

**T.C.**  
**ATILIM UNIVERSITY**  
**GRADUATE SCHOOL OF SOCIAL SCIENCES**  
**DEPARTMENT OF ENGLISH LANGUAGE AND LITERATURE**  
**ENGLISH CULTURE AND LITERATURE MASTER'S PROGRAMME**

**FROM THE GOTHIC TO THE TRANSHUMAN: REPRESENTATIONS OF  
THE VAMPIRE IN SHERIDAN LE FANU'S *CARMILLA* AND BRAM  
STOKER'S *DRACULA***

**Master's Thesis**

**Hilal Nur KÜÇÜK**

**Ankara-2023**



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## ACCEPTANCE AND APPROVAL

This is to certify that this thesis titled “ From the Gothic to the Transhuman: Representations of the Vampire in Sheridan Le Fanu’s *Carmilla* and Bram Stoker’s *Dracula*” prepared by Hilal Nur KÜÇÜK meets with the committee’s approval unanimously vote as Master’s Thesis in the field of English Language and Literature following the successful defense conducted on 10/01/2023

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Hilal Nur KÜÇÜK

## ÖZ

Küçük, Hilal Nur. Gotikten Transhümana: Sheridan Le Fanu'nun *Carmilla* ve Bram Stoker'ın *Dracula* Adlı Romanlarında Vampir Temsilleri , Yüksek Lisans Tezi, Ankara, 2023

Bu tez *Carmilla* ve *Dracula* adlı romanların Viktorya dönemi eserleri olmalarına rağmen vampir kavramını farklı şekilde ele aldıklarını göstermeye çalışmaktadır. Sheridan Le Fanu *Carmilla* romanında gotik unsurları ön plana çıkarırken, Bram Stoker *Dracula* romanında gotik öğeleri ve bilimi harmanlayarak transhüman dünyanın sinyallerini yansıtmaktadır. Bu bağlamda tez, vampirlerin *Carmilla* romanındaki gotik temsilinin daha eski bir dünya düzenini, bir başka deyişle eski dünyaya dönüşü tasvir ettiğini, ancak *Dracula* romanında ise gotik unsurların bilimle harmanlanmasının yeni dünya düzenini işaret ettiğini savunmaktadır. Bu durumda daha eski dünya, sanayi ve bilim devrimlerinden önceki dönemi, yeni dünya düzeni ise devrimlerden sonraki dönemi ifade etmektedir.

Tezin birinci bölümünde bu romanların yazıldığı dönem ve vampir efsanesinin ortaya çıkışı hakkında bilgi verilerek, gotik edebiyatın tarihi incelenmiş ve bu türün unsurları nelerdir sorusuna cevap bulunmuştur. Aynı zamanda transhümanizm teorisinin ortaya çıkışı ve bu teoriye göre insan bedeninin nasıl "kusursuz" olabileceği hakkında bilgi verilmiştir.

Tezin teori bölümünde *Dracula* ve *Carmilla* romanları gotik elementler başlığı altında incelenmiştir. Ancak tezin üçüncü bölümünde, *Dracula* romanı incelenirken, gotik unsurların yanında transhümanizm teorisinden de yararlanılmıştır.

Sonuç olarak, vampir edebiyatının en önemli temsilcileri olarak kabul edilen Bram Stoker ve Sheridan Le Fanu'nun romanlarındaki vampir temsili, Viktorya dönemindeki sanayi ve bilimsel devrim nedeni ile ortaya çıkan geçiş sürecinin etkilerini taşımaktadır. Fakat Sheridan Le Fanu vampir temsiliinde gotik unsurlardan yararlanırken, Stoker gotik unsurların yanına bilimi de eklemiştir.

**Anahtar Sözcükler:** Vampir Edebiyatı, Gotik, Transhumanizm, Bram Stoker, Sheridan Le Fanu

## ABSTRACT

Küçük, Hilal Nur. From the Gothic to the Transhuman: Representations of the Vampire in Sheridan Le Fanu's *Carmilla* and Bram Stoker's *Dracula*, Master's Thesis, Ankara, 2023

This thesis attempts to show that although *Carmilla* and *Dracula* are the products of Victorian age, they treat the concept of vampire differently: while Le Fanu foregrounds gothic elements in *Carmilla*, Stoker, by blending the gothic with science in *Dracula*, achieves to reflect the approaching signs of a transhuman world. In this respect, the thesis argues that gothic representation of vampires in *Carmilla* portray the older world, in other words a return to the older world, while the fusion of gothic elements with science as reflected in *Dracula* indicates a new world order. In this case, the old world refers to the period before industrial and scientific revolutions and the new world order means the period after these revolutions.

In the first section of the thesis, information about the period when these novels were written and the emergence of the vampire legend was given. Then, the history of gothic literature was examined and the answer to the question of what the elements of this genre were analyzed. At the same time, the emergence of the theory of transhumanism and how the human body can be "perfect" according to this theory is discussed.

In the theoretical part, *Dracula* and *Carmilla* are examined under the title of gothic elements. However, in the third part of the thesis, while examining *Dracula*, besides the gothic elements, the theory of transhumanism was also used.

As a result, in their novels Bram Stoker and Sheridan Le Fanu, who are considered the most important representatives of vampire literature, use the effects of the transition period which emerged due to the industrial and scientific revolution in the Victorian era. But, while Sheridan Le Fanu makes use of gothic elements in the vampire representation, Stoker added science to the gothic elements.

**Keywords:** Vampire Literature, Gothic, Transhumanism, Bram Stoker, Sheridan Le Fanu

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## TABLE OF CONTENTS

<b>ÖZ</b> .....	<b>i</b>
<b>ABSTRACT</b> .....	<b>ii</b>
<b>ACKNOWLEDGEMENT</b> .....	<b>iii</b>
<b>TABLE OF CONTENTS</b> .....	<b>iii</b>
<b>INTRODUCTION</b> .....	<b>1</b>
<b>CHAPTER 1: BACKGROUND INFORMATION ABOUT THE VICTORIAN AGE, THE GOTHIC GENRE AND TRANSHUMANISM THEORY</b> .....	<b>4</b>
<b>1.1 A Brief History of the Victorian Age</b> .....	<b>4</b>
<b>1.2 The Origin of Gothic Literature</b> .....	<b>8</b>
<b>1.3 The Characteristics of Gothic Genre</b> .....	<b>12</b>
<b>1.4 A brief History of "Vampire" as a Symbol of Human's Weakness</b> .....	<b>17</b>
<b>1.5 Transhumanism Theory as a Revolt Against Human Position</b> .....	<b>22</b>
<b>CHAPTER 2: THE VAMPIRE WITHIN US: CARMILLA</b> .....	<b>30</b>
<b>2.1 The Importance of Carmilla As the First Example of Female Vampire</b> ..	<b>30</b>
<b>2.2 The Gothic Elements and Their Functions in <i>Carmilla</i></b> .....	<b>31</b>
2.2.1 Setting and Atmosphere .....	31
2.2.2 The Narrative Technique.....	38
2.2.3 The Gothic Transgression .....	42
2.2.4 The Ending of The Novel.....	49
<b>CHAPTER 3: THE VAMPIRE WITHIN THE SOCIETY: DRACULA</b> .....	<b>52</b>
<b>3.1 The Importance of Dracula in Vampire Fiction</b> .....	<b>52</b>
<b>3.2 The Gothic Elements and their Functions in <i>Dracula</i></b> .....	<b>54</b>
3.2.1 Setting and Atmosphere .....	54
3.2.2 The Narrative Technique of the Novel.....	61
3.2.3 The Gothic Transgression with Transhumanism .....	64
3.2.4 The Ending of The Novel.....	69
<b>CONCLUSION</b> .....	<b>72</b>
<b>REFERENCES</b> .....	<b>75</b>
<b>TURNITIN REPORT</b> .....	<b>80</b>
<b>RESUME</b> .....	<b>94</b>

## INTRODUCTION

Oscar Wilde states in his novel *The Picture of Dorian Gray*, “How sad it is! I shall grow old, and horrible, and dreadful. But this picture will remain always young. If it were only the other way! If it were I who was to be always young, and the picture that was to grow old! For that—for that—I would give everything! Yes, there is nothing in the whole world I would not give! I would give my soul for that!” (Wilde 68). In this scene, Dorian Gray expresses his wish to be immortal and not to grow old. As he underlines, human nature is mortal and doomed to decay when time passes. But the question is can human nature be changed? Or, more importantly, can human nature evolve? This question is the starting point of this thesis. In trying to answer this question, the relevant subject to investigate includes the concept of immortality in vampire fiction. When looking at vampire literature or the vampire phenomenon, two important names stand out. These names are Count Dracula and Carmilla. Although they can be analyzed as fictional characters, the reality of their names is deeper. In history, Dracula is known as Vlad the Impaler or Vlad III. Bram Stoker directly gives references to the real Dracula in his novel. “Nay in himself he is not one to retire and stay afar. In his life, his living life, he go over the Turkey frontier and attack his enemy on his own ground; he be beaten back, but did he stay? No! He come again, and again, and again. Look at his persistence and endurance” (Stoker 333). As Stoker underlines Vlad III is one of the most notable names both in history and in vampire fiction. Moreover, like Dracula, Carmilla is also a historical figure. In history, Carmilla is known as Elizabeth Bathory. She was a Hungarian serial killer. Between 1590 and 1610, it is claimed that she and her servants committed murders. Hundreds of girls were killed by them. The fact that the titles of both vampire novels come from real historical personalities makes the stories more interesting. But, the most important point is the period in which *Carmilla* and *Dracula* were written. Sheridan Le Fanu published *Carmilla* in 1872 and Bram Stoker published *Dracula* in 1897. It is obvious that the period in which these two novels were written was very close; that is why it can be said that both novels belong to the same period. Considering the period in which the novels were written, two critical events stand out. The first event is the industrial revolution, the second event is the scientific revolution. Society was affected by these two outstanding events.

In this respect, the Victorian age can be taken as a transition period from the old world's belief to the new world's order. With the help of science, people begin to explain the meaning of both their own existence and the universe.

In this regard, although both *Dracula* (1897) and *Carmilla* (1872) were written in the Victorian age and although both novels belong to the same period, there is a difference between them in their treatment of vampires. They treat the concept of vampires differently. That is why the terms, the portrayal of an older world and the new world gain importance in this thesis. The older world refers to the period before the industrial and scientific revolutions, while the new world refers to after these revolutions. The clash between the old world and the new world order can be seen in the concept of vampires in these two novels. In this respect, this thesis attempts to show that although *Carmilla* and *Dracula* are the products of Victorian age, they treat the concept of vampire differently: while Sheridan Le Fanu foregrounds gothic elements in *Carmilla*, Bram Stoker, by blending the gothic with science in *Dracula*, achieves to reflect the approaching signs of a transhuman world. Thus, the thesis will argue that the gothic representation of vampires in *Carmilla* portrays the older world while the fusion of gothic elements with science as reflected in *Dracula* indicates a new world order. In other words, *Carmilla* includes the portrayal of an older world, while *Dracula* consists of both the old and the new world order.

This thesis will be divided into three sections. The first section will focus on background information about the Victorian age, vampire legend, the gothic genre and transhumanism theory. First, the period in which these two novels was written will be analyzed in great detail. Then, the vampire legend will be told. Without the background information about vampires, the old world tradition and the fear of death cannot be understood. That is why after that section, gothic elements and the aim of transhumanism theory will be discussed. Transhumanism is a broad theory, to narrow it down, in this thesis, this theory will be taken under the gothic transgression part in *Dracula* because in the representation of the vampire, the idea of the ideal human body according to transhumanism is important and only the aim of transhumanism theory will be used to underline the new world order.

The second section will discuss Sheridan Le Fanu's novel, *Carmilla*. In this section, first of all, the importance of *Carmilla* as the first example of a female

vampire will be mentioned and then gothic elements will be analyzed under four parts. These parts are the setting and atmosphere of the novel, the narrative technique of the novel, the gothic transgression and finally, the ending of the novel will be analyzed as the battle between the older and the new world order, science and mortality. While focusing on these, some events and conversations in the novel will be explained in detail.

The third section will start with the importance of *Dracula* in vampire fiction. Then, the same analysis steps in *Carmilla* will be followed in *Dracula*. In addition, in the gothic transgression part, transhumanism theory will be added to highlight the new world order.

Eventually, in the conclusion part, the findings of the research obtained so far will be emphasized. The parts which are covered in the three sections will be concluded. The gothic representation of vampires in *Carmilla* shows the older world order, in other words *Carmilla* is the portrayal of an older world while the combination of gothic elements with science as reflected in *Dracula* demonstrates the new world order.

## CHAPTER 1: BACKGROUND INFORMATION ABOUT THE VICTORIAN AGE, THE GOTHIC GENRE AND TRANSHUMANISM THEORY

“What art thou Faustus, but a man condemned to die?”

-Christopher Marlowe, Dr. Faustus

### 1.1 A Brief History of the Victorian Age

Everyone who is interested in the gothic genre can come across with two outstanding names in the history of English literature. These names are Count Dracula (III. Vlad) and Carmilla (Countess Mircalla Karnstein). When looking at the period in which *Dracula* and *Carmilla* were written, one question comes to readers' minds. That is, is it a coincidence that these two novels emerged in the same period? Before analyzing or investigating these two vampire novels, it can be useful to focus on the brief history of England in the nineteenth century because the answer of the question is very obvious. It is not a coincidence that these two epic vampires whose names are Carmilla and Dracula, came into existence in the late nineteenth century. There are some reasons in terms of the occurrence of vampire fiction in England during this period. That is why it is essential to explain the reasons behind it and it is necessary to clarify the conditions of England to demonstrate the importance of vampire fiction.

“It was the best of times, it was the worst of times, it was the age of wisdom, it was the age of foolishness, it was the epoch of belief, it was the epoch of incredulity, it was the season of Light, it was the season of Darkness”(Dickens 38). These are the words uttered by Charles Dickens in his novel *A Tale of Two Cities*. As it is clear in the quotation, the opposition and instability of the age show themselves with contrasts. However, the crucial question to ask is how can a period contain, for example, both darkness and light in its soul at the same time? Or why does Dickens depict this age by underlying its wisdom and foolishness? In order to clarify this, it can be beneficial to remember the Victorian age divided into three periods. The era between 1832-1848 is “the early period”. Between these dates two significant events stand out in terms of history. The first one is that Victoria became queen in 1837. During her long reign, from 1837 to 1901, the period was called by her name. With her character, she became the symbol of earnestness, domestic fidelities and

moral responsibility. Being an English was an important quality in terms of the idea of nationality in this era.

However, as Brian Boone underlines in his book *English Literature* “The Victorian era was the last time England had a monoculture, before globalism and imperialism would make the idea of “Englishness” far more complex” (Boone 164). In other words, the Victorian era was an age of transition and this transition was not an easy one. As mentioned above, this was the age of ambivalence with both darkness and light. As time went by and the old world began to change, darkness became more dominant than light in Great Britain because in the 18th century, Paris was the metropolis of Western Civilization but during Queen Victoria’s reign, London became a metropolis. Even though this transition brought some novelties to society, the most crucial change could be seen in the economy because thanks to Industrial Revolution, a new class occurred in society. The middle-class began to take its place on the stage of history. The rapid growth of London differentiated the idea of occupation, in other words, people had to abandon their land and moved to the city. The reason behind it was a modern urban economy and new job opportunities emerged in big cities and this modern urban economy and industrial changes led to mass production. Moreover, after the invention of railways, printing presses, iron ships and the telegraph, England became the first industrialized country. However, these rapid changes brought not only wealth to the country, but also some troubles. With the emergence of middle class who had some demands after the Industrial Revolution, in 1832 the First Reform Bill was passed. It can be said that the first step toward becoming a social state had been taken in the early period. However, working conditions were fierce and people had to work under challenging conditions for sixteen hours per day. In addition, these rapid changes allowed the emergence of different views in society. While some of them said that this mechanization caused destruction in terms of traditional human relationships, some of them supported the idea of civilized people and imperial power. As Catherine Robson and Carol T. Christ underlines in *The Norton Anthology English Literature Volume E*:

Although many Victorians shared a sense of satisfaction in the industrial and political preeminence of England during the period, they also suffered from an anxious sense of something lost, a sense too of being displaced persons in a world made alien by technological changes that had been exploited too quickly for the adaptive powers of the human psyche (Robson and Christ 1018).

A possible explanation might be that these rapid social and economic changes were responsible for creating a sense of loss and technological changes created a conflict between the old and the new world or in this case metaphorically darkness and light. These effects can be seen in *Dracula* and *Carmilla*; therefore the historical background of the period must be underlined. In terms of the human position in this great cosmos, the second period which can be called the Mid-Victorian has great importance. This period was also remembered as “economic prosperity”, “the growth of empire” and “religious controversy”. At this point, although “many English scientists were themselves individuals of strong religious convictions, the impact of their scientific discoveries seemed consistently damaging to established faiths” (Robson and Christ 1027). In terms of the established faiths, in this regard refers to the old world or old traditions, began to change.

In this respect, Darwin’s works *The Origin of Species* and *The Descent of Man* have important qualities because the subjects of these works are evolution. That is why it can be said that people began to think about their evolution for the first time and it led them to question their own existence. Also, the other outstanding names must be mentioned. One of them is Jeremy Bentham. He was the son of John Stuart Mill. His idea about religious beliefs has been known as Utilitarianism, Benthamism or Philosophical Radicalism. According to his thought, maximizing pleasure and reducing pain are the key points in our life. As Raanan Gillon underlines in her essay “Utilitarianism”, “this idea is all about maximizing happiness and minimizing misery or pain” (Gillon 1411). However, when we look at human nature, as human beings, we have to learn to live with pain. Emotions such as hate, love and anger demonstrate the inevitable nature of our humanity. In other words, avoiding feelings or pain means getting away from the features which make a person “human” and it creates a sense of loss. Thus this idea can be interpreted as a revolt against the human position. So, the rapid change in society both socially and technologically also bring a new understanding about the idea of human. At this point as vampires, *Dracula* and *Carmilla* became the emblem of this new understanding of human beings in terms of

their qualities. To put it another way, in light of scientific discoveries, a new concept of humans began to emerge. And the clash between the old and the new world order begin to show itself. When people began to question their meaning, they also see their weaknesses as a human. The inevitable ending of us always whispers to our ears because of that the idea of immortality or being an immortal started to gain power. In this respect, thanks to the emergence of the new idea of humans, it is important to look at the Late Victorian period. Both novels, *Dracula* and *Carmilla* were published in the Late Victorian era. In this respect, the emergence of the concept of a vampire in this era is important.

Although it can be difficult to categorize this period, it may be denominated as “the decay of Victorian Values”. These values can be referred to the decay of humane values, as well. In other ways, metaphorically, established faith about the human position or human body, the immortality of the soul began to change. Even though the Late Victorian period was known as the last period of this era, it can be considered the first step of “the new world order” in terms of human position in this great cosmos. That is why although the death of Queen Victoria in 1901 marks the end of the era, it is also a milestone for the people.

