross, and garlic are symbols of the father's authority. She explains, "The cross, supreme sign of Christian patriarchy, is most powerful because it symbolizes the possibility of a birth transcending the life/death cycles of the natural order—the horizontal, female "earth" plane is transfixed by the "celestial" male vertical. Significantly, in Stoker's novel, these weapons are wielded by Abraham Van Helsing, whose first name means "father of many" and who is assisted by Arthur Holmwood, Lord Godalming." (Williams, 1991, p. 454). Even garlic, she notes, was once considered a weapon against female deities and serpent-goddesses, showing its symbolic connection to patriarchal fear of female power. Williams ends by suggesting that while Dracula supports patriarchal ideas on the surface, it also reveals the deep cultural fear of the mother.

Eric Kwan-Wai Yu (2006), explores how fear in Dracula is not only terrifying but also productive. Yu starts by situating Dracula in a time of British imperial anxiety. Dracula's invasion of England represents fears about reverse colonization and cultural degeneration. These fears are also linked to other Victorian worries such as homosexuality, the New Woman, and foreign threats. As Yu puts it, "The main thrust of my argument is that fear aroused by the paranoiac perception of sexual perversity begets a curious kind of work ethic in the imperial subject, reaffirming Enlightenment reason and scientific progressivism while,

at the same time, betraying the very unreason in reason and the profound anxieties underneath the confidence in progress and empire”(Yu, 2006, p.146). Yu also focuses on gender. Mina is unique because her hard work, intelligence, and use of modern technology help the team defeat Dracula. But her power comes only after she is bitten by Dracula, which makes her a hybrid figure part vampire, part Protestant worker. “Weirdly framed and haunted by deep fears, Mina’s intellectual labor links her as closely to the male “professionals” as to Dracula, the “monstrous Other” that arguably begets in her a surprising “Protestant work ethic.”” (Yu, 2006, p.159). Yu argues that Dracula himself is not just a primitive monster, he is modern, intelligent, and disciplined. He learns English, uses maps, understands property law, and moves through London without suspicion. “...he is not only able to modernize himself, familiarizing himself with modern-day legal and commercial transactions, but also able to move freely around England like an English gentleman without attracting public attention.” (Yu, 2006, p.147)

In his article *The Uncanny Affects in Bram Stoker's "Dracula"*, Vincent Pacheco (2020) argues that the uncanny in Dracula is not just about unconscious fears or desires but is better understood through affect theory how feelings like fear, desire, or confusion act directly on the body and the mind at the same time. Pacheco argues that readers should focus on uncanny affects strange and confusing feelings that make characters experience both attraction and fear at the same time. He writes, “The seductive aberrations constitute the uncanny affect, which, in turn, works at the level of the ‘body’ instead of the ‘unconscious’” Freud tells us.” (Pacheco, 2020, p.18). To explain this, Pacheco examines two major examples, Jonathan Harker’s encounter with Dracula’s three vampire brides and Lucy Westenra’s transformation into a vampire. When Harker meets the three vampire women, he feels drawn to them but also scared. He cannot understand how he feels this confusion, Pacheco says, it is the “uncanny affect.” The women are beautiful and seductive, but also unnatural and terrifying. Harker says, “There was something about them that made me uneasy, some longing and at the same time some deadly fear. I felt in my heart a wicked, burning desire that they would kiss me with those red lips.” (Stoker, 1993, p.33). This moment shows how the vampire women cause both intolerable and tolerable feelings at the same time. Harker calls their voices “like the intolerable, tingling sweetness of water-glasses when played on by a cunning hand” (Stoker, 1993, p.33) a phrase Pacheco focuses on for its double meaning it is painful but also irresistible. He explains that these vampire women create feelings so confusing that they cause Harker to faint. He quotes Teresa Brennan's theory of affect, saying that “the emotions or affects of one person, and the enhancing or depressing energies these affects entail, can enter into another” (Pacheco, 2020, p. 22). This means Harker does not just think the women are

scary or sexy he feels their emotional power in his body. Pacheco then focuses on Lucy, who starts as a sweet Victorian woman but becomes a seductive, dangerous vampire. He shows how her transformation creates similar mixed feelings in men like Arthur Holmwood and Van Helsing. At her most vampiric, Lucy is both horrifying and desirable. For example, when Arthur sees her after death, he is under a spell because of her voice, even though he knows she is dangerous. Pacheco notes the description, “The sweetness was turned to adamant, heartless cruelty, and the purity to voluptuous wantonness” (Stoker, 1993, p.175). This shows that the same body can seem both lovable and disgusting, this is the uncanny affect. Even Van Helsing almost hesitates to kill the vampire brides later in the novel because of their beauty. He admits, “I was moved to a yearning for delay which seemed to paralyse my faculties and to clog my very soul” (Stoker, 1993, p.308). These examples support Pacheco’s claim that the uncanny is not just a mental confusion, but a feeling that makes characters lose control of their own bodies. The vampires’ presence disturbs the boundary between what is acceptable and unacceptable, creating what he calls seductive aberrations things that are attractive but also wrong or scary. Pacheco also redefines the words tolerable and intolerable based on old dictionary meanings. He notes that intolerable can also mean irresistible, so these vampire women are hard to bear because they are so attractive. He writes, “The uncanny similarity between this pair of antonyms here comes from the fact that the word intolerable can potentially describe attraction and desire when used in certain contexts.” (Pacheco, 2020, p.18).

John Allen Stevenson (1988), instead of viewing Dracula as a symbolic father hoarding women from his sons argues that Dracula is portrayed as a racial and cultural outsider who threatens British society by sexually invading and transforming English women. This fear is not about incest but about what Stevenson calls excessive exogamy, having sexual relationships too far outside one's group. “Dracula’s pursuit of Lucy and Mina is motivated, not by the incestuous greed at the heart of Freud's scenario, but by an omnivorous appetite for difference, for novelty.” (Stevenson, 1988, p.139). Stevenson uses anthropology, not psychoanalysis, to understand how societies manage sex and group identity. In many cultures, it is normal to marry outside your immediate family, but only within limits. Dracula breaks this rule by taking women from another race literally and metaphorically. “Here, then, is the real horror of Dracula, for he is the ultimate social adulterer, whose purpose is nothing if it is not to turn good Englishwomen like Lucy and Mina away from their own kind and customs.” (Stevenson, 1988, p.140). Dracula’s body is described using red and white, which are also the typical English skin colors, but in Dracula’s case, these colors become disturbing. For instance, the red scar on Mina’s white forehead marks her as Dracula’s victim and sexual

