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"We Are All God's Madmen": The Orchestration of Gazing in *Bram Stoker's Dracula*

In Francis Ford Coppola's *Bram Stoker's Dracula*, Professor Van Helsing exclaims, "We are all God's madmen!" This cryptic statement, made while Van Helsing pursues the eponymous vampire, suggests Van Helsing's awareness of the futility of men's actions under the control of a higher power. The "madness" is in thinking humans have any agency, that our actions signify more than our crawling around in a cage. As wise as he is, Van Helsing misplaces the credit he gives to a divine power. The power at work in the Coppola film is not divine but demonic. Dracula is a potent figure in the film; he appears in different guises, tells subtle lies, and uses telepathy to usurp the characters' agency. He indeed drives people *mad*. Even his eventual death at the hands of Mina represents a release from the constraints of a corporeal body, which ultimately allows him to appropriate more power (metaphysically speaking). The aesthetic of the final scenes of the film constructs Dracula as a Christ-like figure: he bleeds in sacrifice to give Mina a new life, he stretches his arms in cruciform, and he reclines in a saintly luminescence in

the chapel. Nevertheless, this aesthetic hides the insidious work of the bachelor machine, in which Dracula is at the controls and the men and women are but his toys. *Bram Stoker's Dracula* portrays the famed ravisher as the fascist and sadistic choreographer of a bizarre *danse macabre* with four performers.

To perceive how Dracula can perform his puppeteer act, it is helpful to seek answers to several questions: Who is the subject of the cinematic gaze? Who is its object? Who is experiencing pleasure? How is this pleasure achieved? What are the pleasures and consequences of gazing? Of sexual performance? These questions comprise one overarching idea: control. Who is in control? Who is being controlled? Dracula controls the other characters, narcissistically creating a blasphemous cadre of figures who worship his intellectual power and sexuality. Because they both deal in violence and control, sadism and masochism both subvert and pervert traditional gender roles. Therefore, the practices of sadism and masochism, more commonly referred to in tandem as sadomasochism, inform the portrayal of gender in *Bram Stoker's Dracula*. In this film, the bachelor machine as described by Constance Penley works in conjunction with sadomasochism both to lead women astray and to discipline them for their transgression. Dracula uses men and women differently; therefore, their exploitation should be examined separately. Sadeian sexuality informs the portrayal of female characters, masochistic sexuality the portrayal of males.

Constance Penley's essay "Feminism, Film Theory, Bachelor Machines" creates a metaphor useful in demonstrating how *Bram Stoker's Dracula* portrays female and male sexuality through sadomasochism, and how sexual practice must ultimately be restored to societal norms. The bachelor machine, based largely upon the mirror stage theory of

Jacques Lacan, is an "anthropomorphized apparatus" through which male artists, writers, and scientists from 1850 to 1925 represented "the relation of the body to the social, the relation of the sexes to each other, the structure of the psyche, or the workings of history" (57). This model provides a metaphor for viewing written and visual texts. Bram Stoker's novel was published in 1897; therefore, his text, falling in the first generation of the machine, forms the first version of the apparatus. A more powerful manifestation of the bachelor machine, however, proves to be the apparatus of film, as Penley points out. She notes "how forcefully the idea of cinema as a technological, institutional, and psychical 'machine' has shaped our current ways of understanding film" (58). The bachelor machine requires "perpetual motion, the reversibility of time, mechanicalness, electrification, animation, and voyeurism," all of which are present in the medium of film (58). Nevertheless, the machine's chief characteristic is that it is male (57). Because the bachelor machine is a closed system that controls all energy, it attempts to elide sexual difference, doubling the male form in a narcissistic fashion. The controller of the machine "submits to a fantasy of closure, perfectability, and mastery" (58). The apparatus is "'built' in conformity to strictly wish-fulfilling requirements" (61). Through her use of words such as "fantasy" and "wish," Penley suggests that the bachelor machine forms in the mind of the creator as an idyllic simulacrum of total control.