Moreover, in the way of the novels which will be analyzed in this thesis, the term “Evangelical” must be mentioned. Evangelists are also called as Methodists. They followed the strict rules of Puritans and they became powerful arbiters in the early part of the period. However, because of their compelling ideology, society has seen them as a formidable force and the effect of this “religious” group may be seen in these novels. To put it another way, Christian doctrines which were represented by this religious group also affect the novels because the clash between the old world order and the new one comes face to face both in private and public spheres. That is why the period in which these two novels were published, was significant. Both *Dracula* (1897) and *Carmilla* (1872) cannot be analyzed without considering the period because this was the period of “transition”, “change”, and “adaptation”. In such an environment, what is the most important question? It can be said that the question is how did someone, living in this era react to all these incidents or how could a person comply with this change? At this point, the following statements of Mina Urgan<sup>1</sup> shed light on the questions. “On the one hand, in the religious arena,

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<sup>1</sup> Translations of Turkish sources into English belong to the author unless otherwise stated.



narrow-minded intolerance persisted. The Anglican church was becoming increasingly powerful. On the other hand, the discoveries of the scientists such as Charles Darwin and Thomas Huxley who are the experts in biology and geology shook Christian doctrines to their foundations” (Urgan 949). Thus, at this point, the importance of the gothic genre shows itself because the functions of this genre have a great power to answer these questions. In such a chaotic environment, the outpouring is also different. In terms of vampire fiction, could it be the conditions of the era that caused the different treatment of the concept of vampires? In order to understand the portrayal of an older world and the new world order it is important to emphasize both the elements of transhumanism theory and the gothic genre with a brief history of the vampire legend.

## **1.2 The Origin of Gothic Literature**

Depending on the period in which *Dracula* and *Carmilla* were written, it should be useful to underline the history of the Gothic genre. In terms of the date of publication, these two novels have the characteristics of late nineteenth-century England. In this respect, two significant titles must be highlighted. These are the origin of gothic literature and the elements of it. In other words, to clarify the difference between the old world and the new world order, first of all, we have to underline the commonalities between them.

To start with, by definition, to explain the origin of gothic literature, Walpole’s name must be mentioned. Horace Walpole, who is known as an author who first used the term “Gothic” in literature, said in his novel *The Castle of Otranto*: “It is sinful to cherish those whom heaven has doomed to destruction” (Walpole 80). Although this quotation can be analyzed with contextual evidence, it can be also considered as the mirror of human beings’ frailty. We were banished from heaven and we are doomed to die. In this respect, gothic literature is important because it reflects human’s “useless” exertion to take back their “immortal” lives. However, is this verily a futile effort? The answer to this question is variable. But, the important point is not the answer to the question, but the fact that people living at that time asked this question. In other words, the gothic genre helps both the writers and the readers to see their situation as human beings. Moreover, *The Castle of Otranto* is an important work not only in terms of its features but also its title.

Walpole attached the word “Gothic” as a subtitle to the novel. In this respect, this novel is assumed as the first example of a gothic novel. As the title of the novel shows, unlike the eighteenth century’s literature, the castles, which revealed the dark but impressive atmosphere of the middle ages, began to come to light with the help of the Gothic genre. Carol Margaret Davison states in her essay on enlightenment and the gothic: “Horace Walpole, Clara Reeve, and Mrs Radcliffe all turned their back upon their time and plunged into the delightful obscurity of the Middle Ages which were so much richer than the eighteenth century in castles, barons, moats and murders” (Davison 23). As the quotation indicates the effect of the old world, Middle ages, and the concept of the new world begin to come together. As mentioned above, the period in which *Dracula* and *Carmilla* were written was an age of “transition” and “change”. That is why the gothic genre becomes more important. In this case, in terms of occurrence of vampire fiction, Walpole’s novel and especially the quotation that are mentioned, have a crucial position because the gothic novel digs into the human psyche to show the consequences of this transition. And its duty is to create horror and terror in people’s minds. In return, people’s bodies react against the events with the feeling of excessive fear about the situation. The feeling of horror and terror is an outstanding effect of this genre. On the other hand, thanks to the gothic genre, human beings begin to face their deep and unconfessed desires. Human beings are dismissed from heaven which gives them a painless life, to the world which is the place of misery, mortality and chaos. Thus, it underlines the bitter fact about the existence of human beings. That is, human beings are mortal and no matter what the era is, they try to change their mortal life and mortal bodies in some tragic ways. So, the gothic genre allows them to see their desires’ result and in return, it holds the mirror to the human’s defenseless nature.

In terms of the definition of the genre, M.H Abrams states in his book *A Glossary of Literary Terms*: “The word Gothic originally referred to the Goths, an early Germanic tribe, then came to signify "germanic," then "medieval” (Abrams 110). That is why the origin of the term gothic refers to the barbarian tribes. To define this group, three keywords must be known. They were “rude”, “brutal” and “outlandish”. Nick Groom underlines what these three key points referred to. In his book *The Gothic* he points out “Barbarous meant foreigner, in another word, non-Hellenic-” (Groom 1). Because of the Romans “Barbarous” referred to all peoples

who were neither Latin and Greek. Moreover, in terms of literature, this term has been used for "Gothic architecture". It refers to the medieval type of buildings, such as castles, graveyards, demonic sculptures which extended through Western Europe between the twelfth and sixteenth centuries (Abrams 111). As mentioned above, Walpole's novel is considered the first example of the gothic novel and its title also refers to the novel's setting, an ancient castle. After Walpole, many writers such as Ann Radcliffe, Matthew Gregory Lewis, Charles Robert Maturin, Bram Stoker and Sheridan Le Fanu followed the characteristic of this new genre. Their stories took place in a gloomy and dark atmosphere. No matter the century in which they lived, the key characteristic of the gothic genre did not change. The setting often includes a dark castle, graveyards, subterranean passages, a place which is cursed by the ancient family. In this respect, as Andrew Smith states in his book *Gothic Literature* "Horace Walpole's *The Castle of Otranto* negotiates a series of anti-Enlightenment themes in its construction of a debate concerning the relationship between the medieval and the modern" (Smith 40). This quotation can be interpreted that when considering the eighteenth century when the gothic genre began to emerge, the clash between the old and the new world became more visible. Because, when we look at the eighteenth century and the world's view of the period, with the help of the romantic movement, the eighteenth century-writers focus on the world as it should be not as it is.

As Deidre Shauna Lynch and Jack Stillinger underline in *The Norton Anthology English Literature Volume D*: "Eighteenth century philosophers had devoted much energy to demonstrating that human nature must be everywhere, because it everywhere derived from individuals' shared sensory experience of an external world that could be objectively represented" (Shauna and Stillinger 13). That is why the eighteenth century-writers look at the universe as it should be, because they celebrate the holy part of the human nature and the nature itself at the same time. However, the gothic writers look at the events in an opposite way. They focus on the dark side and the hidden part of the human beings. Moreover, although some romantic writers such as Lord Byron and Samuel Taylor Coleridge used supernatural elements in their poems, they were not categorized as gothic writers. As a matter of fact, the gothic is a reaction against Neoclassicism. Neoclassic writers follow order, reason and strict rules in their works. However, gothic genre combines

imagination, fantasy, feelings, emotions with excessive chaos. In other words, although the classical period was well-ordered, the gothic was tangled. While the classical underlines the ideal individual, the gothic shows the excess and uncivilized characters. That is why the gothic genre is against mainstream culture. Thus, the feudal and medieval past influences the present. The dichotomy of this effect can be seen in both *Dracula* and *Carmilla*. In the eighteenth century, the dichotomy such as good and evil, society and people may be shown with supernatural elements and they create horror; however, in the late Victorian age and in the nineteenth century, these elements were used for showing psychological conflicts. As Fred Botting underlines in his book *Gothic*:

Doubles, alter egos, mirrors and animated representations of the disturbing parts of human identity became the stock devices. Signifying the alienation of the human subject from the culture and language in which s/he was located, these devices increasingly destabilized the boundaries between psyche and reality, opening up an indeterminate zone in which the differences between fantasy and actuality were no longer secure (Botting 8).

Botting states, the disturbing parts of human identity can be taken as human weakness and with the emergence of gothic genre, the boundaries became more blurred. As an expression of human psychology, the gothic began to change in the nineteenth century. Now, the readers began to see the effect of science. Thanks to this change people's darkest desire began to come to light. And also as Botting underlines, the effect of alienation of the human reflects on the setting. The place which is both dark and barren also represents the lifelessness and inaccessibility of the characters' minds. In other words, the gothic genre is the key to the unconscious of human mind. That is why, it creates a sense of horror. Although gothic contains influences of different genres in its soul, such as romanticism and in some case harsh realism, the important feature is that it holds a mirror to the society in public sphere and it shows the dark side of human beings in private sphere. And, it refers to the old world order. In this respect, the characteristics of the gothic genre must be known because gothic elements are deliberately used to create an excessive feeling to serve some instruments and these instruments are human's efforts to rebuild the heaven where they were banished.

### 1.3 The Characteristics of Gothic Genre

Gothic genre can be considered as the revolt against the human weakness and the human's position in this great cosmos as a mortal being with its characteristic features. As mentioned above, we try to rebuild the heaven in this "chaotic" and "mortal" world and the first obstacle is of course our mortal body. If we want to live in an eternal life, first of all, we have to find a way to improve our defenceless body. Sometimes, the price of this desire can be more tragic because in history and even in the literature, we witness some characters who rise against his or her nature such as Doctor Faustus, Dorian Gray, Doctor Frankenstein and Macbeth. However, one more character's name should be mentioned. His name is Prometheus who has the courage in his soul to steal fire from gods to give it to the mankind to make them civilized.

All of us know the tragedy of Prometheus Bound. Even, his name is given as the subtitle of Mary Shelley's novel, *Frankenstein or Modern Prometheus*. Mary Shelley creates Doctor Frankenstein who has the same ambition in his character like Prometheus. Of course there are some differences between them, however, the part which must be considered is their position as man. Aeschylus demonstrates the human position in his play, *Prometheus Bound*: "Chorus// Did you perhaps go further than you told us? //Prometheus// I gave men power to stop foreseeing their death. Chorus// What cure did you prescribe for this disease? Prometheus// I sowed blind hopes to live as their companions. Chorus//Truly you brought great benefit to mortals. Prometheus// I gave them fire" (Aeschylus 41). As Aeschylus points out that as a human, we need to find a cure to get rid of death. Thus, Chorus underlines the fact about human beings and "this disease" refers to death and the human's mortal life. That is why Prometheus tries to find a cure to defeat death. Even though Prometheus' story takes place in a different period, it is obvious that the main concern of humans is the same. We try to change our destiny as mortal beings. As the Chorus in the play points death as a disease, Prometheus becomes a rebellious figure in this case. He stole the fire from Gods and he gave fire to the human beings to make them civilized or prolong their life. But he cannot change neither his position or their situation. Humans still have to face the tragic ending of their lives. Thus, this story is an embodiment of the fact that no matter the period is, the nature of human is the same. And when we come to the late eighteenth century, with the

help of the characteristic of the gothic genre, the human nature begins to demonstrate itself in a psychological conflict. In this respect the elements of gothic genre must be known because they create a bridge between the old world and the new world order which are discussed in the novels. Thus, there are three crucial elements in terms of their functions. They are excess, transgression and the concept of Uncanny.

The first element is called “Excess”. As Fred Botting states briefly ‘gothic signifies a writing of excess’ (Botting 1). To understand the function of this element, the previous era Neoclassical period must be considered. In 1711, Alexander Pope published *An Essay on Criticism* in which he underlines his idea of neoclassical aesthetics. It is an essay and it majorly focused on giving advice to the writers. In our case, in part two Pope uttered these words. “Avoid extremes; and shun the fault of such who still are pleased too little or too much. At every trifle scorn to take offense: That always shows great pride, or little sense” (Pope 166). As he clarifies, one of the most outstanding characteristic of the neoclassical age is “simplicity”. While the gothic genre can be considered a reaction against the neoclassical idea of writing. That is why as mentioned above, gothic includes a writing of excess. Thus, “It shows the despairing ecstasies of romantic idealism and individualism and the uncanny dualities of victorian realism and decadence” (Botting 1). In terms of the novels which will be discussed, gothic excess takes advantage of supernatural elements. In other words, supernatural elements serve to evoke an excessive feeling on the readers. This spooky atmosphere enhances the tension of the events. So, thanks to this excessive form, gothic reacts against the rationalist and moral idea of the neoclassic era. In the late nineteenth century, in various and indefinite ways, gothic genre deconstructed the moral principles of the neoclassical age. This threat can be seen with supernatural and natural force, excessive tone and the fear of the characters “social transgression mental disintegration and spiritual corruption (Botting 1). Thus, excess can be taken into consideration with ambiguity and feeling of going beyond the visible world to the dark side of the human mind. In other words, the gothic genre also changed or transgressed the social order as well as the writing style of the period. It creates indefinite boundaries between the real life and the fiction. And while doing this, gothic writers uses the element of gothic excess because thanks to it, gothic shows the other side of the society and even people’s souls, with their violence, ambitions, selfish and corrupted nature. Thus instead of

hide the forbidden desire of human beings, gothic seemed to reveal the passion of human beings toward sexual desires, violence and vice. That is why gothic works evoke feelings of discomfort on the readers. People do not want to see their corruption or the society's tragic downfall. However, gothic becomes a mirror which reflects directly their rotten parts. Even though it uses supernatural elements, the reasons and the results of this corruption are depicted in a realistic way because after reading a gothic novel, people begin to look at their dark side. Deep inside their subconscious, something is resuscitated by the gothic. And this awakening creates discomfort, in other words, the effect of the gothic genre shows itself. It is a writing of excess and with the help of supernatural elements, it shows people's rotten side. And this effect leads us to the second element which is gothic transgression.

The second element is the gothic transgression. In *The Divine Comedy, Inferno* Dante Alighieri states "At one point midway on our path in life, I came around and found myself now searching through a dark wood, the right way blurred and lost" (Alighieri 56). This scene can be interpreted as a symbol of the human psyche. In a metaphorical way, a dark wood refers to the dark side of our subconscious. The importance of this quotation shows itself in two ways. First of all, in our case, to understand the gothic transgression and to comprehend the relation between transgression and gothic setting, it can be said that "the dark wood" has the power to summarize these two terms.

First of all, Robert Harris explains in his article, "The Elements of The Gothic Novel": "generally in the gothic novel, the plot takes place in an old and ancient castle. And there is an ambivalence in terms of the occupants because the readers do not know whether they are human or otherwise" (Harris 2015). In other words, this uncertainty creates a bridge between the setting and the gothic transgression because in these two novels, *Dracula* and *Carmilla* the occupants transgress the physical law with their powers as vampires. In addition, the setting often includes some dark passages, secret and scary rooms and hidden panels like Dante's statement, "the dark wood". The setting is gloomy and the atmosphere always increases the feeling of horror and terror on the readers. Thus, it can be said that gothic transgression contains fantastic and unexplainable events. It ignores the natural law of the universe. As Botting clarifies "the excess and ambivalence associated with Gothic figures were seen as distinct signs of transgression.

Aesthetically excessive, Gothic productions were considered unnatural in their under-mining of physical laws with marvellous beings and fantastic events” (Botting 4). In our case, marvelous beings refer to vampires. Moreover, another importance of the transgression element is that it encourages superstitious beliefs. These superstitious beliefs are known by everyone and people are afraid of the consequences of them. These beliefs especially can be seen in *Dracula*, and they will be analyzed in the second part of this thesis. In addition, transgression produces an excessive emotion and also it creates gothic terrors because thanks to it, a sense of ambiguity emanates the readers’ mind and the blur between reality and fiction reasserts the traditional social norms. In other words, gothic fiction underlines the importance of good values by the use of showing violence or bad habits. Thus, by transgressing the natural laws, the gothic enters not only the human psyche but also it is a warning for society. As mentioned above, the period in which *Dracula* and *Carmilla* were written, was the age of transition and this transition also deconstructs the idea of identity, morality and social order. That is why “Psychological rather than supernatural forces became the prime movers in worlds where individuals could be sure neither of others nor of themselves” (Botting 8). The reason behind this is that in the late Victorian era, and the beginning of the nineteenth century, science was at the center and people try to adapt to the new knowledge of human beings. So, the ambiguity of the period can be seen in the gothic fiction with its transgression, excessiveness and the indefinite border between real and unreal.

The third element of the gothic genre is the concept of the Uncanny. As Sigmund Freud states “Uncanny is in reality nothing new or alien, but something which is familiar and old-established in the mind and which has become alienated from it only through the process of repression” (Freud 224). As he points out, the Uncanny is used for feelings of something familiar but changing in time and this feeling creates horror because it shows itself suddenly. Moreover, the “Uncanny” means ‘Unheimlich’ in German which means ‘unhomely’. It is the opposite of ‘Heimlich’ which means familiar. This is the psychological experience of frightening. It gives horror because a person becomes alienated against a situation he or she finds familiar before.

In this respect, in terms of vampires, it can be said that the appearance of *Carmilla* and *Dracula* creates a sense of uncanny in the other characters’ lives



because although they have some common qualities with human, they have also monstrous side. That is why the occurrence of vampires gains importance in terms of the period. The isolation, both in private and public sphere because of the alteration in the society, causes the sense of uncanny and in return, vampires become the symbol of the uncomfortable feeling of people. In addition, in the theory the 'Uncanny', there is the fear of castration. The protagonist's anxiety reveals because he or she fears to lose some parts of his or her body. Put it another way, as Angelica Michelis points in her essay "Dirty Mamma": Horror, Vampires, and the Maternal in Late Nineteenth-Century Gothic Fiction":

The anxieties played out in Gothic texts can be related to anxieties about the institution of the family itself and its discursive interrelations such as: fears of degeneration induced by anxieties about a "leaking" social body, that loses its identity. This trope of the 'open body' also indicated images of disease and infections, the social body as invaded by what is not 'proper' to it (Michelis 16).

Although in Freud's theory, the fear of castration has real meaning (the fear of losing some parts of the body), Angelica Michelis shows another point in terms of this fear. As she points, the anxieties can also include the fear of losing some family members and even the institution of the family itself. Also, it consists of the invasion of the body by fatal infections and disease. However, in these two novels (*Dracula* and *Carmilla*), the fear of castration is more serious because this time, people are in danger of losing their souls and their humanity at the same time. But, the question is that has this danger just emerged or was it already a danger waiting to be noticed in the subconscious of the person? It is obvious that the unconscious of the human mind creates an ambivalence because of repressed feelings. These feelings are both familiar and unfamiliar. Its terror comes from inside not the outside. The person is already familiar with it but it reminds something forbidden and something repressed. In *Dracula* and *Carmilla*, the effect of the uncanny can be seen in terms of the characterization of the vampires. In other words, the existence of vampires can be considered a symbol of humans' alienation from their own nature. And because of the gothic elements, this alienation becomes more tragic. That is why a brief history of vampire as a symbol of human's weakness must be discussed.

#### 1.4 A brief History of "Vampire" as a Symbol of Human's Weakness

Lord Byron states in his poetry “Windsor Poetics”, “Justice and death have mixed their dust in vain. Each royal vampire wakes to life again” (Byron, <https://www.poetryverse.com/lord-byron-poems/windsor-poetics-lines>). Even though Bram Stoker uses the term vampire in his novel in 1897, before him, readers saw this demonic figure in 1819 in Byron’s lines. Even earlier than that it is believed that John William Polidori introduced the first vampire figure with his novel *The Vampyre*. However, one curious point of interest is that why our world or the literature field needs such a term? Moreover, what is the meaning of this word? Over the centuries, people tried to make sense of events they couldn't explain, they tried to find the meaning of their existence and the meaning of the universe. As a human, people always try to get rid of their mortal bodies because the fear of death demands to be felt. And since people were expelled from heaven, the breath of death is very close to us. That is why, from time to time, some big events have shaken people’s beliefs very deeply and the death reminds himself in a tragic way. For example, in 2019, all the world faced the coronavirus pandemic and people’s lives have been reshaped. People have had to assort with this new condition of the world. They wear masks, they have to isolate themselves from their family, their friends and even themselves. The importance of this pandemic is that this is not the first one the world has faced. Even though it has been hundreds of years, people saw another plague which was called Tuberculosis. In terms of occurrence of the vampire fiction, a brief history of Tuberculosis must be mentioned because considering the period, there is a bridge between the characteristic of vampires and Tuberculosis in terms of their symptoms. In this regard, we can ask if it was because of the conditions of the period that created the concept of vampire. And can it be said that the term vampire refers to a human’s weakness as a mortal being? This part will explain the history and the importance of tuberculosis and the definition of the term vampire.

