A Dissertation

On

FROM FRANKENSTEIN TO DRACULA: GOTHICISM AND SCIENCE FICTION

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Submitted by:	**Supervised by:**
Sheetal Sharma	Nidhi Devgan
Reg. No. 11612523	Assistant Professor
M. A. English (3rd Sem.)	Department of English

SCHOOL OF ARTS AND LANGUAGES

LOVELY FACULTY OF BUSINESS AND ARTS

LOVELY PROFESSIONAL UNIVERSITY

PHAGWARA, PUNJAB

Declaration

I hereby declare that the dissertation entitled "**From Frankenstein to Dracula: Gothicism and Science Fiction"** submitted for M.A. degree is entirely my original work. All the ideas and references are duly acknowledged under the supervision of Nidhi Devgan, Assistant Professor, Department of English and this dissertation has not previously been presented to form the base for the award of any Degree/Diploma in any other University or institution.

Place: Phagwara   **Signature of the Candidate**

Date:

CERTIFICATE

This is to certify that the dissertation entitled "From Frankenstein to Dracula: Gothicism and Science Fiction" by Sheetal Sharma bearing Registration No. 11612523 is an original piece of research work done under my guidance and supervision in partial fulfilment for the award of the degree of Masters of Arts in English to the School of Arts and Languages, Lovely Professional University, Jalandhar, Punjab. This research work has not been submitted in part or in full to any University Institute for the any degree. The candidate has fulfilled all the satisfactory requirements for the submission of this dissertation.

Date..................................

Signature of Advisor

Nidhi Devgan

Assistant Professor

Department of English

Lovely Professional University

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Abstract

Mary Shelley's *Frankenstein* and Bram Stoker's *Dracula* revolves around the gothic tales of both men and the hideous monsters. Each story has its own explanation of the creation process used by different creators and the consequences of the misuse of the components of science. These monsters in the different stories were the result of their foresight in the human civilization around them.

In her real life, Mary Shelley struggled to form a base of human life after the loss of her first child. This story is the broad creative work of Mary Shelley written in different styles of narration so as to allow the reader to function as a thinking medium. The story is highlighted with some of the references to John Milton's *Paradise Lost*. This story weaves the different analysis of the story of Adam and God with some elements of gothic and science fiction.

Mary Shelley has also explored the limitations of science by discovering the fears of the society of that time. This can be viewed in the direction of the progress carried out in the absence of moral and practical supervision.

The same predicament is taken to its extreme in Bram Stoker's *Dracula* where the same consequences of misusing the elements of science are presented in a different way. Science thus, develops as a positive force that brings hope and knowledge to fight the battle against Dracula. This was done by the characters like Van Helsing and Dr Seward who depicted the science by combining it with the moral values of their knowledge.

Contents

Introduction

Mary Shelley was born in London in 1797 and her real name was Mary Wollstonecraft Godwin. She was the daughter of two great cerebral rebels, William Godwin and Mary Wollstonecraft. In the starting years of her education, she received pintsize formal education from her father like visiting a library and meeting a number of intellectuals one of who was Samuel Taylor Coleridge; one of the great Romantic poets of the century. Her mother, Mary Wollstonecraft was a noted feminist writer who expressed her views in her famous work *A Vindication of the Rights of Women* (1792). She enjoyed reading and writing stories since her childhood days. It was at home that Mary refined into a person of letters, leading in the family tradition of writers and thinkers.

In 1811, she started living with her relatives in Scotland so as to get introduced to radical politics. After her return from Scotland on 30 March 1814, she met Percy Bysshe Shelley and their connection sparked into a relationship soon after. Mary and P B Shelley fell in love after their continuous meetings and left England to move to France in June 1814 in order to live together. Mary's father was not accommodating for their marriage and tried to disunite them. Finally, on 28 July 1814, they got married and left for France. They continued writing their works but due to financial issues, they travelled back to England with a hope to improve their financial condition. When her father refused to help them, they moved to Somers town, and later, to Nelson Square. Mary Shelley suffered the loss of her first child on February 1815 which led her into the problem of severe depression. After an improvement in their financial condition, they returned on track with their new writing. On 24 January, Mary gave birth to her second child, William who was named after her father's name.

In 1816, both Mary and Shelley travelled to Geneva along with their son. They both decided to stay at Byron's villa where they used to enjoy German ghost stories by the poet Lord Byron. He forced both of them to write a ghost story through which Mary's imagination motivated her to publish her first novel *Frankenstein*; or, *The Modern Prometheus*. It was published in 1818 and still holds as the first example of a science fiction narrative:

I saw the pale student of unhallowed arts kneeling beside the thing he had put together. I saw the hideous phantasm of a man stretched out, and then, on the working of some powerful engine, show signs of life, and stir with an uneasy, half vital motion. Frightful must it be; for supremely frightful would be the effect of any human endeavor to mock the stupendous mechanism of the Creator of the world.

