

Main Vampire Protagonists in Joseph Sheridan Le Fanu's *Carmilla* and Bram Stoker's *Dracula*: A Comparison

Jana Líčeníková

Bachelor's Thesis
2017



Tomas Bata University in Zlín
Faculty of Humanities

Univerzita Tomáše Bati ve Zlíně

Fakulta humanitních studií

Ústav moderních jazyků a literatur

akademický rok: 2016/2017

ZADÁNÍ BAKALÁŘSKÉ PRÁCE

(PROJEKTU, UMĚLECKÉHO DÍLA, UMĚLECKÉHO VÝKONU)

Jméno a příjmení: **Jana Líčeníková**
Osobní číslo: **H14771**
Studijní program: **B7310 Filologie**
Studijní obor: **Anglický jazyk pro manažerskou praxi**
Forma studia: **prezenční**

Téma práce: **Upíři jako hlavní postavy v románech *Carmilla* Josepha Sheridana Le Fanu a *Dracula* Brama Stokera: Srovnání**

Zásady pro vypracování:

Shromáždění odpovídajících odborných materiálů k vývoji hororu v britské literatuře, zvoleným románům a autorům Josephu Sheridanovi Le Fanu a Bramu Stokerovi

Nastudování vybraných primárních děl, *Carmilly* Josepha Sheridana Le Fanu a *Draculy* Brama Stokera

Formulace cílů práce dle získaných informací z odborných sekundárních zdrojů

Analýza zvolených děl v kontextu s tématem

Vyvození a formulace závěrů práce

Rozsah bakalářské práce:

Rozsah příloh:

Forma zpracování bakalářské práce: **tištěná/elektronická**

Seznam odborné literatury:

Harman, Barbara Leah, and Susan Meyer. The New Nineteenth Century: Feminist Readings of Underread Victorian Fiction. New York: Garland, 1996.

Ingelbien, Raphael. "Gothic Genealogies: Dracula, Bowen's Court, and Anglo-Irish Psychology Authors(s)." English Literary History 70, no. 4 (2003): 1089–1105.

Le Fanu, Joseph Sheridan. Carmilla: A Tragic Love Story. San Diego: Dusty White, 2009.

Melton, J. Gordon. The Vampire Book: The Encyclopedia of the Undead, 3rd ed. Canton, MI: Visible Ink Press, 2011.

Stoker, Bram. Dracula. New York: CreateSpace, 2014.

Vedoucí bakalářské práce: **Gregory Jason Bell, B.A., M.B.A., M.A., Ph.D.**

Ústav moderních jazyků a literatur

Konzultant:


Mgr. Vladimíra Fonfárová, Ph.D.

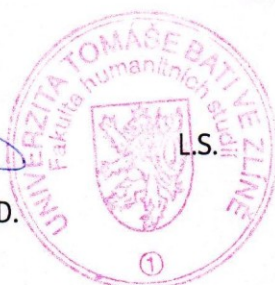
Ústav moderních jazyků a literatur

Datum zadání bakalářské práce: **11. listopadu 2016**

Termín odevzdání bakalářské práce: **5. května 2017**

Ve Zlíně dne 20. ledna 2017


doc. Ing. Anežka Lengálová, Ph.D.
děkanka




PhDr. Katarína Nemčoková, Ph.D.
ředitelka ústavu

PROHLÁŠENÍ AUTORA BAKALÁŘSKÉ PRÁCE

Beru na vědomí, že

- odevzdáním bakalářské práce souhlasím se zveřejněním své práce podle zákona č. 111/1998 Sb. o vysokých školách a o změně a doplnění dalších zákonů (zákon o vysokých školách), ve znění pozdějších právních předpisů, bez ohledu na výsledek obhajoby ¹⁾;
- beru na vědomí, že bakalářská práce bude uložena v elektronické podobě v univerzitním informačním systému dostupná k nahlédnutí;
- na moji bakalářskou práci se plně vztahuje zákon č. 121/2000 Sb. o právu autorském, o právech souvisejících s právem autorským a o změně některých zákonů (autorský zákon) ve znění pozdějších právních předpisů, zejm. § 35 odst. 3 ²⁾;
- podle § 60 ³⁾ odst. 1 autorského zákona má UTB ve Zlíně právo na uzavření licenční smlouvy o užití školního díla v rozsahu § 12 odst. 4 autorského zákona;
- podle § 60 ³⁾ odst. 2 a 3 mohu užít své dílo – bakalářskou práci - nebo poskytnout licenci k jejímu využití jen s předchozím písemným souhlasem Univerzity Tomáše Bati ve Zlíně, která je oprávněna v takovém případě ode mne požadovat přiměřený příspěvek na úhradu nákladů, které byly Univerzitou Tomáše Bati ve Zlíně na vytvoření díla vynaloženy (až do jejich skutečné výše);
- pokud bylo k vypracování bakalářské práce využito softwaru poskytnutého Univerzitou Tomáše Bati ve Zlíně nebo jinými subjekty pouze ke studijním a výzkumným účelům (tj. k nekomerčnímu využití), nelze výsledky bakalářské práce využít ke komerčním účelům.

Prohlašuji, že

- elektronická a tištěná verze bakalářské práce jsou totožné;
- na bakalářské práci jsem pracoval samostatně a použitou literaturu jsem citoval. V případě publikace výsledků budu uveden jako spoluautor.

Ve Zlíně 2.5.2017

Jana Křemlová

1) zákon č. 111/1998 Sb. o vysokých školách a o změně a doplnění dalších zákonů (zákon o vysokých školách), ve znění pozdějších právních předpisů, § 47b Zveřejňování závěrečných prací:

(1) Vysoká škola nevydělečně zveřejňuje disertační, diplomové, bakalářské a rigorózní práce, u kterých proběhla obhajoba, včetně posudků oponentů a výsledku obhajoby prostřednictvím databáze kvalifikačních prací, kterou spravuje. Způsob zveřejnění stanoví vnitřní předpis vysoké školy.

(2) Disertační, diplomové, bakalářské a rigorózní práce odevzdané uchazečem k obhajobě musí být též nejméně pět pracovních dnů před konáním obhajoby zveřejněny k nahlížení veřejnosti v místě určeném vnitřním předpisem vysoké školy nebo není-li tak určeno, v místě pracoviště vysoké školy, kde se má konat obhajoba práce. Každý si může ze zveřejněné práce pořizovat na své náklady výpisy, opisy nebo rozmnoženiny.

(3) Platí, že odevzdáním práce autor souhlasí se zveřejněním své práce podle tohoto zákona, bez ohledu na výsledek obhajoby.

2) zákon č. 121/2000 Sb. o právu autorském, o právech souvisejících s právem autorským a o změně některých zákonů (autorský zákon) ve znění pozdějších právních předpisů, § 35 odst. 3:

(3) Do práva autorského také nezasahuje škola nebo školské či vzdělávací zařízení, užije-li nikoli za účelem přímého nebo nepřímého hospodářského nebo obchodního prospěchu k výuce nebo k vlastní potřebě dílo vytvořené žákem nebo studentem ke splnění školních nebo studijních povinností vyplývajících z jeho právního vztahu ke škole nebo školskému či vzdělávacímu zařízení (školní dílo).

3) zákon č. 121/2000 Sb. o právu autorském, o právech souvisejících s právem autorským a o změně některých zákonů (autorský zákon) ve znění pozdějších právních předpisů, § 60 Školní dílo:

(1) Škola nebo školské či vzdělávací zařízení mají za obvyklých podmínek právo na uzavření licenční smlouvy o užití školního díla (§ 35 odst.

3). Odpírá-li autor takového díla udělit svolení bez vážného důvodu, mohou se tyto osoby domáhat nahrazení chybějícího projevu jeho vůle u soudu. Ustanovení § 35 odst. 3 zůstává nedotčeno.

(2) Není-li sjednáno jinak, může autor školního díla své dílo užít či poskytnout jinému licenci, není-li to v rozporu s oprávněnými zájmy školy nebo školského či vzdělávacího zařízení.

(3) Škola nebo školské či vzdělávací zařízení jsou oprávněny požadovat, aby jim autor školního díla z výdělku jím dosaženého v souvislosti s užitím díla či poskytnutím licence podle odstavce 2 přiměřeně přispěl na úhradu nákladů, které na vytvoření díla vynaložily, a to podle okolností až do jejich skutečné výše; přitom se přihlédne k výši výdělku dosaženého školou nebo školským či vzdělávacím zařízením z užití školního díla podle odstavce 1.

ABSTRAKT

Tato bakalářská práce analyzuje upíry jako hlavní postavy v románech *Carmilla* (1872) Josepha Sheridana Le Fanu a *Dracula* (1897) Brama Stokera. První část práce nastiňuje charakteristiku a vývoj gotického románu do 19. století, popisuje evoluci upírů v gotické literatuře, zabývá se inspirací postav Carmilly a Draculy a zařazuje Josepha Sheridana Le Fanu a Brama Stokera do kontextu gotické fikce. Druhá část práce analyzuje postavy Carmilly a Draculy a srovnává je. Práce dochází k závěru, že *Carmilla* je zobrazena jako postava s lidskými rysy, zatímco *Dracula* je nerozvinutá postava, znázorněna jako bezcitné stvoření.

Klíčová slova: *Carmilla*, *Dracula*, Joseph Sheridan Le Fanu, Bram Stoker, upír, gotický román

ABSTRACT

This bachelor's thesis analyses the main vampire protagonists in *Carmilla* (1872) by Joseph Sheridan Le Fanu and in *Dracula* (1897) by Bram Stoker. The first part of the thesis outlines the features and development of Gothic novel until 19th century, depicts the evolution of vampires in Gothic fiction, deals with the inspiration behind the characters of *Carmilla* and *Dracula* and classifies Joseph Sheridan Le Fanu and Bram Stoker in the context of Gothic fiction. The second part of the thesis analyses the characters of *Carmilla* and *Dracula* and compares them. The thesis comes to the conclusion that *Carmilla* is portrayed as a character with human characteristic, while *Dracula* is a flat character, portrayed as remorseless creature.

Keywords: *Carmilla*, *Dracula*, Joseph Sheridan Le Fanu, Bram Stoker, vampire, Gothic novel

ACKNOWLEDGEMENTS

I would like to express my genuine gratitude to my supervisor Mgr. Vladimíra Fonfárová, Ph.D. who has provided me with many valuable advices and help regarding my bachelor's thesis.

I would also like to thank to my mother, grandmother and to my beloved friends who have supported me throughout my studies and who have always believed in me. Thank you for your encouragement and comfort during hard times and for having you in my life. Without you I would not be where I am now.