First of all, Tuberculosis is also known as Tubercles Bacillus. This plague had been seen during the neolithic period. However, the first big impact of it came into existence after people began to settle down into the rural areas. As Thomas D’Agostino underlines in his book *A History of Vampires in New England* “during this settling period, tuberculosis was introduced to humans through *Mycobacterium bovis*, and it was found in animals during the first period of this domestication”

(D'Agostino 11). As he underlines from the very beginning of settlement, people began to face some diseases. In terms of its symptoms, this illness directly attacks people's lungs and it includes a chronic cough. People were spitting blood and extreme fever can be seen with extreme weight loss. That is why people looked very pale and gaunt. The people who had this illness, could also suffer from insanity. "This explains why many of the children who later died from the disease confessed to being visited by one of their siblings in the dark hours of the night" (D'Agostino 12). Moreover, as mentioned above, people have a tendency to create a supernatural story to get rid of their fear because they did not know the reason behind this plague and their survival instinct demands some logical explanations. In other words, the condition of the period cannot give a logical explanation for the disease. Without the proper equipment, how can people prove the real reason behind this illness? That is why it is important to underline the occurrence of vampire fiction because no matter the period, death is a terrible and common chain that binds all humanity together, regardless of time and period. Oscar Wilde states in his novel *The Picture of Dorian Gray*: "to define is to limit" (Wilde 165). In this case, if people define this plague with logical reasons, they can also find a cure to remove this disaster. That is why the term "vampire" cannot be analyzed without considering the plague. In addition, when time passed, "in 1720, Benjamin Marten concluded that a microscopic organism called animacula, which could thrive and multiply in a host's body, was the cause of consumption"(D'Agostino 13). Even though in 1720, people did not believe Marten, 162 years later, Robert Koch proved the truth of his theory. Also, the similarity between Animacula and Dracula did not go unnoticed by people's eyes. It is unknown whether Stoker chose this name on purpose or not. But a crucial point of interest is that the features of vampires and their effects on people are very similar to the symptom of this disease. That is why people have to create such a term to know their enemy with its concrete form. And this time, people's enemy became more visible and as vampires, they had an immortal and strong body which is a desire of humans for a long time. In this respect, the definition of the term "vampire" must be known because the question is why people chose this name to define these supernatural beings. When we look the history, it can be easily seen that vampires are so popular and they are such outstanding figures that even in the 21st century, literary works and movies still include vampires.

Moreover, vampires are the most famous creatures in gothic literature, horror history, legend and folklore. However, the question is what makes them very popular? According to George R. Stetson, “the belief in the vampire and the whole family of demons has its origin in the animism, spiritism, or personification of the barbarian, who unable to distinguish the objective from the subjective, ascribes good and evil influences and all natural phenomena to good and evil spirits” (Stetson 1). As Stetson underlined, the origin of the vampire legend depends on two important features, these are animism and spiritism. Especially spiritism is important because although “folklorists believe that early folklore often constitutes a kind of scientific attempt to explain natural occurrences” (Hallab 17), in terms of the vampire legend, spiritism can be analyzed with supernatural forces. In our case, without considering the theme of immortality with spiritism, the importance of vampire fiction cannot be understood. Thus, when we come to the Victorian age, with the development of science, the concept of immortality began to gain importance because, on the one hand, there was a change in society brought by the industrial revolution, on the other hand, there was science shedding light on the existence of human beings. Thomas D’Agostino in his study *A History of Vampires in New England* states “death was the horrible reality of England and some scholars blame the Industrial Revolution for the widespread consumption epidemic” (D’Agostino 15). Thus, the main reason behind the popularity of vampire fiction or vampire figure is that in this chaotic world order especially in the late nineteenth century with the cause of the changing moral order and worldview, people thought that they would find an opportunity to defeat death itself. As John Donne underlines in his sonnets “Death, be not proud”, “One short sleep past, we wake eternally. And death shall be no more; Death, thou shalt die” (Donne 92). Although Donne wrote these lines in 1633, he focuses on humanity’s deep desire to defeat or annihilate death. Metaphorically, being a vampire also brings immortality to the human body. Thus, Dracula and Carmilla as vampire figures represent this desire. However, the question is how they represent this desire. The importance of the concept of vampire shows itself thanks to this question because the old world and the new world order come together in terms of the idea of immortality. In this case, Donne’s sonnet can be analyzed in terms of the transformation from human to vampire. Because, after turning into a vampire after one short sleep as Donne says, people begin to defeat death and mortality at the same time. After Dracula and Carmilla bite their victims, the victims begin to sleep

because of the venom of the vampire and when they wake up, their awakening is very similar to rebirth because when their mortal bodies fade away, their immortal shells come into existence. If the victims' bodies are strong enough, this transformation is achieved. The "Shell" must be underlined in this sentence because people's bodies turn into shells without souls. The body includes a soul in it however, the shell of this new form is only a shield. There is no human soul in it. That is why the reflection of vampires cannot be seen in the mirror. Thus, thanks to the emergence of the immortal human body, people begin to defeat death and make real their infinite lives. So, the historical origin of the vampire figure must be mentioned.

All around the world, from the early period of humanity to the 21st century, myths, legends and folklore have been very popular. In legends and folklore, vampires are known as monsters who leave their graves to visit people to suppress their hunger. To survive, they have to absorb human blood. There are a lot of stories about vampires, that is why it is hard to define the "home" of these creatures. For most readers, Transylvania or Hungary can be considered the first place where the vampires live in. The reason behind it is that Stoker's novel *Dracula* takes place in Transylvania. But, in terms of real events, as Janina Nußbaumer underlines in her book *The Vampire in Literature: a real vampires hysteria started in the year 1725*, when Peter Plogovitz and in 1732 Arnold Paole died in Serbia (Nußbaumer 10). Plogovitz and Paole's deaths became a milestone for people. After their deaths, more people began to die because of unknown reasons and people thought they saw some figures who were dead, wandering around the town and these supernatural beings could be vampires. Thus, when people looked at people's graves, and saw their bodies were not decayed, the suspicion began to spread among people. When we compare the knowledge of medicine with 21st-century knowledge, it can be said "it is known that this feature can all be explained with today's knowledge about medicine, thus Plogovitz and Paole most probable died of splenic fever" (Nußbaumer 10). However, people who lived at that time did not know the reason behind their deaths; that is why people tried to explain the reason behind people's death by "creating" vampire legends. While looking at the behavior of vampires, there are some similarities between the behavior of vampire figures and the symptom of illness at that time. In other words, vampires bring death to the living ones and because of their attitudes, vampires can be recognized as creatures who did not feel

anything. Their bodies are strong like stone, and diseases cannot affect them. The last quality is important in terms of the period. People witness death very closely in that period because of tuberculosis, Thus, becoming a vampire can be seen as a way to defeat death itself. In addition, as mentioned above, the meaning of the term “vampire” must be discussed to answer the question of why people called these supernatural beings as vampire.

First of all, like the origin of the legends, the origin of the word cannot be explained directly because it is clouded in ambiguity. But, Katharina M. Wilson underlines the theories about the origin of this term in her essay “The History of The Word ‘Vampire’”: “Both linguistic studies concerning the etymology of the term ‘vampire’ and the first recorded occurrences of the word in major European languages indicate that the word is neither Hungarian nor Romanian” (Wilson 577). Moreover, “there is a Slavic synonyms of the term. “the word ‘vampire’ and its Slavic synonyms ‘upior’, ‘uper’ and ‘upyr’ are all derivatives of the Turkish ‘uber’ which means witch” (Wilson 577). It is obvious that there are a lot of remarks about the origin of the term, but one thing must be underlined. The popular beliefs about Hungary and Serbia are important because it is believed that Hungary is the homeland of this demonic figure. And, in 1731-32, the vampire epidemic had been seen in Medvegya, Serbia. So, even though the origin of the term changes, the reason behind the occurrence of the term does not change. As mentioned above, the plague is the main reason for the term vampire.

In addition, when we look at the term, and its function, it can be said that the term vampire can be referred to the material aspect of humans. Especially, in the 19th and 20th centuries, with the help of modernism and the discovery of science, people’s approach to life began to change. The field of psychology led them to think about people’s darkside which is the unconscious mind. And the term vampire adds a new meaning to the concept of immortality. But the point is what kind of immortality is it? It is clear that vampire brings material immortality. If this eternity is taken into consideration in terms of the religious aspect, it can be said that being a vampire means that people can get rid of the other world’s punishment. Thus, as mentioned above, as human beings, people rebuild heaven on earth without punishment of the hell. The meaning of death and the beliefs of the other world come across and in return, the term vampire gains its importance. Although each country has its own

designation for the term, one thing is common. That is, “all primitive peoples have believed in the existence of good and evil spirits holding a middle place between men and gods” (Stetson 2). In other words, to explain the term, this fact must be taken into consideration because early christians were obsessed with demons or their effect on human beings. Thus, it is not a coincidence that vampires do not have souls. As suggested before, vampires exist with their cold and strong bodies but there is no soul in their bodies. In this respect, new discovery in the field of science is important. Because of science, people's life expectancy has increased but in return, spiritism and God are dead. In this case, God refers to the human soul and the divine power of nature. And the new understanding of humans has a huge position in terms of the term vampirism because when vampires bite their victims, the vampire becomes the embodiment of a godlike figure. They procreate the new form. It shows us that the evolution of humans and the downfall of humanistic values can be seen at the same time. That is why Stetson's statement about spiritism and animism is important, animistic or primitive desires of humans, eternal life, and the spiritism of human existence come together and the existence of vampires becomes the result of this battle. As Charles Phillips states in his book *Forests of The Vampire: Slavic Myth*: “The coming of Christianity while it ultimately offered hope, could not diminish the anxieties of a life lived at the mercy of nature”(Phillips 60). Thus, people have to find another way to defeat death itself as John Donne's Holy sonnet underlines.

### **1.5 Transhumanism Theory as a Revolt Against Human Position**

Heraclitus says “the only thing that is constant is change”. Change is an inevitable process in human life. When human was expelled from heaven, changing became more vital. As mortal beings or mortal creatures, we have to live with our “decaying” bodies. Consciously or unconsciously, human beings try to “defeat” and “improve” this defective side of our existence because in the end, like the process of decaying, death is inevitable. Thus, human beings react curiously in face of the danger of death in terms of life beyond death. When history is considered, all the myths, legends, stories and alchemy serve for one goal. And this goal is to find immortality. Mary Shelley in her novel *Frankenstein or Modern Prometheus* depicts the desire or the dream of humans to learn life beyond death.

In the novel Dr. Frankenstein says “It was the secrets of heaven and earth that I desired to learn; and whether it was the outward substance of things or the inner spirit of nature and the mysterious soul of man that occupied me, still my inquiries were directed to the metaphysical, or in it highest sense, the physical secrets of the world” (Shelley 18). As a novel which was written in 1818, the word choice of Shelley underlines some common points between the scientists who live in the 21st century and try to find knowledge about the human body and people who lived in the Victorian era. Although the first outstanding event was Industrial Revolution, the Scientific Revolution must be taken into consideration because the root of transhumanism theory extends to this Scientific Revolution. As mentioned above, with the help of scientific development, especially Darwin’s *The Origin of Species*, the subject of human evolution gains power. As Ahmet Dağ states in his essay “Transhumanism as Intervention to Creation and A New Neo-Darwinist Evolutionary Approach”: “The theory of evolution, which gained an ideological and vital function with the concept of "natural selection", was influenced by the 19th century, which was experiencing the industrialization process, as well as 21st century” (Dağ 157). As he points out, the effect of the theory of evolution is a mutual process. It is influenced by the century in which it emerged and affects that century. Thus, in terms of our concern, before analyzing the elements of transhumanism theory, it should be useful to provide a definition of concept of transhumanism.

First of all, Cary Wolfe summarizes the goals of transhumanism theory with these words; “the enhancement of human intellectual, physical, and emotional capabilities, the elimination of disease and unnecessary suffering, and the dramatic extension of life span” (Wolfe 14). When we look at the statement, the word choice of Shelley gains importance because she demonstrates how the period includes the aim of transhumanism theory even though the term did not exist in the Victorian period yet. It is obvious that “the secret of heaven and earth”, “inner spirit of nature”, “the mysterious soul of man”, “metaphysical and physical secrets” are the terms which are used even today. Thus, Dr. Frankenstein and his desire can be seen in the 21st century because from the 19th century to the 21st century, people still try to strengthen their mortal bodies with the help of technology. In this respect, transhumanism theory can be summarised as the desire for eternal life for humans



with the help of technology. In other words, beforehand people focus on the other world (heaven) but recently life beyond death lost its importance. Instead of that, eternal life in our world gains importance. After this theory, life beyond death turns into life beyond the immortal body. In other words, after the scientific discovery, people begin to think about finding ways to strengthen their mortal bodies. In this regard, the idea of transhumanism indicates that with the help of technology and scientific discovery, people can get closer to their goals in terms of defeating death itself. David Livingstone describes the theory by saying “transhumanism is the quest to use all the advances of modern science to augment human potential, and ultimately, to achieve immortality” (Livingstone 12). Also, according to Elaine Graham, “Transhumanism is a futuristic philosophy which celebrates the potential of advanced technologies to augment human functioning to unprecedented degrees, ushering in a new phase of 'posthuman' evolution” (Graham 1). As these definitions suggest, transhumanism is the philosophy of transforming mortal human body into immortal and strong creatures with the help of technology. In other words, as Brent Waters states in his book *From Human to Posthuman* “Transhumanism is a transitional movement dedicated to transforming humans into posthumans. This goal is based on two underlying assumptions: first, the essence of human identity is lodged exclusively in the mind, and second, the evolution of mind is an open-ended and malleable process” (Waters 50). Thus, with the help of technology, humans become unique and strong “warrior” who can defeat death. As mentioned above the matrix of this process was the 19th century. And, Shelley's words are an indication of how serious this subject is. Human beings are curious about everything around the world and there is a mystery they have been trying to solve since their creation. And it is clear that this mystery includes both the discovery of this world and the other world, as well. However, what if we remove the possibility of the other world with the help of technology, what will happen? Although thanks to the Victorian period's scientific innovations people began to understand the world more deeply, there was already a curiosity inherent in human nature. From Adam to Prometheus, humanity, trying to be strong and immortal, is in a challenging position in the great cosmos. In this respect, the 16th century's concept of order must be mentioned. It is known as the Great Chain of Being. It is an important term because although Humanism, Renaissance and Reformation create a sense of new world order, in terms of the view of humans, there is no huge gap between the view of humanity in the Middle Ages

and the Renaissance period. Although man's place is in the center thanks to Humanism, its position is the same. In other words, in this great cosmos, in this great chain of being, the human being comes after God, the Angels, the Demons. Within the cosmic order, the arrangements of all these things are hierarchical and it can be said that human beings want to reach the top of this cosmic order by defeating their mortality. And this desire which consists of both the idea of revolution and resistance comes from the creation of human beings. And its effect can be seen in every period of humanity. In this respect, transhumanism theory is a result of this desire because in any case, transhumanism in connection with technological discovery serves to achieve the idea of immortal or cyborg- human. According to Cengiz Dağdelen, "Transhumanism is a cultural and international movement which argues that technology and science should be used to increase human physical and cognitive abilities, and to eliminate undesirable or unnecessary aspects of humanity such as aging or getting sick" (Dağdelen 11). It can be said that at the expense of eternal life, human beings are ready for adaptation. In other words, for centuries humanity has been condemned to watch the decay of their bodies. However, by means of technology, people begin to realize that their weaknesses can be defeated. For this reason, transhumanism, which is a result and a way out of humanity's helplessness, began to gain importance. Contrary to expectations, transhumanism does not omit human qualities; furthermore, it improves the human body with the help of technology. In this respect, the transition from the spiritual or divine soul to the material body has a crucial point because vampire figures can be analyzed as the result of this transition. Notwithstanding the immortal body, human beings begins to lose their souls and divine spirits. Thus, after the Renaissance Humanism which was anthropocentric, the transition period began with the help of transhumanism theory. And, "what is the idea of anthropocentric" signifies must be emphasized here in terms of underlining the importance of shifting from humanism to transhumanism. As Adam Weitzenfeld and Melanie Joy emphasize in their essay "An Overview of Anthropocentrism, Humanism, and Speciesism in Critical Animal Theory", "Anthropocentrism, which has narcissistically privileged humans as the center of all significance, is not an innate disposition but a historical outcome of a distorted humanism in which human freedom is founded upon the unfreedom of human and animal others" (Weitzenfeld and Joy 3). In other words, anthropocentrism means human race is the center of the universe. Also, as Sarah E. Boslaugh states

“Anthropocentrism, philosophical viewpoint arguing that human beings are the central or most significant entities in the world” (Boslaugh, “Britannica”). In this respect, in the point of establishing transhumanism theory, anthropocentrism is important because the transhumanist idea of humans also supported the idea of humans at the center but, the difference between them is that transhumanism aim is to improve human qualities with the help of the technology, in return, human beings can recreate the heaven in this world with their immortal bodies. But anthropocentrism celebrates human beings with their existence, they do not want to improve their qualities.

Moreover, the term transhumanism was first used J. Huxley in 1957. The first followers of this theory were J. Huxley who “placed the concept in a secular frame” (Bess & Pasulka 11), J.B.S Haldane and J.D Bernal. Moreover, the last representatives were H. Moravec, F.M. Esfandiary, E. Drexler, R. Kurzweil, N. Bostrom and R. Minsky. Their names are significant because studies on transhumanism theory show that the number of people working in this field is increasing day by day. To clarify the aim of the theory, the differences between humanism and transhumanism should be underlined. As Dağdelen underlines; “while Humanism refers to a change in the position of man against nature and God, Transhumanism aims to change the nature of man and to separate man from nature and God” (Dağdelen 17). In this case, the vampires gain importance because vampires cannot live under the protection of the sun. As a divine power, the sun turns into an instrument of pain. In addition, although transhumanism has become more popular in the 21st century, its theoretical and practical roots were based in the 19th and 20th centuries. While the work of Freud and Darwin laid the groundwork for this theory, Industrial Revolution and technological development accelerated this process. As mentioned above, with the help of Darwin’s work *The Origin of Species*, people’s hidden desires about their origin begin to come to light. And transhumanism theory maintains bionic humans instead of biological humans which are known as cyborg-human. In this case, Başak Ağin called Transhumanism in her book *Posthümanizm: Kavram, Kuram, Bilim-kurgu* as the “technological child of humanism” (Ağin 19). In this respect, the primary aim of transhumanism theory is to prolong human life, protect the human body from disease and aging and freeze the human body to stop its decay. It is obvious that in terms of vampires’ qualities,

vampires include many aspects of the theory. But, despite all of these features, transhumanism claims to “remain human” in a paradoxical way and it aims to change not only the human body but also the environment. And “it tries to create stronger humanity and places” (Dağ 18). In this regard, the desire to create is very similar to the quality of God. And, human beings start a new revolution against God, like Prometheus. Both Dracula and Carmilla act like a god with the power of creating their “children”.

