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Vampiric Love or just an Instinctual Attraction to any Human Being? An Analysis of
Carmilla and Laura's Relationship in 'Carmilla', and Dracula and Jonathan's
Relationship in *Dracula*

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I confirm that this thesis is my own work written using solely the sources and literature properly quoted and acknowledged as works cited.

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Dibďáková Aneta

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Abstract

The main aim of this thesis is the analysis of the relationships from Joseph Sheridan Le Fanu's 'Carmilla' (1872) and Bram Stokers's *Dracula* (1897) with a focus on the relationship of Carmilla Karnstein with Laura and Dracula with Jonathan Harker to explain whether for these two relationships it is vampiric love or just an instinctual attraction of a vampire to any human being. To provide a background for the analysis of the relationships, the work first concentrates on vampire literature, the authors, the works themselves, the criteria for vampiric love and vampiric desire. The first two chapters primarily focus on the emergence of vampires in literature and love in literature about vampires. Subsequently, the work analyses the behaviour and aspects of relationships of Carmilla with Laura and Dracula with Jonathan. The analysis provides the answer to the question of the thesis and provides an inspiration for further research into the topic.

Key words: Le Fanu, Stoker, countess Carmilla, Laura, count Dracula, Jonathan Harker, vampiric love, vampiric desire

Abstrakt

Hlavním cílem této práce je analýza vztahů postav z románů Josepha Sheridana Le Fanu 'Carmilla' (1872) a Brama Stokera *Drákula* (1897) se zaměřením na vztah Carmilly Karnsteinové k Lauře a Drákuly k Jonathanu Harkerovi pro objasnění, zda se u těchto dvou vztahů jedná o upírskou lásku, nebo jen o pudovou přitažlivost upíra k jakékoli lidské bytosti. Jako základ pro analýzu těchto vztahů, se soustředí práce nejprve na literaturu o upírech, autory, samotná díla, kritéria upíří lásky a upíří touhy. První dvě kapitoly se zaměřují především na objevení se upírů v literatuře a na lásku v literatuře o upírech. Následně práce analyzuje chování a aspekty vztahů Carmilly s Laurou a Drákuly s Jonathanem. Analýza nabízí odpověď na otázku této práce a nabízí inspiraci pro další výzkum v této oblasti.

Klíčová slova: Le Fanu, Stoker, hraběnka Carmilla, Laura, hrabě Drákula, Jonathan Harker, upíří láska, upíří touha

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Introduction

Joseph Sheridan Le Fanu and Abraham Stoker were both Irish writers. There are a few similarities between them. They both spent most of their lives in the 19th century and therefore lived in Victorian society. As writers, they knew each other. They are known for their Gothic fiction. Their most popular works are about vampires, therefore they can be considered significant contributors to the genre of vampiric literature. The most famous work of Le Fanu is a novella called 'Carmilla' that was published in 1872. Stoker finished his well-known work called *Dracula* in 1897, 25 years after 'Carmilla' was published.

Dracula is a work presumably inspired by 'Carmilla'. In both of these is a strong bond between two protagonists, a vampire and a human. Between Carmilla Karnstein and Laura and Dracula and Jonathan Harker. Moreover, the titles of both are the names of the vampire. While it is evident from the novella that the relationship of Carmilla with Laura is a lesbian one, homosexuality is not directly expressed in *Dracula*. Despite that, there is extensive research into homosexuality in *Dracula*. However, for both, it is never said if it is a romantic relationship or a sexual relationship between them. The critical literature focuses only on sexuality, never on the possibility of love. This thesis is original because it focuses on both. We can say one can compare the relationships between them easily, but I believe that it is a rather complex work because both books are written mostly from the subjective point of view of the narrator of the book, which is the human protagonist. However, it is possible to compare them with sufficient criteria and research. This leads us to the question of this thesis, what is the difference between the relationships of Carmilla and Laura from 'Carmilla' and Dracula and Jonathan Harker from *Dracula*? Is it vampiric love or just an instinctual attraction to any human being? Is one of these vampires in love, while another is not?

This thesis employs a close reading of the two previously mentioned books and draws on the extensive research about vampires, vampiric love and sources concerned with the subject matter of the work to give more insight into the relationships and their motivation in the story. It works with current psychological research on love and desire, establishes criteria of love and desire, develops them further in terms of vampiric love and desire with the focus on the comparison of the two relationships and interprets these relationships. The choice of these relationships is not coincidental. Both stories have many similarities, such as the bond of a vampire with a person, the story ending with chasing and killing the vampire, and the intense and changing emotions of human protagonists. However, there are also many differences. Even though both Carmilla and Dracula are vampires, they act very differently and their relationship with the human protagonist is different.

I will focus on the comparison of the relationships between Jonathan Harker and Dracula and Laura and Carmilla to provide the conclusion whether it is just an instinctual attraction of a vampire to any human being to satisfy their needs or vampiric love based on the criteria that are supported by actual research on distinction between love and desire. In this case, desire is seen as a vampire's natural need for blood, which is hard to resist and makes them inevitably attracted to any living person. As previously said, I will use examples of how they interact with other people as well because it can be an indicator of love – I expect them to give special treatment to their loved ones rather than just putting them in the main position of satisfying their primal need for blood.

In this thesis, I plan to get the answer to the question of whether it is love or just an instinctual attraction in terms of the two relationships of Carmilla with Laura and Dracula with Jonathan and to prove how diverse vampiric relationships can be

portrayed in books. I hope to create a basis and inspire further research of relationships in terms of love and desire in other works.

1 Rise of Vampires in Gothic Literature

1.1 Gothic Literature

Gothic literature was a phenomenon with its peak from the 1790s to 1800s. The Gothic novel is defined by imagination, mystery, secrets and fear in connection with mediaeval settings that combine and haunt the main character in various ways. It can be ghosts, monsters, vampires or just something they imagine. This atmosphere of terror is emphasised by events taking place in some antiquated space that can vary from mediaeval ruins, castles, foreign palaces, monasteries or abbeys, prisons, graveyards and other mysterious places that are or at least seem lonely and old. It is possible to distinguish between two generations of Gothic writers. The first generation of Gothic writers, for example, William Godwin or Ann Radcliffe, are associated with employing settings in the past or generally unknown to the reader. The second generation, such as John Polidori or Mary Wollstonecraft Shelley, differs; they use present in combination with something abnormal.

Historically, we can associate Gothic literature with the existence of the “Graveyard school” which is typical for the 1740s with authors such as Edward Young, James Hervey, or Robert Blair. However, the official beginning of the Gothic novel dates back to 1764. Horace Walpole's experiment *The Castle of Otranto* (1764) is regarded as the first Gothic novel. Because he was the first author to call his novel a “Gothic story” he was criticised a lot. To explain this, Gothic had a negative connotation. Before the introduction of this movement, it had referred to a period from the 5th century AD to the Renaissance which was associated with chaos, cruelty and unfounded belief. But after the death of Walpole, the phenomenon of the Gothic novel has quickly spread throughout the world, with Friedrich Schiller in Germany, Edgar Allan Poe in America and many more countries. As Jerrold E. Hogle explains in *The*

Cambridge Companion to Gothic Fiction (2002):

The vogue that Walpole began was imitated only sporadically over the next few decades, both in prose fiction and theatrical drama. But it exploded in the 1790s (the decade Walpole died) throughout the British Isles, on the continent of Europe, and briefly in the new United States, particularly for a female readership, so much so that it remained a popular, if controversial, literary mode throughout what we still call the Romantic period in European literature (the 1790s through the early 1830s), now especially well known as the era of Mary Shelley's *Frankenstein* (1818). (Hogle, 1)

Besides the pioneer, other Gothic writers inspired by Walpole are Ann Radcliffe with *The Mysteries of Udolpho* (1794), Matthew Gregory Lewis with *The Monk* (1796), William Beckford with *Vathek* (1786), and Charles Robert Maturin with *Melmoth the Wanderer* (1820). But the most known Gothic novels are from the 19th century, 'Carmilla' written by Joseph Sheridan Le Fanu in 1872, *Dracula* written by Bram Stoker in 1897, *Frankenstein* written by Mary Wollstonecraft Shelley in 1818, and *The Picture of Dorian Gray* written by Oscar Wilde in 1890. These novels introduce new philosophical elements of existentialism. In Ireland, the first Gothic novel is Maturin's *Melmoth the Wanderer*. The legacy of the Gothic novel is then continued by his well-known successors, Le Fanu and Stoker. Irish Gothic differs from English Gothic as it is closely associated with Irish issues that are disguised in them, such as Protestant religion and criticism of politics.

In general, Gothic literature, also called European Romantic pseudomedieval fiction, has not lost its popularity during the 18th or 19th century. It still remains read and written throughout the centuries to this day and it has spread into various films, series,

theatre plays, music videos and games (Hogle; “Gothic.”, 262-270; Senf, 17-30; “Gothic Novel.”).

1.2 Vampire Literature

To introduce the origins of the genre of vampire literature it must first be established what it is defined as. Vampire literature can be considered as a subgenre of Gothic literature that has at least one character that is a legendary creature called a vampire. It is a frightening character that acts against the social norms with its open sexuality and fear of symbols, such as holy water and the cross. A vampire is an undead creature with sharp teeth, deadly eyes and extremely pale skin that drinks the blood of people or animals to survive and sleeps in its grave or coffin filled with their native soil during the day. In general to protect against a vampire one can use a variety of tools, such as garlic, a cross, holy water, or even a wooden stake to kill it. These characteristics may vary slightly according to culture as there are different versions of this character, such as Portuguese Bruksa, or Romanian Stigoi. Even though the character of vampire had been terrifying and people actively sought to protect against it through a variety of methods, throughout the years this creature is depicted in books as more and more attractive and the reader grows to sympathise with it, such as in Stephenie Meyer's *The Twilight Saga* (since 2005).

Vampire literature in England can be dated back to the turn of the 18th and 19th century with the English translation of the German ballad ‘Lenore’ (1774) by Gottfried August Bürger. Later, in the 19th century vampire emerged in books of English fiction and non-fiction. It entered the fiction physically or metaphorically, for example in Jane Eyre's comparison of Bertha Mason to a vampire in *Jane Eyre* (1847) by Charlotte Brontë. The character vampire enters the book as a combination of three sources. These are characters from the Gothic novels (, such as the monsters,), responses to gradual

changes in social roles for men and women and most importantly folklore. There were also numerous debates and reports of vampire epidemics in Europe that could inspire writers, such as in Istria, Wallachia, or Prussia. Scientifically, these were probably caused by different pandemics and connected to similar signs of illnesses such as porphyria, tuberculosis, or rabies. This all led to the first English vampire fiction that emerged which was called 'The Vampyre' (1819) written by Polidori. His impulse to write it was him joining the ghost story writing contest where also Lord Byron, Shelley, Godwin and Claire Clairmont took part. He put the setting of the Gothic novel into the present world and his complex character, Lord Ruthven, became influential for other writers:

Nonetheless, Lord Ruthven, the first literal vampire in English fiction, is a model for the vampire in English fiction. A new kind of literary figure, Ruthven's distinctive character comes from at least three sources: folklore, scientific discussion of primitive belief, and popular literature. (Senf, 25)

With Lord Ruthven being inspired by the past and legends begins the new era of English vampire literature ("Byron, Lord.", 70-73). I would say that Polidori and Maturin inspired Le Fanu to write the Gothic novella called 'Carmilla' (1872) and then Stoker to write the Gothic novel *Dracula* (1897). While Le Fanu included a traditional conception of a vampire employed by other writers, he also makes his Carmilla something different, a new powerful, brave and tempting woman vampire. This could be associated with the fact he was working on 'Carmilla' when there were economic, political and social changes and there was a lot of support for the more influential position of a woman in society.