How much control does Dracula initially have over the characters in the film? Interestingly, Dracula exploits Lucy's and Mina's sexual curiosity into a masculinized domination of men and children, creating them to be monstrous victimizers. Lucy and Mina are systematically eroticized, victimized, vampirized, and exorcised. They are willing acolytes who appear to possess a new sexual power. Their ostensible control,

however, is merely a simulacrum. Antithetically, Harker and Renfield are degraded and imprisoned. They are initially unwilling to be enslaved, but gradually become docile. Linda Williams concurs that Dracula, as monster, appropriates power and viewer engagement in the horror genre: "Yet it is a truism of the horror genre that sexual interest resides most often in the monster and not in the bland ostensible heroes […] who often prove powerless at the crucial moment" (20). Both Harker and Renfield are weak and ineffective figures easily manipulated, and appear even feebler when juxtaposed with Dracula's potent sexuality and charisma. Linda Williams asserts that Dracula's sexual power threatens because it subverts the "phallic norm" (23). It is through perversion that Dracula achieves subversion.

The vampire perverts and subverts traditional sexuality through transference: necks become genitals and blood becomes semen. This "displacement of 'real' or genital sex onto mouths and necks," allows for a "full set of transgressive gender exchanges" (Clover 157). Since men and women both have mouths and necks, the genders become in essence interchangeable in the performance of vampiric sexuality. This element of the vampire tale accords with Penley's assertion that the bachelor machine endlessly repeats the male figure in narcissistic fashion and elides sexual difference. Vampiric sexuality fetishizes violence and control according to the Sadeian model. Of course, the legend of Dracula is based on the real-life figure of Vlad the Impaler, a man associated with brutality in his mass executions of dissenters, fields of victims writhing in agony after being penetrated anally with a phallic stake. Dracula's sexual assaults are less painful but equally fatal. His embrace condemns victims to an eternity of thirsting for blood. He kills women to create them anew as the undead. He damns them for his pleasure. Interestingly,

though there are distinct homoerotic overtones in his interaction with the male characters, the audience never sees them conquered sexually. Nevertheless, the control Dracula exerts upon the men *is* sexual. He uses women to brutalize the men sexually. Thus, it is the woman who becomes monstrous and imperious in Dracula's stead.

Arguably the most famous of all pornographers and brutalizers of women was not a Romanian count but a French marquis. The writings of the Marquis de Sade portray him as a connoisseur of sexual degradation and mutilation. In works such as *Justine*, *Juliette*, *The Hundred and Twenty Days at Sodom*, and *Philosophy in the Boudoir*, Sade satirizes mankind's depravity in a pornographic cataloguing of every sort of sexual atrocity imaginable (and indeed, unimaginable). There is one "constant to all Sade's monstrous orgies," according to Angela Carter: "the whip hand is always the hand with the real political power and the victim is a person who has little or no power at all, or has it stripped from them. In this schema, male means tyrannous and female means martyrised, no matter what the official genders of the male and female beings are" (24). Even the woman who seems to be dominant is being controlled. Her dominance exists only in the bedroom, for "she is not cruel for her own sake, or for her own gratification. She is most truly subservient when most apparently dominant" (Carter 21). The word "vamp," short for "vampire," was applied during the silent film era to a woman who used her sexual allure to control men (Grant 2). Dracula, in true Sadeian style, creates female vampires who sexually victimize others, but only because he allows them this "privilege." Like the Marquis de Sade, Dracula creates a "museum of woman-monsters," females who becomes libertines and "accept damnation, […] this exile from human life,

as a necessary fact of life" (Carter 25). Dracula's exploitation of females becomes very clear by looking at a few scenes from the film.

Legend has it that a vampire can only enter a space if he is invited into it. Similarly, a mortal visiting his lair must enter voluntarily. Dracula invites Jonathan Harker into his domain by saying, "Enter freely of your own will and leave some of the happiness you bring." He seems like a nice host at first. Yet, fascism works in an insidious way through mind control. As Monika Treut explains it, fascism involves the "*unconscious* entanglement of violence and sexuality, or cruelty and aestheticized power […] Theatricality is the connecting link between fascism and sadomasochism" (112). Sadism entails that the victim is not aware of the manipulation. Dracula both lures characters to him and ingratiates himself into their spaces. Sexual performance in the film is therefore prescribed by sexualized spaces. There are a number of these in the film: Jonathan's cell in the castle, the harem-like chamber of the Three Brides, and Mina's room in Carfax Asylum come to mind.

Another hypersexualized space is the home of Lucy Westenra. The décor is suggestive of a Middle Eastern harem's tent with vibrant colors, exotic art and swirls of fabric. A copy of *The Arabian Nights* contributes to the idea of Eastern eroticism and gives us insight into the budding sexuality of Lucy and Mina. Lucy and Mina fixate on the erotic images: "Can men and women really do that?" The space most evocative of nature and Sadeian sexuality, though, is the garden behind Lucy's house. In one scene, Lucy and Mina embrace and kiss in the rain as they run through the garden, a scene designed perhaps to call forth an image of Adam and Eve, but one transgressing boundaries of gender. The garden is primeval and symbolic of both innocence and sin.