In addition, as Mehmet Hasan Bulut states “Although transhumanists have esoteric beliefs, transhumanists do not believe in the soul and instead see the human brain as a machine. They believe immortality will be possible by transferring the human mind to servers or other bodies/machines” (<https://mehmethasanbulut.com/2019/06/26/transhumanism/>). In this respect, it can be said that the aim of transhumanism theory is to create a technological god and human. They aim to put humanity in the place of God and by doing this they make humans eternal. That is why it can be said that vampires have humane qualities. As underlined before, human beings try to escape from the mortal body prison to create eternal life. This desire can be seen in literature, art and even myths and the desire to create superhumans is always visible in the human mind. That is why transhumanism theory emphasizes the importance of technology. According to Ahmet Karauğuz “many transhumanists believed that technology will make immortality possible and the suffering that people have experienced since their expulsion from paradise will disappear” (Karauğuz 54). Thus vampires with their qualities can be considered the destination of transhumanism theory because even if they have strong and ageless bodies, they maintain their humane qualities at the same time. One of these qualities is they have to drink blood to pursue their lives.

Moreover, Francis Fukuyama underlines in his essay “Transhumanism”, “the first victim of transhumanism might be equality” (Fukuyama 42). And, Ryan Melcher looked at the theory from a negative perspective, as well. He looked at the theory from Joel Thompson’s traditional perspective and he points out the new understanding of humans destroy the relationship between a parent and children. It can be said that humanity’s family bonds are destroyed because of the mechanical aspect of new humans. Moreover, as Susan Mayor states: “Transhumanism is a social movement predicated on the idea that it’s possible, and desirable, to use technology

to push the boundaries of what it means to be human and to transcend our biological condition up to, and including, mortality” (Mayor 1). Besides, as Stephen Garner point out:

The transhumanist vision is an end product of the belief that the human condition can be improved through reason, science, and technology. It focuses predominantly upon the autonomous individual, asserting the primacy of reason as a force for personal and therefore societal transformation. Through the use of applied reason, transhumanism asserts that values such as rational thinking, freedom, tolerance, and concern for others are increased, which ultimately leads to an ever-increasing improvement of the human condition. In this way transhumanism claims to offer the hope of a better world (Garner 87).

Thus, when all of the qualities of transhumanism theory are taken into consideration, we can summarize the theory with three key points. In this regard, “change”, “evolution” and “transformation” are the key concepts of transhumanism theory. According to transhumanism as Dağdelen points out, “aging is a preventable disease. It is necessary to use science to advance genetic freedom and maintain ecological balance. The human race has the right to strengthen their bodies. Moreover, humanity needs a radical change and the name of the new perspective which helps this change is transhumanism” (Dağdelen 74). Moreover, when we look at the difference between transhumanism and posthumanism, as Cennet Ceren Çavuş underlines “The main difference between Transhumanism and Posthumanism is their approach to Humanism. Posthumanism is a postmodern school of thought which strictly criticizes the anthropocentrism of Humanism while Transhumanism declares itself as a philosophical successor of humanistic values” (Çavuş 178). It is obvious that transhumanism supports the humane qualities.

Thus, in light of these objectives, this question comes to our mind, when the human being is freed from the prison of her or his own immortal body, will she or he not be a victim of technology? Fred Baumann answers this question in his essay “Humanism and Transhumanism”: “The new science isn’t squeamish about man as machine; transhumanism goes a step further and embraces man’s becoming a different machine, or any number of kinds of machines. The new science was no longer merely seeking to transform the world to suit human beings, but rather transforming human beings into whatever they chose” (Baumann 71). In other words, the realm of our limitation turns into the realm of our eternity. Thus, because of our mortality, we were victims but now, we can be a hero of our lives because finally, we

can defeat death. Briefly, although transhumanism, as a term, became popular in the 21st century, it is obvious that the characteristic aspect of the theory can be seen in vampire figures. In the light of vampires with ageless and powerful bodies, Mina Urgan's statement about Frankenstein creates a bridge between transhumanism theory and the Victorian age. Urgan said:

Frankenstein's Monster, in a way, is the first robot. And the more we think about the responsibility of the scientists who produce such robots, the more we realize how topical subject Frankenstein is. This is the reason why this novel, which should be considered to be as the first example of the most popular science fiction novel, shows among the important works of our age that produces monsters that cannot be controlled (Urgan 865)

So, in terms of the treatment of the concept of vampires in *Carmilla* and *Dracula*, the difference between the older world and the new world order gains importance because the older world order includes the gothic elements and the new world order consists of both gothic elements and science. Thus, the function of gothic elements and the representation of vampires in *Carmilla*, and, the combination of gothic elements and science (transhumanism) in *Dracula* show the difference between the older and the new world. It leads us to the final battle between the new world which includes science and the older world which includes illness and decaying. And this battle will analyze in chapter two of the thesis.

## CHAPTER 2: THE VAMPIRE WITHIN US: *CARMILLA*

### 2.1 The Importance of *Carmilla* as the First Example of Female Vampire

Could a young girl's loneliness tempt her into the hands of evil forces? Or is it possible that the omnipresence of death is progressively driving people insane?

The novel *Carmilla* by Sheridan Le Fanu is widely regarded as the first vampire story which includes a female vampire protagonist. Until Le Fanu's novel, male vampires like Lord Ruthven, from John William Polidori's novel *The Vampyre*, were encountered by readers. But, Le Fanu introduces the first female lesbian vampire and because of her gender, this female vampire had a significant impact on society. As Elizabeth Signorotti underlines in her essay "Repossessing the Body: Transgressive Desire in "Carmilla" and *Dracula*": "Le Fanu's creation of a woman vampire anticipates the shift toward the end of the century to predominantly female vampires. In both art and literature, women and specifically women's bodies became progressively associated with the vampire" (Signorotti 610). This impact is significant because, in the Victorian period, women were seen as the "angel in the house". But, Le Fanu took the female characters to a different dimension. Now, female characters are strong and have the power to change the plot of the story. Furthermore, in terms of our subject, one explanation for this relationship could be that, in addition to man's "strong" nature, woman's fertility and creativity begin to gain power. In other words, in terms of power relations, men and women come to the same balance of power with the help of vampire qualities because vampire figures do not follow gender qualities. Human sex is not important anymore in *Carmilla* because the vampire figure refers to death and it is depicted as a genderless phenomenon. In this respect, Le Fanu's contribution to literature is not only the inspiration for *Dracula* but also to show women are also trying to defeat death. Because in the end if we want to recreate heaven in the real world with our immortal bodies, we have to see humanity as a whole. Because our enemy which is death, is walking around and to defeat it human needs some qualities. In this regard, as a gothic novel, *Carmilla* is important because gothic elements serve as a tool to create an atmosphere for the final battle of the characters against death, as it happens in *Dracula*, as well. In other words, with the help of the gothic elements, our journey to the human's unconscious begins and the concept of a vampire becomes the

embodiment of human's desire to defeat death. Thus, as Carmilla said to Laura in the novel, "But to die as lovers may—to die together, so that they may live together" (Le Fanu 37). As a vampire, Carmilla underlines the idea of living together "forever" in the novel. But the point is, Le Fanu foregrounds the gothic elements in *Carmilla* while he describes the vampires. That is why the gothic elements are important while analyzing the novel. The gothic representation of vampires in *Carmilla* portrays the older world order which refers to the period before the Scientific and Industrial Revolutions. Thus, there are three crucial gothic elements which must be focused on while analyzing the novel. The first element is the novel's gloomy setting or dark atmosphere which is used for creating excessive anxiety and terror and taking advantage of the supernatural events. The second one is the narrative technique which consists of ambiguity. The third one is the gothic transgression which involves the representation of the vampire character, Carmilla and the uncanny feelings in terms of Laura's position. Finally, when we come to the end of the novel, one question will come to our mind. That is, how does Le Fanu portrays the concept of vampires by showing the older world order?

## **2.2 The Gothic Elements and Their Functions in *Carmilla***

### **2.2.1 Setting and Atmosphere**

From the very beginning of the novel to the end, the narrator, whose name is Laura, depicts the setting as a dream-like atmosphere. But, to understand the importance of the setting, it can be useful to divide the setting into two parts. The first one is before Laura meets Carmilla, and the second one is when Laura spends time with Carmilla because the existence of Carmilla in Laura's life directly affects the tone of the setting and Laura's mind.

First of all, the first chapter of the novel with its title "An Early Fright" belongs to the first part of the setting (before Laura meets Carmilla part). At the beginning of the novel, before Laura tells her "unforgettable memory", she opens the door of her life to the readers.



In Styria, we, though by no means magnificent people, inhabit a castle, or schloss. A small income, in that part of the world, goes a great way. Eight or nine hundred a year does wonders. Scantily enough ours would have answered among wealthy people at home. My father is English, and I bear an English name, although I never saw England. But here, in this lonely and primitive place, where everything is so marvelously cheap, I really don't see how ever so much more money would at all materially add to our comforts, or even luxuries (Le Fanu 1).

These are the words uttered by Laura to show her "life" and "home". She lives in a castle or schloss with her father and their castle is set in Styria. She describes her situation in great detail. The most essential aspect of her description is that she depicts her home as "lonely" and "primitive". Also, as a gothic setting, she underlines "my father was in the Austrian service, and retired upon a pension and his patrimony, and purchased this feudal residence, and the small estate on which it stands, a bargain" (Le Fanu 1). In this sentence, "feudal residence" can be a symbol for the clash between the older and the new world. In other words the difference between old and new world begins to emerge directly in the beginning because, despite the fact that her life appears to be serene, her attitude towards her home reveals her state of mind in this location. It is obvious that she does not feel complete in this region. As mentioned, the period in which *Carmilla* was written, was the age of transition and the instability of the period shows itself in the setting directly. Laura is stuck between the serenity of her home and the old "feudal" air of her house. Her congestion can be referred to as the congestion of the society because people who lived in the late Victorian age experienced big changes in society. As mentioned, this is the age of transition and because of the transition people are stuck between the old world which includes feudal rules and the new world which is marked by progresses with the advancement of science. Thus, on the one hand, Laura and her father continue their lives in peace, on the other hand, according to Laura, their home is lonely, primitive and feudal. These words show the contradiction between the older world and the new world order. Their lifestyle belongs to the new world order however, their home belongs to the older world which is feudal and primitive. As Elizabeth Signorotti states "Laura's potentially powerful nature remains under her father's control. She emphasized the "loneliness" of living in an ancient, secluded schloss with her correspondingly ancient father for a companion" (Signorotti 611). Then, Laura continues her description and says "nothing can be more picturesque or solitary. It stands on a slight eminence in a forest. The road, very old and narrow,

passes in front of its drawbridge, never raised in my time, and its moat, stocked with perch, and sailed over by many swans, and floating on its surface white fleets of water lilies” (Le Fanu 3). In terms of the atmosphere, the narrator gives a foreshadowing about the reversal of fortune or the reversal of Laura’s life because the detail of the setting or the atmosphere begins to prepare the readers for the moment of crisis. Everything looks very peaceful and still even though it is depicted as a solitary place. However, Laura’s word choice is important because the house can be analyzed as a symbol for her loneliness. Although her description looks like a dream-like setting, death shows itself from the very beginning of the novel. The solitude of the place comes from the lack of a motherly figure in Laura’s life. She said “I and my father constituted the family at the schloss. My mother, a Styrian lady, died in my infancy, but I had a good-natured governess, who had been with me from, I might almost say, my infancy. I could not remember the time when her fat, benignant face was not a familiar picture in my memory” (Le Fanu 2). Her loneliness shows itself in a tragic way. The absence of the mother figure can be considered the reason for the coldness when describing the place where she lives and also it can be a reason for the “turning point of her life”. In other words, when the readers start learning the narrator’s (Laura) story, her situation becomes more visible as an orphan because as she points out “my life was, notwithstanding, rather a solitary one, I can assure you” (Le Fanu 4). And in terms of the gloomy setting, the effect of her loneliness can be seen in the atmosphere of the novel. The narrator demonstrates the contradiction between the setting and her life. In this respect, all of these oppositions prepare us for the reversal of fortune in her life. In other words, by means of these oppositions and the detailed description, Le Fanu begins to break the wall between the reader and the narrator, because, considering the narrator’s lifestyle, the readers start to enter the state of mind of the character slowly. Thus, although Laura’s life is calm and peaceful, its effects are reflected in the dark atmosphere of Laura’s home. That is why Laura’s self-criticism is important. Before she tells the event that she experienced when she was six, she underlines her character as a child. She said “My gouvernantes had just so much control over me as you might conjecture such sage persons would have in the case of a rather spoiled girl, whose only parent allowed her pretty nearly her own way in everything” (Le Fanu 2). Her criticism gains importance in terms of the events because the readers begin to understand that Laura tells her “story” as time passed. She is not a child anymore

while she is telling her memories, she looks at the events from an adult perspective. In this case, the setting becomes more important because even though the place is the same, its effects are different. We look at the same place through the eyes of Laura, who looks at the events from afar and interprets them, with the feelings of the young Laura who experienced the events. That is why the changing description of the setting becomes important. The readers can see the same place in two different explanations. In this respect, the first event which destroys the peaceful atmosphere of the setting is significant. The tranquility of the setting begin to change when Laura was six. She says “the first occurrence in my existence, which produced a terrible impression upon my mind, which, in fact, never has been effaced, was one of the very earliest incidents of my life which I can recollect” (Le Fanu 2). It is obvious that the age of six becomes the turning point in Laura’s life. In other words, feelings of terror begin to emerge in her mind and in her life at the same time. That night, she woke up suddenly and she saw a “pretty face” in front of her. She said:

Neither was my nurse there; and I thought myself alone. I was not frightened, for I was one of those happy children who are studiously kept in ignorance of ghost stories, of fairy tales, and of all such lore as makes us cover up our heads when the door cracks suddenly, or the flicker of an expiring candle makes the shadow of a bedpost dance upon the wall, nearer to our faces (Le Fanu 2).

In this scene, her age and her attitude toward the event are significant because as she underlines, she does not believe the ghost stories or fairy tales. Her governess raised her with sensible rules of the world, not the rules of folklore or legends. It can be said that she lives her life in tune with her logic. She does not believe in the existence of superstitions. In other words, logic refers to the new world and superstitions belong to the older world. But, after she experienced the night when she saw the “pretty face” in her room for the first time, the harmony of her logic and sensibility begin to change. Laura doesn't feel scared when she sees the visitor, on the contrary, she feels comfort with her presence. “She caressed me with her hands, and lay down beside me on the bed, and drew me towards her, smiling; I felt immediately delightfully soothed, and fell asleep again. I was wakened by a sensation as if two needles ran into my breast very deep at the same moment, and I cried loudly”(Le Fanu 3). These are the words spoken by Laura, reflecting her intentions towards the visitor, of which we have no doubt that she needs some motherly affection in her life. But then, she feels that the visitor caused puncture on

Laura's neck. After that pain, Laura's attitude changes immediately. "I was now for the first time frightened, and I yelled with all my might and main" (Le Fanu 3). As a child, she sees death for the first time. Even though she knows the existence of death because of her mother, she changes because of her experience with the visitor. To depict the young visitor, we can choose a variety of words but the most suitable one is "visitor" because as mortal beings, humanity as a whole, is waiting for this "visitor (death)" during their lives. Metaphorically, it can be said that Le Fanu gives a foreshadowing to the readers about the existence of death. He gives a voice to death itself by giving it a strong and ageless body. In this respect, vampires take the place of the angel of death. As a six years old child, Laura does not understand what happened but her governesses understand what happened.

Child as I was, I could perceive that their faces were pale with an unwonted look of anxiety, and I saw them look under the bed, and about the room, and peep under tables and pluck open cupboards; and the housekeeper whispered to the nurse: "Lay your hand along that hollow in the bed; someone did lie there, so sure as you did not; the place is still warm."(Le Fanu 3).

Thus, the first tragic experience of Laura changes the setting and the atmosphere of the place because without doubt, the attitude of the governess and the nurse shows that they believe the supernatural forces and in this case, they know the existence of this creature because their faces are pale and the anxiety of them is very visible. So, because of this event, the setting can be divided into two parts. These parts are, before Carmilla and after Carmilla enters Laura's life. It can be said that before this tragic event, the setting was very sheltered but after that incident, the peaceful atmosphere is shattered and the serenity turns into anxiety. Laura depicts how her life changes after this event by saying "I was very nervous for a long time after this. A doctor was called in, he was pallid and elderly. How well I remember his long saturnine face, slightly pitted with smallpox, and his chestnut wig. For a good while, every second day, he came and gave me medicine, which of course I hated" (Le Fanu 3). It is clear that her father treats her as if she was ill. The important side of his attitude is in feudal times people believe that such events occurred because of supernatural forces such as witches or devil. But now, people try to find a logical explanation for irresolute incidents. But, as Laura mentions, she hates medicine because consciously or unconsciously she knows medicine is not enough to defeat death around us. Although Laura's father says "not to be frightened, that it was nothing but a dream and could not hurt me" (Le Fanu 3), Laura is aware of what she

sees and what she feels. She says “but I was not comforted, for I knew the visit of the strange woman was not a dream; and I was awfully frightened” (Le Fanu 3). From this point, even Laura herself creates a dreamlike setting, after that moment, her expression becomes more realistic and more obscured. As mentioned above, as one of the gothic elements, the gloomy setting or dark atmosphere which is used for creating excessive anxiety and terror, takes advantage of the supernatural events. Thus, after the appearance of this strange woman, the terror and excessive anxiety begin to rise gradually. Moreover, Laura’s father is a man of logic does not believe in the supernatural forces but her nurse and housekeeper believe in the existence of evil. For the first time, the older world and the new world come together thanks to Laura. Her governesses try to save her with the religious methods.

I remembered, in the course of that day, a venerable old man, in a black cassock, coming into the room with the nurse and housekeeper, and talking a little to them, and very kindly to me; his face was very sweet and gentle, and he told me they were going to pray, and joined my hands together, and desired me to say, softly, while they were praying, “Lord hear all good prayers for us, for Jesus’ sake”. I think these were the very words, for I often repeated them to myself, and my nurse used for years to make me say them in my prayers (Le Fanu 4).

This scene can be interpreted as one where the new world and the older world are juxtaposed. Laura’s father, as a man of logic, tries to save her daughter with logical way but her governesses as women who live according to the old world’s ideas, try to save her with religious belief. It is obvious that Laura’s position in this chaotic atmosphere is blurred. She hates medicine but she does not give negative responses to praying. She seems too close to the older world but in the new world order, the old one cannot give her a solution because after that event the setting and her life are covered by darkness. As she points “I forget all my life preceding that event, and for some time after it is all obscure also, but the scenes I have just described stand out vivid as the isolated pictures of the phantasmagoria surrounded by darkness” (Le Fanu 4). In other words, her life is divided into two periods which are before and after this unresolved event. And, the anxiety of this event can be seen in the darkness of the setting.