This novel moves between the author's romantic artistry and her gothic interests. The opposing forces during this period which include nature and science, are important themes which accommodate in shaping this novel.

"How I, then a young girl, came to think of, and to dilate upon, so very hideous an idea?" — Mary Shelley

During the middle of the nineteenth century, she wrote many novels like *The Last Man*, *The Fortunes of Perkin Warbeck, Lodore* and *Falkner.* She also used to write interesting stories for various magazines and in 1830, she finally introduced the new and first edition of *Frankenstein*. On February 1851, she died at Chester Square being the victim of a brain tumor as was suspected by her physician.

Mary Shelley came up with the story of *Frankenstein* with collaborated ideas of her friends dream and Byron's literary work. The story of this novel is not only appreciated because of its gothic elements but also because of its concept based on science fiction. It is a novel which is an amalgam of romantic ideology embellished with gothic elements. Shelley presented it with the collection of facts and instances of science fiction. This novel holds as one of the best example of science fiction novels. It was the influence of Byron through which Mary Shelley came up with the story of this gothic novel. It is one of the major factors that *Frankenstein* was represented with the blend of different fictitious elements like supernatural elements and paranormal activities. Luigi Galvani and Sir Humphrey Davy appreciated this novel due to its new and different social context which makes this novel different from other gothic novels. It is a novel which experiments with humanity and its instincts. It takes the form of Gothicism and science fiction to the new level which is still popular in contemporary times. This novel is a kind of revolutionary literary work which moved from traditional Gothic form to new form of Gothic science fiction. Similarly, the outdated form of science fiction also gained a boost to new form attached with romantic elements of Gothicism. This genre which is present in this novel is the subgenre of Gothicism containing the elements of industrial, technical and scientific advancement. This novel's theme is gothic science fiction which explores the bondage of the two different genres which describes how a traditional genre can be related with a completely new genre of science fiction. This new genre described in *Frankenstein* celebrates the imagination flourished with the view of future as well as it provides the liberty of thought to give it new rise with its traditional subject matter. One question that can be put up with regard to Frankenstein is how this novel differs from other gothic novels.

Shelley did not come up with the very first gothic novel comprising a new genre but Shelley worked with the traditional theme of Gothicism and invented it with completely different genre of science fiction. The genre of science fiction is not a very new genre to write about because science fiction is written from the time of Renaissance and invention. It is gaining popularity in every type of literary work nowadays. Some of the most popular works of science fictions are Godwin's literary text *The Man in the Moon* and some works from the early 17th century. Some critics believe that the previous written pieces of science fiction were overflowed with the elements of fiction. *Frankenstein* is an example of the revolutionary novel which combined the two traditional and used literary genres in a very new way with this new combination. The whole story is weaved with a wide variety of contexts adding to the richness and density of the novel.

Abraham "Bram" Stoker is an Irish author, renowned for his Gothic novel *Dracula* written in 1897. He was a British novelist of the Victorian era, Edwardian era who wrote in the genres of gothic fiction and romantic fiction and is best known for his work *Dracula*. He grew up in County Silgo and was a member of the Church of Ireland Parish of Clontarf. Stoker was a Protestant in the Church of Ireland. He was interested in the political affairs of Ireland and was a strong supporter of the liberal party. Stoker was interested in science, medicine and science fiction. Stoker went through a rough phase at the age of seven due to an illness, the experience of which, he explains as, "I was naturally thoughtful, and the leisure of long illness gave opportunity for many thoughts which were fruitful according to their kind in later years." However, his later stage of years was uninterrupted by any illness. Dr. Maunsell influenced Stoker's interest in theatre after which he went on to become a theatre critic working for the Dublin Evening Mail. Some of the famous works of Stoker include *Dracula* (1897), *The Lady of the Shroud* (1909), *The Lair of the White Worm* (1911).

Stoker's *Dracula* was influenced by the tales of Carpathian Mountains by Vambery who is a Hungarian writer and traveler. Stoker was more into reading folklore and mythology and exploring about vampires. Dracula is an epistolary novel written in the form of fictional telegrams, letters, ship's logs, diary entries, and newspaper clippings with some details of realism blended with it. Dracula is a novel based on supernatural elements and characters and was counted as "straightforward horror novel" dominated by imagination and fiction. Stoker was a man who kept things to himself and immensely adored Walt Whitman, Henry Irving, Hall Caine, and Oscar Wilde. He shared a lot of interests with Oscar Wilde including the homoerotic aspects as well which led the scholars to believe that

Stoker was a homosexual as well who wrote fiction to get rid of this stress of his sexual identity that burdened him. When he announced the imprisonment of all homosexual authors in Britain in 1912, it has been stated that this instance came into existence because he wanted to hide his own sexual identity. Stoker's stories usually include horror elements, romantic elements, Gothicism, and melodrama. Stoker's *Dracula* is often categorized with Mary Shelley's *Frankenstein* who share similar characteristics with each other especially the myth-making and the story telling aspect. Both these works are often considered to be the same story-telling but from a different point of view. Historian Jules Zanger describes the two novels as, "They can't all be lying, thinks the reader." The original written piece of Dracula was believed to be lost or misplaced when it was found in a barn in the early 1980s in northwestern Pennsylvania.