The labyrinth within the garden is a liminal space in which several important scenes transpire.

One of the most disturbing and complex scenes occurs in the garden's labyrinth. In choppy point-of-view shots, the audience is one with the animalized Dracula as he seeks out Lucy and lures her into the labyrinth. She follows his call in a trancelike state. In the center of the labyrinth sits a marble slab, suggesting a sacrificial altar. Willingly she lies down on the slab and he ravishes her body. She twists and moans in ecstasy. Transfixed, Mina looks on, aghast but strangely fascinated. She is childlike in her virginal white gown, as though she is witnessing the primal scene. Neither saying nor doing anything to assist Lucy, she merely gazes upon the monstrous act. Dracula recognizes Mina and says, "No, you do not see me." He leaves, and Mina, seemingly suffering from amnesia, helps Lucy back to bed with Lucy protesting her utter helplessness. As half-animal, half-man, Dracula represents the Minotaur. Lucy represents the wife of King Minos, who, driven mad, developed a sexual fixation on the Minotaur and mated with him. The image of the monster pinning down the supine female figure also alludes to Henry Fuseli's painting *The Nightmare*.

In viewing the primal scene, Mina most likely sutures herself into it. Freud theorized that upon viewing the primal scene the boy wants to kill the father and mate with the mother, and that this thought terrifies him. In the garden primal scene, the gender roles are switched and Mina appears shocked but strangely fascinated. Clearly stimulated by this sight, she identifies herself with Lucy and wishes to be supine on the marble bed, screaming in orgiastic ecstasy. When the Dracula-wolf gazes at her, she gazes back, an act that belies the typical pattern in horror. Williams explains the female gaze as one of

victimization and avoidance: "Like the female spectator, the female protagonist often fails to look, to return the gaze of the male who desires her […] [there is] no danger that she will return that look and in so doing express desires of her own. The relay of looks within the film thus duplicates the voyeuristic pleasure of the cinematic apparatus itself" (15-16). Mina shatters this pattern because she *does* return the look, staring into the eyes of the predator. A child-like waif, she does not realize what we already know: Dracula uses Lucy for his pleasure, thus Lucy actually sacrifices her (supposed) virginity on Mina's behalf. Lucy is reviled and Mina is revered. She will eventually be defiled through Dracula's seduction. According to Williams, the vulnerable female "[…] not only sees a monster, she sees a monster that offers a distorted reflection of her own image. The monster is thus a particularly insidious form of the many mirrors that patriarchal structures of seeing hold up to a woman" (22). The patriarchy gives her a glimpse of her own deflowering.

The writings of Sade insist that the victimized female be beautiful, pure, and of a reputable, preferably noble, family. As Carter aptly phrases the idea, "Sexual approach is as much a defilement as a tribute, yet the very act of defilement reinforces the holiness of the temple. In a secular world, the notion of the impure is meaningless. Only a true believer can see the pure glamour of the blasphemy" (72). Throughout the first part of the movie, Lucy and Mina are sexual foils: Lucy is a wanton product of the libidinous aristocracy and Mina is virtuous and piously poor. Lucy strings along three suitors, teasing them with sexual flirtation ("Let me touch it. It's so big!"), what Mina calls her "free way of speaking." Lucy is the vamp who, Estella-like, uses her sexuality as a weapon. Mina, on the other hand, reveres her fiancé to the extent that she will not profane

herself and their relationship by engaging in sexual intercourse before she marries him. She is scandalized but fascinated by Lucy's frank discussions of sex. Lucy teases Mina about "performing unspeakable acts of passion on the parlor floor." When he arrives in London, Dracula needs sexual satiety, so he uses Lucy for his violent trysts, until he wins Mina over through more subtle machinations. This exploitation is later made transparent when Coppola intersperses two series of shots: in a jealous rage, Dracula condemns Lucy to drink his blood and share his disease, while Mina and Jonathan get married and share a passionate kiss. Lucy is too willing a conquest to be revered.