The second part of the setting includes the appearances of Carmilla as a guest. As mentioned, when Laura was six years old, she experienced an unforgettable memory and neither her father nor her governesses could give her relief. But, the first moment Carmilla and Laura meet, Laura find her cure because Carmilla and the

visitor that night are the same women. Laura depicts her astonishment with these words;

I saw the very face which had visited me in my childhood at night, which remained so fixed in my memory, and on which I had for so many years so often ruminated with horror, when no one suspected of what I was thinking. It was pretty, even beautiful; and when I first beheld it, wore the same melancholy expression. But this almost instantly lighted into a strange fixed smile of recognition (Le Fanu 13).

Laura's expression towards Carmilla creates an uncanny feeling because even though she sees her "nightmare" in front of her, she describes her by saying "pretty" and "beautiful". As Gina Wisker points out in her essay "Female Vampirism": "Laura's response is mixed: she feels a strange tumultuous excitement that was pleasurable, ever and anon, mingled with a vague sense of fear and disgust" (Wisker 153). That is why Laura's feelings create a sense of anxiety because although she tries to get over the disease, she believes what Carmilla says to her. Carmilla has also experienced the same events and she sees Laura in her "dream". Carmilla expresses her feelings with great excitement. "Twelve years ago, in vision or reality, I certainly saw you. I could not forget your face. It has remained before my eyes ever since" (Le Fanu 13). In terms of the setting both Laura and Carmilla underline that they are not sure about whether this event takes place in their visions, or if it happened in reality. Their responses have a crucial point because it creates ambiguity feelings in terms of the setting. That is why the existence of Carmilla directly affects the setting's tone. It is said that Laura's loneliness can be seen in the setting's dark and gloomy atmosphere. Symbolically, the readers enter her mind. And after the intimacy between Carmilla and Laura grows, the tone of the setting begins to change, as well. Laura is aware of Carmilla's impact on both Laura's happiness and the atmosphere of her home. Laura's confession about Carmilla shows her transformation and dilemma. She says "Now the truth is, I felt rather unaccountably towards the beautiful stranger. I did feel, as she said "drawn towards her," but there was also something of repulsion. In this ambiguous feeling, however, the sense of attraction immensely prevailed. She interested and won me; she was so beautiful and so indescribably engaging" (Le Fanu 15). Laura's statement highlights her dilemma. The opposition between her past and her present creates a sense of ambiguity in her life but she confesses that Laura's new friend, Carmilla, wins her with her beauty. And from that point, the horror of the house begins to disperse as

she says “we now laughed together over our momentary horrors” (Le Fanu 14). It is obvious that laughter replaced Laura’s long-term fear. In other words, her nightmare turns into a dream for her. And, she finally finds her “companion” in this dark and primitive place. But at what cost? The answer of this question reveals itself in the last part of this chapter while analyzing the final battle. But it is obvious that the setting itself and the description of the setting evoke a sense of horror and terror. Because it is depicted as a dream-like atmosphere by Laura and with the help of Carmilla’s appearance, the supernatural forces also help creating a sense of horror and terror in the readers. In other words, it can be said that the first reflection of the fear and uncertainty created by the period can be seen in the novel’s setting. And the uncertainty of the age because of the older world’s idea about life and the new world’s idea about the events can be seen thanks to Laura’s “memory” with Carmilla. That is why the setting must be taken into consideration while analyzing the novel.

### **2.2.2 The Narrative Technique**

To understand the importance of the old world order in the representation of vampires, it can be useful to focus on the narrative technique of the novel, as well. When we look at the influential works of the nineteenth century, especially in terms of significant vampire novels, we can see the effect of science. As Mary Y. Hallab underlines in her book *Vampire God*, “Three major vampire works of the nineteenth century reflect the influence of popular scientific speculation about the nature of death, immortality-and vampires: James Malcolm Rymer’s *Varney the Vampyre or The Feast of Blood*, Joseph Sheridan Le Fanu’s *Carmilla* and Bram Stoker’s *Dracula*” (Hallab 23). This is the reason why the narrative technique of the novel is important for the analysis. All these three novels use doctors as characters and these doctors write a report about their cases. Thus, although the novel *Carmilla* is taken as the memory of Laura, it can also be considered as the report of Doctor Hesselius. In both conditions, Le Fanu’s writing technique must be mentioned because it reflects the ambiguity of the period itself. In this respect, Le Fanu uses a prologue, a letter, a diary style and a scientific report in *Carmilla*.

First of all, the novel opens with the prologue. The readers meet an unnamed narrator at the beginning of the prologue. The writer says “Upon a paper attached to

the Narrative which follows, Doctor Hesselius has written a rather elaborate note, which he accompanies with a reference to his Essay on the strange subject” (Le Fanu 1). It is obvious that the unnamed narrator shows that this story is taken from Doctor Hesselius’ essay. But then, the unnamed narrator points out that “I was anxious, on discovering this paper, to re-open the correspondence commenced by Doctor Hesselius, so many years before, with a person so clever and careful as his informant seems to have been. Much to my regret, however, I found that she had died in the interval” (Le Fanu 1). The readers understand that the following story’s protagonist is a young woman, and while the unnamed narrator re-opens this case, the protagonist of the following story had already died. It can be said that the function of this prologue is to make the story more realistic because the unnamed narrator refers to the story as “a case” not as “a story”. By doing this, s/he brings the story to a more realistic centre. Moreover, the unnamed narrator says “She, probably, could have added little to the Narrative which she communicates in the following pages, with, so far as I can pronounce, such conscientious particularity” (Le Fanu 1). In this part, the significant point is, the reader looks at the events from the narrator’s (Laura) point of view and that is why the account will be subjective, even though it begins with Dr. Hesselius’ report. In other words, the beginning of the novel demonstrates that the readers will read a story within a story, or a tale within a tale. The readers can ask one question at this stage: which narrator is trustworthy? But the point is the novel begins as a report, continues as a story and ends as a scientific report. This is important because the narrative technique of the novel underlines the existence of vampires but it treats them as supernatural and inexplicable beings and it shows the anxiety of the period in which the novel was written.

Second of all, the second narrative technique which is used by Le Fanu is the use of the letter. The letter is used in only one chapter. However, the part where the letter is used in the novel is important. In chapter two entitled “A Guest” there is a letter. In chapter two Laura and her father are waiting for General Spielsdorf and his daughter’s visitation. However, the General reports that he lost his daughter. In the letter, he says,

I have lost her, and now learn all, too late. She died in the peace of innocence, and in the glorious hope of a blessed futurity. The fiend who betrayed our infatuated hospitality has done it all. I thought I was receiving into my house



innocence, gaiety, a charming companion for my lost Bertha. Heavens! What a fool have I been! I thank God my child died without a suspicion of the cause of her suffering. She is gone without so much as conjecturing the nature of her illness, and the accursed passion of the agent of all this misery. I devote my remaining days to tracking and extinguishing a monster. I am told I may hope to accomplish my righteous and merciful purpose” (Le Fanu 5).

The letter of General Spielsdorf has some crucial points for both private and public reasons. The word choice of the General indicates the seriousness of the situation. He uses “monster”, “danger” and “betrayal” to clarify the cause of his daughter’s death. In terms of private reasons, the letter can be taken as a warning for Laura and her father because they will experience the same situation when Carmilla arrives at their home. However, even though General tells his mistake about opening his door to this “monster”, Laura’s father acts in the same way as General. But Laura’s position in terms of her father’s decision is blurred. But the point is, near the end of the novel, the same situation will be repeated because Laura will be in danger because of the same ‘illness’ which is caused by Carmilla. Moreover, when we look at the public reasons, it can be said that the event told by the General can be taken as a symptom of tuberculosis which has the power to influence the whole city. By using the letter, Le Fanu underlines that this disease can be seen everywhere. That is why he does not give Laura’s name until she catches this illness. By doing this, the writer puts the event from a private place to a public place and thanks to this generalization, the wall between the readers and the characters begins to break. In other words, the General’s letter becomes a proclamation for all people, not just to be a warning for Laura and her father. As Gina Wisker points out “the text leaves space for a more positive interpretation through the ambiguity to Laura’s role: she is a quasi-active participant, both victim and lover” (Wisker 154). This comment can be analyzed from another perspective. Laura represents human beings with her mortal body, and in the end willingly or unwillingly she is doomed to die. She will be a victim of Carmilla who is the embodiment of death, itself and also she is a lover of death because there can be no immortality without death. And Laura represents all mortal beings, while Carmilla represents the angel of death. In this respect, from the very beginning of the novel, the writer warns us about the inevitable ending. Death or monster will hunt our weak and mortal bodies.

Thirdly, after the prologue and the letter, the diary style of writing gains importance because Le Fanu directly addresses to readers. With the help of sincere

thoughts about the events, Laura tries to convince the readers and she tells her story as if she told it to her friends. In chapter two she says “I am now going to tell you something so strange that it will require all your faith in my veracity to believe my story. It is not only true, nevertheless, but truth of which I have been an eyewitness” (Le Fanu 4). Also, she continues to tell the events with the same style. “I have said that this is a very lonely place. Judge whether I say truth” (Le Fanu 1). Le Fanu always underlines the ambiguity of her narration. Laura’s dilemma can be seen in her statement while she tells the events. The text gives a space for the reliability of the narrator. This space is important because as mentioned, Laura can be taken as an embodiment of the whole society and in this case she represents the dilemma of society in terms of unexplainable events which occur because of illness. Until Carmilla is defeated, Laura explains all of the events with the use of a diary style. But when she finds the logical reasons about who Carmilla really is in the end, the narrative technique of the novel is changed suddenly. In the end, Laura’s and the unnamed narrator’s voice mingled with each other. And Le Fanu gives detailed explanations about the qualities of vampire. That is why, the last chapter of the novel can be taken as a scientific report. The narrator gives some titles names about the investigation of Vampire. “*Magia Posthuma*”, “*Phlegon de Mirabilis*”, “*Augustinus de cura pro Mortuis*”, “*Philosophicæ et Christianæ Cogitationes de Vampiris*” by John Christofer Herenberg; and a thousand others, among which I remember only a few of those which he lent to my father” (Le Fanu 52). These are the words uttered by Laura and the important point is that until the ending, the text is developed as an “unforgettable memory” of a young girl. But from now on, the text turns into a scientific report about the cause of the illness and Laura’s story becomes a piece of evidence for the reality of vampires. In this case, it can be said that the narrative technique of the novel gains importance because it starts with a novel which includes gothic qualities and it ends with a scientific report which shows the existence of vampire figures. But the point is, it can be said that Le Fanu underlines the existence of vampires with the gothic elements. Thus, it leads us to the third element which is the gothic transgression which involves the representation of the vampire character, Carmilla.

### 2.2.3 The Gothic Transgression

As mentioned above, the gothic transgression can be taken as the removal of the limits and the physical law within the society. In other words, it is a violation of social and moral norms. The aim of gothic literature is that it tries to break the natural law of nature with its supernatural elements. By doing this, gothic fiction breaks the boundaries within society. As Fred Botting states, “Encouraging superstitious beliefs Gothic narratives subverted rational codes of understanding and, in their presentation of diabolical deeds and supernatural incidents, ventured into the unhallowed ground of necromancy and arcane ritual” (Botting 4). As Botting states in this quotation, gothic fiction overthrows the rational law with its courage to enter the supernatural realm of the arcane ritual. In this respect, the representation of vampire characters and their qualities gain power, because the presence of their ageless bodies with the humane sides of their behaviour can be taken as transgressive figures against the world order. The representation of vampire characters creates the gothic transgression and the way of their living creates a sense of anxiety in the society. Thus, in *Carmilla*, the gothic transgression involves the representation of the vampire character, Carmilla herself. And the representation of her character can be taken as the gothic transgression because with her qualities, she becomes a rebellious character against the great cosmos. In other words, Carmilla has unexplainable supernatural power which refers to gothic transgression and she is depicted as a character who has an ageless, strong and flawless body. In this respect, Laura’s position as a witness of this “monstrous vampire” is important because she becomes the embodiment of the transition period with her feelings. She experiences an uncanny feeling because of the existence of Carmilla. She tries to understand Carmilla and her behaviour but until the end of the novel, Laura’s position stays blurred. To understand this, the representation and the behaviour of Carmilla as a vampire character must be analyzed. In this respect, her representation can be analyzed in three sections. The titles of these sections are “The First Impression”, “Suspicion” and “Clarification”. It can be useful to give titles as Le Fanu did in this novel, because the text puts readers in the same position as Laura and by doing this, it creates a space for developing the events. And one of the most important qualities of this space is that it rises suspicion about real identity of Carmilla.

To start with, “The First Impression” parts includes the first day when Carmilla arrives at the estate. When Carmilla and her mother arrive at the schloss, Laura depicts Carmilla’s mother with these words, “she was what is called a fine looking woman for her time of life, and must have been handsome; she was tall, but nor thin, and dressed in black velvet, and looked rather pale, but with a proud and commanding countenance, though now agitated strangely” (Le Fanu 8). Laura realizes that Carmilla’s mother looks so pale and her stance looks impressive. Although she shows up only in this chapter, her presence is important because Carmilla is her daughter and she has to leave her because of an unknown reason. And with Carmilla and her mother’s separation, the bridge between Laura and Carmilla begins to establish because the absence of motherly affection helps to create a friendship between these two young girls. Also, the absence of a mother figure puts Laura and Carmilla in the same position and it creates intimacy between them. So, in chapter three when Laura learns that Carmilla also experienced the same dream as Laura, Laura’s fear is replaced by relief, however, Carmilla gives the first suspicion about her identity in this chapter after Laura tells her she needs a maid. But Carmilla rejects her offer by saying “I could not sleep, I never could with an attendant in the room” (Le Fanu 14). Carmilla draws a line between the household and herself for the first time and in terms of the plot, the mystery begins to rise. But because of Laura’s loneliness, Laura is not able to see Carmilla’s strange attitude towards them. That is why “the first impression” creates an illusion in terms of Laura’s attitude because she thinks that her loneliness will end with Carmilla's arrival. Moreover, in chapter four entitled “Her Habits-A Saunter”, Laura gives detailed description of Carmilla. This chapter has a crucial point in terms of the gothic transgression because the representation of Carmilla is different from the portrayal of other characters. Her actions and her aura are depicted as she does not belong to her time. In this respect, chapter four can be taken as a turning point of the novel because it includes both the gothic characteristic and the old world’s order in the representation of Carmilla.

The chapter begins with Laura’s dilemma, she points out, “I told you that I was charmed with her in most particulars. There were some that did not please me so well” (Le Fanu 14). From the very beginning of the chapter Laura experienced the uncanny feelings, she tries to give meaning to her feeling about Carmilla but she is

caught in the middle because of Carmilla's strange and enigmatic attitude. In addition, the description of her looks like she has humane qualities. "She was slender, and wonderfully graceful. Except that her movements were languid-very languid-indeed, there was nothing in her appearance to indicate an invalid. Her complexion was rich and brilliant; her features were small and beautifully formed; her eyes large, dark, and lustrous; her hair was quite wonderful" (Le Fanu 15). It is obvious that even though her nature seems strange and unusual, her body is not different from the other people. In this case, Carmilla's humane qualities gain importance because as a vampire, she preserves the human body even though she is a transgressive figure. In other words, the features of the vampire characters do not completely change the nature of the human body. But they remove the mortal and painful side of the human's "weak" shell. Thus, that is why Laura cannot give the meaning of her uncanny feeling. She feels anxious because Carmilla is different in her existence but at the same time, Carmilla has humane features. However, Laura tries to learn some information about her. "I said there were particulars which did not please me. I have told you that her confidence won me the first night I saw her; but I found that she exercised with respect to herself, her mother, her history, everything in fact connected with her life, plans, and people, an ever wakeful reserve" (Le Fanu 15). The attitude of Carmilla can be taken in two ways. Firstly, metaphorically, she does not mention her past because she is an immortal being and mortality belongs to the older world. When she turns into a vampire, she brings her memories, as well. When we look at the Victorian age, the scientific revolution begins to open the gate of the new world order. With the help of technology and science, people start to question the immortality of the body, not the immortality of the soul. That is why, Carmilla's behavior creates a sense of uncanny. As Kathleen Costello-Sullivan states "Vampires' supernatural characteristics offered an oasis of mystery in a sea of increasing enlightenment and yet, uncannily, also a corresponding sense of disillusionment" (Sullivan 10). That is why the class between the old world and the new world order gains importance because within the sea of increasing enlightenment, humanity begins to transgress the natural order of the great cosmos. With the help of scientific discovery, people begin to question the meaning of the universe and their existence. The question also includes the existence of God and his position. Because of the Industrial Revolution, mechanization can be seen in society. And the meaning of God begins to change as well. So, the idea of

defeating death or the mortal body is also important in terms of the period. In this respect, the behaviour of Carmilla as a godlike figure and her qualities becomes the product or symbol of the idea which is to change human's weak nature. Divinity and the importance of the soul begin to replace by materialism. Thus, Carmilla can be taken as the representative figure of gothic transgression because she acts like God and her body is ageless. She turns humans into vampires or kills people with her supernatural powers. Put it another way, the quality of Carmilla refers to the gothic transgression because she does not belong to the divine power and with her supernatural power, she is not a human. Also, she does not mention her plans because she lives a hedonistic life. She has a long and painless life ahead of her, so she lives in the moment, not making plans like the other people. That is why her statement is crucial. She says, "In the rapture of my enormous humiliation I live in your warm life, and you shall die-die, sweetly die- into mine. I cannot help it; as I draw near to you, you, in your turn, will draw near to others, and learn the rapture of that cruelty, which yet is love; so, for a while, seek to know no more of me and mine, but trust me with all your loving spirit" (Le Fanu 16). In this part, Carmilla draws a contrast between her and Laura. Carmilla underlines that she finds life in Laura's warm life, and Laura will find death in Carmilla's life. This contradiction shows the differences between them. In this respect, secondly, the attitude of Carmilla can be taken as that she represents the gothic transgression with her supernatural power. She brings death to people's lives and in return, if the victim is powerful enough for the transformation, from mortality to immortality, the transformation ends with the turning into a vampire. But, Le Fanu gives a space about who is strong enough to become a vampire in the text. And it creates mystery in terms of vampires and their supernatural power.