Later, 25 years after 'Carmilla' was published, Stoker finished his *Dracula*. This

character of Dracula from the book could be inspired by the cruel reign of the ruler of Wallachia, a Transylvanian count from the 15th century called Vlad III Dracula of Transylvania (also known as Vlad Tepes, or Vlad the Impaler) (“Vlad the Impaler.”). It is also notable that some critics emphasise that inspiration by countess Elizabeth Bathory who lived during the 16th and 17th century. This countess is known especially for the fact that she had presumably bathed in the blood of virgin girls to restore and keep her beauty and youth. She and her servants killed over 600 girls, which had led to her being sentenced and imprisoned for the rest of her life (“Bathory, Elizabeth.”, 31-36). Overall, *Dracula* could be considered timeless because it takes inspiration from the previous Gothic novelists, but the character of Dracula also has a great influence on the next generations and popular culture of the 20th century with various film and theatre adaptations, series and in general as the well-known example of a vampire that remains popular to this day (Senf, 1-74; McNally; “Characteristics of Vampires.”, 94-96; “Gothic.”, 262-270; “Vampire.”).

To conclude, vampire literature is a phenomenon that has emerged as influenced by the social background from various facets including Gothic literature and folklore. It can be dated as far as back to the turn of the 18th and 19th century and enjoys the same popularity to this day with numerous stories about vampires.

1.3 Sheridan Le Fanu

1.3.1 Life and Literary Career of Sheridan Le Fanu

It is important to give a better insight on Joseph Thomas Sheridan Le Fanu and his life to understand his work better. He was an Irish writer, especially known for his Gothic fiction. His works include poems, short stories, tales, mystery novels and Gothic novels. The most prominent works of Le Fanu are *The House by the Churchyard*

(1863), *Uncle Silas: A Tale of Bartram-Haugh* (1864), and various Gothic tales, such as ‘Carmilla’ that were published in *In a Glass Darkly* (1872). As Jim Rockhill writes:

Even though Le Fanu's work makes a characteristically fugitive appearance in James Joyce's *Finnegans Wake* (1939), and has attracted praise from writers as varied as Algernon Swinburne, Charles Dickens, Henry James, E. F. Benson, Montague Summers, Dorothy Sayers, Elizabeth Bowen, V. S. Pritchett, Robert Aickman, and Roald Dahl, he was long known, if at all, through two works: the locked-room mystery *Uncle Silas: A Tale of Bartram-Haugh* (1864) and the collection of strange tales, *In a Glass Darkly*, collected the year before his death. (Rockhill, 27)

Le Fanu was originally known mostly only for his previously mentioned works, but since Montague Rhodes James has published his appraisal of his writing style in the “Prologue” to Le Fanu's collection called *Madam Crowl's Ghost and Other Tales of Mystery* (1925) his popularity has grown. His legacy is now apparent in his Gothic works and positive reviews written by various literary critics.

To provide a more detailed account of Le Fanu's literary career we must begin from his birth. Le Fanu was born on 28th August 1814 in Dublin into a family that consisted of many members interested in literature, which might be a great advantage for him and the start of his own literary career. His mother, Emma Lucretia Dobbin, was a writer and his grandmother Alicia Sheridan Le Fanu was a playwright. It is possible to find writers and playwrights even in his extended family. From a very young age, Le Fanu was interested in literature. William J. McCormack emphasises in his book about Le Fanu that around the age of six, he had the hobby of doing small drawings and writing a moral message beneath these. Le Fanu also had access to various books in his

father's library in Abington, such as Radcliffe's *Mysteries of Udolpho*, which was proven by numerous references to these in his books. Another thing that has influenced his life was being surrounded by the largely Catholic society of Ireland and his own father's experience of social decline, which he has included later in his books through the theme of religious doubt and worry. Le Fanu was born in Dublin, but soon he and his family moved to Limerick. Here he has started his literary career by writing poems around the age of 15. However, he did not choose a literary programme when he stood before the decision which university he should apply for. He had begun studying the faculty of Law at Trinity College in Dublin, yet he had never started his career path connected to this field. Instead, he pursued a career of a journalist by becoming the editor of the *Dublin University Magazine* with his 12 episodes of *The Purcell Papers*. Later he had also owned various newspapers, such as *Dublin Evening Mail* or *Warden*. Besides religion and journalism, politics influenced Le Fanu in his writings as well. Perhaps the Great Famine in the 1840s had led him to write patriotic historical fiction. However, he was not a successful writer until he began writing Gothic fiction, such as those mentioned at the beginning of the previous paragraph. His first Gothic fiction is a ghost story called 'The Ghost and the Bone-Setter' in 1838 in the *Dublin University Magazine*. For Le Fanu was significant the year 1841 as well, his ill sister Catherine died in March of this year. We can only speculate how much it has affected him. But since then it is possible to see a notion of decrease in his writing and death as the usual theme of his writings. The change of his writing activity can be seen after his marriage in 1843 to Susanna Bennett with whom he had two daughters and one son. Even though Le Fanu is now considered one of the prominent writers of the Irish literary canon and a well-known public person, his income has mostly depended on his success in writing in various magazines and newspapers and he has suffered problems with finances his

whole life. To this added the early death of his mentally ill wife in 1858. Furthermore, this experience negatively affected him in the last decade of his life, which he spent rewriting and expanding his first literary works before his death. On 7th February 1873 Le Fanu died with the cause of his death of heart attack in Dublin. But his legacy lives to this day (McCormack, Sheridan Le Fanu; Rockhill, 27–39; McCormack, Sheridan Le Fanu and Victorian Ireland, 1-147, 195-230; “Sheridan Le Fanu.”).

1.3.2 Le Fanu's ‘Carmilla’

‘Carmilla’ is a Gothic novella named after the main character and the vampire “Carmilla”. This story is considered one of the most well-known stories of Le Fanu. It was originally published in serial form between 1871 and 1872 in the literary magazine *The Dark Blue*. Later it appeared in his collection of short stories *In a Glass Darkly* as the final one.

As mentioned previously, Gothic tradition, particularly Polidori and Maturin, may have led Le Fanu to write ‘Carmilla’. Another source of inspiration for Le Fanu might have been his own study of folklore, particularly the pretty countess Dolingen Barbara De Cilly from Styria of the 15th century who was said to become a vampire after her death (“De Cilly, Barbara.”, 70). Le Fanu has also written a lot of horror and mystery stories, which could have been his way and inspiration to write ‘Carmilla’. However, he has created something new in connection to an abundance of metaphor and characterization. A new type of a vampire, a powerful lesbian vampire, in an exotic landscape of Styria (now south-east Austria) is pictured in opposition to the reluctance of the rest of the characters to acknowledge the danger the mysterious woman may pose to them. Particularly, he writes about lesbianism with the background of social changes and women gradually losing their traditional position and instead gaining their voice and becoming more influential. It needs to be stated that this story was published in a

conservative era, therefore, writing about homosexuality would cause a scandal. This problem was solved by making Carmilla a vampire lesbian. Because only a vampire could disobey the order of the society. Concerning the folklore, Le Fanu has employed the myth of becoming a vampire by committing suicide or by getting bitten by another vampire for some time and preying on the descendants of own bloodline.

Briefly, the story is about a woman vampire who appears at a castle in Styria, throughout the story the reader learns that she preys on other women. In the process, it is revealed that Carmilla is the vampire that kills the women in this area and the story finishes with the chase to her grave next to Karnstein castle to stake her and stop this.

There were numerous adaptations of ‘Carmilla’, such as films called *Lust for a Vampire* (1970), *The Vampire Lovers* (1970), and *Valerie* (1991). This work has also influenced many writers including Stoker. Presumably because of this and the story being less known than that of Stoker is often Carmilla connected to Dracula, such as in the title of another film adaptation called *The Daughter of Dracula* (1972) (Canavan, 22–23; McCormack, Sheridan Le Fanu and Victorian Ireland, 72-110, 148-194; “Carmilla.”, 80-83; Le Fanu).

To sum this up, ‘Carmilla’ is a novella that has brought something new into vampire literature with its direct impact on Le Fanu's successors, such as Stoker.

1.4 Abraham Stoker

1.4.1 Life and Literary Career of Abraham Stoker

Abraham Stoker, better known as Bram Stoker is a well-known Irish writer. He is particularly known for writing Gothic fiction as well as Le Fanu. He had written an abundance of articles, short stories and novels. When Stoker is mentioned, almost everybody associates his name with *Dracula* and his contribution to the modern myth of

a vampire. However, Stoker has also written a biography of his employer Henry Irving called *Personal Reminiscences of Henry Irving* (1906) and other non-fiction works.

One thing that must be emphasised is that apart from getting inspired by Le Fanu in his writing of *Dracula*, Stoker's life has much more resemblance to Le Fanu's life. Stoker was born on 8th November 1847 in Dublin into a Protestant family. During his childhood he was seriously ill, which led him to spend his childhood bedridden until he was around seven years old. Just as Le Fanu he had applied for and studied the non-literary programme at Trinity College in Dublin, which he successfully finished with a degree in mathematics in 1875. During that he had spent several years working in the civil service at Dublin Castle like his father in combination with being a theatre critic for *Dublin Evening Mail*, which was owned by Le Fanu for instance. During his life he was also a journalist for *Irish newspaper*. In 1878 he married Florence Balcombe and moved to London where he met his idol, the writer and actor Sir Henry Irving. In the same year he started working for him as a personal assistant. He worked for him for 27 years till Irving's death in 1905 and it can be presumed that this work affected his literary career greatly. Besides working for Irving as an assistant he was also a business manager of Irving's Lyceum Theatre, so he could meet and make acquaintances and friends with even more famous people of that time, such as Sir Arthur Conan Doyle or Oscar Wilde. To add to this, the work for Irving enabled him to travel a lot, for example on Irving's American tours. Stoker's writing career started with his articles in newspapers and his first book in 1879, a non-fiction called *The Duties of Clerks of Petty Sessions in Ireland*, which was a handbook about administration. However, his literary career could be officially dated 11 years later with his first book of fiction, the novel called *The Snake's Pass*. But the novel that has led to Stoker's popularity and his place in the Irish literary canon was *Dracula*. After that, he has written many more fiction and

non-fiction, such as *The Mystery of the Sea* (1902), or *The Lady of the Shroud* (1909). One more striking similarity to Le Fanu is that Stoker also has had financial difficulties during his life. Even though Stoker's health had progressively worsened with stroke and Bright's disease since Irving's death in 1905, Stoker died presumably of locomotor ataxia 7 years later, on 20th April 1912, in London. To explain this, the cause of his death is rather mysterious and there are various hypotheses. However, Stoker's influence has not ended with his death, some of his works were published posthumously (Belford; Roth and Stoker; Lynch; "Stoker, Abraham "Bram".", 583-587; "Stoker, Abraham.", 240-243; "Bram Stoker.").