Lucy and Mina form the virgin-whore dichotomy. Dracula knows the difference between the kind of woman a man sleeps with and the kind of woman he marries. Because of this contrast, Lucy is like Sade's libertine of a protagonist Juliette, who has no reservations in regards to sex and uses all her wiles to gain pleasure and power. Van Helsing characterizes Lucy as a "bitch of the devil, a whore of darkness, a willing devoted disciple, the devil's concubine!" Mina is like Juliette's sister Justine, who "cannot judge; her innocence is prelapsarian, she does not know the difference between good and evil, only that between nice and nasty" (Carter 67). Like Justine, Mina falls in love with a sadist. She has moral dilemmas in which she questions herself, something Lucy would never do: "Perhaps I am a bad, inconstant woman." Like Sade's libertines, Lucy has no inner life, is not at all introspective (Carter 25), but Mina, like Justine, is plagued with guilt over every perceived failure (Carter 57). Van Helsing tells Mina, "Darkness is in life, my child. There are lights and you are one of the lights." Lascivious Lucy drains three men of blood (which is metaphorically equated with life-creating semen) with no compunction whatsoever (Wood 371). She preys upon children for their

blood and attempts to attack one of her suitors. Interestingly, one of the libertines in Sade's novel *Justine*, de Gernande, bleeds his tenants and his wife white to satisfy his thirst for blood (44). Metaphorically or literally, the sadist is a parasite, draining pleasure and life from his or her victims.

Dracula very methodically woos Mina so that she eventually is willing to give up her marriage, her faith, her husband, and her autonomy to be with him. In examining two key scenes, we can see his infiltration into her life and his usurpation of Jonathan's place as her rightful husband. On their first date, Dracula takes Mina to the Cinematograph. They watch a soft porn flick while standing in the back of a makeshift theater. The images on the screen form a background throughout much of this scene, the sexual energy on screen a visual rhyme for the sexual energy between Mina and Dracula. In fact, the background images are almost as interesting as what appears in the foreground. Dracula pulls Mina into a more private place, almost as if leading her in a dance. She struggles feebly when he lays her down on a table and holds her flailing hands down. A naked woman appears on the Cinematograph at this point. What we see playing out is the inevitable deflowering of Mina's innocence as she is visually rhymed with the naked female on the screen: "In the celluloid brothel of the cinema where the merchandise may be eyed endlessly but never purchased, the tension between the beauty of women, which is admirable, and the denial of the sexuality which is the source of that beauty but also immoral, reaches a perfect impasse. That is why Saint Justine became the patroness of the screen heroine" (Carter 60). The camera then tracks in to an extreme close-up as Dracula utters a Romanian incantation, and Mina's resolve breaks as she murmurs, "My God! Who are you? … I know you." He delivers a suave line as he caresses her face: "I have

crossed oceans of time to be with you." Now that he has Mina where he wants her, he becomes aroused. We see him turn away so she will not know his secret. We see what Mina cannot: his eyes turn red and his fangs lengthen and sharpen. He pulls back his lips and swoops down to her vulnerable neck. When he sees her vulnerability, he stops himself, but only with great effort.

At that moment, a wolf crosses in the background and a woman screams. The scream at first seems associated with this aborted violation of purity. The wolf crosses again, and this time a female figure (presumably a carnival exhibit) in a coffin turns into a skeleton. We see a shadow play of puppets fighting a war, a diorama that rhymes visually with the sexual conquest played out by Dracula. Dracula tames the beast so that Mina can pet him. They rub their gloved fingers through the thick white fur in a decidedly flirtatious way. The leather gloves and the fur create an image of sexualized textures. Even this episode is premeditated by Dracula to win over Mina's regard. The fur is a maternal symbol, "indicating the refolding of the law in the feminine principle […] the despotic and devouring Mother who establishes the gynocratic order" (Deleuze 127). Dracula says to Mina, "There is much to be learned from beasts." Mina hears him talking about the wolf. We know he is referring to himself.

Near the end of the film, Dracula has completely won Mina's love, even though she has married Jonathan upon his return to London. Dracula invades the room in which Mina sleeps as a chartreuse fog, moving up from the foot of the bed under the covers to appear in a clearly sexual fashion, prone along the surface of her supine body. She gyrates in a sexual way and murmurs that she has been waiting for him to come and that she wanted this to happen. We almost forget for a moment that Mina is now a married

woman. Dracula calls her "my most precious life" an especially meaningful statement given the fact that he is about to drink her blood.