Second of all, in the "Suspicion" part, Laura tells the strange habits of Carmilla. In some respect, her habits were odd. "She used to come down very late, generally not till one o'clock, she would then take a cup of chocolate, but eat nothing; we then went out for a walk, which was a mere saunter, and she seemed, almost immediately, exhausted, and either returned to the schloss or sat on one of the benches that were placed, here and there, among the trees. This was a bodily languor in which her mind did not sympathize. She was always an animated talker, and very intelligent" (Le Fanu 17). By demonstrating these features Laura underlines the

differences between Carmilla and other people. Carmilla's habits are important because, with her habits, she can be analyzed as the embodiment of the transgressive figure. When we look at Carmilla, she does not eat anything as she does not need to feed her body all the time, her body is already strong. Also, she tries to escape from the sunlight, but because of the sunlight she feels exhausted. Her exhaustion might be analyzed in a symbolic way. In terms of divine power, nature is considered sacred because God is represented in nature. However, as a transgressive figure, vampire, in this case, Carmilla, tries to escape from the sunlight. This scene underlines that Carmilla, with her ageless and soulless body, is a transgressive figure and if the sun is taken as the representative of God, it can be said that vampire figures are depicted as rebellious characters. Because of their qualities, they revolt against God. And their material bodies cannot bear the spiritualism of nature. In this case, the vampire figure cannot live under divine power. That is why the symbolic meaning of the sun is crucial. Moreover, the reaction of Carmilla when she sees the funeral has also a crucial interest. When Laura and Carmilla see peasants who are singing a funeral hymn, Laura begins to sing the funeral hymn, as well. However, Carmilla's reaction raises the tension between them. She says "Don't you perceive how discordant that is? You pierce my ears. Besides, how can you tell that your religion and mine are the same; your forms wound me, and I hate funerals. What a fuss! Why you must die-everyone must die; and all are happier when they do" (Le Fanu 17). It is obvious that Carmilla shows an important clue about her identity. As this scene shows, Carmilla as a transgressive figure, cannot endure the funeral hymn because it refers to the divine power of God. But Carmilla is a rebellious figure against God. It can be said that the funeral belongs to the older world. The funeral refers to the holiness of the soul. However, in the new world order, the holiness of soul is replaced by the holiness of strong and immortal body. In other words, spiritualism is replaced by materialism. Thus, Carmilla, as a representative figure of transgression, does not want to see a funeral hymn or funeral. Because she does not have a soul, her body is already living the heaven in this world. That is why Carmilla's reaction to religious rituals is important. She is the embodiment of the material world, and because of that she does not have soul. Moreover, when Laura looks at the coffin, she learns that a young girl died suddenly. The peasant says "She is the poor girl who fancied she saw a ghost a fortnight ago, and has been dying ever since, till yesterday, when she expired" (Le Fanu 18). Although the peasant thinks that the reason behind her death

is a ghost, Laura says that “I hope there is no plague or fever coming; all this looks very like it” (Le Fanu 18). It is obvious that Laura’s approach to the girl’s death is more scientific. But Carmilla still focuses on the hymn. She says “Well, her funeral is over, I hope, and her hymn sung: and our ears shan’t be tortured with that discord and jargon” (Le Fanu 18). In the light of all of these clues, it can be said that in the “Suspicion” part, Carmilla, with her description and her habits, begins to show her identity as a vampire or transgressive figure. It can be said that Carmilla with her ageless body and her habits, is a representative figure of the gothic transgression. In this case, she looks like a human but beneath her shell, she is a supernatural creature. Her human nature still preserves its existence in terms of her appearance but her body is different from other people. So, Carmilla’s different qualities are her ageless body and her supernatural power directly referring to the gothic transgression because she acts like she is a god. The godlike attitude turns her into a rebellious character. In this case, the third section which is “Clarification” includes the resolution of Carmilla’s real identity. This section has a crucial interest because for the first time the readers begin to learn Carmilla’s background. So, in chapter five “A wonderful Likeness”, Laura meets Carmilla’s picture for the first time. In this chapter, the picture cleaner arrives from Gratz and he brings the old pictures which belong to Laura’s mother. However, Laura’s father realizes that there is a picture they have not seen yet. In the corner of the picture, the name of Marcia Karnstein has been seen and the date of the picture is 1698. When Laura sees the picture, she defines the similarity between Carmilla and the picture as a miracle. “Carmilla, dear, here is an absolute miracle. Here you are, living, smiling, ready to speak, in this picture. Isn’t it beautiful, Papa? And see, even the little mole on her throat” (Le Fanu 22). This scene sheds light on the ancestral past of both Laura and Carmilla because as Laura underlines the old picture belongs to her mother. In this respect, as Angelica Michelis states “Laura and Carmilla’s relationship is intrinsically defined by processes of splitting and the dissolution of boundaries; Laura feels simultaneously attracted and repulsed by Carmilla, who looks like her and seems to share her dreams and her personal and ancestral past” (Michelis 18). In other words, the uncanny resemblance between the old picture and Carmilla underlines the true identity of Carmilla. The text shows Carmilla’s second name, Marcia. However, neither Laura nor her father are able to recognize the fact behind Carmilla because instead of focusing on supernatural events, they approach the events logically. The clash



between the older world and the new world shows itself again in the text. But Le Fanu treats Carmilla with her supernatural power. In this case, she refers to the old world order. Thus, Carmilla with her three personalities which are Carmilla, Marcia and Millarca, shows the gothic transgression. Although her body is the same because of her immortality, her identities change depending on the circumstances. That is why Carmilla repeats the same action in her life again and again. In the beginning General's daughter becomes her victim, then Laura is close to becoming her victim. The repetition of her action and the repetition of her desire about spreading death creates horror and with her deadly qualities, she becomes the transgressive figure. "Repetition is simultaneously the effect and the source of a feeling of anxiety based on the dissolution of separateness" (Michelis 18). Separateness is important because Carmilla's separation from the life and her soul is the turning point of her life. And when she experiences the transformation from human to vampire, she separates from her divine part. In this case, this transformation can be taken as the rebel against the nature or God because Carmilla gains this enhancement when she was murdered at a ball. Her mother, she is also a vampire, bites her and Carmilla Karnstein becomes a vampire. However, this enhancement brings the separation, as well. And gothic genre with its transgressive quality allows us to see the consequences and the effects of this separation. In this case, this separation refers to transformation, the transformation of human beings from spiritual to material. The best indicator of this is the absence of reflections of vampires or escaping from the sunlight. Because both the sun and the reflection of the soul refer to spiritualism rather than materialism. In light of this analysis, chapter five becomes more crucial because the picture of Carmilla is also artificial. And Laura's comment "here you are, living, smiling" shows the contrast between Laura's vitality and Carmilla's coldness. Laura says "It was the effigy of Carmilla" (Le Fanu 22). With the use of this word, Laura is close to defining Carmilla's true nature. But, she is not aware of how close she is. As Lisabeth C. Buchelt underlines in her essay "The Picturesque and the Gothic in Carmilla as a Vampire Aesthetic"; "Laura's use of the word effigy is telling, for it is a term associated with either a simulacrum of a real person or, in the discipline of the visual arts, with those portraits of the dead painted or carved upon their tombs" (Buchelt 122). It is obvious that Carmilla's body can be taken as a portrait, as well because she loses her spirits and this scene demonstrates Carmilla's artificial and transgressive sides, again. So, Carmilla makes us ask question what remains when

we separate the soul from the body and mechanize it. And the answer of this question leads us to the last section of this chapter. Because, the final part of the novel is important in terms of the portrayal of an older world order while fighting against vampire. As Carmilla states “you must come with me, loving me, to death; or else hate me and still come with me, and hating me through death and after. There is no such word as indifference in my apathetic nature” (Le Fanu 25). Thus, what will happen if death itself can be defeated?

#### **2.2.4 The Ending of The Novel**

In chapter eleven, entitled “The Story”, Carmilla’s mother asks “how do you know that a sight of my face would help you?” (Le Fanu 40). This quotation has a crucial interest in terms of the thesis because, it can be said that to understand the representation of vampires the visible side and the invisible side of them must be analyzed. In this case, the invisible side of the vampire may be seen thanks to gothic elements and the visible side of the vampire can be seen thanks to the portrayal of an older world order. That is why, the analysis starts with the gothic elements and it is expanded to the gothic transgression because gothic elements reveal the atmosphere and the effects of this immortal creature on the society which experiences the transition period with the help of the industrial and scientific revolution. In other words, the gothic representation of vampire in *Carmilla* portray the older world order (a sign of nostalgia) with its supernatural elements. In addition, the qualities carried by vampires show the gothic transgression. In this respect, the ending of the novel must be analyzed because this transgressive figure will be killed with the old world’s rules. Thus, when we look at the whole novel, as mentioned above, the clash between the older world and the new world order can be seen thanks to Carmilla and Laura’s family. As a man of science, Laura’s father tries to explain everything in a rational way. However, Carmilla’s body is discovered in the graveyard, and considering the ending of the novel, this discovery is important. As Hallab states “Carmilla is discovered in her coffin as the 150-year-old Countess Mircalla and is destroyed there by means of staking and decapitation, and thus, within the story, proves that vampires are real” (Hallab 26). The references to the truthness of the vampire can be analyzed in terms of the symbol of the period itself. As mentioned above, the late Victorian age can be taken as the transition period because it includes both the old period’s impact and the new world order’s idea. This new world order includes

science and scientific discoveries. That is why the feeling of limbo in society is visible in people's lives. And it can be said that Le Fanu uses the gothic elements while he depicts the vampire figure as a representation figure of the old world. For example, near the end of the novel, to define Laura's illness, the doctor says "no natural disease exhibited the same symptoms; and that death was already very near" (Le Fanu 47). However, the other doctor says they need a conjuror, not a doctor. The opposition between the old doctor and the new one refers to the differences between the older and the new world. The doctors' perspectives on the disease reveal this difference. However, the reaction of Laura has crucial point because even though she is raised by scientific truth, she begins to believe in the existence of vampires. She underlines, "being myself wholly skeptical as to the existence of any such portent as the vampire, the supernatural theory of the good doctor furnished, in my opinion, but another instance of learning and intelligence oddly associated with some one hallucination" (Le Fanu 48). Thus, until the end of the novel, with the help of gothic elements, the tension, horror and the uncanny feelings created by vampires / or unknown diseases rise gradually. But, in the end, both the text and Laura begin to underline their existence. In this respect, at the end of the novel, Countess Mircalla's grave was opened.

Her eyes were open; no cadaverous smell exhaled from the coffin. The two two medical men, one officially present, the other on the part of the promoter of the inquiry, attested the marvelous fact that there was a faint but appreciable respiration, and a corresponding action of the heart. The limbs were perfectly flexible, the flesh elastic; and the leaden coffin floated with blood, in which to a depth of seven inches (Le Fanu 52)

This scene can be analyzed as Carmilla looks like a supernatural beings with her mechanical body. But the point is, besides her body, which is depicted as mechanical and ageless, her heart beats a little. And this heartbeat can be taken as she carries the human quality, as well. In this scene, Carmilla shows her transgressive side with her supernatural body and with her heartbeat. Moreover, the medical men refer to science in symbolic meaning. And in this final battle, they kill Carmilla with the old world's rules. "The body, therefore, in accordance with the ancient practice, was raised, and a sharp stake driven through the heart of the vampire, who uttered a piercing shriek at the moment, in all respects such as might escape from a living person in the last agony" (Le Fanu 53). In this scene, the ancient practice refers to the older word tradition. And it can be said that Le Fanu uses gothic elements when

he depicts vampire and even in the end, the way of killing vampire also belong to the older world ritual. After the killing scene, the text approves the existence of vampire.

Here then, were all the admitted signs and proofs of vampirism. The body, therefore, in accordance with the ancient practice, was raised, and a sharp stake driven through the heart of the vampire, who uttered a piercing shriek at the moment, in all respects such as might escape from a living person in the last agony. Then the head was struck off, and a torrent of blood flowed from the severed neck. The body and head was next placed on a pile of wood, and reduced to ashes, which were thrown upon the river and borne away, and that territory has never since been plagued by the visits of a vampire (Le Fanu 52)

The execution of the vampire and the detailed scientific knowledge about this creature is important because both the existence of vampires have been proven and also the way to eliminate the vampires has been given. In the novel, the gothic elements serve to analyze this “supernatural creature”, and in the end this creature is defeated. However, it can be said that the concept of vampire in *Carmilla* shows the portrayal of an older world order because Le Fanu depicts the vampire as a transgressive figure and he does not give where the power of vampire comes from. It creates a mystery in the text. But, he gives some information about vampires. Thus, in the conclusion part, the narrator demonstrates some knowledge about vampires. The narrator gives the some names about the investigation of Vampirism. Such as “*Magia Posthuma*” and “*Philosophicae et Christianae Cogitationes de Vampiries*”. Moreover, “how they escape from their graves and return to them for certain hours every day has always been admitted to be utterly inexplicable. The amphibious existence of the vampire is sustained by daily renewed slumber in the grave.” (Le Fanu 54). That is why gothic elements gain importance, this inexplicable sides of the vampire can be explainable with gothic elements. And in the end, it can be said that Le Fanu foregrounds gothic elements in the novel. In the end Laura says “I have started, fancying I heard the light step of Carmilla at the drawing room door” (Le Fanu 54). Although Laura defeats her disease with the help of the older world ritual, Carmilla always stays in her heart like an old familiar friend...

## CHAPTER 3: THE VAMPIRE WITHIN THE SOCIETY: *DRACULA*

### 3.1 The Importance of *Dracula* in Vampire Fiction

In chapter XXV in *Dracula*, Dr. Seward says “That other of his race who, in a later age, again and again, brought his forces over the Great River into Turkey Land; who, when he was beaten back, came again, and again, and again, though he had to come alone from the bloody field where his troops were being slaughtered, since he knew that he alone could ultimately triumph” (Stoker 353). In this scene, Stoker creates a bridge between the fictional *Dracula* and the historical *Dracula*. It is evident that the name *Dracula* is prevalent no matter which period it is. When thinking of vampire fiction, the first name which comes to mind is *Dracula*, a Transylvanian monster. The birth of this monster dates back to the Late Victorian age. Stoker published his novel in 1897. In terms of inspiration, the period has a crucial point because *Dracula* with its scientific scenes which include technology differs from other vampire myths and novels. Especially, when looking at *Carmilla* and *Dracula*'s time gap, between them there are twenty-five years and this time gap has a crucial interest in terms of the concept of vampires. Because, as mentioned, Le Fanu foregrounds gothic elements in *Carmilla* but, Stoker blends the gothic with science in *Dracula*. However, it should be emphasized that both novels are gothic. They have a similar world, similar setting in terms of the gothic. But the point is Stoker uses both the gothic and science. In this respect, in *Dracula*, Stoker combines the older world and the new world order. As Yoshitaka Inoue states in his essay “Contemporary Consciousness as Reflected in Images of the Vampire”: “The eighteenth century was also the time of the Enlightenment. The concreteness and physical features of the folkloric vampires were observed, described, and analyzed objectively. They were discussed scientifically from the viewpoint of their relevance to the plague, abnormal decomposition, and premature burial” (Inoue 84). In this respect, in light of technological developments in science and medicine, the belief in vampire myths had begun to change, but people still became fascinated by vampiric qualities. And Bram Stoker with his novel still influences the public with his unique vampire character, *Dracula*. Although the story begins with Jonathan Harker's journey, the point of view of the story changes in every chapter. In the beginning, Jonathan Harker depicts his journey from London to Count *Dracula*'s castle which is located in Transylvania. The aim of Harker's journey is to provide legal support for

Dracula's estate. But when Harker meets Dracula himself, he begins to realize Dracula's strange and unexplainable behaviour. Jonathan's visitation turns into his imprisonment. After his realization, the novel begins to enlarge from character to another character. That is why the protagonist of the story is variable. This is important because in terms of our concern, death/Dracula is everywhere and everyone can be influenced by the presence of death. That is why the title of the novel gains importance. Although Dracula's voice can be heard in only four or five chapters, his power as a bringer of death is everywhere. In this respect, the title of the novel depicts both the vampire character and death itself. As Karg, Spaitte and Sutherland state in their book *The Everything Vampire Book*: "Through the magic of fictional literature and cinema, Vlad Dracula and his legacy, along with his association to Transylvania, are inextricably linked in the Western world to the fictional Dracula and vampirism" (Karg and others 78). Thus, although Dracula's legacy comes from Transylvania, the fictional Dracula is linked with vampirism. And it can be said that with its qualities, it can be taken as an example of the new idea of human, transhuman. In other words, Dracula has the characteristics of the new human model according to the idea of transhumanism. However, as mentioned, Dracula as a character, appears in only four or five chapters in a human form, if so, why did Stoker choose the name "Dracula" as the title? This question has a crucial interest in this study because Dracula as a character represents both "the new human" and "a transgressive figure" at the same time. But, the fear that Dracula creates in the scenes where he is not seen is as important as the scenes in which he appears. That is why the gothic elements and transhumanist idea of humans must be mentioned together while analyzing Dracula because the vampire figure can be considered as both death itself and the embodiment of the transition period from human to transhuman. In other words, the desire of having an ageless, strong and supernatural body and the consequences of it are represented by the vampire figure. However, while Le Fanu underlines it with gothic elements, Stoker by blending the gothic elements with science. And it can be said that vampires represent the idea of a "New Human" and "The Transgressive figure". Thus, there are three crucial gothic elements which must be focused on while analyzing the novel, as it has been done while analyzing Carmilla. The first element is the novel's gloomy setting and different locations which are used to create anxiety and the setting takes advantage of the supernatural events. By doing this, the places where Dracula is not seen become

as important as the place in which he appears. The second element is the narrative technique of the novel. It consists of different styles and they underline society's anxiety. The third element is the gothic transgression which involves the representation of Dracula as a vampire. And, finally, the ending of the novel which can be analyzed as a battle between Dr. Van Helsing and Dracula. The function of the combination of these gothic elements and transhumanism theory (science) in terms of the concept of vampire can be seen at the end of novel, as well. That is why the final battle between Dr. Van Helsing and Dracula gains importance. Thus, the novel turns into a scientific report which proves the existence of vampires.

### **3.2 The Gothic Elements and their Functions in *Dracula***

#### **3.2.1 Setting and Atmosphere**

To understand the importance of the combination of gothic elements and transhumanism theory, the setting has a crucial interest because *Dracula's* setting underlines the difference between the older world and the new world. In our case, the older world which is represented by Transylvania is important because Dracula lives in Transylvania and Jonathan Harker as his guest becomes his victim. When we look at the date, the plot of the story takes place in the late 1800s. The novel begins in Transylvania, then the setting switches to England and then, the characters turn back to Transylvania again for the final battle. The two settings of the novel complete with each other. The significant point is that Transylvania is depicted as more primitive. It includes superstitious beliefs, supernatural events and death. However, England is more modern and it includes science and technology. In this case, Dracula belongs to Transylvania as a transgressive figure and Dr. Van Helsing belongs to England as a representative figure of science. In this regard, there are two important events which must be analyzed in this part. The first one is Jonathan Harker's statement about the castle. And, the second one is Van Helsing's effort to save Lucy with his equipment because these two events show the difference between the portrayal of an older world and the new world.

First of all, the novel begins with Jonathan Harker's journal. He gives a detail about his journey from England to Dracula's castle. In the beginning, his excitement and curiosity about the place create a sense of a travel story. Harker says "The impression I had was that we were leaving the West and entering the East; the most

Western of splendid bridges over the Danube, which is here of noble width and depth, took us among the traditions of Turkish rule” (Stoker 15). In this scene, Harker’s statement makes the setting more realistic because he gives the real name of the place. As mentioned, Dracula’s legacy goes back to Turkish history. And at the beginning of the novel, the plot begins as a historical story. But later, Harker points out that he could not find the exact location of the castle.

Having some time at my disposal when in London, I had visited the British Museum, and made search among the books and maps in the library regarding Transylvania. I find that the district he named is in the extreme east of the country, just on the borders of three states, Transylvania, Moldavia, and Bukovina, in the midst of the Carpathian mountains; one of the wildest and least known portions of Europe. I was not able to light on any map or work giving the exact locality of the Castle Dracula (Stoker 16).

As the quotation shows although Stoker uses Dracula’s legacy, he also creates a place which cannot be found. In this respect, the beginning of the novel and Harker’s journal create a wall between the real world and Dracula’s world because as mentioned, the region where Dracula’s castle takes place includes the older world tradition. That is why Harker’s comments about the setting gain importance. He, who belongs to the new world with his logic, shows the older world tradition with his comments.