partner, linking her to his foreign race. “The scar, a concentration of red and white that closely resembles the mark on Dracula's own forehead, thus becomes a kind of caste mark, a sign of membership in a homogeneous group-and a group that is foreign to the men to whom Mina supposedly belongs” (Stevenson, 1988, p.141). Vampires do not reproduce like humans. They mix sex with feeding, and they turn partners into offspring. Dracula’s wives may also be his daughters, showing a bizarre blend of roles. “Dracula re-creates in his own image the being that he is simultaneously ravishing” (Stevenson, 1988, p.143). This also means Dracula cannot commit incest because all vampires are related, and vampires cannot have sex with each other again after transformation. That is why he must always seek new, unrelated women which threatens the men around Lucy and Mina. “For Dracula, though, the need for "foreign women" is no mere hankering. Rather, because his sexual partner is also his food, the vampire must marry out or die. A world without foreign women would represent not only sterility but famine.” (Stevenson, 1988, p.144). The male characters are afraid not just of losing the women they love, but of being replaced. Dracula is not only a sexual rival, but a stronger and more seductive one. He transforms women like Lucy and Mina into aggressive, sexual beings something the English men cannot control. “Dracula threatens to destroy both the "good" men's race and their masculinity, to destroy them as a group and emasculate them as individuals.” (Stevenson, 1988, p.147). At the end, Stevenson suggests that what makes Dracula so frightening is that he is also a distorted mirror of human nature. While he seems foreign, monstrous, and strange, he also reflects people’s own hidden fears and desires. “The vampire, "the other," "the monster" – everything that Dracula represents, and represents so powerfully – depends on our refusal to see the ways in which he is also a mirror” (Stevenson, 1988, p.147).

All these scientific articles are very diverse and touch upon important topics from the book, but at the same time they often repeat themselves. The topics studied are different, but the analysis of the main characters is often the same for each author in this literature review. Terrie Waddell’s (2021) article explores how vampires especially Dracula symbolize cultural fears around female aging and menopause, but there are many more psychological fears associated with mental problems, which I will provide in my part 4, “Psychological fears and anxieties in Dracula”. In my analysis, I want to show a deeper analysis of the main characters their hidden desires, psychological fears and sexuality.

3. Suppressed Desires in Dracula.

In *Dracula*, Stoker shows how hidden or suppressed desires, especially sexual ones, are a powerful force shaped by Victorian society. At that time, people had to follow strict social expectations, especially about sex and gender roles. Women were supposed to be pure, passive, and obedient. Any desire outside of this, like sexual feelings or same-sex love, had to be hidden. In *Dracula*, the vampire becomes a symbol of these repressed feelings. Dracula himself tempts people to give in to what society tells them to control. His attacks are often described in sexual terms. For example, when Lucy is bitten, the scene feels like a sexual encounter, “Arthur! Oh, my love, I am so glad you have come!” (Stoker, 1993, p. 134). This shows how desire becomes stronger when it is repressed.

Lucy is a victim of suppressed desire, her character shows what happens when repressed desires are not understood or controlled. At first, Lucy is innocent and sweet. She says things like, “Why can’t they let a girl marry three men, or as many as want her, and save all this trouble? But this is heresy, and I must not say it.” (Stoker, 1993, p. 51), which sounds playful, but also suggests hidden desires. Christopher Craft (1984), argues that Lucy’s response to the three marriage proposals hints at hidden sexual desires, which go beyond what Victorian society allows. Her transformation into a sexualized vampire represents the return of these repressed feelings, and Stoker punishes her for them. From what she says, the question about marriage and three men and her next sentence that she must not say it, shows that she stops herself very fast from her thought. Lucy is not ready for independence, she depends first on her mother, and then on her fiancé Arthur. Her letters sound childish, and she has even been called a “little girl.” The word “child” appears a lot of times in the novel when the story moves to Lucy’s part. Brennan (1992), explains that Lucy has no clear identity. She becomes weak and open to Dracula’s influence, especially during sleep. She writes, “He says that I afford him a curious psychological study, and I humbly think I do” (Stoker, 1993, p. 47–48). Brennan adds that her lack of identity shows in her sleepwalking and bad dreams, signs of an open or weak mind. When Lucy becomes more sexual after Dracula’s attacks, Stoker punishes her. Brennan writes, “Stoker plots to suppress this sexual rebellion in women... he also extinguishes Lucy’s far more threatening and voluptuous sexual desire, as Arthur, her fiancé, sadistically drives a phallic stake through her insatiably lustful heart” (Brennan, 1992, p. 1). In this scene, Lucy’s body is destroyed, and her desires are violently erased.

Mina shows another kind of suppressed desire which is managed through knowledge, duty, and loyalty. Mina is smart and organized. She learns shorthand, types, and works to support her husband. She gathers the group's journals and makes it possible to defeat Dracula, "She has man's brain—a brain that a man should have were he much gifted—and a woman's heart." (Stoker, 1993, p. 195). Even with her strengths, Mina still follows the rules of her society. She lets the men protect her, and she does not complain when they hide things from her. This makes her weaker. Dracula can enter her mind, and Mina cries, "There is a poison in my blood, in my soul, which may destroy me; which must destroy me, unless some relief comes to us. Oh, my friends, you know as well as I do, that my soul is at stake; and though I know there is one way out for me, you must not and I must not take it!" (Stoker, 1993, p. 275). Brennan argues that although Mina is different than Lucy, she still cannot fully grow, "Stoker plots to suppress this sexual rebellion... he makes Mina repudiate her sexuality with Dracula as 'Unclean' and then assume the traditional role of submissive wife and mother" (Brennan, 1992, p. 1). This means that even Mina, who gains power through learning, is forced back into a limited female role.

Stoker shows that women's desires must stay hidden or be punished. Lucy's repressed desires turn into dangerous sexuality, that is why she is killed. Mina controls her feelings and uses knowledge, but she is still expected to act like a proper Victorian wife. Stoker shows the fear that if women are too free sexually or emotionally, they might lose control or challenge men's power. In *Dracula*, suppressed desires do not disappear, they return stronger, and society must control or destroy them to survive.

3.1 Punishing female desire.

In *Dracula*, women who show desire are punished. This shows that men want to control women's sexuality. Lucy Westenra is a clear example. After Lucy is bitten by Dracula, she becomes more sexual and dangerous. As a vampire, she is very beautiful but also frightening. Characters notice her beauty, but they are also scared of her. She becomes known as the "Bloofer Lady," and she feeds on children. At first, she looks like a mother holding a child, but then she becomes violent, "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." (Stoker, 1993, p. 175). Instead of feeding the child like a loving mother, she drinks its blood. This moment shows how her role as a mother becomes scary. Literary critic Williams, in her work *The Imprint of the Mother: Bram Stoker's 'The Squaw' and The Jewel of Seven Stars* (2016), explains that in *Dracula*, the mother is shown as frightening. She writes, "*Dracula* (1897), of course, notoriously codifies the maternal as

consuming through the figures of the Weird Sisters and the Bloofer Lady, whilst simultaneously exploring and repeating the idea of returning to the imprinting womb, whose bite begins at the vampiric vagina dentata.” (Williams, 2016, p.118). This means that the vampire women are like dangerous mothers who do not care for children, but they eat them. As was mentioned in literature review part, Almond (2007), presents Lucy Westenra’s transformation as an example of how Dracula’s influence turns women into perverse, anti-maternal figures. Lucy becomes the “Bloofer Lady” who feeds on children rather than caring for them. This shocking reversal shows how maternal roles can be twisted by unresolved psychological anxieties. Lucy was not mentally prepared to have a child and get married. She simply lived in a time when it was accepted to get married early. She behaved like a child, she wanted to go out and flirt with men. The word child is very often repeated in the book. She probably did not even love Arthur but simply wanted him as a man a little more than other men who proposed to her. Because of this, after her death she changed so much and drinks children's blood because she did not need children at all and did not want to have them.