1.4.2 Stoker's *Dracula*

Dracula is a Gothic novel that is also named after the main vampire "Count Dracula". It is a story that has raised the popularity of vampires with everyday references to Count Dracula. *Dracula* was originally finished under another title "The Un-Dead", but it was changed because of the editor's suggestion and published in 1897.

The primary source for Stoker to write this novel could have been his travels and learning new customs in foreign areas. Very influential was his travel to Cruden Bay in Scotland near Slains Castle in Aberdeenshire where he was writing *Dracula* as the previously mentioned castle seems similar to his portrayal of Castle Dracula in the novel. Also, his previous experience of writing other horror novels, such as *The Lady of the Shroud*, could contribute to his progress in this work. Furthermore, another inspiration for Stoker to write *Dracula* might be a book about psychic vampirism called *The Parasite* (1894) written by Sir Arthur Conan Doyle, a friend of his manager Sir Henry Irving and someone whom he met very often ("Doyle, Sir Arthur Conan.", 73-74). He was also inspired by Le Fanu's 'Carmilla' as Le Fanu was his Irish predecessor, which could be apparent from the later omitted original opening chapter of *Dracula*.

Additionally, Stoker has also done extensive research into the folklore of the vampire archetypes from Europe. One particular thing about *Dracula* is that it is written in epistolary form, yet it describes the story realistically and dynamically. There is a disagreement concerning Stoker's inspiration for the character of Count Dracula. As previously mentioned, most critics agree that it is the cruel count Vlad III Dracula of Transylvania ("Vlad the Impaler."). But I would suggest that it is the combination of more people, therefore not only Vlad the Impaler, but also the mentioned countess Elizabeth Bathory, who was said to bathe in the blood. Raymond T. McNally notes that Stoker reading *The Book of Werewolves* (1865) by Sabine Baring-Gould about Bathory's biography might have led Stoker to reconsider the setting of his book and put it in Transylvania (Romania) instead of Strigia (Austria). This argument can be supported by the apparent allusion of Dracula getting younger as he drinks more blood to Bathory bathing in the blood of young women to stay youthful ("Bathory, Elizabeth.", 31-36). To add to this, Stoker's friend Sir Richard Francis Burton who was an African explorer and a storyteller could be a possible inspiration for Dracula because he had similarities of sharp teeth and reserved personality ("Burton, Sir Richard Francis.", 42-43).

To give a summary of the plot, the story of *Dracula* is about a man who enters the castle of a vampire called Count Dracula and once he realises this he wants to run away. However, he is unable to do it. After producing a plan for his escape he can leave, but Dracula soon enters his homeland which is England and preys on his acquaintances and his beloved Mina here. Furthermore, the friend of Mina becomes a vampire and a group of men killing the undead is formed. The hunt for Dracula starts, while he preys on the Jonathan's beloved. Finally, Dracula is stopped and killed and Mina is rescued.

Dracula is now considered a part of the Irish literary canon with numerous theatre, film and series adaptations to this day, such as *Dracula* (1931), *Horror of Dracula* (1958), or *Bram Stoker's Dracula* (1992). Stoker could be considered influential for lots of different writers of vampire literature (Belford; "Dracula.", 169-176; McNally; Lynch; Roth and Stoker; "The Un-Dead.", 252-254; Stoker; "Bram Stoker.").

To conclude, the legacy of Stoker's *Dracula* is evident in form of various adaptations, new contributions in vampire literature and the popularity of a vampire in everyday lives.

2 Love in Literature about Vampires

To provide a reliable analysis of vampiric love and instinctual attraction we must establish theory and criteria for the distinction of vampiric love and vampiric desire. However, academic sources do not make the distinction between vampiric love and vampiric desire for obvious reasons even though many cultures consider a vampire very predatory and sexual (“Sexuality and the Vampire.”, 548-553). Therefore, the theory and the criteria for the analysis are based on psychological research into the area of love and desire because it could be implied that vampiric love and vampiric desire could have some differences but the basis of those feelings for creatures that used to be people is the same. Therefore, I suggest that even though vampires are no longer people, they are able to love and desire as well with subtle nuances and different endearments. Before we can distinguish between vampiric love and vampiric desire, the distinction between love and desire is needed.

2.1 Distinction between Love and Desire

Firstly, the question of what is understood under the term of love. It is something that has many answers, yet concerning the academic sources and research it is complicated to give a simple and clear explanation. Both, love and desire, have existed for almost as long as the world exists with not only people showing signs of being in love, but also some organisms finding their partner for their whole lives. The psychological research into love and sexual desire is a rather complicated and underexplored area with only a few sources available, yet it is easier to compare these two than to give a general definition on which most scientists agree.

From the evolutionary point of view, love has presumably evolved in connection to the attachment between a child and a caregiver. Research into this suggests that love

increases the survival of those who are in this type of relationship. Because without that there would be a lower chance of the survival of the child. In comparison to that, desire has evolved related to sexual mating (Diamond, 117-118). Lisa M. Diamond gives a detailed definition of what sexual desire and love typically denote:

Sexual desire typically denotes a need or drive to seek out sexual objects or to engage in sexual activities, whereas romantic love typically denotes the powerful feelings of emotional infatuation and attachment between intimate partners. Furthermore, most researchers acknowledge a distinction between the earlier “passionate” stage of love, sometimes called “limerence” (Tennov, 1979), and the later developing “compassionate” stage of love, called pair bonding or attachment (Fisher, 1998; Hatfield, 1987). Although it may be easy to imagine sexual desire without romantic love, the notion of “pure,” “platonic,” or “nonsexual” romantic love is somewhat more controversial. (Diamond, 116)

Therefore, desire could be defined as short-lived attraction to the sexual object to satisfy the needs. To put it into the context of a vampire, the equivalent of this for the vampire in relation to a living person would be their instinctual attraction to any human body that satisfies their thirst by drinking blood to survive until they kill the person and move on somebody else instead of the human need controlled by the system of mating. To compare desire to love, love could be seen as a more complex infatuation with and attachment to somebody for a rather longer period with the person investing more energy in this attachment for the achievement of the goal of creating a bond between them. Love consists of various phases differentiated by the intensity of the emotion and the need to express it. The earlier phase is called passionate love or limerence, Dorothy Tennov characterised this as a state of great attentiveness to the loved one, a permanent and acute need for being close and physically touching that person and the happiness

stemming from receiving this from the loved one. Later passionate love transforms into compassionate love which is typical in the previously mentioned signs of passionate love are less intense and rushed. In this phase the most important feelings are of comfort and being secure, actively supporting the loved one and vice versa. Love typically exists together with desire but it is not necessary for it. The feelings of romantic love can exist without sexual desire. And the opposite, the relationship of desire can endure separately without love. This was proven by the fact that the existence of gonadal hormones (, particularly androgens for men and estrogen and androgens for women,) typical for sexual desire is not related to the production of the so-called hormone of love, oxytocin. To put it into the perspective of a vampire, for the world of vampires love would mean the same but it is impossible to distinguish between vampiric love and vampiric desire only by the mere act of a vampire drinking blood of a person or the intense need to be near someone in particular. To add to this, it is virtually impossible to assess the presence of love as there is no definitive and completely valid test of real love, while it is possible to assess desire by monitoring blood flow in the body and rapid heartbeat. There are also active different regions of the brain during both, although extensive research into this needs to be done to provide a better, more detailed insight on love and its influence on the brain activity. However, all of this is logically not possible to identify considering vampires as they do not live anymore and as they are literary characters. This is another fact that complicates the significance of the vampire drinking the blood of somebody (Diamond, 116-119; Hazan, 226-250; Wade, 290-304).

The study of T. Joel Wade provides data on which acts are considered as connected to love provided by a range of people. The respondents associate dates and spending an increased amount of time together with love as it shows that the beloved

one is the priority for them and vice versa. As Wade notes love acts showing exclusivity were considered the most crucial:

Specifically, the acts: “they got married”, “he proposed”, “he shares his emotional feelings with her”, “they are not afraid to be completely honest with one another”, “he never cheated”, “they support and advise one another”, “they moved in together”, and “she said I love you” were rated as most effective. (Wade, 300)

Moreover, it also emphasised the importance of being loyal and making sacrifices in different forms, such as taking care of beloved during the night when they are ill, supporting them, or helping each other. Another important factor was being kind to the person and sharing physical touch, such as giving compliments on their looks, openly showing their love to others, talking a lot, kissing, holding hands, hugging, cuddling and having sexual intercourse. While some of these acts are practically impossible concerning vampires, others are possible to use for our analysis and therefore would be employed in the part that states the criteria for the distinction of vampiric love and vampiric desire (ibid., 290-304).

To conclude, the research of love or desire may seem complicated, however, it is possible to differentiate between them. Even though these emotions are typically related and according to the data most people cannot imagine love without physical touch and vice versa, it is possible to create a main distinction between love and desire and as a result to prove that they can exist independently. To give a brief comparison, while love is a rather long-lasting attachment associated with investment, desire is short-term attraction that is associated with satisfying the current needs. From the perspective of the evolution both of these feelings are of advantage as love supports the survival of the

individuals that share these bonds and desire increases the chances of mating. Both love and desire are defined in terms of being close to somebody and sharing a physical touch, which could complicate the analysis. The research into love acts provides us with some crucial data for the analysis of the distinction between vampiric love and vampiric desire.

2.2 Criteria for Distinction of Vampiric Love and Vampiric Desire

To introduce the comparison of the relationships between Carmilla and Laura and Dracula and Jonathan, there must be established various criteria for the distinction between vampiric love and vampiric desire.

Firstly, we define the criteria of what is understood under the term of love. Love is defined as a powerful emotional infatuation between people. This feeling takes the form of an apparent attachment to one particular person. The goal of this attachment is to create a bond between the two. To add to this, love is mainly characterised by the need to be in a close proximity to the particular person and invest in their well-being even for their own sake, which is the main factor for this analysis. Also, love acts and their frequency are part of the criteria for the distinction. For our purpose these are spending and adjusting their time together, supporting each other, making their partner a priority and many more. It also consists of being affectionate and committed to that person, such as giving compliments and praise to the beloved, having a relationship and being open to the public about being in love.

Secondly, the question emerges about what is associated with desire. Desire is the intense attraction to an object or person with the goal of satisfying temporal sexual needs of a person attracted to these. For vampires equivalent to this would be to satisfy their temporary thirst for blood. This would mean that a vampire would be attracted to

any human body full of blood and leave it as soon as it gets empty without any second thoughts.

For both, love and desire are common sharing physical touch as mentioned in the previous part, such as kissing, hugging and much more. Therefore, the act of sucking blood itself is not determinative enough for the distinction between vampiric love and vampiric desire.

To conclude, we have established the criteria that differentiate between vampiric love and vampiric desire. For our purpose, the criteria for vampiric love are the existence of a bond between two vampires or a vampire and a human, the need for one of them to be near his or her beloved, the investment in the well-being of another person or vampire even if it causes problems for them and also love acts, such as quality time spent together, support, showing affection and commitment to a person or a vampire. We can understand vampiric desire as the primary satisfaction of the thirst of a vampire that ends with the death of the person. This desire is temporary and it ends very abruptly. There are signs of being aroused as well. Finally, the goal of vampiric desire is to satisfy the actual needs, which is the main factor for our analysis.