CONTENTS

INTRODUCTION	9
1 GOTHIC NOVEL.....	10
1.1 Vampire Through History.....	12
1.2 Inspiration for <i>Carmilla</i>	14
1.3 Inspiration for <i>Dracula</i>	16
2 JOSEPH SHERIDAN LE FANU	18
3 BRAM STOKER	21
4 CARMILLA AND DRACULA.....	23
4.1 Setting.....	24
4.2 Carmilla's Personality	25
4.3 Dracula's Personality.....	31
4.4 Victims.....	34
4.5 Carmilla and Dracula as Main Vampire Protagonists	36
CONCLUSION	39
BIBLIOGRAPHY	40

INTRODUCTION

“How blessed are some people, whose lives have no fears, no dreads; to whom sleep is a blessing that comes nightly, and brings nothing but sweet dreams.”

— Bram Stoker, *Dracula*

In the second half of 18th century, Gothic fiction firstly appears in literature as a literary genre. As the very first author of Gothic novel is considered Horace Walpole and his *The Castle of Otranto* (1764) is supposedly the first Gothic novel. Novels and stories of this genre are mostly associated with supernatural features and they are typically set in various haunted locations, such as castles and monasteries. Popular characters of Gothic novels were also vampires who originate from folklore. However, their original depiction was noticeably different until the publication of John Polidori’s novella *The Vampyre* (1819) where the author firstly introduced vampire character as a noble aristocrat.

Joseph Sheridan Le Fanu and Bram Stoker are authors who wrote horror stories during the Victorian era and who portrayed vampires as their main characters. Le Fanu’s novella *Carmilla* (1872) deals with female vampire heroine whereas Stoker’s novel *Dracula* (1897) narrates a well-known story about Transylvanian Count.

The first part of the thesis deals with the genre of Gothic novel and outlines its features. It also focuses on the depiction of vampires in the folklore and in English literature and inspirations behind characters of *Carmilla* and *Dracula*. Then, the thesis concentrates on Joseph Sheridan Le Fanu and Bram Stoker, who were both Irish writers of Victorian fiction and classifies the authors in the context of Gothic literature.

The main part of this thesis, the analysis and comparison of both main vampire characters *Carmilla* and *Dracula*, is based on close reading of those novels. It explores the development of the characters in the course of the novels as well as the choice of their victims. Then, it deals with the place of location as the stories are set in similar places in Europe. Lastly, the thesis evaluates the range of resemblance of *Carmilla* and *Dracula*.

The aim of this bachelor’s thesis is to argue that although both main vampire characters, *Carmilla* and *Dracula*, represent predators in the fictional worlds of the novels, who kill the victims in order to ensure their own survival, *Carmilla* is depicted as a round character with human characteristics, while *Dracula* is a flat character, portrayed as a remorseless creature.

1 GOTHIC NOVEL

The term Gothic dates back to the third century as the Goths were Germanic tribe which occupied Europe.¹ Originally, Gothic was “a derogatory synonym for barbarism and vulgarity.”² However, in the mid-18th century, when the Age of Enlightenment was flourishing, the term Gothic novel started to appear in the literature.³ The Gothic genre was associated with the portrayal of evil which was a metaphor for criticizing the political issues at the end of 18th century as this period was full of fears and revolutionary ideas connected with French Revolution.⁴

The typical setting for those stories of horror is a haunted location such as decaying castle, monastery and crypt. For Gothic novel is also characteristic ever present sense of evil and persecution of main character.⁵

The first Gothic novel is considered to be Horace Walpole’s *The Castle of Otranto* issued in 1764. To add it a mysterious touch he claimed that it is an original Italian text written in the 15th century by Onufrio Muralto.⁶ Story full of terror and the supernatural became successful among people and other authors started to write in the same genre.⁷

The biggest boom of Gothic novel in Britain was from the 1790s to the 1820s. In 1794 Anne Radcliffe publishes *Mysteries of Udolpho* where she introduces the Female Gothic.⁸ This subgenre is defined as gothic literary works done by women where is presented an oppressed heroine who is at the same time courageous.⁹ Radcliffe also improves the genre

¹ See Andrew Smith, introduction to *Gothic Literature* (Edinburgh: Edinburgh University Press, 2013), 2.

² William Hughes, introduction to *Historical Dictionary of Gothic Literature* (Plymouth: Scarecrow Press, 2013), 1.

³ See Hughes, *Historical Dictionary of Gothic Literature*, 1.

⁴ See Smith, *Gothic Literature*, 3.

⁵ See Margaret Drabble, “Gothic fiction,” ProQuest LLC, accessed January 28, 2017,

https://literature.proquest.com/searchFulltext.do?id=R4436329&divLevel=0&queryId=2985426161602&trailId=15AF2233EFE&area=ref&forward=critref_ft.

⁶ See E. F. Bleier, introduction to *The Castle of Otranto*, by Horace Walpole (New York: Dover Publications, 1966), x.

⁷ See Victor Sage, “GOTHIC NOVEL,” ProQuest LLC, accessed January 28, 2017,

https://literature.proquest.com/searchFulltext.do?id=R00791916&divLevel=0&queryId=2985426161602&trailId=15AF2233EFE&area=ref&forward=critref_ft.

⁸ See Edina Szalay, “Gothic Novel,” ProQuest LLC, accessed January 28, 2017,

https://literature.proquest.com/searchFulltext.do?id=R04432133&divLevel=0&queryId=2985460506313&trailId=15AF32945E4&area=ref&forward=critref_ft.

⁹ See Ellen Moers, *Literary Women* (New York: Doubleday, 1976), 90-91.

by clarifying and explaining supernatural events in the course of the story and “by focusing on the struggles of the heroine-in-fight.”¹⁰

Another significant work, *The Monk* by Matthew Gregory Lewis is released in 1796. This novel about incest and rape caused a scandal among readers and Lewis had to rearrange it. One year later Anne Radcliffe responds to Lewis with the novel called *The Italian* (1797).¹¹ Radcliffe and Lewis chose as location for their novels southern Europe in 16th and 17th century to inform the readers about Spanish Inquisition. The Gothic novelist overall chose as the characters church members such as monks and nuns to point out their dishonesty and also aristocrats to criticize their unlimited power.¹²

However, during the 19th century Gothic novel became a subject of parody. In 1818 is issued Jane Austen’s *Northanger Abbey*, although she probably wrote it already in 1800. By the end of the 18th century the interest in Gothic novels was immense and Austen satirizes it by mocking Anne Radcliffe’s novels. The same year Mary Shelley publishes the novel *Frankenstein* (1818) about a monster that is forsaken by its creator.¹³ This novel is first one which implemented elements of science fiction to the literary work and which “brought a new sophistication to literary terror.”¹⁴

Another Gothic story is introduced in 1819 and it is *The Vampyre* by John Polidori. In this novella is firstly presented a vampire as the depiction of the new hero. It also establishes Gothic sub-genre of vampiric fiction which frequently portrays the main vampire character as an immoral aristocrat.¹⁵

Although Gothic fiction is mainly feature of English literature, American writer Edgar Allan Poe became “the first master of American Gothic writing.”¹⁶ His tales of terror primarily focuses on consciousness of the characters and insanity as in *The Fall of the House Usher* (1839) or in *The Tell-Tale Heart* (1843).¹⁷ This is the example of popularity of the Gothic genre as is spread to the American continent. However, the very first

¹⁰ Szalay, Edina, “Gothic Novel.”

¹¹ See Sage, “GOTHIC NOVEL.”

¹² See Drabble, “Gothic fiction.”

¹³ See Sage, „GOTHIC NOVEL.“

¹⁴ Moers, *Literary Women*, 91.

¹⁵ See Drabble, “Gothic fiction.”

¹⁶ Ibid.

¹⁷ See Ibid.

American author of Gothic fiction was Charles Brockden Brown who was inspired by the works of Ann Radcliffe.¹⁸

In the course of Victorian era was Gothic influence for English fiction still important. In the novels *Wuthering Heights* (1847) by Emily Brontë and *Jane Eyre* (1847) by Charlotte Brontë's are still pervasive Gothic features.¹⁹ As a successor of vampiric fiction Joseph Sheridan Le Fanu introduces *Carmilla* (1872) which later inspires Bram Stoker for writing another vampire story *Dracula* (1897).²⁰ By the end of 19th century, there is a significant shift in depicting the main protagonist, as authors tended to focus on characters who have a personality disorder. Robert Luis Stevenson's *The Strange Case of Dr Jekyll and Mr Hyde* (1886) and Oscar Wilde's *The Picture of Dorian Gray* (1891) work with personas that have hidden alter egos.²¹

At the end of the 19th and beginning of the 20th century have been written several works with Gothic elements as well, particularly Henry James' novella *The Turn of the Screw* (1898) and Arthur Conan Doyle's novel *The Hound of the Baskervilles* (1902). However, even today can be found authors who follow the Gothic tradition. The most acclaimed is Stephen King with horror stories and whose name became a synonym for fear.²²

1.1 Vampire Through History

The mystical supernatural creature called vampire firstly appears in folklore.²³ However, over the centuries the perception of vampires rapidly changes. What was firstly regarded as something dreadful and with repulsive visage is nowadays perceived as an attractive entity. It is mainly because of romanticized movies and books which gave us the image of vampire with beautiful appearance and magical power.

¹⁸ See Hughes, *Historical Dictionary of Gothic Literature*, 10.

¹⁹ See Drabble, "Gothic fiction."

²⁰ See Barbara Leah Harman and Susan Meyer, introduction to *The New Nineteenth Century: Feminist Readings of Underread Victorian Fiction* (New York: Garland, 1996), xxxi.

²¹ See Drabble, "Gothic fiction."

²² See Sage, "GOTHIC NOVEL."

²³ See Paul Barber, *Vampires, Burial and Death: Folklore and Reality* (Binghamton, NY: Vail-Ballou Press, 1988), 1.

In folklore, vampire or revenant is described as an undead creature which “could come back from the grave to drain the life out of the living.”²⁴ They live the half-life in the darkness, hiding in shadows and waiting to satiate their needs. Vampires are not living nor dead and they hopelessly lust for blood. They survive only because they suck the life out of their victim.²⁵

According to folklore vampires’ appearance is rather revolting. They have long fingernails, red eyes, puffy body and their presence is accompanied by awful scent.²⁶ Usually their eyes are wide open and gaze. Nevertheless, vampires are not pale but quite the reverse. Their skin color is reddish or sometimes is even characterized as a healthy color which can be result of drinking of blood. Furthermore, when a coffin of the vampire is opened, it is filled with blood.²⁷ Despite that modern vampires have distinctive and sharp teeth, in the folkloric concept of the vampire teeth are not particularly conspicuous. Moreover, some vampires do not suck blood with their teeth.²⁸ Clothing of vampires is nothing special – they wear simply a shroud and unlike modern concept of vampire they do not possess any special power.²⁹

The very first record of the word vampire (at that time in the form of *upir*) is from 1047 “in a document referring to a Russian prince as *Upir Lichy*.”³⁰ However, in the English language the word “vampyre” appears in 1734 from the German translation. Not long after, in 1748, is issued the first modern vampire poem *Der Vampir* by Heinrich August Ossenfelder thus the word vampire appears in the literary text.³¹

At the beginning of 19th century, in 1819, John Polidori publishes the first vampire short story in English called simply *The Vampyre*.³² In this novella Polidori portrayed the main character Lord Ruthven as a charismatic aristocrat. This was a considerable

²⁴ Martin V. Riccardo, foreword to *The Vampire Book: The Encyclopedia of the Undead, 3rd ed.*, by J. Gordon Melton (Canton, MI: Visible Ink Press, 2011), xiii.