Anne Williams (1991), also says that in *Dracula*, marks on the body like scars, bite marks, or burns, often show the influence of the mother. She explains that the vampire bite is like a return to the mother’s womb. For example, Mina Harker gets a holy wafer burn after being bitten by Dracula. “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.” (Stoker, 1993, p. 246). This shows that she has been marked by something unclean and dangerous, like a monster version of a mother. Even Lucy’s blood transfusions are symbolic. Four men, Arthur, Seward, Van Helsing, and Morris, each give her blood. It seems like medical help, but many readers see it as a symbol of sex. Sharing blood means sharing part of yourself, which is a very intimate process. This means that even though Lucy was no longer in a clear consciousness, she still got what she desired, and the men did what they wanted. Lucy had joked about marrying more than one man, and now the men are all connected to her body through blood. This shows how the male characters try to take control of her body and stop her from being independent.

When Lucy is killed, it is like a ritual. Arthur Holmwood, her fiancé, is the one who drives the wooden stake into her heart. The words used in the scene are very symbolic, “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.” (Stoker, 1993, p. 179). The stake that Arthur drives into Lucy's heart is interpreted as a phallic symbol, that is, as a symbol of the male penis. In this

novel, the author used symbols to convey forbidden desires. Arthur drives a long wooden object into Lucy's body, which visually may resemble sexual intercourse, but under the guise of destroying the vampire. "Mercy-bearing stake" what means, that it "saves" her soul and "welled and spurted up" can be read as a metaphor for orgasm or sexual liberation. It is both an act of violence and a rescue, which makes the scene particularly disturbing. Blood can symbolize both virginity breaking and bodily sexuality. This scene sounds sexual, and it shows men taking control of Lucy's body. After she dies, she looks peaceful again, as if her sexual desire has been erased.

3.2 The struggle between desire and control.

In *Dracula*, Mina Harker is shown as the perfect woman for Victorian society. Mina is shown as smart and strong, but still very feminine. She "is most feminine when aping masculine pseudo-rationality and eighteenth-century gentlemanly stoicism" (Demetrakopulos, 1977, p. 104). When Dracula makes her drink his blood, everything changes. She says, "I was bewildered, and, strangely enough, I did not want to hinder him." (Stoker, 1993, p. 239). Even though she is a victim, her words show that she did not want to stop him. This shows that desire, even if hidden or unwanted, can still rise inside a person and confuse their sense of self. Prescott and Giorgio (2005), say this moment shows Mina's inner conflict. She is both the perfect Victorian wife and a "New Woman" who is educated and independent. This mix makes people in her society uncomfortable. They write that Mina embodies both the perfect Victorian woman and the New Woman questioning gender roles. Mina and Lucy are very close friends. They write warm letters to each other, which was normal then, but also seen with suspicion. Prescott and Giorgio explain that in the 1890s, close female friendships started to be seen as possibly sexual, they claim, "...friendship of Mina and Lucy can be read through their intimate letters and journals as a transitional moment in the collective understanding of female friendships." (Prescott and Giorgio, 2005, p.493).

Fleissner (2000), argues that Mina's role as a typist reflects a changing view of women's labor in the late 19th century. During that time, more women started working in offices as typists and secretaries, which was seen both as progressive and dangerous. She writes that, "Mina's writing does not simply threaten the text of *Dracula*; quite the contrary, it brings that text into being (as well as vice versa)." (Fleissner, 2000, p. 419). Even though Mina is very helpful, she collects everyone's notes and helps fight Dracula, the men still leave her out later. They say that they want to protect her, but it shows how society feared strong women. Mina is also linked to Dracula through her mind, which is used as a symbol of society's fear of women having power. Prescott and Giorgio (2005), explain that Dracula both tempts and

controls women, and Mina's character shows how hard it is for women to have freedom when society keeps pulling them back. Mina's desires do not fit the standards of the woman she wants to be. She wants to be aware of everything to control men, she wants to be closer to them because either she is bisexual, and she prefers communication with men or she wants to receive attention from men in this way. She understands that she is not that attractive and that is why she tries to attract attention in this way by being smart and very helpful.

Wyman and Dionisopoulos (2000), talk about how women like Mina are often placed into a category called the "protected virgin." They write, "The protected virgin. The final category of the virgin does not necessarily refer to literal virgins. Rather, women placed in this category are associated with the qualities of the upper-world goddess—they are nurturing, motherly, respectable, innocent, demure and sexually conservative. This is also a powerless label in that the virgin is often described as needing protection from men and the "dangers" of sexuality." (Wyman and Dionisopoulos, 2000, p. 215). Mina fits this role. She is pure and kind, and the men protect her. Dracula offers her something more sexual, but she stays good.

The novel gives some hope for change. Mina is first drawn to Dracula's passion, which is different from her husband Jonathan's quiet love. But she chooses Jonathan in the end. Wyman and Dionisopoulos (2000), say this show a more balanced and healthy idea of women's needs. Women can want love and passion, but also safety and respect. They write that, imagining ancient matriarchies, even if they did not fully exist, can help envision alternatives to male-centered societies. In this way, Mina's story shows how a woman can be strong, smart, and still choose what is right for her and not just what men expect.

3.3 Hidden desire between men.

In Dracula, the vampire stands for hidden desires that people in Victorian times were not allowed to talk about, especially feelings between men. Count Dracula's power is dangerous but also tempting. This mix of fear and attraction is clear when Jonathan Harker meets the three vampire women. He says, "I felt in my heart a wicked, burning desire that they would kiss me with those red lips" (Stoker, 1993, p. 33). He feels both desire and shame. This shows that sexual feelings can come out during scary or strange moments, and that people are often afraid or guilty about them.

Emmet (2018), believes that Dracula bites Jonathan Harker, even though the book never shows it directly. On Jonathan's last night in the castle, Dracula tells the women vampires, "Wait! Have patience! To-night is mine. To-morrow night is yours!" (Stoker, 1993, p. 43). The next morning, Dracula's mouth is covered in fresh blood, and Jonathan is pale and weak.