Author Robert Latham remarked:

The most famous horror novel ever published, its title changed at the last minute.

The story of Dracula was also influenced by not just Whitby but also the incident when he visited Slains Castle in Aberdeenshire, a visit to the crypts of St. Michan's Church in Dublin, and the novella Carmilla by Sheridan Le Fanu. Even the outlook of this novel is quite historical in nature and differs from the futuristic and scientific elements.

"If one is to truly understand and appreciate the emerging diversity within the Gothic form then one has only to compare the differing styles and themes of Wells' *The Time Machine* and Stoker's *Dracula*."

Bram Stoker was also interested in science fiction and fantasy which led him to publish his novels based on this type of fiction. His novel *The Lady of the Shroud* (1909) is one of the examples of science fiction.

Stoker died at No. 26 St. George's Square, London on 20 April 1912. He was buried, and the urn consisting his ashes are showcased in Golders Green Crematorium in north London. His widow, Florence Stoker published his short story collection *Dracula's Guest and Other Weird Stories* in 1914. His novel *Dracula* was firstly featured in a film *Nosferatu* by F.W. Murnau and released in 1922.

Gothicism was a cultural and artistic movement that originated in Sweden which focused on the belief concerning the glory of the Swedish Geats or North-Germanic tribe, sometimes associated with Goths. The beginners of this movement were Nicolaus Ragvaldi and the brothers Johannes and Olaus Magnus. This belief continued to hold its influence in the seventeenth century, when Sweden was at an extensive edge, but lacked its influence in the eighteenth century. It was rejuvenated by Romantic nationalism in the early 19th century. This term led writers such as Johannes Ewald, N.F.S Grundtvig to express their interest in Old Norse subjects. Some of the writers like Thomas Gray, John Keats and William Wordsworth contributed to this section with their works as well.

The term, Gothicism, has been debated by connecting it to the nature of political, economic and social change as this was made both as unimportant aspect, period of ignorance and false superstition from which a civilized and successful nation had emerged. This term also led to the formation of a special architecture galvanized by stave churches. This type of framework had its largest influence in Norway. Some of the styles

like false archades, furrowed roof and dragon heads were found in details of this type of architecture. This term was also closely associated with ruined bulidings, gloomy castles and enchanting shadows.

The term "gothic" is a genre or style in literature that continuously displays the features comprising elements of "horror", "terror", "thriller" etc. Its birth is ascribed to English author Horace Walpole, with his novel *The Castle of Otranto* published in 1764, subtitled (in its second edition) "*A Gothic Story*". Horace Walpole first used the word "gothic" in his novel *The Castle of Otranto* which is considered to be the first gothic novel as it meant something like 'barbarons', as well as 'deriving from the Middle ages'. This novel is based on a supernatural tale and this term has always been more concerned with fear of the supernatural than the supernatural itself. Gary Kelly states that, "was not so much a coherent and authentic genre as an ensemble of themes and formal elements which could be taken over and adapted in whole or in part by other novelists and writers". While *The Castle of Otranto* clearly established the theme of supernatural elements and suggested the ways to explain superficial similarities, it was further continued and enhanced by Clara Reeve, Ann Radcliffe, William Thomas Beckford but had much success in the nineteenth century through the works of Mary Shelley and Edgar Allan Poe. Another famous novel in this genre is Bram Stoker's *Dracula*, which is from the late Victorian era. This "dark" romanticism was very prominent in England and Germany.

Many romantic poets contributed to this genre like Samuel Taylor Coleridge's *The Rime of the Ancient Mariner* and *Christabel* as well as John Keats's *La Belle Dame sans Merci* (1819) and *Isabella.* Even the names of the characters of the novel were influenced by this genre. Lord Byron was also an influential point for Mary Shelley's *Frankenstein*

(1818) and John William Polidori's *The Vampyre* (1819). Frankenstein removed the traditional meaning of "gothic" and explored the potential of actual scientific investigation upon humanity which introduced the subgenre of the Gothic; Gothic science fiction.

A critic named Christopher Frayling considers *The Vampyre* as one of the most influential works of fiction ever written that spawned a craze for vampire fiction and theatre (and latterly film) which has not ceased to this day. Until the Victorian era, Gothicism had already accomplished to be the chief genre in writing. It entered to a creative phase by the famous works of G.W.M Reynolds who wrote a trilogy of Gothic horror novels: *Faust* (1846), *Wagner the Wehr-wolf* (1847) and *The Necromancer* (1857). Another important work, *The Mysteries of London* has established an exceptional place in the development of the importance of urban Gothic setting.