²⁵ See Riccardo, foreword, xiii.

²⁶ See Konstantinos, *Vampires: The Occult Truth* (St. Paul, MN: Llewellyn Publications, 1996), 5-6.

²⁷ See Barber, *Vampires, Burial and Death: Folklore and Reality*, 41-42.

²⁸ See Barber, *Vampires, Burial and Death: Folklore and Reality*, 44.

²⁹ See Konstantinos, *Vampires: The Occult Truth*, 4-7.

³⁰ J. Gordon Melton, *The Vampire Book: The Encyclopedia of the Undead, 3rd ed.* (Canton MI: Visible Ink Press, 2011), xxi.

³¹ See Melton, *The Vampire Book: The Encyclopedia of the Undead, 3rd ed.*, xxii-xxiii.

³² See *Ibid.*, xxiii.

transformation as the vampires were in folklore depicted as revolting creatures until then.³³ In Victorian era another vampire story appears but this time with the female heroine. It is *Carmilla* (1872) by Joseph Sheridan Le Fanu.³⁴ In this book Le Fanu depicts the main vampire character as beautiful creature with lesbian tendencies. At the edge of 19th century Bram Stoker releases *Dracula* (1897),³⁵ probably the most iconic vampire story, set in Transylvania which influenced many authors ever since.

However, by the popularity of TV is created many various adaptations of *Dracula* (first one was *Nosferatu* from 1922)³⁶ and other vampire stories. Probably the greatest impact on the perception of vampires in the 21st century had quite recent movie adaptations of *The Twilight Saga* by Stephanie Meyer. The book series *The Vampire Diaries* by Lisa Jane Smith is very popular as well, mainly because of the TV serial of the same name.

Nevertheless, vampire as we know it nowadays is quite different from its ancient predecessor. In the folklore those creatures were rather repulsive but ultimately they started to gain the attractiveness. Originally, they did not possess any special power but in the course of time they acquired more supernatural abilities. Today is with the word vampire usually associated immortality and supernatural powers as superhuman agility and strength.

1.2 Inspiration for *Carmilla*

The story of *Carmilla* is set in Styria in Austria where a young woman Laura lives with her father in an isolated castle. Laura feels lonely and she wishes to have a close friend of the same age. She awaits a visit of General Spielsforf and his niece Bertha, who live nearby, but Bertha suddenly dies under curious circumstances. However, Laura's desire is satisfied when the carriage accident occurs near the castle and its injured victim, the young mysterious woman, is invited by her father to stay with them in their home. Her name is Carmilla and the two females become close friend although Carmilla denies to reveal anything about her family background.

Nevertheless, during Carmilla's visit Laura's health starts to deteriorate and she is having nightmares. Laura's father summons a doctor who discovers a bite on her chest.

³³ See Rochelle Kronzek, introduction to *The Vampire, the Werewolf, and Other Gothic Tales of Horror*, by John Polidori and Others (New York: Dover Publications, 2009), vi.

³⁴ See Melton, *The Vampire Book: The Encyclopedia of the Undead*, 3rd ed., xxiii.

³⁵ See Ibid., xxiv.

³⁶ See Ibid., xxiv.

Thereafter Laura's father arranges a journey to the ruined village of Karnstein, leaving a note for Carmilla to follow them later. During the route they meet General Spielsdorf who tells them what preceded Bertha's death. General and his niece have met a mysterious woman named Millarca on the ball whom they invited to their home but after some time, Bertha's health started to languish the same way as now Laura's. General discovered that their guest is a vampire who is preying upon his niece but he was not able to save her life and Millarca escaped. In the Karnstein's chapel he wants to find the tomb of Countess Mircalla Karnstein whom he suspects that she is the assassin of his niece. Eventually, Carmilla arrives to the chapel and General recognizes the vampire whom killed his niece. Carmilla, Millarca and Mircalla in one person, escapes but later she is detected in her tomb and killed by a stake driven through her heart.

According to Nethercot, Le Fanu was influenced by Samuel Taylor Coleridge's poem *Christabel* (1816) when writing the novella *Carmilla*. Coleridge's poem also comprises a vampire theme a further similarities can be detected.³⁷ Both stories are set in remote castles and have female antagonist who is a vampire – Geraldine in *Christabel* and Carmilla in *Carmilla*, which was “comparatively rare, at least in the earliest period of vampirology.”³⁸ Further resemblance is in between the victims of those female vampires Christabel and Laura. The two are women and their appearance is described in similar manner as well.³⁹ Moreover, in both stories the main vampire characters are exposed in the place from which they originate – castles Karnstein in *Carmilla* and Tryermaine in *Christabel*.⁴⁰

However, Le Fanu's inspiration could also be derived from a real historical counterpart Countess Mircalla von Kammerstein who was born on the castle Blankenburg in Styria in 1732.⁴¹ When Mircalla was 18 she started a love affair with baron Maxmilian Vordernberg but in 1751 she died under strange circumstances.⁴² Twenty years later, Maxmilian discovered medical report considering Mircalla's death, which was concealed to him before, indicating that she suffered a collapse as if somebody drained all energy from her

³⁷ See Arthur H. Nethercot, "Coleridge's "Christabel" and Lefanu's "Carmilla,"" *Modern Philology* 47, (1949): 32.

³⁸ Nethercot, "Coleridge's "Christabel" and Lefanu's "Carmilla,"" 32.

³⁹ See *Ibid.*, 35.

⁴⁰ See *Ibid.*, 33.

⁴¹ See Alfréd Višný, "Carmillin nadzvednutý závoj aneb odkryvání pramenů Josepha Sheridana Le Fanu", in *V temném zrcadle*, by Joseph Sheridan Le Fanu (Praha: Volvox globator, 2011), 402.

⁴² See Višný, "Carmillin nadzvednutý závoj aneb odkryvání pramenů Josepha Sheridana Le Fanu," 391.

body and that the body will resist decay waiting for restoring the life. After this Maxmilian came to believe that Mircalla was turned into a vampire.⁴³ Then he unsealed her tomb where he found her intact, still looking the same as he remembered her. Above that, from his diary entries it can be assumed that he was afraid somebody could violate her body so he transported Mircalla to an unknown place. Nevertheless, Maxmilian mysteriously disappeared together with Mircalla's body and until these days it is not known what exactly happened to him.⁴⁴

1.3 Inspiration for *Dracula*

Jonathan Harker, an English lawyer, is traveling to Transylvania in Romania to visit Count Dracula in the matter of transferring a real estate in London. However, since the beginning of the story, local people beware Jonathan from the Count. Later Jonathan discovers that he is imprisoned in the castle and that Dracula is a vampire who intends to kill him.

Afterwards the story is shifted to England. In Whitby Mina Murray, Jonathan's fiancée, is visiting her friend Lucy Westenra who has obtained three marriage proposals by Arthur Holmwood, Dr. John Seward and Quincey Morris. However, a Russian ship, carrying 50 boxes of earth from Dracula's castle, wrecks on the shore and a large dog escapes from it. Then Lucy's health starts to decline and Dr. Seward calls for his old teacher Abraham Van Helsing. He concludes that Lucy was attacked by a vampire but she dies anyway. Moreover, Lucy turns into a vampire and later Arthur kills her by a stake driven through her heart in order to free her soul. Three suitors, Van Helsing, Mina and Jonathan who has escaped from the castle, are saddened by her death and decide that they dispose of the boxes of earth which grant Dracula safety, track him down and then kill him. During the hunt, Dracula attacks Mina who slowly begins her transformation into vampire. Then the story shifts back to Transylvania where the group finally detects Dracula and Jonathan with Quincey kill him. Mina is freed from her vampirism but Quincey is fatally wounded and he dies. In the final note, written by Jonathan seven years after the events, he reminisces their adventure and also discloses that his and Mina's son Quincey was born.

Unlike the real story behind Carmilla, the legend of Count Dracula is better known. Wallachian prince Vlad III. Dracula was born in 1431 in the Transylvanian town

⁴³ See Višný, "Carmillin nadzvednutý závoj aneb odkryvání pramenů Josepha Sheridana Le Fanu," 392-393.

⁴⁴ See Ibid., 394-395.

Sighisoara in today's Romania. His father, Vlad II., was known under the surname *Dracul* which means a dragon. Vlad III. used the surname *Draculea* which can be translated as son of the dragon.⁴⁵ Although in Stoker's novel is Dracula's home Transylvania, Vlad III. lived in Wallachia and he protected his country against the Ottoman Turks his entire life.⁴⁶

In 1456 he took the Wallachian throne after evicting the Turks from his land and for some years he asserted his power. Vlad III. applied barbarous and inhuman methods of torturing and punishing his enemies. For his favorite technique of execution when the victim was speared at the stake he became known as Vlad Tepes or Vlad the Impaler.⁴⁷

Vlad III. died in 1476 but the cause of his death is matter of dispute. According to the most widespread estimation he died on battlefield fighting with Turks. He was decapitated after his death and his head was transported to Istanbul to be shown as a trophy at a stake. He was buried on an island close to Bucharest but recent research did not discover his body so his resting-place remains hidden to us.⁴⁸

Nevertheless, Vlad III. killed many people, including his own citizens and he is said to be a sadistic and cruel ruler.⁴⁹ On the other hand, some tales give us the notion that he was strict but fair leader who punished only those who deserved it.⁵⁰ Certain is that Vlad III. used a great range of methods for torturing his victims.⁵¹ Probably for his indulgence in blood and death Bram Stoker chose him as an inspiration for his vampire character together with his name, aristocratic origin and home country of Romania.⁵²

⁴⁵ See John Marlowe, *The World's Most Evil Psychopaths: Horrifying True-Life Cases* (London: Arcturus, 2007), accessed January 26, 2017, <https://books.google.cz/books?id=7ooEAWAAQBAJ&printsec=frontcover&dq=the+world%27s+most+evil+psychopaths&hl=cs&sa=X&ved=0ahUKEwjomc-jrdjQAhWDICwKHfwbAXwQ6AEIGjAA#v=onepage&q=the%20world's%20most%20evil%20psychopaths&f=false>.