There is no one else in the castle, so the blood probably came from Jonathan. Also, earlier in the book, Dracula grabs at Jonathan's throat after he cuts himself shaving. Jonathan writes, "When the Count saw my face, his eyes blazed with a sort of demoniac fury, and he suddenly made a grab at my throat." (Stoker, 1993, p. 39). Only the crucifix around Jonathan's neck stops him. Later, Jonathan removes the crucifix and sleeps in the same place Dracula warned him not to. "I shall not fear to sleep in any place where he is not. I have placed the crucifix over the head of my bed—I imagine that my rest is thus freer from dreams; and there it shall remain." (Stoker, 1993, p. 29). All of this shows that Jonathan let it happen because, inside, he wanted it. Craft (1984), also argues that Dracula hides same-sex desire using vampire women. At the start of the novel, Dracula shows strong interest in Harker but never kisses him. Instead, Dracula allows his female vampires to do it. When Dracula says, "This man belongs to me," it shows a kind of possessive male-male desire (Craft, 1984, p. 110). The women reply, "You yourself never loved; you never love!" and Dracula answers softly, "Yes, I too can love; you yourselves can tell it from the past. Is it not so?" (Stoker, 1993, p. 34). Psychologically, he was probably hurt in the past because he is proving to these women that they should remember how he used to love. After this psychological trauma, he became very disillusioned and began to behave ruthlessly and manipulate other people. He looks at Jonathan while saying this. Then Jonathan faints. This shows that Dracula may feel a desire for Jonathan and Jonathan does not fight back. Readers cannot know exactly what happened to Jonathan and Dracula, whether something happened or not, since there is no information in period between his presence at Dracula's castle and his appearance at the hospital. There are not even any entries in his diary, which means that he did not dare to fully confess what happened. Maybe nothing happened, but he did not tell anyone either in his diary or later in the book. When Mina finds Jonathan, she says, "I found my dear one, oh, so thin and pale and weak-looking." (Stoker, 1993, p. 87). This shows he may have been bitten. A nun also warns Mina to be careful of him, maybe because he is now changed. Emmet says that Jonathan forgetting the crucifix or falling asleep in dangerous places shows he secretly wanted to be bitten. These were not mistakes, they were signs of hidden wishes.

4. Psychological Fears and Anxieties in Dracula.

In Bram Stoker's *Dracula* is a profound look at the hidden fears and anxieties of people living in the Victorian era. The novel explores much more than just a horror. It speaks of intense personal and cultural fears and mental suffering. Using the vampire, Stoker brings to life what people were afraid to see in themselves and in the world around them.

4.1. Building psychological fear through diaries.

McCormack's (2023), reading of *Dracula* helps show how psychological fear is built through the characters' personal writings. He explains that Mina's diary entries are especially important because they reveal how deeply she loves Jonathan and how scared she becomes when she does not hear from him while he is in Transylvania. "No news from Jonathan. I am getting quite uneasy about him, though why I should I do not know; but I do wish that he would write, if it were only a single line." (Stoker, 1993, p.62). Her anxiety grows as time passes without a letter, and this silence becomes emotionally painful. McCormack calls this "epistolary silence," when someone can write letters but does not receive any back. For Mina, this silence makes her fear worse, and her imagination starts running wild. Stoker uses her diary to show how fear and love mix in her mind, and this helps readers feel close to her and Jonathan, which makes the emotional tension even stronger. McCormack also points out that Jonathan Harker's journal entries create a growing sense of fear and suspense. When Jonathan travels to Dracula's castle, he feels uneasy and frightened, and Stoker slowly builds this mood through his writing. For example, Jonathan writes about how the wolves suddenly start howling during his journey, which makes the reader feel something strange and scary is happening. "All at once the wolves began to howl as though the moonlight had had some peculiar effect on them." (Stoker, 1993, p.13). Later, when he first sees Count Dracula, he describes him as a tall old man dressed fully in black. Dracula does not look dangerous at first, but the dark colors and quiet strangeness around him make him seem unnatural. "Within, stood a tall old man, clean shaven save for a long white moustache, and clad in black from head to foot, without a single speck of colour about him anywhere." (Stoker, 1993, p.15). Stoker's detailed descriptions of Dracula, his castle, and the emotional states of the characters create a haunting world full of psychological fear.

4.2. Fear of losing yourself.

In *Dracula*, one of the most terrifying things for the characters is the fear of losing who they are. Death is scary, but what is even worse is the idea of being turned into something evil

or damaged. Dracula does not just kill his victims, he turns them into tools that serve his power. This shows the fear that something from the outside can come and change completely your personality. Mina Harker's story is a prime example of this. After Dracula forces her to share his blood, she experiences deep shame and feels like she no longer knows herself. When she cries, "I am unclean to His eyes, and shall be until He may deign to let me stand forth in His sight as one of those who have not incurred His wrath." (Stoker, 1993, p.302), it is not because she is upset about what happened to her, she feels that her soul has been damaged. Earlier in the book, Mina is shown to be calm and emotionally strong, but now she begins to worry that she might turn into a monster and hurt the people she loves. Her struggle is not only to stay alive, but to stay herself. It is a mental and emotional battle. The scariest thing inside her is the fear that someone might feel their own mind and body changing and will have difficulties to stop it. She chose Jonathan because she knew he was a virgin and pure just like her. Even though she had a desire to be around more dominant men, she wanted the first man to be clean, so she would not get any sexually transmitted infections from the man. When she realized that Dracula had used her, she became scared not because of the betrayal, but because Dracula had infected her and now not only, she has the disease, but Jonathan will also be infected. She is sure that Dracula has a sexually transmitted infection because she knows about his past and knows the approximate number of his partners. The word "unclean" has a meaning that she is "dirty" and she will stain Jonathan with her "dirt".

Renfield's madness shows another way in which someone can lose their sense of self-worth. "I am here to do Your bidding, Master. I am Your slave, and You will reward me, for I shall be faithful. I have worshipped You long and afar off. Now that You are near, I await Your commands, and You will not pass me by, will You, dear Master, in your distribution of good things?" (Stoker, 1993, p.86) He continues to eat animals, hoping to gain their life energy. His behavior shows how the human mind can break down when faced with things that are not natural or normal. Renfield loses his individuality, sometimes he seems sane, but other times he is completely insane. He becomes proof of the damage Dracula can cause without even biting anyone. Renfield's inability to control his desires is like Mina's fear, it shows that under stress or pressure, a person's sense of self can fall. Renfield's example shows that people can be easily manipulated. Perhaps in the past he was given complexes that weakened him. Dracula as a manipulator can easily control him because he is very vulnerable. Dracula told him all sorts of nonsense that he should stick to him, and he would have strength and power, but Dracula deceived him for his own benefit.

4.3. Fear of death and the uncanny.

Not only fears about sexually transmitted diseases could be found in *Dracula* as Subotsky wrote in his book, “Meanwhile the vampire Count himself has understandably been taken as a disease metaphor of the time – especially cholera, plague and syphilis, afflictions that seemed to sweep in from abroad, and be connected with horrid deaths, miasmas, rats and unnameable sexual transmission.” (Subotsky, 2019, p.2), but also fear of death is also central to *Dracula*. Vampirism complicates the idea of death, creating a kind of half-life. Lucy Westenra’s slow transformation into a vampire is full of fear. While her friends try to save her, they must watch as she slowly leaves life and becomes terrifying. Her fate mixes life and death together, creating what Freud calls “the uncanny.” Freud writes, “How this is possible, in what circumstances the familiar can become uncanny and frightening”. (Freud, 1919, p.2). This fear of the undead taps into deep, basic fears of death and loss of control over body and soul. Lucy's slow decline and eventual transformation into a vampire shows this strange, unsettling feeling.