The camera invites intimacy at this point, positioned almost as though we are lying on the bed with these lovers as we view their faces in profile, looking longingly at each other. She says, "I thought I would never feel your touch again. I thought you were dead." When he places her hand against his chest and tells her "there is no life in his body," she questions him as to what he is. This line echoes the earlier "My God! Who are you. I know you" line. How can she love him if she does not know his nature? He responds that he is "nothing--lifeless, soulless, hated and feared. I am dead to all the world. I am the monster that living men would kill. I am Dracula." In a visual rhyme with the earlier scene, she flails her arms, and beats her tiny fists against him ineffectually, crying out that he murdered Lucy. (Nevermind the fact that he kept her husband prisoner, traumatized him into whitehairedness, and almost killed him!) She forgives him quickly of these flaws and says "I love you, God forgive me, I do."

Even more troubling than her forgiveness of and love for this monster is that she insists on being his wife for all eternity. He cuts his chest and she drinks the blood, a perversion that not only taints her blood with the disease of vampirism, but also suggests fellatio (as Robin Wood points out) as well as a mother nursing a baby (370). The connection of the blood to the female blood of hymen and menstruation is also very prevalent in the images of vampirism throughout its history. Dracula tells her she must die to her present life and be reborn to his. Though he "loves [her] too much to condemn [her]," he relents and allows her to in effect "suck him off," an act he clearly enjoys. She tells him "You are my life," statements made ironically true through his giving her

eternal life in a parody of Christ's power to grant salvation. When Van Helsing and crew break in, Dracula has vanished from Mina's side, and she appears to be dining as a party of one. She looks over wide-eyed and mouth dripping blood, as though she is dazed and knows not what she has just done. Dracula appears as a demon at least ten feet tall, who pounds his chest and stalks the room, scorning and burning the cross and claiming Mina as his bride.

Dracula, as stated above, victimizes males in a fashion quite different from the way he victimizes females. He practices sadism to control the bodies and minds of all of the characters. Why is the practice called sadomasochism? Where does the masochism play into all of this sexual performance? The writings of Leopold Sacher-Masoch shed some light onto the question of how sadism and masochism work. His book *Venus in Furs* portrays a man who worships a muscular, whip-wielding dominatrix dressed in furs. The man binds himself in a contract with the woman, a contract that details complicated rituals and degradations he wishes to undergo. Masochism, unlike sadism, gives power to the female. Sadism allows the female only a simulacrum of freedom. However, like Angela Carter points out, "A free woman in an unfree society will be a monster" (27). Sadism by its very nature is misogynistic. Conversely, masochism worships the powerful female. A foremost scholar of Sacher-Masoch's work, Gilles Deleuze, explains the difference in this way: "Comparing the work of Masoch with that of Sade, one is struck by the impossibility of any encounter between a sadist and a masochist. *Their milieus, their rituals are entirely different; there is nothing complementary about their demands*. Sade's inspiration is first of all mechanistic and instrumentalist. Masoch's is profoundly culturalist and aesthetic" (126). One reviles women; one reveres women. Both must be

males; therefore, in the most technical sense of the practices, neither one can be female. This interpretation differs from the prevailing notion that the masochist is a female.

As an audience, we tend to think of horror in terms of women being examined by a "sadistic-voyeuristic gaze" (Clover 8), but there is a great deal of viewer identification with the masochist. As Clover notes,

> Masochism has only belatedly been taken up in connection with the study of film. One reason for the delay must have to do with the long-standing emphasis on voyeurism's presumed sadism, which has the virtue of rhyming with the aggressive sexuality of conventional heterosexual masculinity—a virtue that has put feminist film theorists from Mulvey on (who view it as deplorable) in an unholy alliance with most male critics (who view it as inevitable)." (212)

Perhaps since the mortal male characters in *Bram Stoker's Dracula* are so ineffectual, the film is a perfect vehicle for examining the male masochist. Dracula uses women, specifically his three brides, to subdue both Renfield and Harker in the film. As Deleuze explains, "[The] woman is never sadistic by nature; rather, she is slowly persuaded and trained for her role" (125). The tremendous sexuality of these women drives the men mad and drains their strength.

Early in the film, the audience learns that Dracula contacts a London firm of solicitors to close a real estate deal. The firm sends one of their finest men, R.N. Renfield, to take care of the transaction. Renfield, a "successful solicitor and distinguished member of Lord Nugent's Windham Club" comes back from Transylvania completely mad and unable to continue his profession. Renfield in one scene offers

Seward "hors d'oeuvres" in a cultured voice. Seward, who has gone into Renfield's cell for a consultation, looks down upon a bent tin plate of live insects and worms. Seward comments that his diet is disgusting and asks him why he eats insects. "Each life that I ingest gives life to me," Renfield replies. Renfield, dressed in long johns and a suit jacket, gets down on his knees and begs for a sleek kitten or a really big cat. He cries out that he "needs lives for the master." The master has promised to come and bring him eternal life. This once distinguished man has become so degraded that he grovels in supplication and wallows in filth. The master does not bring Renfield eternal life. He brings him a painful death by slamming him telekinetically against the bars of his cell for warning Mina of Dracula's dangerous nature.