An important and creative annotator of the Gothic period was Edgar Allan Poe. He centralized the traditional elements of gothic tales and focused more on the psychology of his characters. The influence of Byronic Romanticism can be seen even in the works of the Brontë sisters which includes Emily Brontë's *Wuthering Heights* (1847) that features ghostly themes and a Byronic Hero in the person of the demonic Heathcliff. These works are also seen as the best examples of female Gothic novel.

These works of the Victorian era largely influenced Bram Stoker's vampire novel *Dracula* (1897). *Count Dracula*, the most famous and renowned Gothic Villain ever, was formed by Bram Stoker in this novel.

However, Gothic literature is closely related with the Gothic Revival Architecture of the same era. Even the ruined gothic buildings added to various features by representing decay and collapse of human creations. The setting of the gothic novel, religious or ruined building, was an essential element that provides an impression of isolation and abandonment from the rest of the world.

Gothic works were continuously succeeding in destroying the fears and anxieties of the middle classes on some topics related to their ascendancy, ancestry, inheritance and the transmission of their wealth. The Gothic romance, as Gary Kelly has stated, "was not so much a coherent and authentic genre as an ensemble of themes and formal elements which could be taken over and adapted in whole or in part by other novelists and writers".

Science fiction is a genre which is sometimes combined with supernatural and futuristic elements. This also includes the genres like fantasy, science fantasy, horror, superhero fiction etc. Space travel, time travel, science and technology are some of the imaginative concepts related to this type of fiction. Science fiction aims at explaining the results and consequences of scientific inventions, and has been called a "literature of ideas".

According to science fiction writer, Robert A. Heinlein:

A handy short definition of almost all science fiction might read: realistic speculation about possible future events, based solidly on adequate knowledge of the real world, past and present, and on a thorough understanding of the nature and significance of the scientific method.

Science fiction is dominantly based on the scientifically postulated laws and concepts even though it is entirely related to fantasy fiction. To explicitly elaborate this topic, historical background of this fiction explains the removal of mythological form from the historical form. *A True Story,* written by the Syrian scientist Lucian in the 2nd century AD includes many elements and characteristics of modern science fiction. The writing contains story about journey to other worlds, space inhabitants, space warfare and this novel is considered to be the first science fiction novel.

An intellectual movement known as the Age of Enlightenment marked the beginning of ideas based on reason, liberty, democracy and legitimacy. Some of the historians also marked the beginning of the scientific revolution which led to their meetings at scientific institutions and coffee houses. Francis Bacon's *The New Atlantis* (1627), Margaret Cavendish's *The Blazing World* (1666) and Jonathan Swift's *Gulliver's Travels* (1726) are some of the works related to this fiction. These were associated with the science fantasy fiction because of the travel shown in the story to some fictional places.

With the development of the novel as a genre, in the early 19th century, famous works like Mary Shelley's *Frankenstein* (1818) and *The Last Man* (1826) developed this type of fiction in a more renowned way. Even the works of Edgar Allan Poe are considered to be under science fiction due to the presence of fantastical elements in his stories.

With new scientific and technological advancements such as electricity and new forms of communication and transportation, this fiction reached to its zenith. *The War of the Worlds* by H.G Wells is a science fiction novel which influenced the work of scientists

and eventually led to the invention of multistage rocket and liquid fueled rocket. In his works, the influence of the Gothic is inevitably clear to the readers.

Even the comic stories associated with science fiction like *Buck Rogers*, *Brick Bradford* and *Flash Gordon* gained momentum in the early 20th century. The beginning of the Golden Age of Science fiction increased the public attention which led to the publication of wide range of science fiction stories.

According to historian Adam Roberts, "the phrase Golden Age valorizes a particular sort of writing: 'Hard SF', linear narratives, heroes solving problems or countering threats in a space-opera or technological-adventure idiom."

Many writers like Isaac Asimov, Damon Knight, John W. Campbell, Robert A. Heinlein, Arthur C. Clarke and James Blish marked the increase in influence of this type of fiction with their renowned works.

Other writers in the late 20th century like William S. Burroughs, Frank Herbert, Samuel R. Delany and Harlan Ellison introduced new trends and ideas in writing styles. While a different group of writers, mainly in Britian started a high degree of experimentation in their works which led to the advancement in hard science and soft science fiction, in the 1990s, some of the advancements like nanotechnology, biotechnology, internet led to the exploration of these new themes in literary works to which Tom Shippey questions about science fiction:

What is its relationship to fantasy fiction, is its readership still dominated by male adolescents, is it a taste which will appeal to the mature but non- eccentric literary mind?

Science fiction physicist Gregory Benford announced that: "SF is perhaps the defining genre of the twentieth century, although its conquering armies are still camped outside the Rome of the literary citadels."