3 Carmilla and Laura from ‘Carmilla’

Without a better, detailed view of individual relationships, the relationships of Carmilla with Laura and Dracula and Jonathan cannot be compared. It is crucial to note some characteristics of the relationship of Carmilla and Laura from ‘Carmilla’ for the further comparison of two relationships between a vampire and a human. The description of the outer and more importantly inner characteristics of Carmilla and Laura could be considered as the basis because it may lead to some implications in defining their relationship. Then, the behaviour of Carmilla and Laura towards the other characters in the book could give us a better insight into their personalities and their own relationship. Finally, we will get a detailed look at the development of the relationship between Carmilla and Laura itself with a focus on the aspects of love and desire between Carmilla and Laura.

3.1 The Characteristics of Carmilla and Laura

The outer and inner characteristics are crucial parts of your identity. These can lead to a particular behaviour and can be a noteworthy basis for the behaviour towards others and their relationships.

Laura is a 19-year-old-girl of English origin. She lives with a few people in a castle in Styria, which is called by her a primitive and remote place (Le Fanu, 4). The novel actually does not include a lot of information about how Laura looks because only compliments from Carmilla are included. From these descriptions, she seems to be very attractive, however, this piece of information is not necessarily reliable because only Carmilla says it and it could be very subjective. To add to this, she is a blonde girl with blue eyes (ibid., 24). Additionally, based on her acts, Laura is a very inviting, positive person. She is friendly to new guests and social, therefore her life in the castle must

have been very lonely. She may miss her mother as well because her mother died when Laura was a child. In fact, she is so lonely, that she seems ignorant of the strange behaviour of Carmilla and creates with her a strong bond (ibid., 27-37). Even after the realisation that Camilla is a vampire and the process of searching for her and killing her, she still remembers Carmilla ambiguously.

We know more about Carmilla as Laura is the narrator of the story. Carmilla is a vampire and young visitor of the castle who appears very suddenly. During the story, it becomes clear that Carmilla is in reality Countess Karnstein called Mircalla from the picture that is hung in one of the rooms in the castle. She is rather taller and quite slim. Carmilla has all the typical signs of a vampire, such as the vampire-like look of some illness, slow pulse, pale skin, cold body, and resentment towards the light. However, Laura describes Carmilla as incredibly delightful and bright. Particularly, she is amazed by her beautiful face with big dark eyes and long, silky dark brown hair with golden hues (ibid., 27). On one hand, Laura even emphasises that the smile of Carmilla could erase all her doubts (ibid., 23). On the other hand, Laura notes that she seems a bit lethargic in her moves, which she considers strange. She also feels the pressure to find out what her secrets are because Carmilla tends to be secretive, which could be explained by her being a vampire. To add to this, Carmilla is from a very wealthy family of Karnsteins, so she is naturally well-dressed and considered strikingly beautiful by most of the people from the castle (in comparison to people who brought her there that were considered rather displeasing). As Le Fanu writes:

“I like her extremely,” answered Madame, “she is, I almost think, the prettiest creature I ever saw; about your age, and so gentle and nice.”

“She is absolutely beautiful,” threw in Mademoiselle, who had peeped for a moment into the stranger’s room.

“And such a sweet voice!” added Madame Perrodon. (ibid., 21)

It is evident that not only Laura was captivated by her attractiveness, but also others saw her in positive light when they met Carmilla. Moreover, only a few things could be noted about her inner characteristics as people mostly think well of her because of her looks. Apart from her being secretive and her strange behaviour, which underlies the fact that she hides that she is a vampire. She seems polite and nice towards the people from the castle, with particular intensity for Laura (ibid.).

To conclude, Carmilla is someone Laura needs. Laura is a young, social girl who is isolated and lacks contact with other people. She also lost her mother. This may be the reason why she is so oblivious to the strange behaviour of Carmilla when she meets her and is enchanted by her beauty. Carmilla seems to be a wealthy girl of a similar age as Laura, but in reality, she is a vampire countess in disguise. Therefore, she is very mysterious. She is so pretty, well-mannered, and stylishly dressed that the people from the castle do not see all the characteristic signs of vampirism. This and Laura’s loneliness lead to the creation of their strong bond, which is described in the following subchapter.

3.2 The Relationship between Carmilla and Laura

A detailed account of the relationship between Carmilla and Laura is needed to provide data for the later comparison of the two relationships. In general, their bond is viewed as lesbian relationship between women that goes through waves of suppression and giving in to desire (Maia; Veeder). It is apparent that during the story emerges a strong bond between Carmilla and Laura which is defined by lots of emotions and

physicality, which is to be discussed further in aspects of love and desire of this relationship.

3.2.1 Aspects of Love between Carmilla and Laura

There are many aspects of love between Carmilla and Laura, however, the most fundamental one is the dependence on each other. Even though Laura sometimes feels ambiguous about Carmilla and has mixed emotions of forbidden and desirable and pleasure and displeasure, she believes in her to the very end (Le Fanu, 29). Laura never gives up on Carmilla, even after she finds out that Carmilla drank her blood or during the search for Carmilla because she still feels ambiguously about her at the end of the story after learning the fact that Carmilla almost killed her. As Le Fanu writes at the end of the story:

The following spring my father took me for a tour through Italy. We remained away for more than a year. It was long before the terror of recent events subsided; and to this hour the image of Carmilla returns to memory with ambiguous alternations—sometimes the playful, languid, beautiful girl; sometimes the writhing fiend I saw in the ruined church; and often from a reverie I have started, fancying I heard the light step of Carmilla at the drawing-room door. (ibid., 96)

Laura still remembers Carmilla and she seems rather positive in her final reminiscence because Laura remembers her positive and negative sides. Laura remembers fun that they had together but also that she was scared of Carmilla. She even openly admits that she wants to be with Carmilla again. This could be seen as her being ignorant, we can question why she acts this way. It could be her loneliness and isolation stemming from her living in the castle only with a few people who are not of her age. Also, some scholars, for example William Veeder, explain that it could be related to her lacking a

mother figure in her life and this makes her emotions towards Carmilla stronger and therefore dependent on her (Veeder, 206). Or it could be a combination of these factors and the fact that she is in love with Carmilla. Additionally, Carmilla is also dependent on Carmilla and it seems that not only for the blood supply. This can be supported by the evidence that the first visit of Carmilla happened some time before the story when Laura was only six years old. She cared for and calmed the neglected Laura and drank her blood, however, she did not kill her (Le Fanu, 7). This could be explained by being dependent on Laura, just like Laura depends on Carmilla. The attachment between Carmilla and Laura is noticeable.

The second aspect is the support they have for each other. As mentioned previously, Carmilla is there for Laura when she needs the maternal element in her life. As Le Fanu writes from Laura's perspective:

I looked at her with a kind of pleased wonder, and ceased whimpering. 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. (ibid., 7)

Carmilla calms Laura as a baby. It is not a thing that is required for her to do before she drinks her blood. Later on, Carmilla comes back to visit Laura to spend some time with her. So that Laura is no longer lonely and isolated. Knowingly or unknowingly, Laura is also supportive of Carmilla. Apart from letting her drink Laura's blood, she always stays by her side mentally. It could be because they are a support system for each other in a time when no one from the castle could understand them.

Another aspect is omnipresent throughout most of the story. It is affection between the two, particularly compliments. Laura's first surprise and happiness

stemming from meeting a new friend quickly develops into a more complex relationship when she gets happy every time they meet again during the story. And this joy of seeing each other again is reciprocated because Carmilla expresses it as well. Laura seems to be extremely enchanted by Carmilla's beauty and she thinks about her looks a lot in the story. Laura is even immersed in small details, such as the hue of Carmilla's hair and she describes them thoroughly. To add to this, she finds a picture of Carmilla in the castle and wants to keep it in her room to look at it (ibid., 39). As they talk together later:

“And so you were thinking of the night I came here?” she almost whispered.

“Are you glad I came?”

“Delighted, dear Carmilla,” I answered.

“And you asked for the picture you think like me, to hang in your room,” she murmured with a sigh, as she drew her arm closer about my waist, and let her pretty head sink upon my shoulder.

“How romantic you are, Carmilla,” I said. (ibid., 40)

However, Laura is not always so direct as in this case. Mostly she keeps her admiration of Carmilla to herself. It could be because she represses her feelings towards Carmilla, which is further to be explained in the next part dedicated to the aspects of desire between them. While Laura seems to be more hesitant in her direct compliments towards Carmilla, Carmilla is very open about it. Not only does she compliment Laura a lot, but she also asks her how Laura feels about her with a certain frequency. Carmilla compliments her even when it is not necessary. For example when Carmilla explains an untrue story about how it is possible that they remember each other from Laura's childhood and she inserts her compliment here:

I saw you—most assuredly you—as I see you now; a beautiful young lady, with golden hair and large blue eyes, and lips—your lips—you, as you are here. Your looks won me; I climbed on the bed and put my arms about you, and I think we both fell asleep. (ibid., 24)

This and many more cases are the evidence of Carmilla being amazed by Laura, too (Le Fanu; Maia, 38-46.).

To sum this up, the main aspects of love between Carmilla and Laura are their dependence on each other, how supportive they are towards each other and how often they compliment each other with the proof for all of these abundantly throughout the story.

3.2.2 Aspects of Desire between Carmilla and Laura

There are certain aspects of desire between Carmilla and Laura as well. However, as noted before, the mere existence of aspects of desire or love only does not automatically make it love or desire because these two could be and are usually interrelated. To begin, the most fundamental aspect of desire in this type of relationship between a human and a vampire is blood intake. The creature could not be called a vampire without its need to drink blood and Carmilla is not different from the rest of them. She is also thirsty for blood and she is desperate for it to satisfy her needs. In this sense, she has to be secretive and tell various stories that are not true to not be killed, which she eventually is because they find out that she is a vampire. To add to this, Carmilla drinks blood not only from Laura but also from other girls. Laura remembers the first meeting with Carmilla when she was six years old, that is when she started to prey on her. It made Laura frightened and she had to be cured by a doctor (Le Fanu, 7-8). Later on, there is no sign of Carmilla preying on Laura, but Laura learns that she has

another victim, her friend Bertha, daughter of General Spielsdorf who starts the search for Carmilla. As he writes in his letter:

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 sufferings. 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. (ibid., 11)

Bertha was killed by Carmilla, which makes us question why Laura is alive. This may be because Carmilla intended to kill Bertha. Throughout the story, Carmilla has a long period of interaction with her and a great number of opportunities to kill her. Instead of that, she seems to be happy to see Laura again. Later, there are at least three events of Carmilla drinking Laura's blood and Laura gets ill soon. However, Carmilla becomes transparent about it and Laura knows it. And even though she knows the reality she still seems very oblivious about the fact that Carmilla almost murdered her, even after Carmilla is killed (ibid., 96).