In the population of Transylvania there are four distinct nationalities: Saxons in the south, and mixed with them the Wallachs, who are the descendants of the Dacians; Magyars in the west, and Szekelys in the east and north. I am going among the latter, who claim to be descended from Attila and the Huns. This may be so, for when the Magyars conquered the country in the eleventh century they found the Huns settled in it. I read that every known superstition in the world is gathered into the horseshoe of the Carpathians, as if it were the centre of some sort of imaginative whirlpool; if so my stay may be very interesting. (Mem., I must ask the Count all about them.) (Stoker 16)

It can be said that Harker’s position also affects the setting’s description because, at the beginning of the novel, Harker describes the setting like a tourist. That is why it can be said that Harker does not believe the superstition about supernatural events because he lives in England, and he is aware of the science and technology which begin to emerge in the late Victorian age. There is no room for magic, ritual and superstition in the city. The old traditions are replaced by the new world technology. In other words, the events which cannot be explained by logical reason are taken as unreal. And in this scene, Harker underlines the difference between the older and the new world. However, the most important point is that Harker sees Dracula as his friend before he meets Dracula. But, while he asks some



questions about Dracula and his castle, people's attitude toward Harker change suddenly. But he does not understand the reason behind people's reactions. When he tries to speak with the landlord, he acts as if he did not understand Jonathan. "When I asked him if he knew Count Dracula, and could tell me anything of his castle, both he and his wife crossed themselves, and, saying that they knew nothing at all, simply refused to speak further" (Stoker 18). It is obvious that people know the real face of Dracula, but Harker does not know who Count Dracula really is. That is why he feels uncomfortable. But the point is even though he underlines that he does not believe the supernatural events, because of his discomfort, his attitude begins to change. He wears the cross during the journey because willingly or unwillingly he knows that the past still influences the present. Also, during his journey Harker hears these words; "I must say they were not cheering to me, for amongst them were "Ordog"—Satan, "pokol"—hell, "stregoica"—witch, "vrolok" and "vlkoslak"—both of which mean the same thing, one being Slovak and the other Servian for something that is either werewolf or vampire. (Mem., I must ask the Count about these superstitions.)" (Stoker 20). It is obvious that all these words are known by the people. This scene is important because, in *Carmilla*, people do not know the existence of vampire or these supernatural creatures, but in *Dracula's* setting, the folk knows the existence of vampire, witch and werewolf. Different attitudes between folk and Harker reveal the difference between England and Transylvania. In our case, these events reflect the difference between the older world and the new world. These two descriptions are important because as mentioned before, the Victoria age can be taken as a transition period because of scientific discovery. People begin to question their existence and at the same time, they are trying to get used to a society that started to become mechanized with the industrial revolution. And Bram Stoker shows this contrast between England and Transylvania. That is why Harker's confusion gains importance. "When we started, the crowd round the inn door, which had by this time swelled to a considerable size, all made the sign of the cross and pointed two fingers towards me. With some difficulty I got a fellow-passenger to tell me what they meant; he would not answer at first, but on learning that I was English he explained that it was a charm or guard against the evil eye" (Stoker 20). These are the words uttered by Jonathan Harker to depict his dilemma. It is clear that Jonathan's position is very similar to the public who lives in England because after the scientific revolution, people begin to solve the reason behind the mysterious death which

happened because of tuberculosis and advances in medicine have allowed people to cure unknown diseases. However, in Transylvania people still believe the older world tradition and ritual and, Harker's confusion shows this difference.

Moreover, the tone of the setting begins to change when Harker arrives the castle.

What sort of place had I come to, and among what kind of people? What sort of grim adventure was it on which I had embarked? Was this a customary incident in the life of a solicitor's clerk sent out to explain the purchase of a London estate to a foreigner? Solicitor, —for just before leaving London I got word that my examination was successful; and I am now a full-blown solicitor! I began to rub my eyes and pinch myself to see if I were awake. It all seemed like a horrible nightmare to me (Stoker 28).

In this scene, Harker's dilemma shows that he is trying to convince himself that what he is going through is real. Because he does not understand why he feels anxious at Dracula's castle. Dracula's existence and his castle make him nervous. Although he calls Dracula as his friend at the beginning, after he sees the people's attitude toward Dracula and their fear, his attitude begins to change. This scene is important because Harker who lives in England sees the old tradition and the portrayal of an older world for the first time. As a man of science, he cannot understand this place. Besides, after he begins to observe the castle, he realizes that Harker and Dracula are the only householders in this place.

There are certainly odd deficiencies in the house, considering the extraordinary evidences of wealth which are round me. The table service is of gold, and so beautifully wrought that it must be of immense value. The curtains and upholstery of the chairs and sofas and the hangings of my bed are of the costliest and most beautiful fabrics, and must have been of fabulous value when they were made, for they are centuries old, though in excellent order. But still in none of the rooms is there a mirror. There is not even a toilet glass on my table, and I had to get the little shaving glass from my bag before I could either shave or brush my hair. I have not yet seen a servant anywhere, or heard a sound near the castle except the howling of wolves (Stoker 32)

In this scene, Harker describes the setting in great detail. He realizes the odd deficiencies in the castle because although very expensive furniture is used, there is no one in the castle and there is no mirror. The lack of some specific wares makes Harker anxious. That is why Harker feels uncomfortable in this place. There is no evidence about the castle's servants and because of that Harker begins to feel scared. He tries to find logical reasons behind this odd place. But Dracula underlines the difference between Harker's home and Transylvania. Dracula says "We are in

Transylvania; and Transylvania is not England. Our ways are not your ways, and there shall be to you many strange things. Nay, from what you have told me of your experiences already, you know something of what strange things here may be” (Stoker 34). In this scene, Dracula directly underlines the portrayal of an older world and the new world. In this respect, the older world is Transylvania because this place still includes the old world traditions. People still believe in ghost stories, Devil and the existence of supernatural beings. And Dracula knows this fact. However, Harker who lives in England, knows the scientific discoveries and the logical reasons behind the events. He is a lawyer and he tries to make sense of the events with his logic. But Dracula underlines the gap between his world and Harker’s world. That is why Dracula’s wish gains importance. He says “I am glad that it is old and big. I myself am of an old family, and to live in a new house would kill me. A house cannot be made habitable in a day; and, after all, how few days go to make up a century. I rejoice also that there is a chapel of old times. We Transylvanian nobles love not to think that our bones may be amongst the common dead” (Stoker 37). In this scene, the new house can be taken as a new world order. Because Dracula with his power and “magic” belongs to the older word order. Moreover, this scene reflects the importance of the transition period. People begin to understand the new knowledge of science. And Harker becomes the representative figure of society in this case. However, Dracula with his castle and his attitude becomes the embodiment of the older world, that is why Harker cannot explain Dracula with his logic. And as he says “the castle is a veritable prison, and I am a prisoner!” (Stoker 39). He becomes a prisoner in two ways. First, he is the prisoner in Dracula’s castle because Dracula tries to seduce him to bite him. And secondly, Harker becomes the prisoner in the older world because he does not believe what he sees and what he experiences. In other words, he questions himself in every event he goes through because he wants to find a logical reason. In this respect, the setting gains importance because the existence of vampires and the fear which is created by these monsters can be seen directly in the setting. Thus, to understand the difference between Transilvania and England, the portrayal of an older world and the new world, the second event must be analyzed. And this event is the effort while Van Helsing is trying to save Lucy. As mentioned *Dracula* takes place in two important settings. The first one is Transylvania and the second one is England. In England in terms of our interest, there is one outstanding event which can reflect the difference between the older and

the new world. In this regard, Van Helsing's effort to save Lucy with his equipment is important because Van Helsing can be taken as a representative figure of science and the new world order. In other words, Van Helsing is a doctor and he is a man of science. But the point is he knows the old world traditions and the new world requirements. To understand his importance in terms of the setting, Chapter X is important because he uses both science and old rituals to save Lucy's life. When we look at chapter VII, Mina Murray who is Lucy's friend, utters her concern about Lucy's illness. She says:

When I asked her how she came to be at the window she shook her head and turned away. I trust her feeling ill may not be from that unlucky prick of the safety pin. I looked at her throat just now as she lay asleep, and the tiny wounds seem not to have healed. They are still open, and, if anything, larger than before, and the edges of them are faintly white. They are like little white dots with red centres. Unless they heal within a day or two, I shall insist on the doctor seeing about them (Stoker 108).

In this scene, Mina tries to understand the reason behind the illness of Lucy. But the point is until that moment Mina believes that Lucy is a sleepwalker and the doctor must see her. In this respect, Van Helsing's appearance changes the tone of the setting directly. Because as mentioned above, Dracula and his castle are the embodiment of the older world and its tradition and now Van Helsing and England are the embodiment of the new world and science. Thus, when Van Helsing sees Lucy and her face, he says "My God!" he said; "this is dreadful. There is no time to be lost. She will die for sheer want of blood to keep the heart's action as it should be. There must be transfusion of blood at once. Is it you or me?" (Stoker 134). In this scene, Van Helsing underlines that Lucy needs blood and for the first time Mina and Arthur understand the seriousness of Lucy's illness. However, in this scene, there is one important interest. Van Helsing begins to show the readers how the advances in medicine and technology are changed. In *Carmilla*, we do not see any technological scene because of the date of the novel even though *Carmilla* also belongs to the same period. However, when we look at *Dracula*, Stoker uses Van Helsing to show scientific knowledge of the age and England. In this respect, Van Helsing's appearance changes the setting because although the other characters do not know Lucy's illness, Van Helsing knows what is her illness. And in this respect, Van Helsing uses both science and old tradition at the same time. After this event, Lucy begins to fall again. When Van Helsing sees her face, he says: "Do not stir," he said, "but I fear that with growing strength she may wake; and that would make danger, oh,

so much danger. But I shall precaution take. I shall give hypodermic injection of morphia.” He proceeded then, swiftly and deftly, to carry out his intent” (Stoker 140). In this scene, Van Helsing uses the hypodermic injection of morphia. The name of the method can see how England is different from Transylvania in terms of the development of science. However, the point is after that scene Van Helsing gives a flower to Lucy. But Lucy says: “Oh, Professor, I believe you are only putting up a joke on me. Why, these flowers are only common garlic” (Stoker 143). This scene shows that Van Helsing knows the older world’s tradition because even though he uses science, he uses garlic, as well. That is why the conversation between Van Helsing and Dr. Seward is significant. Dr. Seward says “Well, Professor, I know you always have a reason for what you do, but this certainly puzzles me. It is well we have no skeptic here, or he would say that you were working some spell to keep out an evil spirit.” “Perhaps I am!” he answered quietly as he began to make the wreath which Lucy was to wear round her neck” (144). It is obvious that Van Helsing is the only person who knows the existence and the power of Dracula and how he can defeat this monster. As Mary Y. Hallab states in her book *Vampire God*;

Doctor Van Helsing a key figure in the story, whose supposed scientific knowledge becomes a major factor in identifying and eliminating the dangerous undead. In a letter from Dr. John Seward to his friend, Arthur Holmwood, he is introduced as “a philosopher and a metaphysician” an “advanced scientist” with “an absolutely open mind” (147), which means, we find out, that science deals not only with natural but also with supernatural phenomena” (Hallab 26).

As this quotation indicates Stoker depicts Van Helsing as a man of science and also as a man of the metaphysician. He knows the older world and the new world’s requirements. In this respect, when he tries to save Lucy, he uses both the new medical method and also the old tradition. That is why Stoker’s word choice gains importance. If Van Helsing is not an open mind doctor, he cannot understand or even believe in the old world’s method. In this regard, garlic belongs to the older world. But the point is “*Dracula* shows us how much the line between empirical research and occult inspiration had become clouded by the end of the nineteenth century” (Hallab 26). In this regard, as this study tries to show although *Carmilla* and *Dracula* are the products of Victorian age and belong to the same period, they treat the concept of vampire differently. In this case, it can be said that Stoker combines both the gothic elements and science. And, gothic elements show the older world tradition and transhumanism theory demonstrates the new world order. In

other words it can be said that transhumanism can be taken as a development in the new world order. In this respect, the first gothic element, the setting shows this difference. In *Dracula*, these two different settings reflect the two different sides of society and the period. That is why the setting must be taken into consideration while analyzing the novel. To sum up, these two different settings with their protagonist, Dracula and Van Helsing, prepare the readers for the final battle. The final battle of science and death. This is the reason behind the importance of gothic elements. Without them, the meaning of immortality and the new understanding of humans cannot be analyzed fully. In this regard, the setting of the novel underlines how the period begins to change with the light of the science and scientific revolutions, as well as how the older world's footsteps are still heard by the people. In this case, the older world's footsteps mean the old world's occult tradition. Thus, the setting of the novel becomes the embodiment of the mirror which reflects the period's dilemma and transition.

### **3.2.2 The Narrative Technique**

When we look at the narrative technique of the novel, two things become significant. The first one is the reality of the events and the second one is the sanity of the characters. In this regard, the narrative technique of the novel gains importance because it includes different writing styles and these different styles underline the anxiety of the characters in the face of death/vampire. The use of different technique is crucial in terms of the existence of vampires because as mentioned above, Dracula can be taken as the transgressive figure and the events which Dracula has not mentioned are as important as the events in which Dracula appears directly. And the lack of his appearance creates a sense of anxiety in the characters' lives. In other words, although Dracula has not been seen in every event, his presence directly affects the characters. This effect can be taken as a symbol of the existence of death in people's lives. Human beings are mortal creatures and the presence of death always reminds us of itself. In the light of this information, the narrative technique of the novel can be analyzed as a whole. In other words, although the novel begins with Jonathan Harker's journal, it turns into a scientific report towards the end of the novel. This situation is very similar to *Carmilla*. But Stoker uses seven different parts to make the events more realistic and more public. In this regard, the novel's point of view shifts among the several first-person narrators. It includes Jonathan Harker's

journal, letter from Miss Mina Murray to Miss Lucy Westenra, Mina's journal, cutting from the dailygraph, Lucy's diary, Dr. Seward's diary and Van Helsing's note. Readers learn the events from different perspectives. Each narrator has experiences with Dracula in different ways. But the important point is, like the readers, the characters also do not know what will happen in the end. In this respect, all of the characters give personal comments about the events and because of the uncertainty of the characters, the question of sanity gains importance.

For example, at the beginning of the novel, when Jonathan Harker arrives at Dracula's castle and meets with Dracula, he cannot decide whether the events he is experiencing are real or imaginary. He says "I began to rub my eyes and pinch myself to see if I were awake. It all seemed like a horrible nightmare to me, and I expected that I should suddenly awake, and find myself at home, with the dawn struggling in through the windows, as I had now and again felt in the morning after a day of overwork" (Stoker 29). In this scene, Harker tries to convince himself about what he experiences at Dracula's castle. But the point is, as an example of the gothic novel, Stoker underlines the unreliability of the events again. As David Seed underlines in his essay "The Narrative Method of Dracula", "The progression of events is remorselessly toward confronting Dracula's own vampirism, confronting the very thing that Harker's rationalism is unwillingly to accept" (Seed 64). Because after Harker's comment about the reality of the events, he tries to find a logical explanation for what he has been through: "But my flesh answered the pinching test, and my eyes were not to be deceived. I was indeed awake and among the Carpathians. All I could do now was to be patient, and to wait the coming of the morning" (Stoker 29). It is obvious that willingly or unwillingly he knows that Dracula's castle is real and he is his prisoner. But in terms of the period that the novel was written, Harker's position as a prisoner gains importance because as mentioned above, the Victorian age can be taken as an age of transition from spirituality to materialism because of the industrial and scientific revolutions. In this respect, Harker knows the scientific truth of the period and as a man of logic, he cannot comprehend the older world's phenomena. He cannot convince himself about the magic or supernatural power of Dracula. That is why the narrative technique of the novel must be mentioned. Harker breaks the wall between the events and the

readers and by doing this Stoker lets us delve into the characters' brains. And thanks to this journal style, the readers witness the events.

Moreover, when looking at chapter IX, Mina writes a letter to Lucy. In this chapter, Mina tells what happened when she finds Jonathan. Harker gives his journal to Mina but she cannot understand the events. He says “you know, dear, my ideas of the trust between husband and wife: there should be no secret, no concealment. I have had a great shock, and when I try to think of what it is I feel my head spin round, and I do not know if it was all real or the dreaming of a madman. You know I have had brain fever, and that is to be mad. The secret is here, and I do not want to know it. I want to take up my life here, with our marriage” (Stoker 117). It is obvious that Stoker makes the reader question the reality of events. First Jonathan, and then Mina, both underline the reality of the events. When Mina listens to Jonathan, he tries to convince her, too. He also gives the name of his illness which is brain fever. However, he cannot make sure of what he has been through. Later, in chapter XIV, Mina again underlines Jonathan’s situation. “How he must have suffered, whether it be true or only imagination. I wonder if there is any truth in it at all. Did he get his brain fever, and then write all those terrible things; or had he some cause for it all? I suppose I shall never know, for I dare not open the subject to him” (Stoker 192). It is obvious that Mina can't decide whether the events are real or imaginary, like Jonathan. But the point is, Stoker underlines the unreliability of the events with his writing style. As Jennifer Wicke underlines in her essay “Vampiric Typewriting Dracula and Its Media” “Dracula, draped in all its feudalism and medieval gore, is textually completely au courant. Nineteenth-century diaristic and epistolary effusion is invaded by cutting edge technology, in a transformation of generic materials of the text into a motley fusion speech and writing, recording and transcribing, image and typography” (Wicke 469). In other words, Stoker’s narrative technique also shows the uncertainty of the period. Because although the title is *Dracula*, which belongs to feudal or medieval times or old world tradition, the text completely shows the nineteenth century’s transition. In this respect, the last example is the most crucial one. In chapter XVII, Dr. Seward says “After lunch Harker and his wife went back to their own room, and as I passed a while ago I heard the click of the typewriter. They are hard at it. Mrs Harker says that they are knitting together in chronological order every scrap of evidence they have” (Stoker 239). In this scene, Dr Seward



hears the voice at the click of the typewriter of Mina and Jonathan. They try to combine all the letters, diaries and writing about the events. Their effort has a very important point. Because in the end, Jonathan Harker says “We want no proofs; we ask none to believe us!” (Stoker 390). However, if we take the whole novel as Mina and Jonathan’s collection, the book we read becomes the proof of the existence of the vampire and the novel proves the reality of all events because the story includes different characters and these different characters tell the story. And if we take the book as a scientific report, because in some chapters Van Helsing who is a doctor, also tells the events, the narrative technique of the novel becomes the key brick of the relation between the gothic elements and transhumanism. In other words, as mentioned above, transhumanism theory is also a transition between humanism and post-humanism like the Victorian age worldview and the representation of vampire characters. In other words, the vampire characters with their qualities also depict this transition between human and post-human. Dracula has ageless and strong body but he also carries the humane qualities. And he tries to create a balance between England and Transylvania, as well. In this regard, the narrative technique of the novel shows this limbo between the older world and the new world or between the old human body and the new understanding of the human body. However, without highlighting the gothic elements, this transition cannot be explained because even the narrative technique of the novel reflects the transition of the period. As Wicke points out “The social force most analogous to Count Dracula’s as depicted in the novel is none other than mass culture, the developing Technologies of the media in its many forms, as mass transport, tourism, photography and lithography in image production, and mass-produced narrative” (Wicke 469). In other words, all of these different styles of narrative methods reflect this mass culture of the society. Because of industrial revolution, people begin to get used to the mass culture and this mass culture can be seen even in the narrative style of the novel.