Even the author and journalist David Barnett has remarked:

The ongoing, endless war between "literary" fiction and "genre" fiction has well defined lines in the sand. Genre's foot soldiers think that literary fiction is a collection of meaningless but prettily drawn pictures of the human condition. The literary guard consider genre fiction to be crass, commercial, whizz-bang potboilers. Or so it goes.

Hard science fiction includes various subjects like physics, chemistry, biology and astrophysics and it also concerns itself with the advanced technologies. This type of fiction is also named as the "natural sciences" fiction.

Soft science fiction has various subjects like economics, anthropology, sociology and political science. This is also called as the "social sciences" fiction. Some of the writers have made an effort to close this gap that exists between these types of science fiction.

Additionally, science fiction is somehow considered as the abundant series of representations which are long and profound in nature. Most of these series attach pleasure with recognition. Science fiction is a postmodern idea which includes all the technical points and ideologies of postmodern world.

Literature Review:

Middle ages played a vital role for irrational beliefs highlighted by the importance of the theories of philosophy, religion, poetry and history. This type of concept was first

used with the renowned works of gothic fiction. These works were the earliest to use the concept of the supernatural and the romanticism together in the right direction.

In 1712, Addison draws the concept and his observation on the "Darkness and Superstition" of the Middle Ages in Spectator 419:

Our Forefathers looked upon Nature with more Reverence and Horrour, before the World was enlightened by Learning and Philosophy, and loved to astonish themselves with the Apprehensions of Witchcraft, Prodigies, Charms and Enhancements. There was not a village in England that had not a Ghost in it, the Church-yards were all haunted, every large Common had a Circle of Fairies belonging to it, and there was scarce a Shepherd to be met with who had not seen a Spirit.

Research scholar Moynahan states that the significance of Gothic genre lies specially in blending the other creative forms to form a literary piece. He also comments on the political aspect of the Gothic novel thrived with the dilemma of undeveloped societies and their continuous struggle to rise from the powerless society.

Kelly converses on the scholarly skills of gothic writers who opposed dictatorship and harassment by relating it to the concepts of spirituality, nationality and domestic violence.

Carol Senf scrutinizes the elements of science and then compares it with the history of Bram Stoker. Stoker in his childhood had a great fascination for medicine, science and technology. Moreover, he got skilled in science in his graduation days. Also, the concept of the right use of scientific knowledge for the humankind is highlighted in Stoker's novel.

This proves that the Stoker grasped the importance of science and its potential long before publishing the novel.

Glennis Byron points out the darker side of science to show the consequences of misusing scientific inventions and its knowledge. In Bram Stoker's novel *Dracula,* the conflict between the good and the evil is closely associated with the concept of science.

Chapter I

Fundamentals of Gothicism in *Frankenstein* and *Dracula*

The concept of Gothicism used in the novels also represents social fears and problems and the concept of repressed emotions is associated with the consequence of these fears. This type of aspect was prominent in the Victorian era due to the decrease in religious values which came into vogue with the inception of scientific and technological advancements.

Gothic novels function both as an important means of revealing difficult social and cultural problems and also results in increasing emotional effects on the reader. Such novels result in making us warn "of dangers of social and moral transgression by presenting them in their darkest and most threatening form". (reference in mob screenshot)

Similarly, the novel *Frankenstein* can also be termed as a novel based on these fears and social problems. It is a thrilling novel that contains some supernatural elements attached to natural and scientific basis. *Frankenstein* is also referred to as an anti-Promethean work instead of the fact that it was published in the romantic era. This novel focuses on the gothic elements of terror and thrill.

In this novel, both the creator and creature can be perceived as beasts because both of them cross over their limits to bring hazardous conditions to humanity. Even the concept of degeneration is depicted through the creation of a large and dreadful monster by Victor. Moreover, Victor had crossed the border of both the humanity and the divine.

Dracula is also classified as a gothic novel which was largely influenced by the renowned gothic works of the Victorian era. These works were endlessly destroying the fears of the society especially middle class. This concept was also related to their birth, inheritance and the main idea of superiority.

Count Dracula is the monster presented in this novel who not only poses serious threats to mankind but also depicts the weaknesses of British society of that time. The mixture of the old gothic ruined buildings and absurdity, fixed with the new scientific inventions shows a transformation from the dark ways of the gothic concept to the modern weapons. This change shows how combining practical knowledge with other supernatural concepts is more important than the theoretical knowledge of science.

Van Helsing, one of the main characters of the novel highlights the importance of using supernatural concept with science to cure a disease. He treats a psychological disease with the combined effort of his team members that proves as a positive force in the end of the story.

This novel also highlights the major concerns of the Victorian society based on the concept of Gothicism. Even the concept of knowledge is used as a major element to help the society in getting rid of that terrible monster. Van Helsing combined his various theories of old and new schools of thought to explain the consequences of science with the positive examples from the success they attained in the end of the story. He also focuses directly on the ill effects of having an incomplete understanding.