The second aspect is their physical touch. This aspect is widely discussed in terms of the repulsion and repression they feel about their relationship. As Maia writes:

In the narrative of the book there is a loving attraction between Laura and Carmilla, but there is also a feeling of female sexual repression. The lesbianism in the narrative is repressed. The loving involvement between the two female characters is sometimes represented as repulses, disgust or something that should not be felt. (Maia, 42)

This feeling of ambiguity about their acts is omnipresent in the whole story, with Laura who sometimes is seduced by Carmilla and other times is disgusted by her own thoughts. As Laura explains how she felt when she was kissing her at the beginning of her relationship:

In these mysterious moods I did not like her. I experienced a strange tumultuous excitement that was pleasurable, ever and anon, mingled with a vague sense of fear and disgust. I had no distinct thoughts about her while such scenes lasted, but I was conscious of a love growing into adoration, and also of abhorrence.
(Le Fanu, 29)

This initial rejection and ambiguity in her feelings could be simply explained by the historical background of the Victorian Era as the period when it was not expected of a woman to fall in love with another woman and to live her life according to her own will only (Maia, 43). Therefore Laura could feel this pressure and try to reject her attraction towards Carmilla, which could also explain why her compliments tend to not be directly said to Carmilla, but she tells them in her story. It could be also why Carmilla is still on her mind in a very positive light even after being killed and this relationship was perceived as not accepted by the society of that period because their lesbian relationship goes against traditional values and roles of a woman of that time. This relationship is rebellious because it excludes men from the life of a woman. But this is also the reason why their relationship could be seen as liberation from these ties (Signorotti, 607-632). Even though there are these feelings of denial, there is a high frequency of physical touch between the two, which signals their desire. It is Carmilla who begins with kisses and hugs, but Laura is not able to resist it for long and starts to be seduced by her during the story (Le Fanu, 30). Laura is attracted to Carmilla from the first moment when Carmilla visits them officially and is eager to take her hand (ibid., 23). However,

initially, she is rather interested in her as a person, then it evolves into this bold physical attraction. Carmilla is a little bit more aggressive in her passions. Their bond is defined by lots of physical touch, such as holding hands, intimate hugging, kissing, and probably sexual intercourse. Therefore their physical contact goes beyond the blood drinking. (Le Fanu; Maia, 38-46; Veeder, 197-223).

To conclude, the main aspects of desire between Carmilla and Laura are the fact that Laura is Camilla's object of desire for her blood and also their frequent physical touch between each other which could be sometimes seen as held back.

3.3 Relationships of Carmilla and Laura with Other Characters

It is crucial to define the other relationships of Carmilla and Laura to give a better insight into how much their behaviour differs when they interact with another person than each other.

For Laura's relationship is influential that she is very lonely and isolated in the castle which she seems to not like very much. There are not many people and there is nobody of a similar age who is mentally close to her. She also misses a motherly influence from her life. Even though her father cares about her deeply and takes action to save her life several times and getting a doctor for her when she needs it. He accepts the visit from Carmilla because he is lonely himself, but also presumably because he sees how happy it could make Laura (Le Fanu, 22). However, it seems that it has little effect on their relationship which is rather distant. He and other men in the story certainly care about her, but she is very rarely informed about things that are happening. Therefore, she may lack the trust in these relationships. The rest of the relationships of Laura with other people from the castle seem not clearly defined and rather blurred after the arrival of Carmilla and Laura being busy thinking about Carmilla. As Maia writes:

Carmilla emerges as a figure of enchantment, friendship and lover, because she is the only person Laura develops a more intimate relationship. Carmilla is a young woman who travels through places that Laura has no access to. She's attractive, sensitive and delicate young. (Maia, 42)

Laura becomes closer only to Carmilla and she gives her all the time she has because Carmilla is new and interesting for her in her life with other people who represent boredom and loneliness for her. Therefore, Laura cares rather about seeing Carmilla than about helping others in search of the vampire murderer. To add to this, she may even hate Baron Vordenburg for killing Carmilla and General Spielsdorf for starting the search party as she notes that that made her agitated (Le Fanu, 93; Veeder, 197-223).

We do not learn much about Carmilla's relationships outside the castle, but her life could be similar to Laura's. She lives an isolated life of moving from one place to another because of her thirst, for example she spend some time with Bertha until she kills her but it is probably so quick that she cannot fully develop their relationship as with Laura. Her relationship with others in the castle seems rather polite and positive, but it quickly changes once they realize she is the parasite. So it is not always the authentic one because she has to pretend that she is just another human. The reason for this is that people will not find out her being a vampire and therefore avoid being hunted herself. She develops a more complex relationship only with Laura. To add to this, it is obvious that she naturally hates all the people who go after her once it becomes evident that she is the monster that leaves behind all the bodies (Le Fanu).

To conclude, other relationships of Carmilla and Laura seem rather vague and distant as there is little understanding for both of them. There is a possibility that they

may hate the same people who participate in the search and killing of Carmilla in the end.

4 Dracula and Jonathan from *Dracula*

A detailed account of the qualities of the relationship between Dracula and Jonathan from *Dracula* is fundamental for the following analysis and comparison with the relationship of Carmilla and Laura as well. As mentioned previously, we may start with the outer and inner characteristics of Dracula and Jonathan as the core of the assumptions for their relationship. Also, the part dedicated to the relationships of Dracula and Jonathan gives us support for the comparison. The focus is on the first part of the book because there are more occasions of direct interaction between Dracula and Jonathan and because the relationship between them changes later in the novel.

4.1 The Characteristics of Dracula and Jonathan

Jonathan Harker is a young man of the same origin as Laura from 'Carmilla', that is from England. However, he still lives in England. Similarly to 'Carmilla', a few things are said about the outer and inner characteristics of Jonathan because this part of the book is written as a diary of Jonathan. Jonathan is in a relationship with a girl called Mina who he wants to marry soon and he thinks about her quite frequently. For example, he writes at the beginning of the story:

We left in pretty good time, and came after nightfall to Klausenburgh. Here I stopped for the night at the Hotel Royale. I had for dinner, or rather supper, a chicken done up some way with red pepper, which was very good but thirsty. (Mem., get recipe for Mina.) I asked the waiter, and he said it was called "paprika hendl," and that, as it was a national dish, I should be able to get it anywhere along the Carpathians. (Stoker, 1)

This is not the only time when he mentions her. Also, just like Laura, Jonathan is naive and idealistic. He is a hard-working lawyer and his work is very important to him. So as

probably one of the best and the most experienced lawyers in his company, he arrives as a representative of the company instead of his boss to the castle of Dracula to deal with work matters professionally. As his boss, Mr. Hawkins writes in his letter to Dracula:

I much regret that an attack of gout, from which malady I am a constant sufferer, forbids absolutely any travelling on my part for some time to come; but I am happy to say I can send a sufficient substitute, one in whom I have every possible confidence. He is a young man, full of energy and talent in his own way, and of a very faithful disposition. He is discreet and silent, and has grown into manhood in my service. He shall be ready to attend on you when you will during his stay, and shall take your instructions in all matters. (ibid., 20)

This naturally pleases Jonathan when he hears it as he is dedicated to his occupation. To add to this, at first, Jonathan is very open to the new, different culture of the country he knows little about and sees things in a rather positive light (ibid., 1-3). Therefore, he purposely ignores the strange things happening in the castle from the beginning of his stay because he knowingly or unknowingly excuses it as based on the different culture and he proceeds with the business responsibly (ibid., 29-30). But throughout the story, he observes small details and cleverly comes to realise that something is wrong so he gradually becomes aware of the situation. When he recognizes that Dracula is a vampire and intends to kill his beloved Mina, he takes a rather active role in searching for him and killing him.

Similarly to Le Fanu's 'Carmilla', there is a more detailed description of the vampire in the book as Jonathan narrates the story in his diary. Count Dracula is a rich vampire who lives in an old castle in the Carpathian Mountains in Transylvania. During the story, it becomes evident that he is a vampire who sleeps in a special chamber in his

coffin (ibid., 55-56). Jonathan describes him as tall and old at the beginning, however, his appearance changes a lot throughout the novel as he looks younger and younger or takes different shapes, for example, a bat. He has curly dark hair and is shaven except for his long moustache. Dracula bears many of the prototypical qualities of a vampire as well. As he drinks blood he looks younger, he is extremely pale and cold, has a set of sharp teeth and fingernails, and avoids light. To add to this, he cannot be seen in mirrors (ibid., 29-30). Jonathan often indirectly notes his resemblance to a wild animal, such as being extremely vital and predatory, having lots of hair and sharp features, or his peculiar teeth. As he writes:

"But how," said I, "can it have remained so long undiscovered, when there is a sure index to it if men will but take the trouble to look? " The Count smiled, and as his lips ran back over his gums, the long, sharp, canine teeth showed out strangely; he answered:

"Because your peasant is at heart a coward and a fool! (ibid., 25-26)

However, Jonathan rather tries to ignore these signs that make him feel unpleasant and focuses on his work. Dracula can speak in English and throughout the story, he converses with Jonathan with few problems in intonation. He seems to be very interested in English culture in general, which is shown by the number of books written in English in his library (ibid., 23-24). As Jonathan notes:

A table in the centre was littered with English magazines and newspapers, though none of them were of very recent date. The books were of the most varied kind - history, geography, politics, political economy, botany, geology, law - all relating to England and English life and customs and manners. There were even such books of reference as the London Directory, the "Red" and

"Blue" books, Whitaker's Almanac, the Army and Navy Lists, and - it somehow gladdened my heart to see it - the Law List. (ibid., 23)

This is connected not only to him being eager to learn English and more about the culture but also linked to his plan to move to England. To add to this, his behaviour is very mysterious and eccentric at times, such as when he aggressively throws Jonathan's mirror from the window. This behaviour could be explained by him being a vampire and the need to hide it.

To conclude, Jonathan is a young hard-working lawyer who takes his occupation very seriously, which brings him to the castle of Dracula instead of his boss who is unable to travel there. The owner of the castle, count Dracula, is a vampire of great wealth. He has dark hair and a moustache. He has a lot of features of what is understood under the term of a vampire, including strange behaviour that is hard to explain rationally. He seems to be interested in English culture and language. Jonathan seems to be rather open about the new culture and probably therefore initially willingly ignorant of strange things happening in the castle. However, he senses something wrong. The next subchapter gives us a better insight into the relationship between Dracula and Jonathan which they create while they interact.

4.2 The Relationship between Dracula and Jonathan

Throughout the story Dracula and Jonathan develop a very strong, but also fluid and unstable relationship that is specific in that there are various emotions between them. Their emotions range from being interested in one another, to liking each other, to Jonathan being scared of Dracula, Dracula's need to possess Jonathan, and later they begin to hate one another in the second part of the novel. Their relationship is very dynamic and it evolves quickly throughout the days. This is discussed in the next two subchapters dedicated to aspects of love and desire between Dracula and Jonathan.

4.2.1 Aspects of Love between Dracula and Jonathan

There are some aspects of love between Dracula and Jonathan with the time spent together and dependence on each other as the main ones. Jonathan is dependent on Dracula as much as Dracula is on him, however, it is not always that obvious. The fact that they attract each other like magnets, they have to be near one another. They get close numerous times from the first time they meet. Jonathan comes and he stays with Dracula. When he realises that he is trapped here, he runs away from the castle. And so Dracula leaves as well. Soon they both come to England and are nearby again because Dracula decides to prey on the friend of his Mina and then his beloved herself. This may not be accidental, Dracula could choose anyone else, but he wanted to prey on someone close to Jonathan to be near to him. He might know that if he preys on the people that are important to Jonathan he receives his full attention. He could have expected and hoped to see him again because Jonathan might have sacrificed himself to Dracula to save Mina. Later, Jonathan chases Dracula back to his homeland. Even after Dracula's death, seven years later, Jonathan goes back to the land of Dracula. This leads the reader to question this action since he suffered severe post-traumatic stress disorder after running away from the castle. Also, his hair got grey after that (ibid., 361). As Jonathan explains in his final note:

In the summer of this year we made a journey to Transylvania, and went over the old ground which was, and is, to us so full of vivid and terrible memories. It was almost impossible to believe that the things which we had seen with our own eyes and heard with our own ears were living truths. Every trace of all that had been was blotted out. The castle stood as before, reared high above a waste of desolation. (ibid., 444)

This could be explainable by the fact that even though he laments the horrors he

went through he still unconsciously wants to be near to Dracula even after he killed him. From these examples, it is clear that Dracula and Jonathan need this proximity because they depend on each other. Dracula needs Jonathan particularly because Jonathan is interesting for him, makes him less lonely, has stimulating conversations with him. Jonathan wants to be with Dracula because his treatment makes him feel special and because Dracula's status attracts him unknowingly, which will be explained later.