At first, Lucy's illness seems as a normal illness, she becomes weak, but she is still alive. As her illness worsens, she becomes less and less human-like, and the changes in her body and actions are disturbing. The first time the characters see Lucy transform into something inhuman is during her death scene. She is thought to be dying, but later she reappears, having changed into a new form, “Some change had come over her body. 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. It was as if the blood, no longer needed for the working of the heart, had gone to make the harshness of death as little rude as might be.” (Stoker, 1993, p.135). The image of Lucy's cheeks and lips in the grave is a strong contrast between life and death. It makes her look strangely alive when she should be dead, and dead when she should be alive. This strange feeling, called the uncanny, makes the characters and the reader feel deeply unsettled by Lucy's unnatural state. This change in her shows that death may not be as certain or final and forces to face the unknown.

When Lucy turns into a vampire, the fact that she loses control of her body becomes one of the most disturbing parts of her fate. Lucy is initially shown as a beautiful and innocent, but when the vampire bite takes effect, she can no longer control what happens to her. When Lucy's friends and family try to help her, they use methods such as blood transfusions, but nothing helps, Lucy's body is no longer hers, Van Helsing says, “I can do this, all that can be at the present. You go wake those maids. Flick them in the face with a wet towel, and flick them hard. Make them get heat and fire and a warm bath. This poor soul is nearly as cold as that beside her. She will need be heated before we can do anything more.” (Stoker, 1993,

p.122). Losing control over the body and soul shows the fear of losing freedom and being captured by something beyond understanding. Dracula's bite, like the idea of unconscious capture in Freudian theory, represents how something hidden and powerful can control a person without their knowledge. Freud writes, "It must be explained that we are able to postulate the principle of a repetition- compulsion in the unconscious mind, based upon instinctual activity and probably inherent in the very nature of the instincts—a principle powerful enough to overrule the pleasure-principle, lending to certain aspects of the mind their daemonic character, and still very clearly expressed in the tendencies of small children; a principle, too, which is responsible for a part of the course taken by the analyses of neurotic patients." (Freud, 1919, p.11) Dracula's bite represents an invasion of the self that is both powerful and impossible to reverse.

In addition to Lucy's transformation, Dracula is filled with fear the unknown. The vampire's ability to live forever but never truly dies evokes a deep fear of eternal life with no chance of peace or end. Van Helsing explains Dracula's powers, "Besides, he can summon his wolf and I know not what." (Stoker, 1993, p.169). The fear of a supernatural being that can interrupt the natural cycle of life and death brings a horror that goes beyond the merely physical. It is fear of what will happen to the soul when it is trapped in half-life, forever separated from peace or rest. This is directly related to psychological fears about the inevitability of death and the terror of becoming something that is neither alive nor dead. Thus, Lucy's transformation and the spread of vampirism in Dracula reflect deep psychological fears about life and death, control over the body, and the loss of self. Freud's (1919) idea of the supernatural helps explain this fear, as both characters and readers must confront a world where death is not the end, and the body and soul can be changed and taken over by something unnatural and terrifying.

5. Sexuality, Power, and Psychological Control.

5. 1. Sexuality.

In Bram Stoker's *Dracula* represents sexual desires. The way Dracula acts, especially when he bites people, is not only cruel, but also very sexual. Dracula's bite crosses both physical and moral boundaries, which makes it especially disturbing for the characters in the story. When Dracula bites someone, it not only hurts their body, but it also affects their mind. The people he attacks often begin to show signs of mental and emotional problems. For example, some characters show signs of hysteria, melancholy, neurasthenia, trauma, and female madness.

Stoker used these ideas in his story to reflect real fears in Victorian society. An example of this can be seen in Jonathan Harker's first encounter with Dracula's three vampire brides, a moment full of sexual feelings. Harker writes about it in his journal, and he feels both excited and scared. The scene shows how vampires in the novel are associated with both attraction and danger, and how sexual desire can feel both good and terrible, "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." (Stoker, 1993, p.33). "Voluptuousness" shows how Dracula's brides are described in erotic terms. This moment when Jonathan Harker is seduced by the vampire women is very important in the story, it is a turning point for his character. He is experiencing fear, "repulsive", and desire, "thrilling", at the same time. On the one hand, he is terrified because he knows that if the women kiss or bite him, something bad will happen. The bad means that he will cheat on Mina, and it would be a betrayal from his part. His upbringing does not allow him to misbehave.

He was raised as a proper Victorian man, reserved and suppressing his emotions. When he meets the vampires, he feels a strong attraction but does not allow himself to act. "I closed my eyes in a languorous ecstasy and waited—waited with beating heart." (Stoker, 1993, p.34) He does not act, but waits, being in the position of passive, while those women are in position of dominant. This internal tightness makes him emotionally passive and often incapable of initiative. Mina is dominant in her relationship with Jonathan. Mina often performs traditionally "male" functions plans, commands and thinks logically. In classic Victorian roles, the man is dominant and the woman is passive. In Stoker, these roles are reversed. For this reason, Jonathan understands that this is dangerous, but on the other hand, he wants it to

happen. He is deeply attracted to them and feels a strong desire. This mixture of emotions makes him freeze, he cannot move or think clearly. He is stuck between doing what is right and giving in to what he wants. This shows that Harker is experiencing something deeper in his mind, he is not just reacting to danger, he is also struggling with his thoughts and feelings. His desire is strong, but at the same time he has been taught that it is wrong. This internal conflict can be understood as a kind of psychological split. This means that his mind is trying to keep two opposing things separate, his sexual desire and his moral beliefs. When the desire becomes too strong, his brain tries to push it away or hide it, creating what is called dissociation. This is when a person mentally disconnects from their feelings because they are too confusing.

Bram Stoker shows this mental struggle by describing female vampires in a very sensual way. They are not scary, they are beautiful and mysterious and impossible to resist. Their movements and voices are hypnotic. He feels in them something that is not in Mina and he wants to get from them this femininity that is unworthy of him. The way they touch, and talk creates a sexual feeling. This makes the scene even more intense because it shows how desire can overcome the mind, and how something dangerous can also seem attractive. "There was something about them that made me uneasy, some longing and at the same time some deadly fear." (Stoker, 1993, p.33) After this experience with the female vampires, Jonathan Harker's emotions begin to change. He no longer feels calm. Instead, he becomes emotionally numb, meaning he feels almost nothing, as if his emotions have been turned off. He also becomes very anxious, always worried and scared. It seems that this experience has left him deeply traumatized. If it happened in modern terms, it would be considered that Harker is showing signs of post-traumatic stress disorder.