In the battle against Dracula, the symbols of Christian Faith are used to add to the gothic setting of the novel. Even the concept of folklore and traditions highlights the importance of using practical and operative weapons in fighting against the evil force.

Chapter II

A Brief Demonstration of the Prominence of Science in *Frankenstein* and *Dracula*

Mary Shelley wrote Frankenstein when scientific advancements were in progress in medicine, biology, electricity and social sciences. This progress also influenced the imagination of the writers to a great extent. Living and working in an era where, to Christa Knellwolf and Jane Goodall, "the magic and mystique of science was crossing path" and where "it was impossible to determine which of a range of mind-boggling prospects might become an actuality", it is not surprising that scientific development was to become an abundant source of inspiration. Was it an entirely positive force aiding people in their lives or were there darker elements and unseen dangers? (refrnce in fulltext pdf)

The works of science fiction like Mary Shelley's *Frankenstein* and Bram Stoker's *Dracula* proceeded from the first decades of the century, when the Hard science fiction dominated the progress, to the end of the century where Soft science fiction were scientific initiators.

In Frankenstein, Shelley inquires the concept of knowledge within the aspect of scientific development starring the religious, ethical and moral effects of science. Mary Shelley created the character of Victor Frankenstein; a scientist who takes full profit of science to form his creature without thinking of its social and moral results. As the novel progresses, his thirst for knowledge changes from positive desires to egoistic reasons. But in the end, the painful result of his scientific activity is portrayed in the novel. During inception, Victor Frankenstein's interest towards science was positive and he was of the

view that this scientific progress would benefit the humankind and he imagines himself owning, "talents that might be useful to my fellow creatures." (214) In addition, his willingness to help the mankind is evident in the following statement, "banish disease from the human frame and render man invulnerable to any but a violent death." (42) Frankenstein becomes aware that science can be used as a means to extend one's life-span and comforting hurt. This compassionate piece in Frankenstein can be seen through the relationship with his family who are very close to one another.

He belonged to a family who loved one another; nevertheless, it did not hamper the negative development of Frankenstein's interest in science. Even though he began his interest taking into account its positive side; to prolong life, however, following his progress, he soon becomes interested in science to use it for his own purpose rather than serving others. After Frankenstein became conscious of the creativity residing in nature, he "pursued nature to her hiding places," (55) for the purpose of complete comprehension. His perspective of willingness to use science to do good to mankind transforms entirely in due course of time. Frankenstein's desire to unfold the mystery of nature reveals the potential of science to provide the scientists with the ability to cure diseases and renew life.

The renewal of life is a major thematic element recurring in *Frankenstein*. His negative desire and interest in science is further tempted by his mental picture of seeing himself as the creator of life which leads him to think himself as superior over everyone else. He views this potential how this, "new species would bless me as its creator and source," and how he would fairly earn, "the gratitude of his child." (122) This transformation of his willingness from benefitting the people to then using science for his

own good depicts Frankenstein's use of science for science's sake rather than doing good to extending life-span.

Glory is another aspect used in Frankenstein, a term which refers to magnificence or great beauty. Glory arises in the novel through his interest in science and its benefits. Frankenstein also brings into play science in the view in order to gain glory as well which leads him to imagine to, "pioneer a new way, explore unknown powers, and unfold to the world the deepest mysteries of creation." (49)

The more Frankenstein thinks of himself as a learned scientist, he becomes even more persuaded to unravel the advantages provided by science. His determination increased when he starts imagining himself as a revered scientist. Even the story of the young adventurer Walton is compared to the character of Frankenstein with reference to glory. Walton is an enthusiastic follower of Frankenstein and he also surveyed his definition of glory: "I preferred glory to every enticement that wealth placed in my path." (17) But in the end of the novel, their different ends are exposed although both of them stood concerned to the scientific discoveries.

Alchemy is also used as an element to reveal the thirst for glory through the fine example of Frankenstein. In order to fulfill his longing, he turns to old alchemists such as Albertus Magnus and Cornelius Agrippa and tries to expand his knowledge for magnificent scientific visions. But later on, he still picks modern science over alchemy for his project.

In his days of childhood, new fields of science like electricity and chemistry were introduced to him by a family friend. Later on, he also called his workings as "horrors of secret toil" and his research laboratory as a "workshop of filthy creation." (55) This type

of concern to science forced him to complete his creation as he becomes blind to the consequences of his scientific creation. He started his creation with a modest thought of "simpler organization to question his", but later on he becomes aggressive about his development to do interrogation on his "ability to give life to an animal as complex and wonderful as man." (54) In reality, his passion imprisoned his mind to think of the destructive outcomes of his creation process,

Frankenstein has not only confined his mind but also turns his back on family and close friends. His mind was firmly stable on his goal which makes him to ignore the fact of the need of human agency for his process. As a result, his mental health declined because of his continuous remoteness in his laboratory and mind caught up by his goal. This all as a whole resulted in the loss of control in his creativity.