Another aspect of love, connected to the previous one, is how much time Dracula and Jonathan spend together. Throughout the story, Dracula and Jonathan spend a significant amount of time together. This is most intensive during Jonathan's stay in the castle of Dracula in the form of their frequent dinners and conversations on various topics in English. To add to this, there is the evident hesitation to do anything on both sides. Jonathan is hesitant to run away, Dracula waits too long to kill him. It is clear that Dracula does not have to be that welcoming, nice and social to collect intelligence about England and to secure his blood intake. As Jonathan writes about his first meeting with Dracula and his hospitality:

The Count himself left my luggage inside and withdrew, saying, before he closed the door:

"You will need, after your journey, to refresh yourself by making your toilet. I trust you will find all you wish. When you are ready, come into the other room, where you will find your supper prepared."

The light and warmth and the Count's courteous welcome seemed to have dissipated all my doubts and fears. (ibid., 19-20)

Dracula is overtly courteous and helpful, he wants Jonathan to feel welcomed and make

him content for Jonathan to stay as long as possible. There are other numerous occasions of Dracula showing hospitality to Jonathan, such as making sure that Jonathan gets a meal when Dracula does not need it. During Jonathan's stay, both Dracula and Jonathan are very hesitant to take their further steps. There is clear evidence that Dracula is preying on Jonathan, however, he can kill him much quicker if he wants to do it and depart for England sooner. The process of preying on Lucy or Mina is more intense and takes days, Jonathan's stay at the castle spans over almost two months. To add to this, Jonathan seems to be a bit indecisive and slow to leave the castle of Dracula even though he frequently fears for his life there. Jonathan feels uneasy right before arriving to the castle, he hears the howling of wolves. However, he does nothing, he continues on his way (ibid., 13). In the evening of his first day spent in the castle he is scared when Dracula leads him to his bedroom. As he writes in his diary:

I have to be away till the afternoon; so sleep well and dream well!' and, with a courteous bow, he opened for me himself the door to the octagonal room, and I entered my bedroom. . . .

I am all in a sea of wonders. I doubt; I fear; I think strange things which I dare not confess to my own soul. God keep me, if only for the sake of those dear to me! (Ibid., 22)

He could have left this day. However, in this case and many others, he suppresses his feelings. He is ignorant for a long time, he arrives in May and finally escapes in the end of June. Before his first escape attempt there are numerous events when he feels scared, for example after cutting himself when shaving his face and Dracula attacking him or when he realizes that there is no one in the castle except for Dracula (before he meets his brides) (Ibid., 30, 33). To add to this, Jonathan is hesitant about killing Dracula as he

has a few possible opportunities to do it before he finally kills him, but he does not use them. His first opportunity to kill him is during his stay in the castle when he finds sleeping Dracula lying in his soil, however, he is not ready to stake him yet. As Jonathan writes:

I thought he might have the keys on him, but when I went to search I saw the dead eyes, and in them, dead though they were, such a look of hate, though unconscious of me or my presence, that I fled from the place, and leaving the Count's room by the window, crawled again up the castle wall. Regaining my own chamber, I threw myself panting upon the bed and tried to think. . . . (Ibid., 56)

This was his first opportunity to possibly get rid of Dracula and one of many to leave, but he chooses to run back to his room. But he does not kill Dracula in June, it is in November when he finally ends the chase and kills Dracula with help of Morris (ibid., 442-443).

To conclude, the most crucial aspects of love between Dracula and Jonathan are how dependent they are on each other and their (unconscious or conscious) need to be in proximity. Also, the amount of time they spend together and the hesitation to move things further is fundamental.

4.2.2 Aspects of Desire between Dracula and Jonathan

Numerous aspects of desire between Dracula and Jonathan could be defined. The most fundamental aspect of desire is the vampire's desire for the blood of the human. It is Dracula's primary motivation and desire for blood just like other vampires. However, the mere act of drinking blood does not necessarily mean that the relationship between Dracula and Jonathan could not be considered a romantic one. This leads to

many occasions when Dracula is mysterious and not honest because he (similarly to Carmilla) needs to keep his vampirism a secret as he knows that this is crucial for his survival. Therefore, Dracula wants Jonathan to stay, locks him up in the castle and manipulates him to actively prolong his stay. For example, Dracula leads Jonathan to write letters to his acquaintances about his well-being, but it is rather a part of his plan because he also presumably reads them to see how Jonathan feels about his stay in the castle:

"I pray you, my good young friend, that you will not discourse of things other than business in your letters. It will doubtless please your friends to know that you are well, and that you look forward to getting home to them. Is it not so?"

As he spoke he handed me three sheets of notepaper and three envelopes. (ibid., 38)

Even though he says that he should talk only about business, he certainly expects from Jonathan to write to Mina something about personal matter as well. Another possible reason for this could be that he wants to make Jonathan calmer and show him that he cares about him by letting him write to people who care about Jonathan. Dracula certainly does a lot of things to keep Jonathan in the castle, such locking him there and manipulating him. However, Jonathan is part of Dracula's bigger plan, which is settling in England. So he has to keep him alive until things are done which would be after Jonathan writing the letters about going back to England. Therefore, he uses Jonathan for his plan and for his blood. And Jonathan gives it to him passively for most of the time until he runs away.

Another aspect of desire that is connected with this is the various utterances of Dracula and his possessive behaviour. Dracula makes it evident that he is very

interested in Jonathan and wants him only for himself, not even for his brides. For example, Dracula gets angry when he sees the brides near Jonathan:

In a voice which, though low and almost in a whisper seemed to cut through the air and then ring round the room, he exclaimed:

"How dare you touch him, any of you? How dare you cast eyes on him when I had forbidden it? Back, I tell you all! This man belongs to me! Beware how you meddle with him, or you'll have to deal with me." (ibid., 45-46)

This may be another reason for Dracula to lock up Jonathan in his room. Dracula states clearly that Jonathan is his (ibid., 45-46). This selfish and controlling behaviour is linked to his desire to keep him as he has little respect for what Jonathan wants. Therefore, every attempt of Jonathan to betray him or get away from the castle makes him furious. Once it happens, their relationship changes and Dracula is ready for his revenge on Jonathan. And he chooses Jonathan's beloved Mina (ibid., 337). As Dracula tells her before he gives her his blood to transform her into his bride:

Whilst they played wits against me—against me who commanded nations, and intrigued for them, and fought for them, hundreds of years before they were born—I was counter-mining them. And you, their best beloved one, are now to me flesh of my flesh; blood of my blood; kin of my kin? my bountiful winepress for a while; and shall be later on my companion and my helper. (ibid., 337)

He could choose anyone else, but he decided to choose Mina to become his new bride so that he could take from Jonathan what Jonathan had taken from him before. In this sense, his desire and possessive nature transform into a powerful feeling and need for revenge.

Additionally, vampires have been seen as sexual by their nature. Therefore, drinking blood could be seen as having sexual intercourse for Dracula (Halberstam, 100; Stevenson, 142-145). Talia Schaffer, Nancy F. Rosenberg and many other scholars emphasize the fact that Dracula precipitates desire and that this is reciprocated by Jonathan. Their argument is based on few parts of the novel, such as when Dracula shouts that Jonathan belongs to him (*ibid.*, 46). There is also focus on Dracula's utterance when he reacts to one of his bride telling him that he has never loved:

Then the Count turned, after looking at my face attentively, and said in a soft whisper:—

‘Yes, I too can love; you yourselves can tell it from the past. Is it not so? Well, now I promise you that when I am done with him, you shall kiss him at your will. Now go! go! I must awaken him, for there is work to be done. (*ibid.*, 46)

This could be understood as another of Dracula's moves in seducing Jonathan and reassuring him he can love him. According the mentioned scholars, Jonathan enjoys this rather unknowingly. Jonathan is not as direct as Dracula because he interpolates between the feeling of desire and phobia. He is attracted to Dracula, he longs for him, but he knows that he cannot have him so he tries to fight it off. Jonathan tries to suppress his feelings by his focus on feelings of disgust and fear. This is explained by the fact that he knows that his position did not correlate with the expected role of a man in Victorian society. The role of a man in that time was to be the central and leading figure in the traditional family of a man, a woman, and their children. From a passive man he metaphorically became the subordinate wife of Dracula. This may have led to his sudden haste to marry Mina after his stay in the castle and even to have the baby with her after the death of Dracula. To add to this, this research is based on many

implications about the background of writing of the book. The book was written after Wilde's homosexuality trial. Wilde, was accused of sodomy and imprisoned in 1895 and this affected his good friend, Stoker. The scholars imply that Stoker was not only his close friend, but also a homosexual. They assumed that Stoker has had relationship with Wilde for years, but he kept it a secret to avoid the consequences that Wilde had to face. Scholars employ stories about Stoker's supposedly sexless marriage as the evidence. This gave the rise to the theory of Dracula being a story about two homosexual men hidden behind the story about a fight with a vampire. Stoker was supposed to write the work this way to avoid any possible problems because he knew that societal norms do not apply to the world of vampires. Vampires do not adhere to gender roles and even openly oppose gender norms. It is perceived as part of their monstrosity. Therefore, the fluid universe of vampire would be ideal for his "allegory" To add to this, vampiric blood drinking is commonly seen as sexual itself. These scholars do not refer to sexual attraction in general but to actual intercourse. They support they interpretation by the assumption about historical background and by interpreting an acts of drinking blood as a sexual intercourse (Schaffer, 381-425; Rosenberg; Craft, 107-130; Stoker). While Stoker might have or might have not been a homosexual, I believe that there may be another alternative to this interpretation. While I consider the relationship between Dracula and Jonathan as homoerotic one, I do not agree that there is a sexual intercourse between them because there is a lack of other passionate acts, such as giving compliments, kissing, or hugging. To add to this, I believe that Jonathan does not feel that much desire towards Dracula. Jonathan is rather attracted to what Dracula symbolizes for him, a powerful man. Jonathan wants to hold at least some power that Dracula has. While Dracula is a count and owns his brides, Jonathan has little power in his hands. He is a subordinate to his boss. And he does not

possess Mina, he is the passive one in the relationship with her. She searches for him to help save his life. This is even noticed by one men of the search party:

‘Ah, that wonderful Madam Mina! She has man’s brain — a brain that a man should have were he much gifted—and woman’s heart. The good God fashioned her for a purpose, believe me, when He made that so good combination. (Stoker, 275)

If Mina is the man in the relationship, who is Jonathan? This is the question Jonathan does not have to deal with when he is with Dracula. Considering that Dracula has such an immense power, the one standing by his side will have a lot of power, too. Jonathan wanted to feel powerful and therefore unknowingly longed to stay with longer.