Post-Traumatic Stress Disorder (PTSD) - is a psychiatric condition that may develop following exposure to a traumatic event involving actual or threatened death, serious injury, or sexual violence. According to the Diagnostic and Statistical Manual of Mental Disorders, Fifth Edition (DSM-5), symptoms must persist for more than one month and cause significant distress or impairment in daily functioning. Harker has trouble in sleeping, he is constantly afraid, and often feels helpless, as if he has no control over what is happening to him. "I did not sleep well, though my bed was comfortable enough, for I had all sorts of queer dreams. There was a dog howling all night under my window, which may have had something to do with it; or it may have been the paprika, for I had to drink up all the water in my carafe, and was still thirsty." (Stoker, 1993, p.4). Another example, that Harker can no longer distinguish between dream and reality. This confusion and persistent fear are signs of traumatic

overstimulation. “I must have fallen asleep; I hope so, but I fear, for all that followed was startlingly real—so real that now sitting here in the broad, full sunlight of the morning, I cannot in the least believe that it was all sleep.” (Stoker, 1993, p.32).

All these symptoms are present in many people with PTSD. However, in the Victorian era, people did not use the term PTSD. Instead, one of the common diagnoses was melancholia, which meant depression. Harker's behavior would have fit this diagnosis. At the time, doctors often associated melancholia with issues of sexual confusion or emotional shock. If someone had feelings that were considered wrong or too difficult to understand, such as forbidden desire or fear, they could become emotionally ill. Harker's strange and intense experiences with female vampires could be seen as something that could damage a person's mind and emotions, especially at a time when people repress their sexual feelings.

Lucy Westenra's slow transformation into a vampire is shown in the novel through both her body and her emotions. As Dracula secretly feeds on her blood at night, her health begins to get worse. She becomes very pale, tired all the time, and unable to sleep properly. These signs correspond to what is now understood as anemia, a condition in which a person does not have enough healthy red blood cells, which often causes weakness and tiredness. In the Victorian era, this condition is related mostly to women. Lucy had hysteria, according to the Wikipedia article on female hysteria, the term was historically used to describe a wide range of emotional or behavioral symptoms in women, often pathologizing normal responses like sadness, anxiety, or sexual desire. As Dracula continues to visit her, Lucy's personality begins to change, acting differently from how she used to. She becomes more flirtatious, meaning she acts more playfully and romantically towards men. Her actions also begin to seem more sensual, meaning she displays more physical or sexual energy. This change in her behavior would have seemed strange and even dangerous to people at the time, especially because Lucy was known to be sweet lady. “Oh, my love, I am so glad you have come! Kiss me!” (Stoker, 1993, p.134), is a powerful example of Lucy's increasing sexuality and a clear shift from her earlier behavior as a well-mannered Victorian woman. In front of Dr. Seward and Van Helsing, she openly expresses romantic and physical longing, saying “Kiss me!”, a very forward and sensual request for that time. Before Lucy dies, she says something playful, showing that this change may have begun even earlier. This playful comment hints that her personality has layers she may be curious or open about love and desire, even though society expected her to act shy.

Later in the story, after Lucy fully becomes a vampire, her sexual energy becomes much more noticeable and much more dangerous. She is no longer sweet girl, she moves confidently

and tries to seduce others. One of the most disturbing moments occurs when she tries to lure a child to her, almost like a hunt. This act is frightening not only because she is a vampire but also shows how her sexuality has become wild and out of control. The way the narrator describes Lucy at this point uses language that focuses heavily on her body. "Lucy Westenra, but yet how changed. The sweetness was turned to adamant, heartless cruelty, and the purity to voluptuous wantonness." (Stoker, 1993, p.175). Bram Stoker uses this language to show that her female sexuality, once hidden, is now powerful and threatening. This suggests that when a woman no longer follows the rules of society, she becomes something to be feared.

Mina Harker also suffers severe mental trauma after Dracula forces her to drink his blood. The scene is shocking and upsetting, with strange and disturbing images, "With his left hand he held both Mrs. Harker's hands, keeping them away with her arms at full tension; his right hand gripped her by the back of the neck, forcing her face down on his bosom. Her white nightdress was smeared with blood, and a thin stream trickled down the man's bare breast which was shown by his torn-open dress." (Stoker, 1993, p. 234). This forced action changes the idea of motherhood. Dracula becomes the one who gives her what she needs. Mina both suffers and symbolically turns into a vampire mother, a terrifying version of motherhood. She experiences deep self-hatred. "Unclean, unclean! I must touch him or kiss him no more. Oh, that it should be that it is I who am now his worst enemy, and whom he may have most cause to fear." (Stoker, 1993, p.236). She begins to experience mental problems like those seen in post-traumatic stress disorder, nightmares, guilt, alienation from others and fear of losing herself. She describes the mental attack as something that tears her apart, "I suppose it is a part of the horrible curse that such is, when his touch is on his victim. And oh, my God, my God, pity me! He placed his reeking lips upon my throat!" (Stoker, 1993, p.239). This mental breakdown could be associated with sexual abuse. Dracula's control over her is not only physical, but also mental, destroying her self-esteem. Even the men in the story show signs of mental problems due to Dracula's disturbing sexuality. Dr. Seward writes about how his emotions become unstable when Lucy changes, "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; for when Lord Godalming found himself alone with me he sat down on the sofa and gave way utterly and openly." (Stoker, 1993, p.191).

Dracula as a character can be understood as example of dangerous or unhealthy sexuality. He exhibits many of the characteristics of what people today would call pathological behavior. Dracula is like a parasite, he lives by drinking blood of others and taking their lives.

He is also cold and unfeeling, he does not experience normal human emotions such as love, kindness or empathy. Instead, he is only focused on control, power and consuming others for his own gain. His behavior is described as narcissistic. He also exhibits characteristics of psychopathy, which means he has no guilt or emotional connection with people and often behaves in cruel, manipulative ways. Dracula's body is also very strange, he does not follow the laws of nature. "But there was no reflection of him in the mirror!" (Stoker, 1993, p.23). He does not cast a shadow, and his reflection is not seen in a mirror. He also does not get older, so he stays the same while others are getting old. His way of creating new vampires is not natural either, it is violent. He forces himself on his victims without their permission. In this way, Dracula's feeding and biting can be seen as a symbol for sexual violence. He invades people's bodies and takes away their will, turning them into beings that are no longer free, just like him, but under his control. This makes Dracula like a psychological abuser. His connections with others are not based on love or mutual desire, but on domination and power. He wants to own people, not care for them. This rule adds another layer of meaning, it shows that his power only works when boundaries break down whether those are personal boundaries. His way of creating new vampires is cruel and not natural. Thus, Dracula's feeding and biting can be seen as a symbol of sexual violence.

5. 2. Power and psychological control.