The breathtaking beauty of nature and the phenomena of the physical world also faced his cruelty as he disturbs nature with his ignorance and tries to focus himself on misusing nature's mysteries. However, there are some instances in the story where he is seen to be breathing his relaxation in the lap of nature. Nonetheless, as the novel advances, he decides to use the rewards of nature with his scientific skills due to the change in the social order because of the Industrial Revolution.

In a row collected with his ignorance to the norms of the creation processes of nature, he also ignores the importance and influence of God. This can also be seen as an end to the Romantic view of nature and ignorance of the concept of God as a part of his creation bringing in the element of Industrial Revolution when people believed more in logic and reason rather than on religion. But then again, there are some instances in the

story which shows that Frankenstein is not equipped with his creation for the first time as is suggested in few of these lines, "the beauty of the dream vanished" and he is occupied by means of "breathless horror and disgust." (58) . Also, his incessant remoteness from the world all through the process of his creation resulted in "tormented isolation and guilt secrecy, the resulting assembly will only animate and body forth that condition and display its moral ugliness." (35) This displays his failure in his creation procedure and the faltered use of science which is developed for civilization in practicality.

A purveyor of bereavement and wretchedness, the creator itself is despised of his master. Even the nature of both the creator and his creation is compared in the story which verifies the evil nature of Frankenstein's malicious mind. He even questions: "What did this mean? Who was I? What was I? When did I come? What was my destination?" (131). However, his creator and his father refuses to answer his worthless questions due to which he experiences the lack of company. Finally, he tells his master to use his science to create a companion "of the same species" and "with the same defects." (Shelley146) Frankenstein finally comes to an agreement: "I felt what the duties of a creator towards his creature were, and that I ought to render him happy before I complained of his wickedness." (104) Frankenstein also predicts about his future and in what manner how "future ages might curse me as their pest, whose selfishness had not hesitated to buy its own piece at the price, perhaps, of the existence of the whole human race." (171) This shows how his isolated mind was unable to lead him in a positive way of using his knowledge of science. He even rejected the responsibilities of his family and his responsibility as a scientist to use science to do noble job. The debauched use of science by Frankenstein is a mere exaggeration of the real nature of humans who are always after materialistic gains rather than spiritual. This

aspect can be related to the politics of the present day where the politicians promise and persuade the common people to bring good days in the future but as soon as they gain the power in their hands, they become corrupt in pursuit of their own happiness.

The concluding scenes in the story illustrates the misery of Frankenstein, his creation and Walton. Both Frankenstein and Walton meet different endings because of the different company they had during their research. Walton's group saves his life although his determination was killed during his journey. In contrast, Frankenstein's company never forced him to have forethought of his creation. Therefore, these narrators used science with the wrong intentions and met their ultimate deaths. This indicates that the misuse of a good creation always comes with a penalty of death which cannot be forbidden by any person in the universe.

In *Frankenstein*, science was misused by Frankenstein to satiate his own needs but in Dracula, science is used as an alternative to protect the human kind. In Dracula, science is used as an inspiring force by Van Helsing to serve both friends as well as strangers from the hazards posed by an evil force. Comparatively, Dracula can be viewed to have a lighter

sense of ambiance equated to Frankenstein. Both the characters, Dr Seward and Van Helsing are portrayed to be meticulous and responsible people "pledged to set the world free." (321)

Possessing the characteristics of an evildoer, Count Dracula is not only frightening but he is also proficient in killing as well as in revitalizing. Here, the two scientists are opposite in character to that of vampire that defies the idea of life and death.

The fight between the evil and good is also an attempt to save humanity from Dracula's impact. Here, the wounded people were being transformed to soul-less vampires. The Dracula's influence too, is not only frightening to other characters but also a serious threat to the society. The attempts to save society from the bad influence of Dracula is an attempt compared to the aspect how Late-Victorians struggled to save their society from foreign influence. The Late-Victorians did not want alien ideas to invade their society due to which they felt threatened and took measures to be safe from this invasion which is an affirmity linked with the concept of vampires who are believed to be incapable of entering a house until they are invited inside for they are no less than cannibals and are regarded as a threat to mankind.

Here, Dr. Seward is presented as a Late-Victorian who turns in to science to protect Britain from the evil influence of Dracula. Van Helsing had a different thought to protect society and to fight evil as he was correspondingly an advocator of faith as well as of science. Both of these characters adopted different methods to fight against this evil agency but they differ from the character of Frankenstein in that because of one property of thoughtful foresight in them. Here, the Dracula is also described as "cunning more than mortal, for his

cunning be the growth of ages." (237) Here, both the scientists turn up to new and modern weapons of science to fight against an old rival.