To conclude, the most fundamental aspect of desire between Dracula and Jonathan is the attraction in the form of Jonathan’s blood and his knowledge. The second is the obsessive and possessive behaviour of Dracula towards Jonathan, which develops throughout the story into Dracula’s need for revenge on him. While Jonathan is mostly passive and attracted to the powerful man, he is active in leaving Dracula, which could be perceived as a breaking point when their relationship changes. Also, there significant research into Dracula and Jonathan being homosexuals who feel desire towards one another underlying the historical background.

4.3 Relationships of Dracula and Jonathan with Other Characters

Looking at the relationships of Dracula and Jonathan with other characters can give us a full picture of their behaviour and how much it is different from how they interact together.

Jonathan's relationships are usually defined by his social personality which ensures lots of good relationships in his life. He quickly establishes good relationships with local people on his way to the castle or during his stay in the hospital. Also, his contact with the men who are in search of Dracula, such as Abraham Van Helsing, Arthur Holmwood or Quincey P. Morris is positive and enriching. To add to this, he has a great relationship with beloved Mina who misses him a lot during his stay at the castle of Dracula. He thinks about her frequently when she is not with him. When he is in hospital she cares for him and this is reciprocated once he is on the search for Dracula to kill him for Mina to be free again. But these feelings are never as intense as his relationship with Dracula which deviates from the norm of good relationships of Jonathan. From the beginning Jonathan is extremely observant about Dracula because Dracula is interesting for him. Instead of another routine relationship interaction, Dracula brings into Jonathan's life excitement, adventure and chaos. Dracula is someone who Jonathan needed because he makes him feel things he has never felt before ("Harker, Jonathan.", 291-293).

Dracula's relationships with others are peculiar in that they are affected by his status and power. The local people that live near his castle know about him and are scared of him, therefore they do what he says. So he keeps his high status in the region with people serving him. However, his interactions with Lucy Westerna and Mina Murray also lack feelings. They are intended to be his new servants so there is no need for him to work on the relationships with them. As Dracula says:

Your girls that you all love are mine already; and through them you and others shall yet be mine - my creatures, to do my bidding and to be my jackals when I want to feed. (Stoker, 360)

For him Lucy and Mina should become his brides and tools to finish his revenge on Jonathan. To add to this, Dracula spends very little time with them compared to the time spent with Jonathan. His approach to his brides seems similar, he has little respect for them and rather ignores them. His strongest feelings are connected to Jonathan. Lastly, the relationship with the group of the men who are on their way to kill him is full of hate and sometimes fear for obvious reasons (ibid.).

To conclude, the bond between Dracula and Jonathan is special and strong. It is defined by intense emotions of great variety, ranging from utter disgust, to empathy, to pity and finally to conscious or unconscious attraction. Other relationships of Dracula seem rather vague and distant as they are influenced by his power. Jonathan's relationships seem positive, however, they are not as strong as his feelings toward Dracula. This sense of strong feelings can be perceived as reciprocated by Dracula. This is the precursor of existence of either love or desire. The next chapter is going to answer which one it is and why.

Conclusion

5 Comparison between Carmilla's Relationship with Laura and Dracula's Relationship with Jonathan Harker

This chapter compares the two relationships, between Carmilla with Laura and Dracula with Jonathan, this is the basis for the final explanation as to why it is vampiric love or desire. This chapter discusses the significance of these bonds and then compares the two relationships in terms of the previously mentioned criteria for love and desire. This will lead to the final assessment of two relationships in terms of vampiric love or desire.

Primarily, the relationships of Camilla with Laura and Dracula with Jonathan have to be defined in terms of either vampiric love or an intense instinctual attraction because these bonds are strong. From the subchapters about their relationships with other people is evident that they hardly connect with other people. This does not apply to the two relationships, so therefore they are special. In conclusion, there must be either vampiric love or desire because these bonds are so strong with a range of different emotions.

5.1 Comparison of the Relationships in Terms of Vampiric Love

Firstly, we are going to get a better look at possible vampiric love. The attachment to one particular person is important for love. Both, Carmilla with Laura and Dracula with Jonathan, have a bond. On one hand, in the relationship between Carmilla and Laura the attachment is clear. As previously mentioned, Carmilla is dependent on Laura and Laura depends on Carmilla. Carmilla has no similar bond with others and this applies to Laura, too. On the other hand, in the relationship between Dracula and Jonathan this criterion can be questioned. While they are dependent on one another,

Jonathan actively tries to break this attachment and leave for what he has had with his beloved Mina. As Jonathan tells:

There must have been some other means of entry, or someone had a key for one of the locked doors. Then there came the sound of many feet tramping and dying away in some passage which sent up a clanging echo. I turned to run down again towards the vault, where I might find the new entrance; but at that moment there seemed to come a violent puff of wind, and the door to the winding stair blew to with a shock that set the dust from the lintels flying. When I ran to push it open, I found that it was hopelessly fast. I was again a prisoner, and the net of doom was closing round me more closely. (Stoker, 61)

The interpretation of this may be ambiguous because he wants to run away, but somehow dust locks the door. Is it true or is it his excuse? He seems very hesitant to run away as mentioned in the previous chapter. To add to this, Jonathan could want to run away because he tries to repress his feelings for Dracula because homosexual relationships were forbidden at the time.

The next criterion is the need to be in close distance to the particular person. This criterion is rather met for both relationships. Carmilla and Laura spend most of the story, most of the day and night, together. When they are not together, they look for each other until they can be together again. Even at the end of the story and after Carmilla's real death, Laura would still do everything to be with her again. As she tells at the end of the story:

The following spring my father took me a tour through Italy. We remained away for more than a year. It was long before the terror of recent events subsided; and to this hour the image of Carmilla returns to memory with ambiguous

alternations—sometimes the playful, languid, beautiful girl; sometimes the writhing fiend I saw in the ruined church; and often from a reverie I have started, fancying I heard the light step of Carmilla at the drawing-room door. (Le Fanu, 96)

She seems to have no regrets and even wishes for Carmilla to be back. Similar mechanisms to the relationship of Carmilla and Laura can be seen in the relationship between Dracula and Jonathan, but these mechanisms can be questioned for their nature. Dracula spends a lot of time with Jonathan and vice versa. They live together in his castle and when Jonathan finally decides to run away after a long time, Dracula begins his journey to England. There they are near each other again. However, for Jonathan, his need to be close to Dracula is rather unconscious. An example of this is that Jonathan is a very hesitant prisoner in the castle, who spends a a lot of time before he leaves. He puts it to the fact that he is unable to leave, however, this is not entirely and always true as Dracula has little power over things happening during the day.

Another criterion is love acts that were mentioned in the the chapter about love and desire. The focus here is their existence and frequency. This criterion is well met for Carmilla and Laura in the form of many love acts, but not for Dracula and Jonathan. Carmilla and Laura spend a lot of time together and their relationship for them is the priority. They support each other and they are affectionate. They compliment each other very often. Carmilla praises Laura's beauty more frequently than Laura compliments Carmilla. However, Laura's attraction is evident in the diary. One thing that they do not do is to be open to the public about being in love, which could be easily explained by how scandalous and complicated it would be for women of the Victorian period. To compare this to the relationship between Dracula and Jonathan, love acts are absent. There is some courtesy of Dracula to Jonathan in the beginning. But it is probably

because Dracula wants to be a good host. Dracula and Jonathan spend a lot of time together, however, there is little effort from Dracula to spend all the evenings with Jonathan. Therefore, Dracula does not make his relationship with Jonathan a priority. There is no sign of Dracula complimenting Jonathan, or vice versa. Similarly to Carmilla and Laura, there is no romantic relationship established for the public eye.

The most crucial criterion for our comparison is the investment into the well-being of the beloved for their own sake. This criterion is met only for the relationship between Carmilla and Laura. Carmilla gives her time and compliments to Laura and vice versa. The fault is that it leads Carmilla to leave too late before the search party that is on their way to kill her. The sacrifices of Laura to this relationship seem less significant because she is not dead, but she almost died on her way to satisfy Carmilla's thirst. They both put their life at risk just to spend more time together. To add to this, Carmilla even mentions that love is a sacrifice (*ibid.*, 45). This is not in the relationship between Dracula and Jonathan. Dracula seems to be concerned for Jonathan's well-being and gives him advice how to survive, however, these are rather insincere because Dracula needs Jonathan to be alive for his plan. There is little investment in the well-being of Jonathan. As Dracula says to Jonathan:

You shall, I trust, rest here with me a while, so that by our talking I may learn the English intonation; and I would that you tell me when I make error, even of the smallest, in my speaking. I am sorry that I had to be away so long to-day; but you will, I know, forgive one who has so many important affairs in hand.'

(Stoker, 24)

So Dracula even openly admits that he uses Jonathan, apart from his blood, also for his knowledge of England. Jonathan's sacrifice is, similarly to Laura's, his blood and

almost his life, however, he seems very unwilling to die for Dracula. So if there is investing in the well-being of someone in this relationship, it is only Jonathan who sacrifices his blood and intelligence about England and the English language. Dracula gives back nothing to him, he only uses him in this sense.

To conclude, there are four criteria for love. These are attachment to the beloved and their strong bond together, the need to be near the particular person, love acts and their frequency and investment in the well-being of the beloved for their own sake. In terms of attachment, there is a strong bond in both relationships. However, the attachment is evident only between Carmilla and Laura. For Dracula and Jonathan, this could be less clear because they depend on one another. However, Jonathan tries to break off this attachment and run away from it. Being close is important in both relationships. Carmilla and Laura simply cannot be without one another, they love spending time together. For Dracula and Jonathan, this is complicated. Although they spend a lot of time together, for Jonathan this need is rather unconscious. He wants to run away, but he is very hesitant and makes excuses why he cannot leave. Concerning love acts, they frequently occur only in the relationship of Carmilla with Laura. While Carmilla and Laura are very affectionate and compliment one another a lot, the relationship between Dracula and Jonathan is defined by the complete absence of love acts. In terms of investing in the well-being of the one for their own sake, this applies only to the relationship of Carmilla with Laura. Both Carmilla and Laura put their lives in danger by spending time together. Carmilla loses her life because others find out that she is a monster and she leaves too late. Laura almost dies because she wants to satisfy Carmilla's thirst. There is a little sacrifice in the relationship between Dracula and Jonathan. Jonathan reluctantly gives his blood and knowledge to Dracula, Dracula takes this. However, Dracula sacrifices nothing, he only uses Jonathan.