Dracula's character is heavily influenced by narcissism. He thinks he is better than others, believes he has the right to control them, and is obsessed with maintaining power. His desire for admiration and control over others makes him to do many things. He uses charm and fear to get what he wants, often hiding his control behind politeness. When he first meets Jonathan Harker, he says, "I am Dracula; and I bid you welcome, Mr. Harker, to my house. Come in; the night air is chill, and you must need to eat and rest..." (Stoker, 1993, p.15), he speaks with confidence and authority, quickly taking control. Dracula thinks that others exist to serve him or belong to him, especially women. His statement, "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!" (Stoker, 1993, p.255), this shows that he sees Lucy and Mina not as people, but as trophies that show his power over their loved ones. His need to control and dominate is also seen in his relationship with Mina, where he tells her, "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." (Stoker, 1993, p.239) he claims that her body and personality are his. Dracula's high opinion of himself makes it difficult for him to accept a challenge or defeat,

saying, “I have been so long master that I would be master still—or at least that none other should be master of me.” (Stoker, 1993, p.19), Dracula’s fear of losing control is obvious. He always needs to feel superior to others, and his manipulation of others, especially turning Mina into his servant, feeds his need to dominate and be admired. His lack of empathy, his use of people as tools, and his constant desire to dominate are consistent with the traits of narcissistic personality disorder, making his psychological control as terrifying as his supernatural powers. Dracula does not choose Mina randomly, but because she is intelligent, emotionally strong, and closely tied to the group of men trying to stop him, especially her husband, Jonathan Harker. By using Mina, Dracula strikes at the heart of the group. Turning her into his servant is not only about gaining control over someone useful, but also about breaking the spirit of his enemies and proving his superiority. By forcing her to submit to his control, Dracula hopes to use her intelligence and emotional connections to weaken the group. At the same time, he wants to corrupt someone pure and virtuous, which feeds his desire to dominate and destroy what others love. Mina's choice is not random, it is both a psychological and strategic attack.

A psychological reading of Dracula through trauma and memory can provide new insights into how Dracula’s influence is not only physical but also deeply psychological. Mina’s slow transformation into a vampire and her repressed memories of the events when Dracula controlled her can be seen as examples of trauma causing repression of memory. In Dracula, characters often have difficulty remembering their traumatic experiences. Mina’s broken memories about Dracula, especially when she was under his control, show the power of repression. When she recalls her encounter with Dracula, she says, “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 a singing in my ears, as I have heard there is to drowning men; and then everything seemed passing away from me; my soul seemed to go out from my body and float about the air.” (Stoker, 1993, p.82-83). Mina’s inability to remember traumatic events shows how Dracula’s psychological control penetrates her memory, clouding her thoughts and keeping her in a constant state of confusion and dependency. Repressing these memories becomes a way for her to survive, but it also allows Dracula to maintain control. This mental manipulation, where the trauma is hidden but never completely erased, is one of Dracula’s most damaging methods of control. Throughout the novel, Dracula forces his victims to question their own feelings and reality. She often feels that something is wrong, but cannot fully understand what it is, such as how a person might feel when they are being gaslighted. Dracula's gaslighting is evident in the way he manipulates Mina into forgetting her

experiences, even as he alters her body and mind. This constant distortion of her perception, especially through hypnosis and confusion of her memories, makes her dependent on others to understand what is real. The fact that she is often the last to realize how much he controls her shows Dracula's psychological power, as he separates her from her own truth.

The idea that Dracula acts as a mirror for the characters' unconscious fears and desires offers a new way to look at his psychological control. Dracula is not simply an external enemy, but also a reflection of the characters' internal struggles. For example, Mina's attraction to Dracula can be seen as a reflection of Victorian society's repression of female sexuality. Her transformation into a vampire is not only a physical transformation, but also a psychological confrontation with parts of herself that society refuses to accept. When Mina talks about her meeting with Dracula, she says, "His face was not a good face; it was hard, and cruel, and sensual, and his big white teeth, that looked all the whiter because his lips were so red, were pointed like an animal's." (Stoker, 1993, p.143). This strange mix of fear and desire shows Mina's internal conflict between her hidden desires and the strict rules of society. Dracula, as a symbol of repressed desires, forces the characters to resist the parts of themselves that they try to hide. Their fight to destroy him is not only to stop the monster, but also to face their own inner darkness. In this way, Dracula acts as a mirror, showing each character their own hidden fears and desires.

6. Conclusion

This paper explored the main characters in the novel *Dracula*. The main goal was to examine them from a psychological point of view. Despite the fact that, Demetrakopoulos argues that *Dracula* is not a deep psychological novel, but a popular one, full of repressed fantasies about gender and sexuality. Stating that, “There is no growth towards self-knowledge, no integration or acknowledgment of interior forces. All sexuality is relegated to the vampires” (Demetrakopoulos, 1977, p. 111), my analysis shows that this novel is psychological and even with three directions, looking at the main characters from the perspective of suppressed desires, fears, and sexuality.

Many scholars such as Christopher Craft (1984), Stephanie Demetrakopoulos (1977), and Jennifer L. Fleissner (2000) have analyzed the theme of forbidden desires and sexuality in *Dracula*, but none of them have gone deeper from a psychological point of view. Craft (1984), explains that vampires show both desire and fear at the same time, and that characters like Jonathan Harker are made to feel weak and feminine when vampires attack. Demetrakopoulos (1977), writes that Stoker shows two kinds of women, Lucy is sexual and punished and Mina is helpful and smart but still very proper. Fleissner (2000), focuses on Mina’s work as a typist. She says that Mina’s writing helps the men defeat *Dracula* and shows how women were starting to work more in public during that time, which some people saw as dangerous etc. Other scholars touched psychology, such as Subotsky (2019), Barbara Almond (2007) and Anne Williams (1991). Subotsky (2019), says *Dracula* symbolizes hidden sexual feelings, illnesses, and mental health issues. He shows how the vampire’s actions are linked to fears of female sexuality and diseases like syphilis. Barbara Almond (2007) and Anne Williams (1991), look at *Dracula* as a symbol of the needy child or the scary mother. They explain how the story shows the fear of being controlled or hurt by someone. They mostly focus on *Dracula* rather than on characters as Mina, Lucy and Jonathan.

Dracula punishes women who show sexual desire, especially through the character Lucy. After becoming a vampire, Lucy becomes more sexual and dangerous, and instead of being a kind mother, she feeds on children. Critics like Williams (1991) and Almond (2007), say that Lucy becomes a frightening, anti-mother figure. Her actions reflect fears about women’s roles and desires. Mina Harker represents the struggle between desire and control in *Dracula*. She is seen as the perfect Victorian woman, but she also has hidden desires. When *Dracula* forces her to drink his blood, she does not stop him, showing her inner

conflict. Her close friendship with Lucy and her work as a typist also challenges gender roles of the time. Although she helps defeat Dracula, the men still try to protect and control her. Mina is put into the role of a “protected virgin,” someone pure who needs saving. However, the novel also shows that Mina is attracted to Dracula’s passion but chooses Jonathan’s love, suggesting women can be both strong and caring. Jonathan feels both desire and fear when he meets the vampire women, it is believed Dracula may have secretly bitten him. The fact that Jonathan’s diary has missing pages after this time suggests he did not want to write down what really happened. This all shows that the novel uses vampires to explore same-sex desire, something Victorian society did not allow people to talk about openly.