Medicine is one of the powerful tools used by Dr Seward who is an expert in the field of psychology as well as medicine and a "humanitarian and medico-jurist as well as scientist." (244) He uses his knowledge to look for the reason as per the illness of Dracula's first victim, Lucy. After an investigative study, he finds out that "something mental" (111) kind of psychological disease has affected her in a serious way. He was doubtful of his conclusion on Lucy's illness as it "might be the means of that manifest loss of blood" but rejects this idea subsequently "such a thing could not be." (123) He even tested the blood of Lucy to find out the origin and the chief cause of her illness.

Later on, he found out that his scientific methods of curing diseases were not working because of the ruining medical condition of Lucy. He yells "I do not know what to think, and I have no data on which to find a conjecture." (191) His mental health forced him to think of the supernatural elements that might be one of the reasons of the cause of Lucy's psychological ailment. Van Helsing detects that the loss of blood in Lucy had not lead to an anemic condition. Slightly shocked, he still settles on a conclusion that "yet there is cause; there is always cause for everything." (114) Van Helsing uses the methods of pure-medicine like surrounding Lucy's neck with garlic flowers and settles on a statement that "yet there is cause; there is always cause for everything." (114)

Van Helsing's approach to fight against the evil force signifies the introduction of the elements like folklore and superstition in his battle. Van Helsing concludes that superstition must be trusted at the first and even faith is an important element to be

considered while fighting this battle. He also wants to combine medicine with these elements as long as the technique works. He even points out the difference in science and non-science: "there are things done to-day in electrical science which would have been deemed unholy by the very men who discovered electricity." (191) He combined his knowledge with the old, new and scientific elements to fight his battle against the evil force to save his society.

His concept of combining two ordinary concepts of life proves that the scientists have a way of devising new concepts by using their conceptual and practical knowledge. Van Helsing requests Seward to have forethought in the concept of combining faith and science together. Therefore, Van Helsing is forced to think of the supernatural element present in the evil force and therefore, he uses this point to acknowledge his struggle. This brings out the analogy of faith and science which are viewed as two contradictory factors. By juxtaposing these two elements, Abraham Stoker intends to reveal the strong force that these two opposing origins can give birth to.

In this novel, Dracula can be perceived as an evil force who becomes extra susceptible to other divisions of modern science. Even the other characters in the story depicts the interest of public in ghostly activities and virtual elements of science. Mina's hypnosis is an example in the story that strongly suffices to advocate this view. The other members of their team too, explore the new facts based on mind-reading and hypnosis. This unity of the skills of their team help them fight against Dracula. Their approach in fight becomes more innovative when they combine the new elements of information technology by using phonographs. They record and then interpret and combine every recording with some newspaper clippings to compile information. They even appear to

agree to reach to an agreement that their "ability to record, order, share, and reason from their observations becomes at least as vital a weapon against Dracula as their willingness to believe in his supernatural reality." (280)

Their struggle in fighting against Dracula shows how the elements of science and having forethought can be used to lead humanity towards success. This also reveals the harmony in the members where Van Helsing stands for the importance of faith and loyalty. Even the significance of family is displayed through the killing of one of their team members, Quincy Morris whose sacrifice was acknowledged after the birth of Mina and Jonathan's baby.

Somehow, Victorian society depicted in this story is saved by the knowledge of scientists and not by their knowledge of science. Even the story of getting rid of the evil force is best depicted through the unique knowledge of the East and the West. Thus, the result of this story differs from the result in the story of Frankenstein.

Conclusion

The end of the 19th century fetched the major anxieties of the Victorian era that forced the society of that time to enquire about the established concepts of religion, philosophy, psychology, medicine and science. Darwin' theory of evolution is one of the major example of this interrogation process. Similarly, the Industrial Revolution resulted into the economic and social change in England.

The novel *Frankenstein* somehow is a different type of novel because it has the two different instincts and ideas; one is gothic and the second one is science fiction. Gothicism is a completely imaginative and fictional idea whereas science fiction somehow deals with the realism, logic and facts. This novel combines the two different ideologies and in a very narrative and structural way. This novel is a kind of bridge between the author's fiction and supernatural interests.

The concept of creator and the creation is also experimented in the novel *Frankenstein* that shows how both the characters repent in the end and face twinges of dilemma, pain and isolation. Here the fate of both the characters is combined miserably that results in suffering in the end of the novel.

In the final chapters of *Dracula,* different opposing forces depicts not only the battle of Victorian decency and morality but also the battle between East and West. Some of the Nomads who aides

Dracula in his gloomy and ruined castle depicts the authoritative and enigmatic forces of the East. This represents the rule of nameless traditions and uncountable superstitions over the knowledge of science.

The novel is truly a depiction of endless Victorian fears of the society of that time. Dracula points out the Satanic figure by depicting some of the instances in the story through symbols. It strictly adheres to the struggle of good against the evil with reference to conventional Christian background. Bram Stoker's struggle to link the gap concerning to real and the fictitious, the natural and the supernatural spheres.

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