⁴⁶ See Arie Kaplan, *Dracula: The Life of Vlad The Impaler* (New York: The Rosen Publishing Group, 2012), 8.

⁴⁷ See Marlowe, *The World's Most Evil Psychopaths: Horrifying True-Life Cases*.

⁴⁸ See Marlowe, *The World's Most Evil Psychopaths: Horrifying True-Life Cases*.

⁴⁹ See Kaplan, *Dracula: The Life of Vlad The Impaler*, 4.

⁵⁰ See Marlowe, *The World's Most Evil Psychopaths: Horrifying True-Life Cases*.

⁵¹ See *Ibid.*

⁵² See Kaplan, *Dracula: The Life of Vlad The Impaler*, 6-8.

2 JOSEPH SHERIDAN LE FANU

Joseph Sheridan Le Fanu was born on 28 August 1814 in Dublin. He was the second of three children and after his father Thomas Le Fanu was of a Huguenot origin. His parents were religiously based. Le Fanu's father worked as a clergyman in a Church of Ireland and his mother Emma Dobbin came from a clerical family.⁵³ Beside this, his grandmother was Alicia Sheridan Le Fanu, sister of Richard Brinsley Sheridan, who were both playwrights.⁵⁴

Le Fanu, together with his younger brother William, studied at Trinity College in Dublin, where he graduated in 1837. A year later he released his first story "The Ghost and the Bonesetter" in the *Dublin University Magazine*. His other work was ballad "Shamus O'Brien" published in 1840 and one year later he bought the newspaper *The Warder*.⁵⁵

Finally, his first novel *The Cock and Anchor* was published in 1845 followed by *Torlogh O'Brien* in 1847. But after bad reviews on the second book, which was a historical novel, he stopped writing novels and started to issue short fiction.⁵⁶ In 1851 *Ghost Stories and Tales of Mystery* came into the light. In this book Le Fanu developed his tendency to rewrite and redraft his previous writings.⁵⁷ But after the issuance of another short story "An Account of some Strange Disturbances in Aungier Street" in 1853 he stopped publishing for almost 10 years.⁵⁸

In 1858 his wife Susanna Le Fanu, née Bennett, whom he married in 1844, died leaving him alone with four children and debts.⁵⁹ According to some critics, her death had a crucial impact on him.⁶⁰ He departed from public life and obtained the nickname "Invisible Prince" of Merrion Square among his friends.⁶¹

In 1861 Le Fanu purchased newspapers the *Dublin Evening Mail* and the *Dublin University Magazine* which allowed him to publish his own works without the supervision

⁵³ See Nicholas Daly, "Le Fanu, Joseph Sheridan, 1814-1873," ProQuest LLC, accessed January 25, 2017, https://literature.proquest.com/searchFulltext.do?id=BIO002773&divLevel=0&trailId=15ABF3ACD7D&are a=ref&forward=critref_ft.

⁵⁴ See František Bommer, "Joseph Sheridan Le Fanu", in *V temném zrcadle*, by Joseph Sheridan Le Fanu (Praha: Volvox globator, 2011), 383.

⁵⁵ See Michael H. Begnal, *Joseph Sheridan Le Fanu* (Lewisburg, PA: Bucknell University Press, 1971), 9.

⁵⁶ See Ibid.

⁵⁷ See Nicholas Daly, *The Oxford Encyclopedia of British Literature*, ed. David Scott Kastan (Oxford: Oxford University Press, 2006), 267-268.

⁵⁸ See Daly, "Le Fanu, Joseph Sheridan, 1814-1873."

⁵⁹ See Daly, *The Oxford Encyclopedia of British Literature*, 268.

⁶⁰ See Daly, "Le Fanu, Joseph Sheridan, 1814-1873."

⁶¹ See Nelson Browne, *Sheridan Le Fanu* (London: The Campfield Press, 1951), 25-26.

of editors. In *Dublin University Magazine* he issued after a long break his next novel *The House by the Churchyard* (1863) under the pseudonym Charles de Cresseron who was also the narrator of the story.⁶² The genesis of this pseudonym reaches to his family history as it was the name of his ancestor Charles Le Fanu de Cresseron who served as a cavalry officer in the army of William III.⁶³

Nevertheless, another Le Fanu's novel *Wylder's Hand* (1864) was different than his latest novel as in theme so as in technique but still with the narrator de Cresseron. And by some critics this book is considered as his best success.⁶⁴ After that he published several novels in the course of following years – *Uncle Silas* (1864), *Guy Deverell* (1865), *All in the Dark* (1866), *The Tenants of Malory* (1867), *Haunted Lives* (1868), *The Wyvern Mystery* (1869) and *The Rose and the Key* (1871).⁶⁵

However, his greatest work which secured Le Fanu worldwide fame was yet to come. *In a Glass Darkly* (1872) consists of five mysterious stories presented by Dr. Hesselius. The most famous is *Carmilla* which is a vampire story about a young girl Laura who is also the narrator and who falls under the influence of beautiful foreigner set in Styria. It inspired many works ever since, most importantly Bram Stoker's *Dracula* (1897).⁶⁶

Le Fanu died not long after the publication of his last book on February 7, 1873. The cause of death was a heart attack which was followed by an attack of bronchitis and he was buried at Mount Jerome Cemetery in Dublin.⁶⁷ Shortly before his death, he finished his last novel *Willing to Die* (1873) which was issued posthumously.⁶⁸ The title of this novel serves as “an allusion to a female plot”⁶⁹ which he develops in his previous novel *Uncle Silas* and in the novella *Carmilla*.⁷⁰

Joseph Sheridan Le Fanu can be classified as “the gothic novelist of the Romantic era and the writer of late Victorian supernatural fiction.”⁷¹ His writings count fourteen novels

⁶² See Daly, “Le Fanu, Joseph Sheridan, 1814-1873.”

⁶³ See Patrick F. Byrne, “Joseph Sheridan Le Fanu: A Centenary Memoir,” *Dublin Historical Record* 26 (1973): 80; 84.

⁶⁴ See Daly, “Le Fanu, Joseph Sheridan, 1814-1873.”

⁶⁵ See Patrick F. Byrne, “Joseph Sheridan Le Fanu: A Centenary Memoir,” 91.

⁶⁶ See Patrick F. Byrne, “Joseph Sheridan Le Fanu: A Centenary Memoir,” 92.

⁶⁷ See Daly, “Le Fanu, Joseph Sheridan, 1814-1873.”

⁶⁸ See Patrick F. Byrne, “Joseph Sheridan Le Fanu: A Centenary Memoir,” 91.

⁶⁹ Victor Sage, introduction to *Le Fanu's Gothic: The Rhetoric of Darkness* (New York: Palgrave Macmillan, 2004), 6.

⁷⁰ See Sage, introduction to *Le Fanu's Gothic: The Rhetoric of Darkness*, 6-7.

⁷¹ Daly, *The Encyclopedia of British Literature*, 268.

which mainly deal with macabre motifs. However, during his life he was not a prominent writer.⁷² Moreover, until the publication of his biography in 1980, he was considered as a sort of mysterious persona.⁷³ Though, Le Fanu is noted for his ghost short stories which have a touch of mystery and despite he has never been the most widely read author, he has the rightful place among literary artists.⁷⁴

⁷² See Browne, *Sheridan Le Fanu*, 8.

⁷³ See Sage, introduction to *Le Fanu's Gothic: The Rhetoric of Darkness*, 1.

⁷⁴ See Daly, *The Oxford Encyclopedia of British Literature*, 269.

3 BRAM STOKER

Abraham "Bram" Stoker was born on 24 November 1847 in Dublin as the third of seven children. His father Abraham Stoker worked as a clerk and his mother was Charlotte Stoker.⁷⁵ As a child he was sick and could not walk until the age of seven and according to his own words he did not presume that his life will continue.⁷⁶

However, he recovered from his condition and later attended Trinity College in Dublin where he graduated in Mathematics in 1870. During his studies he was a talented athlete and he also became interested in theatre. Already in 1870 he got a job in a Civil Centre post.⁷⁷ One year later he started to contribute to *Dublin Evening Mail* (by that time owned by J. S. Le Fanu) as a theatre critic.⁷⁸

In 1876 he met an actor Henry Irving who recited him a poem "The Dream of Eugene Aram" (1829) after which Stoker suffered a collapse because he was so overwhelmed by emotions. They befriended and the friendship lasted until the actor's death. On Irving's request in 1878, Stoker departed his job in Dublin to work as a business manager of Lyceum Theatre in London.⁷⁹

In the same year his wife became Florence Balcombe (Oscar Wilde's former center of interest) with whom he lived in Chelsea next to another author Jerome K. Jerome.⁸⁰ The following year was born their only offspring, a son Irving, and Stoker's first book *The Duties of Clerks of Petty Sessions in Ireland* was issued.⁸¹

After a visit to The United States where he was on a tour with Irving and Lyceum Theatre, he wrote *A Glimpse of America* (1886).⁸² His following novels *The Snakes Pass* (1890), *The Watter's Mou'* (1894) and *The Shoulder of Shasta* (1895) were written in romantic tone and the stories took place at exotic locations.⁸³

⁷⁵ See Sarah Johnson, "Stoker, Bram, 1847-1912," ProQuest LLC, accessed January 30, 2017, https://literature.proquest.com/searchFulltext.do?id=BIO002898&divLevel=0&trailId=15AE2595913&area=ref&forward=critref_ft.

⁷⁶ See William Hughes, *Bram Stoker: Dracula* (New York: Palgrave Macmillan, 2009), 10.

⁷⁷ See Hughes, *Bram Stoker: Dracula*, 10-11.

⁷⁸ See Daly, *The Oxford Encyclopedia of British Literature*, 104.

⁷⁹ See Hughes, *Bram Stoker: Dracula*, 11.

⁸⁰ See Daly, *The Oxford Encyclopedia of British Literature*, 104.

⁸¹ See Hughes, *Bram Stoker: Dracula*, 11-12.

⁸² See Johnson, "Stoker, Bram, 1847-1912."

⁸³ See Hughes, *Bram Stoker: Dracula*, 12.