The audience can infer that Renfield has undergone the same type of sexual torment inflicted upon Harker during his stay at the Count's castle. Evidently, Harker does not find the story of Renfield's strange return suspicious. Both are held hostage in the castle of the Dracul and enslaved sexually to three vampiric females who suck the blood/strength from them and keep them in thrall. The three "Brides" as they are typically called, have a contract with Dracula. They perform his work and he gives them sustenance. The three vampires are servants of Dracula, and the two men are blood slaves of the three vampires. It is a strange hierarchy indeed.

Upon his first solitude in the castle, Jonathan Harker is like an innocent child set loose in the enchanted forest. Unheeding of the warning the Count has given him about forbidden areas of the castle and unsuspecting of any harm, he wanders. He finds a box and opens it; within the box are a number of vials. He holds one vial and removes the stopper. Several drops of liquid quickly float up to the ceiling. Immediately he discovers

a chamber decorated to resemble a harem's space, draped in gauzy fabric and cobwebs. A voice sounding strangely like Mina's beckons to him. He reclines upon the billowy room-sized bed. Three beautiful women seduce him, stroking him, clawing him, and biting him. The third woman transforms into a Medusa-like monster, suggesting the vagina dentatta. Dracula storms in, chastising the women for touching what is "his." The women recoil from his anger, pleading with him to give them something to satisfy. We feel Jonathan's obvious shocked revulsion as Dracula gives them a baby on which to feed.

This scene encapsulates the various elements of the aesthetic Coppola employs to portray the feminine. Jonathan opens Pandora's box, and the droplets unnaturally moving heavenward presumably unleash the three figures, sometimes referred to as the Brides of Dracula, who could represent the three deities of Celtic mythology, the three Fates, the witches of *Macbeth*, and/or the archetypes of maiden, mother, and crone. The Medusa figure, according to Camille Paglia, represents the mother, "in whom Freud sees the castrating and castrated female pubes. But Medusa's snaky hair is also the writhing vegetable growth of nature. Her hideous grimace is men's fear of the laughter of women" (14). The camera angle showing Medusa is mirrored a moment later by one showing Dracula, laughing and clapping his long-nailed hands together in a decidedly feminine fashion. This visual rhyme allies the two figures as gleeful accomplices in the imprisonment and sexual victimization of Renfield and Harker.

How much control does Dracula *ultimately* have over the characters in the film? He eroticizes and vampirizes females, and he imprisons and weakens males. Dracula engineers the gaze of four characters in particular, controlling what they see and know. He lies, hides, seduces, reads thoughts, kills, usurps, and taunts. The sadistic monster

criticizes the patriarchy, but ultimately his work is undone: "The generic image of the beast in the boudoir may offer a startlingly vivid representation of patriarchal control, or a critique of it" (Grant 8). Once they drink his blood, Lucy and Mina have the power to penetrate the membrane not of hymen but of skin, the teeth a phallic device to invade men sexually. For this transgression, they eventually must be exorcised of the sexual desire to drink blood. The transgression of vampirism, perverting sexuality into a non-procreative act, must be quelled. Arthur drives a stake through Lucy's heart and beheads her. Mina's fate is better, though she must relinquish her desire; she releases her prince from his curse and is thereby released from hers. As the story ends, the implication is that she will go back to a cuckolded Jonathan and be a proper wife and mother. The bachelor machine dictates that the text must be resolved through the methods by which the conflict is generated, thereby protecting the self-contained system of the apparatus. Furthermore, as Clover points out, horror is an essentially conservative genre:

> Its subject matter alone guarantees the cultural conservatism of horror. Stories of werewolves, vampires, and other undead, and possession (by incubus, succubus, dybbuk, Satan) are stories that stem from the one-sex era, and for all their updating, they still carry with them, to a greater or lesser degree, a premodern sense of sexual difference." (15)

Natural sexual activity, viewed by the patriarchy as the procreative sort, must be protected by any means necessary. The female participates in her own destruction.

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