### **3.2.3 The Gothic Transgression with Transhumanism**

When we look at the overview of transhumanism, it can be said that human race must evolve beyond its current mortal body because the current physical body limits human’s power. The human race can evolve by means of technology and science. Briefly, transhumanism can be summarized as “an intermediary form between human and post-human, a transhuman resembling a human in most respects

but who has powers and abilities beyond those of standard humans” ([https://www.exeter.ac.uk/media/universityofexeter/admissionsandukstudentrecruitment/sro/exeterprogression/scholars/virtualresidentialphotos/H&C\\_Transhumanism.pdf](https://www.exeter.ac.uk/media/universityofexeter/admissionsandukstudentrecruitment/sro/exeterprogression/scholars/virtualresidentialphotos/H&C_Transhumanism.pdf)). In this respect, Dracula with his qualities and his actions can be taken as an embodiment of the new idea of human beings and the transgressive figure at the same time. In this case, he becomes the embodiment of the transhuman. To understand the common points between Dracula and transhumans, it should be useful to focus on four important scenes. The first one is Dracula’s first appearance, the second one is Lucy’s transformation, the third one is Van Helsing’s finding about the vampire and the last one is the dialogue between Dr. Seward and Renfield. All these four scenes reflect the representation of vampire as transhuman.

First of all, Dracula’s voice is heard for the first time in chapter II. Until that moment, the readers and Jonathan knows Dracula toward the people’s fear. That is why the first impression of Dracula gains importance. When he sees Jonathan, he says “Welcome to my house! Enter freely and of your own will!” (Stoker 29). On the first side, Dracula acts as if he was a landlord. But Jonathan’s comments about him create a sense of ambiguity on the readers. “He made no motion of stepping to meet me, but stood like a statue, as though his gesture of welcome had fixed him into stone. The instant, however, that I had stepped over the threshold, he moved impulsively forward, and holding out his hand grasped mine with a strength which made me wince, an effect which was not lessened by the fact that it seemed as cold as ice—more like the hand of a dead than a living man” (Stoker 29). It is obvious that Harker’s depiction of Dracula underlines his mechanicalness. Dracula’s hand is very cold and he seems as cold as ice. It can be said that lack of warmth can be taken as a symbolic meaning. Dracula does not have a soul in his body. And the lack of soul means the lack of spirit. That is why his reflection cannot be seen in the mirror. In this case, when we look at the ideal human form according to transhumanism, technology will replace the human soul. In this respect, Dracula can be taken as a machine without a soul. That is why Harker’s statement about the mirror gains importance. Harker says “This time there could be no error, for the man was close to me, and I could see him over my shoulder. But there was no reflection of him in the mirror! The whole room behind me was displayed; but there was no sign of a man in it, except myself” (Stoker 38). This scene can be taken as directly an attack of God

and human position in the universe. As Ronald Cole-Turner states “At the very core of Christianity is the dynamic of human redemption and transformation. Christian theology grounds this transformation in its distinctive view of God, who enters the human condition in order to transform it” (Turner 4). In this respect, Dracula’s transformation is different from the spiritual transformation because Dracula, with his ageless and supernatural body which is soulless, becomes the embodiment of the new ideal human form. As Harker states “It is strange that as yet I have not seen the Count eat or drink. He must be a very peculiar man!” (Stoker 39). Like the robot or cyborg, Dracula does not eat anything or need anything to grow. However, as transhumanism underlines that Dracula still preserves his humane appearance. Although he is not human, he is not a machine, either. But the point is Dracula also has supernatural power like a creature who comes from another world. “Once more have I seen the Count go out in his lizard fashion” (Stoker 47). Dracula’s supernatural power and the function of this supernatural side of him are very crucial in terms of the representation of the vampire character. The reason behind this is that as mentioned above both the period in which *Dracula* was written and transhumanism theory can be taken as the transition between the two sides. First, the Victorian age is the transition period between the old tradition and the new understanding of society because of the industrial revolution and scientific revolution. Secondly, transhumanism theory is also a transition between humanism and posthumanism. In this respect, the representation of vampires, in this case, Dracula, cannot be understood without considering the older world, or the first side of the transition. In this respect, Dracula or vampire’s depiction includes both gothic qualities with its supernatural sides and the ideal human body according to transhumanism theory. That is why Dracula’s appearances and qualities are important. Moreover, Lucy’s transformation becomes significant because Lucy is bitten by Dracula and Van Helsing’s reaction against her transformation reflects the combination of these two dimensions at the same time.

Thus, when we look at chapter X, Dr. Seward sees Lucy, after she is bitten by Dracula. “If I was shocked when I saw her yesterday, I was horrified when I saw her today. She was ghastly, chalkily pale; the red seemed to have gone even from her lips and gums, and the bones of her face stood out prominently; her breathing was painful to see or hear” (Stoker 133). In this scene, Lucy begins to turn into a vampire

however, until Van Helsing sees her, everybody thinks that she is a sleepwalker. But only Van Helsing knows the reason behind her “illness”. Van Helsing knows the existence of vampires. Especially his comment about the supernatural sides of this creature gains importance because Van Helsing underlines the past still preserves its power. He says “Is there fate amongst us still, sent down from the pagan world of old, that such things must be, and in such way?” (Stoker 146). It is obvious that the pagan world refers to the old world and the past. However, with science, the old world belief begins to collapse and Van Helsing tries to find a cure to destroy this creature. That is why he wants to cut off Lucy’s head and take out her heart. This is the only way to kill her when she completely turns into a vampire. But the point is that as Carol A. Senf states in her essay “Stoker’s Gothic Masterpiece”, “Victorian Gothic had an especially problematic relationship with the past because of scientific and technological progress during the nineteenth century, and fear of the past continues in the twentieth and twenty-first centuries” (Senf 73). That is why it should be underlined the importance of the old world traditions which includes magic and modern world order which includes science, while analyzing the novel. And Lucy’s being bitten is significant in terms of the qualities of a vampire because as mentioned Dracula directly appears in only a few scenes, however, his influence among the people and society always reminds his existence in the text. And in light of this information, chapter XVI can be taken as the most significant chapter in the novel because Van Helsing gives information about vampires for the first time. This chapter can be analyzed as Van Helsing’s report about the vampire. First of all, he underlines that Lucy lose her spirit. “Is this really Lucy’s body, or only a demon in her shape?” (Stoker 227). It is obvious that when you take the soul from the body, all that's left is a shell. Even though this shell is immortal and anti-ageing, human beings lose their spirit in return.

It is out of the lore and experience of the ancients and of all those who have studied the powers of the Un-Dead. When they become such, there comes with the change the curse of immortality; they cannot die, but must go on age after age adding new victims and multiplying the evils of the world; for all that die from the preying of the Un-Dead become themselves Un-Dead, and prey on their kind (Stoker 228).

In this scene, Van Helsing begins to give information about “the Un-Dead”. This classification is important because Van Helsing chooses this term to define a vampire. And his classification can be taken as an example of the ideal human

according to transhumanism theory. As mentioned above, transhumanism includes anti-aging and the human race's evolution from human to transhuman. In this case, vampire figures with their strong and ageless bodies carry this ideal immortal human form. But the crucial point is, the vampire still preserves humane qualities like transhumanism's wish for human beings. Also, Van Helsing underlines the dilemma of the period because as a man of science, Van Helsing uses the method which comes from ancient times. That is why the combination of the gothic elements and transhumanism theory in the representation of vampires is important in *Dracula*. Both of them reflect the period directly with their background and the future aim. In other words, gothic elements show the supernatural side of being immortal and transhumanism theory shows the possibility of this desire because science and technology begin to develop in the Victorian age. That is why it can be said that Dr. Seward's last word demonstrates the aim of the transhumanism theory.

Oh no, oh no! I want no souls. Life is all I want. I don't want any souls, indeed, indeed! I don't. I couldn't use them if I had them; they would be no manner of use to me. I couldn't eat them or —" he suddenly stopped and the old cunning look spread over his face, like a wind-sweep on the surface of the water. "And doctor, as to life, what is it after all? When you've got all you require, and you know that you will never want, that is all.

Renfield's comment about the soul and life directly shows the aim of transhumanism theory. It is obvious that without a soul, the human body turns into a robot. However, by doing this with the help of technology, the human race can reach the ideal body. In this scene, Renfield underlines the material side of living. He wants to live only, he does not want a soul because the soul belongs to the older world. In other words, the immortality of the soul belongs to the old world tradition because now, the immortality of the body gains importance. That is why the representation of vampires with gothic elements and transhumanism theory must be analyzed together. The period in which *Dracula* was written was the age of transition. In this respect, the vampire figure is also the product of this transition because although they have supernatural power and ageless bodies, there is still a way to kill them. In other words, there is no ultimate immortality yet. There is an evolution of human body. And the dilemma of the period leads us to the final battle between science and death. In this case, science refers to Van Helsing and the bringer of death refers to Dracula.

### 3.2.4 The Ending of The Novel

In chapter XXIV, Van Helsing says “This battle is but begun, and in the end we shall win—so sure as that God sits on high to watch over His children. Therefore be of much comfort till we return” (328). As Van Helsing underlines that the battle between him and Dracula begins. But, the most important part of this battle in terms of our concern, is the symbolic meaning of the battle. In other words, in terms of the combination of gothic elements and transhumanism theory, Van Helsing and Dracula have a crucial importance. In the final battle Dracula can be taken as the transgressive figure which includes the ideal human body according to transhumanism theory with his ageless body. And, Van Helsing as a man of logic and science, can be taken as an embodiment of science which occurs in the Victorian age. In this regard, the final battle between them becomes significant. Because in the light of all of the gothic elements which are analyzed until this chapter and the idea of an immortal human body according to transhumanism theory, the ending of the novel combines all of them and shows the period’s transition. For example, at the beginning of the novel, the plot starts in Transylvania then the place shifts to England. And in the end, Van Helsing and his fellows come back to Transylvania to kill Dracula. Van Helsing says “we shall all go armed—armed against evil things, spiritual as well as physical” (Stoker 337). His comment about their preparation has a significant point. As mentioned above, the period in which the novel was written can be taken as a transition period. That is why, it can be said that Van Helsing is aware of the differences between the older world and the new one. In this case, the older world includes spiritual things and the new world requires physical precaution against evil things. However, Van Helsing, as a man of science, never omits the older world tradition against Dracula. So, Van Helsing clarifies what will be the next move against Dracula.

We shall at the first board that ship; then, when we have identified the box, we shall place a branch of the wild rose on it. This we shall fasten, for when it is there none can emerge; so at least says the superstition. And to superstition must we trust at the first; it was man’s faith in the early, and it have its root in faith still. Then, when we get the opportunity that we seek, when none are near to see, we shall open the box, and—and all will be well (Stoker 340).

In this scene, Van Helsing explains how they will kill Dracula. The most significant part is his belief about the superstition because he underlines that they must trust superstition at first. This scene can be taken as a symbol of the period.

And as a representative figure of both the past and the present, Dracula cannot be destroyed without the old world's conviction. He, who has the ideal human body according to the belief of transhumanism, also carries the supernatural power of the older world belief. For example, Mina points out in her note, "He must be brought back by someone. This is evident; for had he power to move himself as he wished he could go either as man, or wolf, or bat, or in some other way. He evidently fears discovery or interference, in the state of helplessness in which he must be—confined as he is between dawn and sunset in his wooden box" (Stoker 363). It is obvious that Mina finds the weak side of Dracula's existence. In this case, although Dracula is mechanical with his soulless and ageless body, he can be defeated as well. And this situation can be taken as transhumanism may be improved in some cases because as mentioned above, transhumanism is the transition between humanism and posthumanism. In this regard, as a representative figure of transhumanism idea, Dracula still needs some improvement. And in this respect, the ending of the novel has the key element about the relation between these two theories and also the older world order and the new world order. Because if Van Helsing is the embodiment of science and the new world order which occurs during the Victorian age, his power to kill "Un-Dead" can be a symbol of defeating death and the footsteps of the new world order.

I saw the Count lying within the box upon the earth, some of which the rude falling from the cart had scattered over him. He was deathly pale, just like a waxen image, and the red eyes glared with the horrible vindictive look which I knew too well. But, on the instant, came the sweep and flash of Jonathan's great knife. I shrieked as I saw it shear through the throat; whilst at the same moment Mr Morris's bowie knife plunged into the heart. It was like a miracle; but before our very eyes, and almost in the drawing of a breath, the whole body crumbled into dust and passed from our sight (Stoker 388)

It can be said that the description of Dracula in this scene is very similar to the mechanical robot in the twenty-first century. The waxen image shows the soulless and lifeless side of his body. And when one of Van Helsing's fellow, Mr. Morris destroy his body, Dracula vanishes immediately. As Kathleen L. Spencer states "Dracula has been killed, and England and the world preserved. The fantastic element has been expelled, and we return to the safe, ordinary reality of the opening" (Spencer 217). In other words, order is restored in the end but the important point is the relation between gothic elements and transhumanism theory becomes the mirror for our future because, in the twenty-first century, the human

race lives within the posthuman period. However, even though the concept of transhumanism did not appear in the Victorian era, *Dracula* shows the desire to gain an ageless and strong body in this world to recreate the paradise in which human beings were expelled. This desire is timeless, it is seen in every period. Thus, *Dracula*, with his strong, supernatural and soulless body, depicts this transition period from the medieval to the scientific world and the in-betweenness of people in this transition period. In other words, Stoker, by blending the gothic with science in the novel, achieves to reflect the approaching signs of a transhuman world. That is why *Dracula* indicates a new world order. In other words in the new world order, transhumanism can be taken as development.





## CONCLUSION

Vampirism or vampire figures are one of the oldest and most outstanding phenomena in the field of literature. With the turn of the 20th century, the film industry has also made films which include vampire characters. However, the period in which the most notable vampire novels were written was the Victorian age. In this period because of the effect of industrial and scientific revolution, the countenance of society changed both economically and socially. That is why, the Victorian era was an age of transition. And, the word “transition” means a lot in terms of vampire characters. Reflecting the features of Victorian era, it is not a coincidence that both *Dracula* and *Carmilla* were written in the same period.

When looking at vampire characters, there are two remarkable names. These names are Dracula (III. Vlad), and Carmilla (Elizabeth Bathory). Both of them are real historical personalities whose names are given as a title for two vampire novels. And because of their supernatural qualities, generally, they can be seen in gothic novels or analyzed under the name of the gothic genre. However, although *Carmilla* and *Dracula* are the products of Victorian age, they treat the concept of vampire differently; while Le Fanu uses gothic elements in *Carmilla*, Bram Stoker, combines the gothic with science in *Dracula*; thus he achieves to reflect the approaching signs of a transhuman world. But the most important point is that both novels belong to the same period. And both novels are gothic. They have similar world in terms of gothic. That is why to understand the difference between the older world and the new world order in the concept of vampire, the background information of transhumanism theory and the gothic genre is discussed in this study. The thesis argues that the gothic representation of vampires in *Carmilla* portrays the older world or the portrayal of an older world is a sign of nostalgia in *Carmilla*, while the fusion of gothic elements with science as reflected in *Dracula* indicates the new world order or it can be said that transhumanism can be taken as a development in this new world order. In this case, the older world refers to the period before the industrial and scientific revolutions and the new world order means the period after these revolutions. In other words, the older world refers to spiritualism and the new world refers to materialism. This distinction is important because, the Victorian age was an age of transition period. Because of industrial and scientific revolution, society begins to change. And this change is not an easy one. In this regard, vampire

characters demonstrate the consequence of the transition period. However, Le Fanu and Stoker treat the concept of vampire differently. That is why the gothic elements and transhumanism theory underlines in this thesis. As mentioned, like the period itself, transhumanism can be taken as a transition between humanism and posthumanism. In this respect, the term “transition” becomes the anchoring point of this study. And, the representation of vampires shows the period in which *Dracula* and *Carmilla* were written because both novels belong to the same period. The point is the gothic elements in *Dracula* have evolved into transhumanist portrayals.

In section two, *Carmilla* is analyzed in the light of gothic elements because Le Fanu treats the concept of vampire differently. He foregrounds gothic elements in *Carmilla* and the gothic representation of vampires in *Carmilla* portrays the older world or it is a sign of nostalgia. In this section, there are two parts. The first part highlights the importance of *Carmilla* as the first example of a female vampire. The second part clarifies the gothic elements and their functions in the novel. In this part, the setting and atmosphere, and the narrative technique of the novel are analyzed because they reflect the Victorian age. In other words, the function of gothic elements is to show society’s reactions towards the industrial and scientific revolution. Vampire characters are also in limbo because they are both supernatural beings with ageless and strong bodies and they have humane qualities. Thus, this study shows how the gothic representation of vampires shows the older world order in *Carmilla*. In this regard, *Carmilla* is the transgressive figure with her qualities. The first three parts of section two underline the gothic elements in *Carmilla*. The title of these sections are setting and atmosphere, the narrative technique and the gothic transgression. These parts show how *Carmilla* as a transgressive figure refers to the older world order, how *Carmilla* becomes a sign of nostalgia and how Le Fanu treats the concept of vampires. And the final part of the section, the end of the novel, is taken as the final battle. Because in the end, vampire is killed with the old world’s rules. *Carmilla* who is a bringer of death, is destroyed in the end.

In section three, *Dracula* is analyzed under the heading of gothic elements but Stoker directly uses science and technology in his novel. While Le Fanu uses gothic elements, Stoker combines the gothic elements and science in the concept of vampires. And this is taken as the approaching signs of a transhuman world. In other words, the gothic elements in *Dracula* have evolved into transhumanist portrayals.

In this section, *Dracula* is analyzed under the title of gothic elements and these chapters are setting and atmosphere, the narrative technique and the gothic transgression. But the difference between *Carmilla* and *Dracula* is in the gothic transgression part, there is transhumanism theory. That is why the fusion of gothic elements with science as reflected in *Dracula* indicates a new world order. Van Helsing as a man of science kills Dracula at the end of the novel. Because of the existence of Van Helsing, *Dracula* is different from *Carmilla*. Stoker uses the scientific method with Van Helsing and directly shows how science begins to influence society. And what is the difference between the older world and the new world order. However, the point is in this study, the only focus in terms of transhumanism part is the idea of the ideal human body according to transhumanism theory. Because the main focus is on the concept of vampires and the difference between the older world and the new world order in the representation of vampires. The time gap between *Carmilla* and *Dracula* underlines this difference although both novels belong to the same period.

As a result, in their novels, Bram Stoker and Sheridan Le Fanu, who are considered the most important representatives of vampire literature, use the effects of the transition period which emerged due to the industrial and scientific revolution in the Victorian era. However, while Le Fanu makes use of gothic elements in his novel, Stoker combines gothic with science and thus, the approaching signs of a transhuman world can be seen. Gothic elements are used to analyze the older world's beliefs and people's reactions towards this transition period and transhumanism theory is used to analyze the new understanding of humans in the new world order. And in the end, the gothic representation of vampires in *Carmilla* shows the older world or it is a sign of nostalgia and it is a portrayal of an older world, while the fusion of gothic elements with science as reflected in *Dracula* indicates a new world order. And the footsteps of the transhuman world begin to show themselves.

When we look at these two gothic novels, they show how rich the gothic genre is. Regardless the period, it holds a mirror to us, it sheds light on our visible and invisible sides. In other words, it reveals our dark side and the light shining in our hearts. As mortal humans, we have a common enemy named Death. And both *Dracula* and *Carmilla* with their gothic qualities hold a mirror to our deepest desire. It is evident that our desire is to defeat death...

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Hilal Nur Küçük-20316812011

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## RESUME

**Name and Surname:** Hilal Nur Küçük

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Undergraduate	English Language and Literature	Atılım University	2020
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