Finally, in 1897 comes out *Dracula*,⁸⁴ Stoker's masterpiece about vampiric Count, written in diary style, is notorious story of its genre. However, *Dracula* can be also comprehended as "an allegory of Ireland's social, political, and cultural upheavals."⁸⁵ Stoker could simply project vices and problems of the society and hide it behind the behavior of his character to criticize the era he was living in.⁸⁶

One year later is issued *Miss Betty*, a romance with setting in his home – Chelsea. In the new century Stoker writes *The Mystery of the Sea* (1902), *The Jewel of Seven Stars* (1903) and *The Man* (1905) where he restores the Gothic features.⁸⁷

In 1905 dies his friend Henry Irving and from now on Stoker writes in a great deal but is hit by two strokes, in 1906 and 1909. During this period he publishes biography of Irving called *Personal Reminiscences of Henry Irving* (1906) and also interviews with Sir Arthur Conan Doyle or Winston Churchill which are issued in *The Daily Chronicle*.⁸⁸

In Stoker's declining years he has completed a collection of short stories called *Snowbound* (1908) as well as three novels – *Lady Athlyne* (1908), *The Lady of the Shroud* (1909) where he revives the vampire topic and *The Lair of the White Worm* (1911).⁸⁹

Bram Stoker died on 20 April 1912 in London of exhaustion although some sources claim that he suffered from tertiary syphilis.⁹⁰ His last collection of short fiction *Dracula's Guest and Other Weird Stories* (1914) was released after his death by the widow Florence Balcombe.⁹¹ In this book is exposed that Stoker was affected by J. S. Le Fanu when creating an iconic vampire as well as *Dracula's Guest* was planned to be the first chapter of *Dracula*.⁹²

Stoker's creation counts around seventeen books and by his writings with Gothic features he comes under Victorian fiction.⁹³ Although he is the author of several novels, in literary field is in particular distinguished as the father of the Count Dracula.

⁸⁴ See Hughes, *Bram Stoker: Dracula*, 12.

⁸⁵ Raphael Ingelbien, "Gothic Genealogies: *Dracula*, Bowen's Court, and Anglo-Irish Psychology Author(s)," *English Literary History* 70, no. 4 (2003): 1089.

⁸⁶ See Ingelbien, "Gothic Genealogies: *Dracula*, Bowen's Court, and Anglo-Irish Psychology Author(s)," 1091.

⁸⁷ See Hughes, *Bram Stoker: Dracula*, 12.

⁸⁸ See Hughes, *Bram Stoker: Dracula*, 13.

⁸⁹ See Ibid.

⁹⁰ See Johnson, "Stoker, Bram, 1847-1912."

⁹¹ See Hughes, *Bram Stoker: Dracula*, 13.

⁹² See Johnson, "Stoker, Bram, 1847-1912."

⁹³ See Ibid.

4 CARMILLA AND DRACULA

The novella *Carmilla* was firstly issued in the journal *The Dark Blue* under the imprint of S. Low in London and it was divided into four editions. Several chapters were published each month from December 1871 to March 1872. Later on the story was published in Le Fanu's selection of short stories *In a Glass Darkly* in 1872, by R. Bentley and Son. Nevertheless, the original print did not contain the "Prologue," which was afterwards taken into consideration as an appropriate part of the text.⁹⁴

Carmilla consists of sixteen chapters and the story is narrated from the perspective of Laura, who is the victim of the main female vampire character, Countess Carmilla. Laura recounts the events retrospectively, including one episode during her childhood. The dominant narrative mode is report of actions and events which are interpreted by Laura.

According to Costello-Sullivan, *Carmilla* "is in many ways the overlooked older sister of Bram Stoker's later and more acclaimed work *Dracula*"⁹⁵ which was issued 26 years later, in 1897, by Constable and Co.⁹⁶ However, the critical reviews of *Dracula* were mixed at that time and sales were not high.⁹⁷ Ultimately, the book became successful with millions of copies sold.⁹⁸

The epistolary novel *Dracula* contains twenty seven chapters and the story is narrated through diary entries and series of letters by the protagonists, mainly Jonathan Harker, Mina Murray, (later Harker), and Dr. Seward. The events are narrated from the point of view of the protagonists chronologically as they witnessed them, accompanied by newspaper articles, which present an account of episodes not directly observed by the characters. The novel is also time framed because the story takes place within one year in 1890s between 3rd of May and the 6th of November except for the short final note which is written seven years later.

In the following analysis, I am going to examine the personalities of the main vampire characters, Carmilla and Dracula, in detail and then I compare them. I will also evaluate

⁹⁴ See Kathleen Costello-Sullivan, notes on the text to *Carmilla*, by Joseph Sheridan Le Fanu (Syracuse, NY: Syracuse University Press, 2013), xiii-xiv.

⁹⁵ Kathleen Costello-Sullivan, introduction to *Carmilla*, by Joseph Sheridan Le Fanu (Syracuse, NY: Syracuse University Press, 2013), xvii.

⁹⁶ See Leslie S. Klinger, "The Context of Dracula," in *The New Annotated Dracula*, by Bram Stoker (New York, NY: W. W. Norton & Company, 2005), xxiv.

⁹⁷ See Klinger, "The Context of Dracula," xxii.

⁹⁸ See *Ibid.*, xxiv.

their range of resemblance and I will appoint whether they are developed or underdeveloped characters.

4.1 Setting

Both of the stories are set in similar places – old castles hidden in the woods, isolated from the world outside, which is the prototypical setting of the Gothic novels. More precisely, *Carmilla* is set in Styria in Austria and *Dracula* in Transylvania in Romania.

The castle in *Carmilla* “stands on a slight eminence in a forest”⁹⁹ and is described by Laura as “lonely and primitive place.”¹⁰⁰ However, *Carmilla* is set only in Styria, mainly at one place which is Laura’s castle, except for several scenes at the end of the story located in the Chapel of Karnstein, which once belonged to *Carmilla*’s family and where is also situated her tomb. Here *Carmilla* is revealed to be a vampire and eventually killed by “a sharp stake driven through the heard.”¹⁰¹

On the other hand, the story of *Dracula* is richer in terms of location because it takes place in Transylvania and also in England. The initial setting is probably more ominous than in *Carmilla*, as it is located exactly in *Dracula*’s “ruined castle, from whose tall black windows came no ray of light”¹⁰² because he can somehow lure his victims into his residence under some pretext and then terrorize them, as he did with Jonathan Harker. Subsequently the story is shifted to England, where the hunt for *Dracula* is initiated and finally accomplished back in Transylvania by the final destruction of the Count.

The solitude and seclusion of both areas can be perceived as a perfect location for satisfying vampire needs. They can calmly choose their victims from among the villagers and on isolated estates. This location is in their favor because although the villagers may suspect something wicked, especially for Count *Dracula* as he dwells on his castle for some period of time and the inhabitants clearly know about his presence, they are not able to vanquish creatures like vampires very easily. Furthermore, in *Dracula* the Count ensures for himself even better conditions when he secretly boards the ship *Demeter* to England. During the voyage, the sailors have no place to escape as they are on the open sea and *Dracula* exterminates all ship’s crew. However, when he reaches his desired destination,

⁹⁹ Joseph Sheridan Le Fanu, *Carmilla* (London: Global Grey, 2014), 1.

¹⁰⁰ Le Fanu, *Carmilla*, 1.

¹⁰¹ *Ibid.*, 51.

¹⁰² Bram Stoker, *Dracula* (London: Global Grey, 2013), 13.

England, which may from some perspective seem as more advantageous place than Transylvania, it paradoxically leads to his discovery and subsequent elimination. The reason for England being a favorable location can be that in the city such London, where is larger population and everybody does not know each other, the mysterious deaths caused by Dracula can be more smoothly neglected, than around his castle in Transylvania and surrounding villages. Moreover, Dracula could be more easily overlooked by the residents of a big city in contrast with his homeland, where he was infamous among the inhabitants, but also here it has rather the opposite effect. However, it should be said that despite the advantages, which the city of London offers regarding Dracula's considerable anonymity, there are aspects which are not in his favor and which eventually become fatal to him. It is for example greater probability of being seen when feeding on the victim or higher education of townspeople like Dr. Seward, who summons his former teacher Dr. Van Helsing, who knows how to dispose of vampires and is able to pursue Dracula from England back to Transylvania, along with others.

On the contrary, Carmilla keeps her practice regarding the choice of the location where she preys upon her victims. In this respect, she risks less than Dracula. Besides, if she decided to exterminate all residents on the castle, not only Laura, it would take a long time before anyone would notice what actually happened and Carmilla would be gone by then, probably choosing a new victim. It is because Carmilla does not occupy her own residence like Dracula, but she constantly changes locations for choosing her victims, although she does not move to bigger cities, which seems like less hazardous approach. However, even sticking to the proven procedure did not secure her with eternal survival and she is eventually slayed.

Nevertheless, neither Dracula nor Carmilla is provided with safety. They are put to death regardless risking changing the environment for choosing the victims or not. For both of them is fatal the fact, that the last victim they chose was loved by someone so much that they started the quest for executing the assassin.

4.2 Carmilla's Personality

Carmilla firstly appears in the novella when Laura recounts an event from her childhood, supposedly a dream, describing how a young woman visited her in her room, comforting her in the bed but then stabbed her with two needles in the chest. At this time Laura does not know who this person is. Only later when a carriage accident occurs near the castle and

an injured victim is invited by Laura's father to stay in their residence, Laura recognizes the woman, who introduces herself as Carmilla. However, Carmilla gains Laura's trust by claiming that she has had the same dream twelve years ago and the two become friends.

Carmilla is certainly an enigmatic character. She refuses to reveal anything about her family, their estate and the country she is from. Even if Laura cautiously tries to obtain some information about her, she is careful not to tell a thing. Regardless of this unawareness, Laura becomes emotionally attached to her, but at the same time she sees something repulsive in Carmilla's personality. Yet she is unable to explain what exactly it is. Carmilla seems to be an ordinary woman who makes an impression on all castle residents, including Laura's father. This is but a proof of her slyness.

In Laura's words, Carmilla's appearance is described as "rich and brilliant"¹⁰³ and that "her features were small and beautifully formed; her eyes large, dark, and lustrous; her hair was quite wonderful."¹⁰⁴ She is simply a good-looking woman and her image makes a convenient camouflage because it is quite inconceivable to suspect such a beautiful creature of anything evil, and definitely not of feeding on Laura's blood.

Carmilla's looks allows her to travel the country playing the damsel in distress and seeking new victims. She pretends to be a harmless girl who is in difficult situation and thereby she induces the compassion and eventually an invitation to the residences of credulous victims.

Carmilla is a skilled manipulator, as she pushes people where she wants to have them and then abuses their hospitality, eventually leaving the dead bodies behind. However, a person who acts as her mother helps her with playing a defenseless victim of misfortune. This person probably serves as somebody who should evoke more trust in potential victims. Travelling in pair is more secure and playing a couple mother – daughter seems like a clever disguise.

The mother convinces the future victims of hers and Carmilla's troublesome situation. She claims that allegedly wounded Carmilla is unable to continue their journey to some important matter and that she has to leave her someplace. Then the victims themselves, influenced by compassion, express an offer for Carmilla to stay in their estates. On one occasion during a masked ball, the mother compels an invitation for Camilla out of General

¹⁰³ Le Fanu, *Carmilla*, 14.