The part Psychological Fears and Anxieties in *Dracula*, talks about diaries and psychological fears. McCormack (2023) says that Mina’s writing shows how worried she becomes when Jonathan does not send any letters. This silence makes her more scared, a feeling called “epistolary silence,” where someone writes but gets no reply. It makes fear more emotional and personal. Dracula is making people serve his will. Mina feels this deeply after Dracula forces her to drink his blood. She feels “unclean”, she fears passing disease to Jonathan. This shows how fear in the novel is connected to sexually transmitted infection. Renfield’s mind breaks down, showing how easily people can be manipulated when they are emotionally weak. Both Mina and Renfield show how scary it is to lose control over your own mind and body. Lucy’s transformation into a vampire mixes life and death, making her look strangely alive after dying, which creates an unsettling, uncanny feeling. She loses control of her body, showing the fear of being taken over by something unknown. Freud’s idea (1919), of hidden, unconscious forces helps explain this fear.

The last part of the analysis talks about sexuality and psychological control. Jonathan meets with the vampire women, and he feels both fear and desire, but remains passive due to his Victorian upbringing. This causes emotional confusion and trauma, like modern PTSD. Mina’s forced blood-sharing with Dracula brings psychological trauma, the effects of abuse. Dracula himself symbolizes toxicity, controlling sexuality, he manipulates, invades, and dominates others without love or empathy, making him a figure of sexual violence and emotional abuse. This part shows how Dracula uses psychological control and power to dominate others. Dracula acts like a narcissist, he sees people as objects, uses charm to manipulate, and needs to feel superior. He breaks the minds of his victims, like when he claims ownership over Mina and calls her “blood of my blood.” In the end, fighting Dracula means facing both an enemy and one’s inner fears.

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Šiame magistro darbe, psichologinis tyrimas novatoriškai nagrinėja Dracula kadangi šioje knygoje aptariamas draudžiamų troškimų ir seksualumo temas analizavo daugelis mokslininkų. Daugelis mokslininkų, tokių kaip Christopher Craft (1984), Stephanie Demetrakopoulou (1977) ir Jennifer L. Fleissner (2000), analizavo draudžiamų troškimų ir seksualumo temą „Drakula“, tačiau nė vienas iš jų nesigilino į šią temą psichologiniu požiūriu. Craft (1984) aiškina, kad vampyrai vienu metu rodo ir troškimą, ir baimę, ir kad tokie personažai kaip Jonathan Harker yra verčiami jaustis silpnais ir moteriškais, kai vampyrai puola. Demetrakopoulou (1977) rašo, kad Stoker vaizduoja dviejų tipų moteris: Lucy yra seksuali ir nubausta, o Mina yra paslaugi ir protinga, bet vis tiek labai mandagi. Fleissner (2000) daugiausia dėmesio skiria Minos darbui kaip spausdintojai. Ji teigia, kad Minos rašiniai padėjo vyrams nugalėti Drakulą ir parodė, kaip tuo metu moterys pradėjo daugiau dirbti viešumoje, o kai kurie žmonės tai laikė pavojingu ir pan. Kiti mokslininkai palietė psichologiją, pavyzdžiui, Subotsky (2019), Barbara Almond (2007) ir Anne Williams (1991). Subotsky (2019) teigia, kad Drakula simbolizuoja paslėptus seksualinius jausmus, ligas ir psichinės sveikatos problemas. Jis parodo, kaip vampyro veiksmai yra susiję su moterų seksualumo baimėmis ir ligomis, tokiomis kaip sifilis. Barbara Almond (2007) ir Anne Williams (1991) į Drakulą žiūri kaip į vargšą vaiką arba į bauginančią motiną. Jos paaiškina, kaip istorijoje vaizduojama baimė būti kažkieno kontroliuojamam ar įskaudintam. Jos daugiausia dėmesio skiria Drakulai, o ne tokiems veikėjams kaip Mina, Lucy ir Jonathan.

Šiame gotikiniame romane pasirinkau psichologinę analizę, nes jame labai lengva analizuoti pagrindinius veikėjus, nes šis romanas yra epistolinio stiliaus. Ypač todėl, kad jame yra ne tik veikėjų laišakai vienas kitam, bet ir jų dienoraščiai, o dienoraštis reiškia, kad žmogus rašo savo mintys ir niekam kitam nerodo.

Mano darbo tikslas buvo atlikti išsamią Bramo Stokerio romano Drakula pagrindinių veikėjų Minos, Liusės ir Džonatano analizę. Aptariau ne tik jų slopinamus troškimus, bet ir psichologines baimes bei seksualumo apraiškas. Taip pat išnagrinėjau, kaip šie aspektai yra susiję su kitomis psichologinėmis problemomis ir vidiniais konfliktais. Toks požiūris leido geriau suprasti veikėjų vidinį pasaulį ir paslėptus Viktorijos laikų visuomenės nerimus, atspindinčius romane.

Rezultatas parodė, kad pagrindinius veikėjus galima nuodugniai ištirti. Liusė ne tik flirtuoja su vyrais ir elgiasi lengvabūdiškai, todėl galiausiai ir nužudoma, bet ir todėl, kad

turi paslėptų troškimų būti laisva. Ji nėra pasirengusi vaikams ir santuokai, nori vaikščioti ir susipažinti su skirtingais vyrais. Ji nėra protiškai subrendusi, ir autorius knygoje dažnai vadina ją vaiku. Mina yra ne tik protinga to meto moteris, bet ir suprantą, kad nėra tokia patraukli vyrams, todėl yra artimesnė vyrams tik savo intelekto ir darbo dėka. Nepaisant to, kad ji turi vyrą, ji nori kitų vyrų dėmesio, tai parodoma skyriuje, kuriame ji yra su Drakula. Džonatanas yra pasyvus vyras, kas tuo metu nebuvo būdinga, jis nori ir vampyrių moterų, ir Drakulos, bet negali sau to leisti, nes sąžinė jį graužia prieš Miną. Jis, kaip ir kiti vyrai, nori išbandyti viską, bet negali to padaryti. Mina jį sulaiko savo dominavimu.

Pats Drakula analizuojamas kaip manipulatorius, narcizas ir skriaudėjas. Tai reiškia, kad knygą galima analizuoti moderniai ir kad Drakulos tema gali būti parašyta dar daug akademinų darbų.

Mano analizė įrodė, kad knyga yra labai psichologinė, nepaisant to, kad ne visi mokslininkai tai teigia, pavyzdžiui, Demetrakopoulou teigia, kad „Drakula“ nėra gilus psichologinis romanas, o populiarus, kupinas represuotų fantazijų apie lytį ir seksualumą. Teigdamas, kad „Nėra savęs pažinimo augimo, integracijos ar vidinių jėgų pripažinimo. Visas seksualumas yra priskirtas vampyrams“ (Demetrakopoulou, 1977, p. 111).