5.2 Comparison of the Relationships in Terms of Vampiric Desire

The next part of the comparison is focused on vampiric desire. For this are crucial signs of being aroused. From a logical point of view, this is very complicated to look for in the books. However, it is possible to find these if we connect them with elements of sexuality in the work, such as in the form of seduction, openly speaking about desire or sexual intercourse. Only in the relationship between Carmilla and Laura, there are signs of arousal. In the relationship of Carmilla and Laura elements of sexuality are very common. The tension between them takes the form of compliments, which often transform into hugging and kisses and these presumably lead to sexual intercourse. To add to this, the blood-drinking could be perceived as sexual because Carmilla is not biting Laura's neck, but she tends to bite her breast. As Laura describes this:

The two broad eyes approached my face, and suddenly I felt a stinging pain as if two large needles darted, an inch or two apart, deep into my breast. I waked with a scream. The room was lighted by the candle that burnt there all through the night, and I saw a female figure standing at the foot of the bed, a little at the right side. It was in a dark loose dress, and its hair was down and covered its shoulders. (Le Fanu, 46)

In this occurrence, Laura is bitten by Camilla, but she does not know that it is Camilla, so she is scared and screams. However, once she realizes that it is Carmilla, she calms down and lets out a sigh of relief (ibid., 46-47). As noted in the previous chapter, some scholars suggest that Dracula has sexual intercourse with Jonathan, through drinking Mina's blood because they see blood as sexual. Therefore, this leads to Mina's pregnancy. So their baby is the child of Mina, Jonathan and Dracula (Stevenson, 139-

149; Craft, 107-133). However, I do not agree with this interpretation because it is rather insufficient in evidence. There are no signs of sexual arousal in the relationship of Dracula with Jonathan because I do not perceive blood as primarily sexual.

The main criterion is the primary satisfaction of a vampire's needs, this means satisfying the thirst of a vampire that leads to the inevitable death of an object of desire. This form of desire is defined by its temporality and consequent death of a person. In both relationships this need occurs, however, there are certain nuances. In the relationship of Carmilla with Laura this is omnipresent throughout the whole story. Carmilla began to drink Laura's blood in her childhood and it took a long time until she almost killed Laura. What is special about this relationship is that Carmilla would wait very long to kill Laura. Therefore, we can assume that she does not want to kill her. Presumably, it is very hard for her to control herself as these occurrences of her drinking Laura's blood are connected to her arousal as mentioned previously. So even though, Carmilla drinks Laura's blood and is consumed by her desire, Carmilla can discipline herself enough so that she does not kill Laura quickly. Additionally, particular is about this relationship that during her stay in the castle, Carmilla remains loyal to Laura in the sense that she drinks only her blood. Also, Laura stays devoted to Carmilla after almost being murdered by her, which shows that she understands this in some sense. The relationship between Dracula and Jonathan is different. Dracula invites an Englishman to his castle with the plan to get his knowledge and prey on him. So Dracula does not choose Jonathan in particular, in this sense, Jonathan is only some businessman and blood container. During Jonathan's stay, they establish a relationship and Dracula seems to be hesitant to kill him. He lets him live even after writing his three final letters. But this could be possibly only because he had decided to give

Jonathan to his brides. Dracula still sees Jonathan rather as an object of his needs. As he replies to his brides when he does not want to give Jonathan to them:

‘Yes, I too can love; you yourselves can tell it from the past. Is it not so? Well, now I promise you that when I am done with him, you shall kiss him at your will. Now go! go! I must awaken him, for there is work to be done.’ (Stoker, 46)

This shows that he keeps his plan and that Jonathan is his tool. He is ready to move as quickly as he gets sufficient information, arrives in England and finds other people to prey on, which is Lucy and then Mina. He stays close to Jonathan, but he chooses to drink the blood of Mina, which could be perceived as an attention-seeking act for Jonathan to do something. Dracula could hope that Jonathan would let Dracula finally kill him. It is also his revenge for Jonathan’s betrayal by running away from his castle. To add, to this he does not try to control himself, which shows his reaction when Jonathan cuts his face while shaving:

This was startling, and, coming on the top of so many strange things, was beginning to increase that vague feeling of uneasiness which I always have when the Count is near; but at that instant I saw that the cut had bled a little, and the blood was trickling over my chin. I laid down the razor, turning as I did so half-round to look for some sticking-plaster. When the Count saw my face, his eyes blazed with a sort of demoniac fury, and he suddenly made a grab at my throat. (ibid., 30)

He is ready to drink his blood, he does not care about Jonathan being scared. His need for blood is the priority at the moment. Dracula wants to satisfy his needs concerning his primary vampiric instinct, but also his secondary plan. This leads him to be very manipulative and controlling. He sees Jonathan as his possession. He wants to keep

Jonathan for now, so he does not want to give him to his brides and he makes it clear. As he shouts when he comes to save Jonathan from the brides who try to seduce him and prey on him:

‘How dare you touch him, any of you? How dare you cast eyes on him when I had forbidden it? Back, I tell you all! This man belongs to me! Beware how you meddle with him, or you'll have to deal with me.’ The fair girl, with laugh of ribald coquetry, turned to answer him:— (Stoker, 46)

He saves Jonathan from his brides because Jonathan belongs to him. The brides are no longer important to him, so he does not feel the need to possess them.

Concerning desire, Jonathan also feels it towards Dracula. He enjoys what Dracula is. Jonathan has never had the active role of a mighty one in his life. He is subordinate to a boss and he is the submissive one even in his relationship with Mina. Unconsciously, emasculated Jonathan wants to stay for a long time next to this powerful count, who possesses his women and has the authority. It is because Jonathan wants to be more powerful by staying next to the extremely powerful count. Therefore, Jonathan is also using Dracula for his status. Jonathan finally realizes all of this, he betrays Dracula and tries to run away to save his life (metaphorically and literally). He is no longer willing to be used, he wants to get an active role in his life. It is rather questionable whether he finally achieves that role by killing Dracula at the end of the story because he kills him with the help of another man.

In conclusion, there are two main criteria for desire. These are signs of being aroused and the primary satisfying the blood needs of a vampire. In terms of signs of arousal, these could be registered only in the relationship of Carmilla and Laura. In the relationship between Carmilla and Laura the tension is very strong. They are both

consumed by their passion. They hug and kiss one another a lot and this possibly leads to sexual intercourse. In contrast with this, there are no signs of sexual arousal between Dracula and Jonathan. There is no implied sexual intercourse and their relationship lacks the intensity in passion that Carmilla and Laura have for one another. Concerning the satisfaction of the thirst of a vampire, this is omnipresent in both relationships, however, it is different. While it is rather connected to sexuality for Carmilla in the relationship with Laura, for Dracula the priority is to satisfy his needs. Carmilla does not necessarily want to kill Laura because she has drunk her blood for a very long time. It is rather because she cannot control herself during her passionate moments. She drinks only the blood of Laura when she is at the castle. To compare Dracula to this, his original intention was to get some Englishman to drink his blood and get the knowledge from him, so Jonathan was not his special choice. Although he seems to take a long time to murder him, he still sees him as a blood supply that he loses his interest in once Jonathan is dead. Dracula wants to have Jonathan in his possession but only because he has a plan with him. To add to this, Jonathan feels a desire for Dracula because he enjoys the status he has when he is with him. He feels more powerful next to someone powerful. He unknowingly wants to no longer be passive and submissive in his ordinary life. When he realizes this, he tries to run away and get an active role in his life.

5.3 The Final Assessment of the Relationships

While vampiric love or desire can be explained only in a fictional light, there are established criteria that could be applied to them. We developed these criteria from the current studies on love and desire. The main assessment if it is vampiric love or desire is carried out in terms of how these criteria apply to the two relationships, of Carmilla with Laura and of Dracula with Jonathan.

All of the criteria for love can be applied to the relationship between Carmilla and Laura. There is a clear attachment between Carmila and Laura defined by their intense need to be together all the time and abundance of love acts. They love to spend time together so much that it hurts them both and that is the next criterion for love, their sacrifice for another for their own sake. By staying together, they put themselves in danger, Laura could be murdered by Carmilla's thirst and Carmilla's late departure enables the search party to find her and kill her in the end. In terms of two criteria of desire, these can be applied both to the relationship of Carmilla and Laura. There is a strong tension between them and desire that takes the form of hugging, kissing, holding hands and implied sexual intercourse. Carmilla combines drinking only Laura's blood with sexual contact with her, therefore, it is part of her intense emotions.

No criterion from the original four criteria for love can be applied to the relationship between Dracula and Jonathan. Dracula does not choose Jonathan, he is just an Englishman who visits him because of work at first. There is no clear attachment between them, which culminates in Jonathan's breaking off the relationship by running away. In this relationship love acts are non-existent. Concerning, the sacrifices, on one side there is Jonathan's sacrifice of his blood and knowledge. However, he does it very reluctantly. On the other side, Dracula sacrifices nothing for Jonathan, there is even no thought about it. Therefore, this criterion cannot be applied. The only criterion that could potentially be employed is Dracula and Jonathan's need to be close. This is evident in Dracula's choice to prey on Mina to stay next to Jonathan. For Jonathan, this need is rather unconscious, which explains his inability to leave the castle or kill the count. However, for this reason, it is rather complicated and therefore cannot be stated as a fully applied criterion. In terms of criteria of desire, there can be applied only one of these. Although some scholars interpret the story of the relationship of Dracula and

Jonathan as inherently sexual as noted in the previous chapter, there are no signs of sexual arousal, no passion, and no sexual intercourse between them. However, both Dracula and Jonathan satisfy their needs by staying together. For Dracula, this is not only his primary attraction to blood but also the knowledge of any Englishman that he wants to possess. Jonathan unknowingly desires Dracula because he can give him what everybody has failed to give to him, an active role of a man in his life. Staying with Dracula empowers Jonathan, who is otherwise subordinate to his boss and a passive partner in the relationship with Mina. By being to this powerful count, he has more power than he ever had and he enjoys this. However, after realising this, Jonathan actively decides to rebel and run away from Dracula to marry Mina and have a child as the “real man” he aspires to be.

From the comparison of these relationships and the application of the criteria, it is evident that Carmilla and Laura are in love. The criteria for love outweigh the criteria for desire. Their love is defined by intense emotion and desire, as a romantic and physical relationship. While Carmilla is more open about her love for Laura, Laura is a shy girl from the Victorian era who recognizes that this love is forbidden. Even though she knows this, she eventually gives in and falls in love with Carmilla, which is evident from the last words in her diary. The relationship between Dracula and Jonathan is the opposite. No criteria for love could be fully applied to this relationship, the only criterion that could be applied was the satisfaction of primal needs that led to extension. The relationship between Dracula and Jonathan is about satisfying their needs, it is about desire. For Dracula, Jonathan symbolizes his primal attraction to any human being because of his blood, however, it is not this simple. Dracula also wants to possess the knowledge of English and England that any Englishman would have. Therefore, he wants to possess Jonathan because he is extremely controlling and manipulative. But

Jonathan also unconsciously longs for Dracula to improve his status as a man. He has been passive in his life and his stay with Dracula makes him a more powerful man. Therefore, he enjoys it unknowingly. When he realizes this, he rejects this reality and runs away to take an active role in his life. This aggravates Dracula, who wants to possess him and changes their relationship, which is later defined by even more manipulative games and hate.

All in all, by applying these criteria and proving the evidence we can answer the original questions of the thesis, which was the main aim of this work. Is it vampiric love or just an instinctual attraction to any human being? From the previous interpretation, critical literature and research we can state that between Carmilla and Laura there is vampiric love and they have a love relationship, while Dracula and Jonathan have a relationship defined by their primal desire and satisfaction of their needs. So for Dracula, this is not only an instinctual attraction to any human being, but he also manipulates Jonathan for his plan. And Jonathan unknowingly uses Dracula to get his power. I believe that this thesis provides an original and valuable conclusion that may lead to further research into love and desire in literature, into the reasons for the manipulative and controlling behaviour of Dracula, and much more.

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