Spielsdorf to his residence. In General's words: "She [Carmilla] sighed, and looked in my face. She was so beautiful that I relented. I was sorry I had for a moment repented of my hospitality, and I determined to make her amends for the unavowed churlishness of my reception."¹⁰⁵ This quote shows how skilled is Carmilla in manipulation. She made the General to pity that he had even thought of regretting the decision of agreeing with her visit even though the invitation was absolutely enforced from him. On the other occasion, injured Carmilla, who is no longer able to travel with her fake mother "to resume her route for who can say how long"¹⁰⁶ as the mother claims to Laura's father, obtains an invitation from him and eventually stays with him and Laura in their castle.

On both occasions an injury plays a part. Carmilla is a young woman of whom no one would expect any danger. Moreover, a mention of her recent injury, when she has allegedly fallen from her horse or witnessing an accident, where she is wounded, should make her even more harmless in the eyes of her future victims. And it fulfills its purpose as this helps her to get into the houses of victims.

The most probable reason why she chooses remote places for satisfying her needs may be the very remoteness of the areas. She can kill the victim and then flee out of the residence into the woods without anyone noticing anything. Then it is harder to track her down here than it would be in a bigger city, where is greater concentration of people who could spot her during her escape. Second reason is probably the loneliness of the residents, mainly young women, which she preys upon. Because they have almost no acquaintances, the vision of a new companion is so alluring that it blinds their judgement which makes it easier for Carmilla to infiltrate their homes.

Especially with Laura, Carmilla gains her affection quite quickly as she tells her about the dream she allegedly had and which was the same as Laura's in her childhood. Originally, Laura has been frightened by this experience for a long time and did not entirely believe that it was just a dream, as indicated by the servants. However, when Carmilla also claims that she has seen Laura's face in a vision and that she could not forget it, Laura believes her and does not think of the horror she experienced as a child. This is another

¹⁰⁴ Le Fanu, *Carmilla*, 14.

¹⁰⁵ *Ibid.*, 42.

¹⁰⁶ *Ibid.*, 8.

example of Carmilla's manipulation as demonstrated in the following quote, when she talks to Laura:

"I don't know which should be most afraid of the other," she said, again smiling--"If you were less pretty I think I should be very much afraid of you, but being as you are, and you and I both so young, I feel only that I have made your acquaintance twelve years ago, and have already a right to your intimacy; at all events it does seem as if we were destined, from our earliest childhood, to be friends. I wonder whether you feel as strangely drawn towards me as I do to you; I have never had a friend--shall I find one now?" She sighed, and her fine dark eyes gazed passionately on me.¹⁰⁷

Carmilla certainly knows what to tell Laura as it can be supposed that she has been practicing it on countless victims since she was turned into a vampire. The event in Laura's childhood was nothing less than Carmilla's attempt to satisfy her needs, but Laura is not yet aware of it. Nevertheless, the two young women befriend each other and Laura is enthusiastic about her new companion.

Carmilla also has some special habits which she obviously maintains. Every night she locks herself in her room in order not to reveal her absence, as she keeps returning to her tomb in the Chapel of Karnstein. Although, it is not exposed how she can get into the coffin without breaking it. Moreover, Carmilla's real name is Mircalla, Countess of Karnstein and when she is on a quest for the new victims she only uses anagrammatical form of her original name, such as Carmilla and Millarca.

Nevertheless, Carmilla is a vampire and she cannot survive otherwise than on the blood of her victims. At the time when she secondly attacks Laura, this time as the guest at her castle, she takes on a form of "a monstrous cat."¹⁰⁸ Thus she has an ability to change forms and become an animal in order to gain better access to her victims. When Carmilla gradually sucks the blood out of them, they are suffering from nightmares and their health starts to deteriorate. However, in order not to be suspected, she claims that also she is having bad dreams and feels ill.

On the other hand, Carmilla possesses at least some feelings. She certainly grows fond of Laura and is affectionate towards her. On one occasion, Carmilla talks to Laura like this:

¹⁰⁷ Le Fanu, *Carmilla*, 12.

¹⁰⁸ *Ibid.*, 24.

"I have been in love with no one, and never shall," she whispered, "unless it should be with you"¹⁰⁹ and "Darling, darling," she murmured, "I live in you; and you would die for me, I love you so."¹¹⁰ However, Laura is rather repulsed by this behavior and she does not return such powerful words to Carmilla.

As was already mentioned, a little is revealed about Carmilla's family background, but yet some information is eventually disclosed. An old picture, which is returned after the renovation to the castle, captures Carmilla's image. On this painting is written down the year 1698. Therefore it becomes clear that since her death one hundred and fifty years had passed and yet her appearance did not change. This serves as a proof that she acquired the ability to remain unaltered in her appearance, after she was turned into a vampire. Another ability Carmilla obtained is the strength, as she was able to catch General's hand with enormous power, when he recognized her as a murderer of his niece and attacked her with an axe in the Chapel of Karnstein.

Carmilla also confides to Laura about one event after the ball, which she once attended, when she was attacked in her bed and wounded. It can be assumed that Carmilla actually talks about the occurrence when she was turned into vampire. Later it is explained that:

"A person, more or less wicked, puts an end to himself. A suicide, under certain circumstances, becomes a vampire. That specter visits living people in their slumbers; they die, and almost invariably, in the grave, develop into vampires. This happened in the case of the beautiful Mircalla [Carmilla], who was haunted by one of those demons."¹¹¹

Disclosure of the fact that Carmilla was once a human but was turned into a vampire by force and not by her choice makes her in a way more humane and likeable. She did not choose her destiny but since it happened, she somehow coped with this fact and continued with her life – of course in unfortunate manner by killing people. Moreover, Carmilla talks about the illness she once suffered and also this can be understood as connection with her vampire metamorphosis. Since she calls it illness it seems that she considers the

¹⁰⁹ Le Fanu, *Carmilla*, 21.

¹¹⁰ *Ibid.*

¹¹¹ *Ibid.*, 53.

transformations rather as burden than benefit. This is other example that Carmilla has at least some human traits and that she feels remorse.

Nevertheless, Carmilla appears that she has everything worked out – how to choose victims, how to infiltrate their estates, how to manipulate with them. Yet she is not infallible and her eventual mistakes prove to be fatal to her. Her first mistake is not expecting that when she kills someone, the people who loved the victim would want to seek the revenge. This happens with General Spielsdorf, who eventually recognizes and identifies her as the killer of his niece, which leads to Carmilla's final destruction. Another misstep she has made is that she chose her last victim near the place of residence of her previous victim which was hazardous for her.

Moreover, Carmilla can be comprehended as a symbol of corruption and that is why she has to be destroyed. But not mainly for the reason she is a vampire and she kills people in order to her own survival. Carmilla behaves like independent woman who is not told by anyone what to do. She even has a deep affection towards another woman which was considered as inappropriate during Victorian era when the book was issued. Due to those circumstances, Carmilla represents a threat to Laura and other women because they could inspire in her behavior and become self-reliant as she is, which was undesirable. This could be the reason why the author Le Fanu allows Carmilla to make those mistakes – to show that the improper actions will be eventually punished.

To sum up, Carmilla is one hundred and fifty years old vampire who had plenty of time to gain experience how to manipulate the victims and she does. She is cunning, as she chooses the victims on remote estates, not in busy cities, to make it easier for her to disappear when she is done with the victim. Carmilla's pleasant appearance is also an advantage for her when it comes to choosing her victims. It helps her to gain their trust and also faking an accident or injury makes the potential victims more sympathetic towards her. This helps her get the invitation to their houses more easily. However, she still possesses at least some human features as she grows fond of Laura and expresses regret of her condition. Considering those facts, Carmilla can be perceived as developed character. Nevertheless, regarding Carmilla's symbolism as a threat to Laura's integrity, she eventually makes a mistake when picking the final victim which leads to the disclosure of her true identity and her ultimate death in the Chapel of Karnstein.

4.3 Dracula's Personality

The character through whose diary entries the reader firstly comes across with Count Dracula is Jonathan Harker. He perceives the Count as a person who just demands his legal services concerning a transaction of real estate in England. As he is approaching Dracula's castle in Transylvania, local people begin to act strangely, giving Jonathan crucifixes and warning him against Satan and vampires. Later his impression of the Count changes rapidly, as he realizes the true purpose of his invitation to the estate.

Unlike beautiful and charming Carmilla, Dracula is described as an old man with eagle-like face. He is pale, his mouth looks cruel and he has sharp teeth so his visage is not particularly handsome. This ugliness could be the reflection of his true nature – a predator feeding on human's blood.

Moreover, Dracula is infamous in the region. The local people are either afraid to speak of him or they utter words like hell regarding the Count. In this respect, he is in a different situation than Carmilla because inhabitants are suspicious about him right from the beginning. What is more, the foreshadowing of Dracula's malevolence is more intensified here than in *Carmilla*.

However, Dracula's eeriness is escalating by Jonathan's descriptions of his strange behavior. Firstly, he realizes that the Count does not eat, he has no servants, although he claims otherwise, and later that he has no reflection in the mirror. When Jonathan cuts himself during shaving, Dracula goes mad as his "eyes blazed with a sort of demoniac fury, and he suddenly made a grab at [Jonathan's] throat"¹¹² but when he accidentally touches Jonathan's crucifix, he instantly calms down, because it is later revealed that crucifixes are his vulnerability. The final proof of Dracula's inhumanity comes when he sees him crawling like a lizard and Jonathan's "feelings changed to repulsion and terror when [he] saw the whole man slowly emerge from the window and begin to crawl down the castle wall over that dreadful abyss, *face down* with his cloak spreading out around him like great wings."¹¹³

When talking about the history of Transylvania, Dracula recounts the events and battles as he had took part in them. Later it is revealed that he actually did as he is an

¹¹² Stoker, *Dracula*, 25.

¹¹³ *Ibid.*, 33.

immensely old vampire. Though, Dracula speaks about the wars and killing his enemies with great ravenousness which suggest his fondness in violence. He even pities that war days are bygone and that “blood is too precious a thing in these days of dishonourable peace.”¹¹⁴

With respect to Dracula’s own past, he declares himself to be a progeny of Attila. It is also uncovered that he has won several battles against Turks and during his life he did not know any remorse. His family was of a noble race and he was an educated man with the knowledge of a science. After the transformation into a vampire those features were intensified. Though, it is not divulged how he was turned into one.

Regarding Dracula’s abilities as a vampire, he has wider scope of capabilities than Carmilla. He can direct weather elements such as the storm or the fog. Furthermore, Dracula can take on a form of an animal such as wolf or a bat as he did when persecuting Lucy. He is able to command lower species of animals as rats, moths or bats. His stature may vary because he can become big or small and disappear. Though, his strength is bound to the Transylvanian soil. Dracula needs to have it available for him because he sleeps in it in order to regain his power.

Nevertheless, as Dracula is a vampire surviving on human’s blood, he never eats together with Jonathan. His vigilance is only limited to the night because during the daytime he rests in his casket which could be perceived as his weakness. What is more, he can enter the residences of his potential victims only when he is invited. The same practice is used vice versa as Dracula repeats to Jonathan that he should enter his castle “freely and of [his] own will!”¹¹⁵ It is also disclosed what causes him harm such as garlic and crucifix and how he can be eliminated. The stake through his heart and decapitation are proven methods of destroying the vampire.

In addition, Count’s appearance transforms when he is fed with blood. His visage regenerates and he looks younger. Though, he is still repulsive in the eyes of Jonathan who compares him to “a filthy leech, exhausted with his repletion”¹¹⁶ because his different visage is induced by killing some human being. However, in the course of the novel his outward is more and more improving.

¹¹⁴ Stoker, *Dracula*, 29.

¹¹⁵ *Ibid.*, 15.

¹¹⁶ *Ibid.*, 51.

Furthermore, Dracula is depicted as a tyrannical person. He invites Jonathan to his castle under the pretense of legal affair, but then he imprisons him in his residence. He indulges in Jonathan's misery as he leaves him in the locked estate, unable to get out. When Jonathan tries to send letters home secretly via Szgany people, Dracula finds out and then he takes pleasure in Jonathan helplessness as demonstrated in following extract:

The Count has come. He sat down beside me, and said in his smoothest voice as he opened two letters:— "The Szgany has given me these, of which, though I know not whence they come, I shall, of course, take care. See!"—he must have looked at it—"one is from you, and to my friend Peter Hawkins; the other"—[...]—"the other is a vile thing, an outrage upon friendship and hospitality! It is not signed. Well! So it cannot matter to us." And he calmly held letter and envelope in the flame of the lamp till they were consumed. [...] When he went out of the room I could hear the key turn softly. A minute later I went over and tried it, and the door was locked.¹¹⁷

Other example of Dracula's oppression is when Jonathan wants to leave the castle and to his surprise Count agrees. But it is only a trap because as they are approaching the exit, the wolves, which Count controls, start to howl. Moreover, when Dracula opens the door, the wolves are ready at the doorstep to attack which frightens Jonathan who rather desists of his request. He knows that he cannot escape, which Dracula demonstrated very lively to him. Jonathan also remarks that "there was a diabolical wickedness in the idea great enough for the Count."¹¹⁸ He compares him to the devil which is the proof of Dracula's evil nature because he enjoys in the psychological torment of his victims.

Moreover, when Dracula outwits Jonathan and shows him that he will not get out of the castle alive, Count is proud of himself. Jonathan sees Dracula "kissing his hand to [him]; with a red light of triumph in his eyes, and with a smile that Judas in hell might be proud of"¹¹⁹ which indicates Count's cruelty and demoniacal manners.

Dracula is also described as cunning person because his cunningness intensified in the course of centuries through which he lived. He shows it when he turns up in front of the asylum promising Renfield that he will secure for him immense amount of animals which

¹¹⁷ Stoker, *Dracula*, 41.

¹¹⁸ *Ibid.*, 49.

¹¹⁹ *Ibid.*

he could ingest. Renfield invites him to his room thereby Dracula is guaranteed with an access to the whole asylum, thus to the group of his hunters.

However, Dracula is not immortal and Van Helsing together with others show their endurance when hunting down the Count. They are restless when detecting and pursuing him back to Transylvania to revenge Lucy and save Mina. This persistence becomes lethal to the Count because they eventually find him and stab him to the heart.

In conclusion, Dracula is extremely old vampire, obviously older than Carmilla, who has his own residence where he is safe from the outside world. Unlike Carmilla, his appearance cannot be regarded as his advantage although within the novel his visage seems to be getting younger. He is a cruel creature whose relish is when he can psychically torture his defenseless victims. His cunningness also helps him to get what he wants. However, his mistake is choosing Lucy Westenra as his last victims because this triggers the events which lead to his eventual death. Therefore, Dracula is not developed character. He has no human properties and in the course of the story he only displays his diabolical nature and remorseless manners.

4.4 Victims

As far as Carmilla's victims are concerned, her choice lies in female gender. She selects only young women upon whom she preys. Moreover, the victims can be divided into two groups. They are either village girls whom Carmilla attacks and then, after a couple of days, they die, or victims like Laura and Bertha. In the second mentioned type of victims Carmilla has to be more inventive than when she just chooses some peasant girl who she assaults and then she is done with her. Carmilla must look innocuous and be convincing in order to get an access to homes and families of those women. She travels across the country to seek the victims and she is obviously successful in it. But those victims just serve as Carmilla's nourishment, there is no indication that she would want to turn them into vampires.

Dracula's victims are also just women, like Lucy Westenra and Mina Harker of whom he drains the blood. His victims are turned into vampires as Lucy and Mina also faces a transformation into one until Dracula's eventual elimination thereby she is redeemed. However, when Dracula feeds the victim with his own blood, like Mina, he can also control her. Although according to Craft, when it comes to terrorizing somebody, Dracula

settles with a male. He manipulates with Jonathan Harker but there is no suggestion that Dracula would ever drain blood out of a male victim.¹²⁰

Furthermore, Dracula's female victims can be reckoned as a symbol of women's sexuality. The New Woman movement, which opposed the conventions about sexual behavior of the women, became popular in Victorian England.¹²¹ The aim of this movement was a female emancipation. The women challenged status quo concerning gender roles in the society during that era. They wanted to educate themselves and to be economically independent.¹²² However, female characters in *Dracula*, Mina and Lucy, are controlled by men. When they are attacked by the Count, their behavior changes, which is not desirable with the respect to the typical Victorian woman. That is why they have to be either eliminated, like Lucy, or redeemed of the vampire curse like Mina.¹²³ A possible interpretation behind this is that Stoker shows that any violation of the old practice will be eventually punished.

Carmilla and Dracula display their cruelty when preying upon powerless victims. They are vampires and they need to feed on human blood which is their primary instinct but there is a difference between these two characters. Although Carmilla attacked Laura when she was a child and wanted to feed on her, she treated her nicely and was ultimately disrupted and did not finish what she started. On the contrary, Dracula serves a bag with "a half-smothered child"¹²⁴ to his three wives to feed on him. He obviously does not want to bother too much with the movement of the child so he rather puts him into the bag which shows how indifferent Dracula is to his fear.

However, Carmilla seems to be killing the victims only in order to feed herself. So these deaths can be labeled as necessary for her own survival. Unlike Carmilla, Dracula does not slay his victims only because of their blood but also when it is convenient for him. When the mother of the child, whom Dracula gave to his wives as a feast, comes to his estate and wants the child back, he calmly calls his wolves which kill her. He himself does

¹²⁰ See Christopher Craft, "'Kiss Me with those Red Lips': Gender and Inversion in Bram Stoker's *Dracula*," *Representations*, no. 8 (1984): 109-110.

¹²¹ See Elizabeth Signorotti, "Repossessing the Body: Transgressive Desire in 'Carmilla' and 'Dracula,'" *Criticism* 38, no. 4 (1996): 619-620.

¹²² See Jean Chothia, introduction to *The New Woman and Other Emancipated Woman Plays* (New York: Oxford University Press, 1998), 1.

¹²³ See Signorotti, "Repossessing the Body: Transgressive Desire in 'Carmilla' and 'Dracula,'" 619-620.

¹²⁴ Stoker, *Dracula*, 38.

not touch her but the animals he controls do it instead. This is the example of his power and remorselessness.

Moreover, when Dracula obtains an access to the asylum thanks to deceiving Renfield, he gets rid of him as well. Renfield, who also consumes living creatures as Dracula, but with the difference that he eats insect, can be perceived as Dracula's human counterpart. Renfield is his only ally and he is also loyal and obedient to Dracula. Nevertheless, those qualities mean nothing to Dracula because when he takes advantage of Renfield's allegiance, he disposes of him. Dracula uses the knowledge of his indulgence in consuming insect and animals and then murders him brutally, as Renfield "had received some terrible injuries; there seemed none of that unity of purpose between the parts of the body which marks even lethargic sanity."¹²⁵

Both Carmilla and Dracula feed on female victims, though, Carmilla kills the victims only when she needs the blood. Dracula slaughters the people, not only women, also when they become a difficulty for him. He is uninterested in their misery and especially with Renfield he shows his immense cruelty. What is more, faithfulness to Dracula does not mean that he would spare anyone's life. This feature is worthless to him because he is merciless. For this reason he is different than Carmilla because with respect to her character there is no indication that she would ever kill a person not only in order to feed herself.

4.5 Carmilla and Dracula as Main Vampire Protagonists

Carmilla is depicted as a beautiful young woman whom all residents of the castle grow fond of. Carmilla's appearance is her advantage as she can travel across the region and choose the victims wherever she pleases. Unlike Carmilla, Dracula is portrayed as an old and ugly man who lives alone in his castle. He claims to Jonathan that he has servants but this proves to be a lie and the emptiness of the castle can be also comprehended as a hint to Dracula's void personality.

Both vampires are of aristocratic origin and their families were once respected in the country. Carmilla dwelt in Karnstein, castle which was once noble but in time of the story it is just ruins. Though, she still has her tomb in the Chapel of Karnstein where she comes back every night. Dracula resides in his spacious castle in the Carpathian Mountains where

he has the box for resting during the day. When he relocates to England, he takes his boxes together with Transylvanian soil with him because he refills his strength this way.

The disclosure how Dracula was transformed into the vampire is not present in the story at all. It is only revealed that he has a rich history of warfare which is connected to his relentless character but nothing more. On the other hand, Carmilla indicates that she was attacked after some ball. Later it is uncovered that Carmilla was pursued by a vampire, which originally committed suicide and then transformed into this blood-sucking creature. This shows that she was once human and she did not chose her destiny herself. Somebody else made the decision instead.

With respect to their abilities, Dracula is in more advantageous position than Carmilla. She can transform only to a cat, whereas Dracula can turn into wolf or a bat. What is more, he can rule to the weather forces such as mist and storm. This gives him the opportunity to stalk the victims and to tantalize them as he did it with Lucy in a form of a bat. The skill to transform to an animal serves for both of the characters as a means to get better access to their victims.

Concerning Carmilla's attributes, she is certainly manipulative. She knows what to tell and how to behave to induce sympathy in the castle residents which makes it easier for her when preying upon ingenuous victims. Nobody suspects Carmilla because when her victims start to feel frail, she claims that she is sickly as well. However, Dracula is rather described as the oppressor, because he torments Jonathan when he does not want to let him go off his premises. Then, Dracula gives him hope that he will set him free after all but in a moment he takes the hope back. It indicates Dracula's dominance over Jonathan and also his malice. What is more, Dracula demonstrates it to Jonathan vividly because he shows him the wolves at the doorstep with "their red jaws, with champing teeth, and their blunt-clawed feet as they leaped, came in through the opening door."¹²⁶ Thereby he indicates to Jonathan that there are only two options – either to stay at the castle waiting for precarious fate or leave the castle but to be torn apart by his wolves.

Moreover, both Carmilla and Dracula are cunning characters. They use this trait to get what they need. In Carmilla's case she knows exactly how to convince Laura about that she

¹²⁵ Stoker, *Dracula*, 278.

¹²⁶ *Ibid.*, 49.

is her friend and not enemy as Laura recognizes her as the cause of her childhood horror. Carmilla has proven procedure how to infiltrate homes of the potential victims by playing the lady in trouble so she is also inventive. Dracula knows how to get what he wants as well. When he needs the access to the asylum, he uses Renfield, who invites him to the edifice and then he can attack Mina, feed her with his blood and eventually control her.

As was already mentioned, when it comes to victims, Dracula is more vicious than Carmilla. She kills the victims when she drains the blood out of them but never puts to death anyone for other reason, whereas Dracula has no problem with massacring Renfield. What is more, he even tosses a child to his vampire wives to feed on him and then he lets the wolves to tear up his mother while seeking for her child.

Dracula is a remorseless creature who has no mercy for anyone and does only things which are expedient for him. On the contrary, Carmilla is more humane in this respect. She is affectionate towards Laura and even expresses the love for her. Carmilla also talks about the incident of her transformation into a vampire with sorrow so she still demonstrates some feelings.

Regarding their disclosure, a suspicion emerges in *Carmilla* that the cause of death of village women was not disease but some evil creature, later similarly with Laura's deteriorating health. Despite this notion, Carmilla is not suspected at first. She is eventually revealed to be a vampire only when General recognizes her. On the other hand, in *Dracula* there is an impression that Count is infamous in the region right from the beginning when the hotel owners seem to be scared when Jonathan Harker tells them where he is heading to. This suspicion is confirmed when Jonathan sees Dracula climbing from the window like a lizard and later when he meets with his three wives. However, both of them made a mistake when choosing the last victim. This matter of fact became fatal to them because people, associated with those victims, hunted them down and eventually put the stake and the knife into their hearts.

To sum up, both Carmilla and Dracula are responsible for many deaths. They are both predators who survive only because somebody else had to die. Their deviousness helps them to get what is convenient for them. However, those fictional characters are rather portrayed as different personalities. Le Fanu's Carmilla is depicted as a more developed and human-like character who feels repentance whereas Stoker's Dracula is illustrated as a flat character and a creature without any remorse as he is cruel as enjoys in the hopelessness of his victims.

CONCLUSION

The aim of this bachelor's thesis was to scrutinize and compare the main vampire characters *Carmilla* (1872) by Joseph Sheridan Le Fanu and *Dracula* (1897) by Bram Stoker.

Firstly, it was essential to introduce the genre of Gothic novel and to outline the depiction of a vampire as a literary character. Then, the thesis focuses on the influence which was fundamental for Le Fanu and Stoker to write their novels. It also concentrates on the authors itself in the context of Gothic literature and Victorian era.

The characters of *Carmilla* and *Dracula* were analyzed with the respect of the development of their personalities throughout the novels, the choice of their victims and settings of the stories.

The thesis argues that there is a contrast between those characters as they are rather dissimilar. They have some common features, like deviousness but then their characteristic differs both in behavior and in appearance. *Carmilla* is portrayed as a beautiful young creature whereas *Dracula* is hideous old man. They both choose female victims but *Carmilla* kills them only to ensure her own survival. However, *Dracula* murders people also when they become a trouble for him and he does it in a very cruel way. He likes to psychologically torment his victims as well.

The eventual elimination of *Carmilla* can be also understood as a symbolic because of the fact that she represented a threat to *Laura*'s integrity. That is the reason why she had to be eliminated therefore *Laura* was saved. Moreover, *Dracula*'s female victims could symbolize the violation of conventional sexual behavior in Victorian England. Thus they have to be freed if their curse and *Dracula* put to death as the cause of those danger.

This thesis comes to the conclusion that main vampire characters *Carmilla* and *Dracula* are portrayed rather as different personalities. Although both represent predators in the fictional words of the novels who survive on human's blood, there are differences between them. *Carmilla* is depicted as a developed character with human traits, who feels remorse, while *Dracula* is a flat character, who is not humane at all.

BIBLIOGRAPHY

- Barber, Paul. *Vampires, Burial and Death: Folklore and Reality*. Binghamton, NY: Vail-Ballou Press, 1988.
- Begnal, Michael H. *Joseph Sheridan Le Fanu*. Lewisburg, PA: Bucknell University Press, 1971.
- Bleiler, E. F. Introduction to *The Castle of Otranto*, by Horace Walpole, vii-xvii. New York: Dover Publications, 1966.
- Bommer, František. "Joseph Sheridan Le Fanu." In *V temném zrcadle*, by Joseph Sheridan Le Fanu, 383-385. Praha: Volvox globator, 2011.
- Browne, Nelson. *Sheridan Le Fanu*. London: The Campfield Press, 1951.
- Byrne, Patrick F. "Joseph Sheridan Le Fanu: A Centenary Memoir." *Dublin Historical Record* 26 (1973): 80-92.
- Chothia, Jean. *The New Woman and Other Emancipated Woman Plays*. New York: Oxford University Press, 1998.
- Costello-Sullivan, Kathleen. Introduction to *Carmilla* by Joseph Sheridan Le Fanu, xvii-xxv. Syracuse, NY: Syracuse University Press, 2013.
- Costello-Sullivan, Kathleen. Notes on the Text to *Carmilla*, by Joseph Sheridan Le Fanu, xiii-xv. Syracuse, NY: Syracuse University Press, 2013.
- Craft, Christopher. "'Kiss Me with those Red Lips': Gender and Inversion in Bram Stoker's *Dracula*." *Representations*, no. 8 (1984): 107-33.
- Daly, Nicholas. "Le Fanu, Joseph Sheridan, 1814-1873." ProQuest LLC. Accessed January 25, 2017.
https://literature.proquest.com/searchFulltext.do?id=BIO002773&divLevel=0&trailId=15ABF3ACD7D&area=ref&forward=critref_ft.
- Daly, Nicholas. *The Oxford Encyclopedia of British Literature*. Edited by David Scott Kastan. Oxford: Oxford University Press, 2006.
- Drabble, Margaret. "Gothic fiction." ProQuest LLC. Accessed January 28, 2017.
https://literature.proquest.com/searchFulltext.do?id=R4436329&divLevel=0&queryId=2985426161602&trailId=15AF2233EFE&area=ref&forward=critref_ft.
- Harman, Barbara Leah, and Susan Meyer. *The New Nineteenth Century: Feminist Readings of Underread Victorian Fiction*. New York: Garland, 1996.
- Hughes, William. *Bram Stoker: Dracula*. New York: Palgrave Macmillan, 2009.

- Hughes, William. *Historical Dictionary of Gothic Literature*. Plymouth: Scarecrow Press, 2013.
- Ingelbien, Raphael. "Gothic Genealogies: Dracula, Bowen's Court, and Anglo-Irish Psychology Authors(s)." *English Literary History* 70, no. 4 (2003): 1089-1105.
- Johnson, Sarah. "Stoker, Bram, 1847-1912." ProQuest LLC. Accessed January 30, 2017. https://literature.proquest.com/searchFulltext.do?id=BIO002898&divLevel=0&trailId=15AE2595913&area=ref&forward=critref_ft.
- Kaplan, Arie. *Dracula: The Life of Vlad The Impaler*. New York: The Rosen Publishing Group, 2012.
- Klinger, Leslie S. "The Context of Dracula." In *The New Annotated Dracula*, by Bram Stoker, xix-xlix. New York, NY: W. W. Norton & Company, 2005).
- Konstantinos. *Vampires: The Occult Truth*. St. Paul, MN: Llewellyn Publications, 1996.
- Kronzek, Rochelle. Introduction to *The Vampire, the Werewolf, and Other Gothic Tales of Horror*, by John Polidori and Others, v-viii. New York: Dover Publications, 2009.
- Le Fanu, Joseph Sheridan. *Carmilla*. London: Global Grey, 2014.
- Marlowe, John. *The World's Most Evil Psychopaths: Horrifying True-Life Case*. London: Arcturus, 2007. <https://books.google.cz/books?id=7ooEAwAAQBAJ&printsec=frontcover&dq=the+world%27s+most+evil+psychopaths&hl=cs&sa=X&ved=0ahUKEwjomc-jrdjQAhWDICwKHfwbAXwQ6AEIGjAA#v=onepage&q=the%20world's%20most%20evil%20psychopaths&f=false>.
- Melton, J. Gordon. *The Vampire Book: The Encyclopedia of the Undead, 3rd ed.* Canton, MI: Visible Ink Press, 2011.
- Moers, Ellen. *Literary Women*. New York: Doubleday, 1976.
- Nethercot, Arthur H. "Coleridge's "Christabel" and Lefanu's "Carmilla."" *Modern Philology* 47, no. 1 (1949): 32-38.
- Riccardo, Martin V. Foreword to *The Vampire Book: The Encyclopedia of the Undead, 3rd ed.*, by J. Gordon Melton, xiii-xiv. Canton, MI: Visible Ink Press, 2011.
- Sage, Victor. "GOTHIC NOVEL." ProQuest LLC. Accessed January 28, 2017. https://literature.proquest.com/searchFulltext.do?id=R00791916&divLevel=0&queryId=2985426161602&trailId=15AF2233EFE&area=ref&forward=critref_ft.
- Sage, Victor. *Le Fanu's Gothic: The Rhetoric of Darkness*. New York: Palgrave Macmillan, 2004.

Signorotti, Elizabeth. "Repossessing the Body: Transgressive Desire in "Carmilla" and "Dracula."" *Criticism* 38, no. 4 (1996): 607-632.

Smith, Andrew. *Gothic Literature*. Edinburgh: Edinburgh University Press, 2013.

Stoker, Bram. *Dracula*. London: Global Grey, 2013.

Szalay, Edina. "Gothic Novel." ProQuest LLC. Accessed January 28, 2017.

https://literature.proquest.com/searchFulltext.do?id=R04432133&divLevel=0&queryId=2985460506313&trailId=15AF32945E4&area=ref&forward=critref_ft.

Višný, Alfréd. "Carmillin nadzvednutý závoj aneb odkrývání pramenů Josepha Sheridana Le Fanu." In *V temném zrcadle*, by Joseph Sheridan Le Fanu, 387-423. Praha: Volvox globator, 2011.