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Psychosexualism in Victorian Literature: A Psychoanalysis of Jane Eyre and Dracula

Heather Marie Ward
ward184@marshall.edu

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Psychosexualism in Victorian Literature:
A Psychoanalysis of *Jane Eyre* and *Dracula*

A thesis submitted to
the Graduate College of
Marshall University
in partial fulfillment of
the requirements for the degree of
Master of Arts

in
English

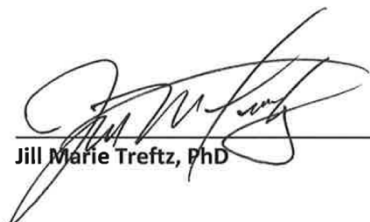
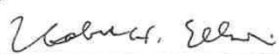
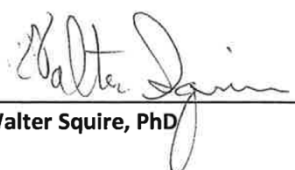
by
Heather Marie Ward

Approved by
Dr. Jill M. Trefz, Committee Chairperson
Dr. Robert Ellison
Dr. Walter Squire

Marshall University
December 2015

APPROVAL OF THESIS/DISSERTATION

We, the faculty supervising the work of **Heather Ward**, affirm that the **M. A. thesis** "**Psychosexualism in Victorian Literature: a Psychoanalysis of Jane Eyre and Dracula,**" meets the high academic standards for original scholarship and creative work established by the **Department of English** and the **College of Liberal Arts**. This work also conforms to the editorial standards of our discipline and the Graduate College of Marshall University. With our signature, we approve the manuscript for publication.

 _____ Jill Marie Treftz, PhD	Committee Chair	12/2/15 _____ Date
 _____ Robert Ellison, PhD	Committee Member	12/2/15 _____ Date
 _____ Walter Squire, PhD	Committee Member	12/2/15 _____ Date

Heather Marie Ward
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DEDICATION

To the Mother who birthed me,
Thank you for teaching me that sometimes life sucks and you just have to get used to it.

To the Mother who reared me,
Thank you for teaching me that a sometimes sucky life can also be beautiful and full of love.

To My Father,
Thank you for teaching me that with good food and good friends comes good times.

And to Andy,
You know what you did and why I love you for it.

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Abstract

My thesis consists of historical facts and literary analysis and is made up of three chapters. In the first chapter, I look at two varying elements of psychosexualism, the emotional and the physical, and discuss how each can be applied to *Jane Eyre* and *Dracula*. The chapter also contains an explanation for the term psychosexualism and provides a brief history of: the Victorian notion of hysteria and spermatorrhea, the twentieth-century classifications of love and sex addiction, as well as the twenty-first-century to Histrionic Personality Disorder and Sexual Sadism Disorder. The second chapter provides an analysis of *Jane Eyre*, specifically looking at Edward Fairfax Rochester. This chapter also focuses on the evolution of Rochester's disorder as seen throughout the centuries. The third chapter is an analysis of *Dracula*, specifically looking at how spermatorrhea, sex addiction, and sexual sadism disorder affect the characters of Johnathan Harker, Renfield and Dracula. The evolution of the physical element of psychosexualism between the three characters listed above makes up the connection to the previous chapters.

CHAPTER 1

THE EVOLUTION OF PSYCHOSEXUALISM IN VICTORIAN LITERATURE

“Psychoanalysis is in essence a cure through love.” – Sigmund Freud, Letter to Carl Jung in 1906

When the general public thinks about the Victorian era, it is unlikely that love and sex are associated with anything other than repression. Although the idea that Victorians were sexually repressed makes no sense considering love and sex weighed heavily on their minds, which we can see when we read the literature of the age, we must also keep in mind their prudish nature. However, in keeping with the spirit of the age the Victorians were aware that a person could be over-stimulated sexually, but they did not make the connection between being over-indulgent and addicted. By constantly writing about love and sex the Victorians were demonstrating their own obsessive sexual nature. The nineteenth century and the Victorian era especially birthed a great number of things; among their many inventions was the field of psychology. Thanks to the medical writings and pre-psychological studies done at the time, we can be assured that the nineteenth-century medical profession, at least, realized that the general populace was developing a fixation on love and sex.

Though literary critics are fond of using the field of psychology to analyze the underbelly of a text, we tend to neglect the fact that because the field is within the medical family, it evolves and changes to incorporate modern ways of thinking. Unlike Michel Foucault’s argument that sexuality is historical, meaning that sex and its psychology changes depending on place and time without being connected to what it was previously, I am arguing that sexuality and its psychology evolve over time while still maintaining the root of its former self. In thinking about

it another way, sexual psychology is like a sausage, it is made up of many different parts. What the evolution of psychology has allowed us to do is identify the different ingredients that make up the sexual psychology sausage. In Foucault's book, *The History of Sexuality: An Introduction*, he states that "Sex and its effects are perhaps not so easily deciphered; on the other hand, their repression, thus constructed, is easily analyzed" (Foucault 6). While I do not completely disagree with the first half of Foucault's sentiment, analyzing what he claims as repression is not as easy as he claims it to be. Due to the field of psychology constantly evolving and reevaluating itself, any analysis of sex, the effects of sex and/or sexual repression that Foucault is alluding to is not as difficult to decipher as it once was, which is why I think that it is not only important to make a current psychosexual analysis of Victorian literature, but to do so through a lens that takes the evolution of psychology into account.

When we forget about the evolutionary process of psychological medicine and the passing of time, we trap ourselves into only looking at literature in a one-dimensional way. This is not to say that critics have not been generating psychoanalyses of Victorian literature, because they most certainly have. However, what they have not been doing is reading works such as *Jane Eyre* and *Dracula* through the evolutionary lens of rudimentary sexual psychology, which can give us new insights in the characters and stories that we thought we knew.

Part 1: Psychological approaches to Victorian Literature

Charlotte Brontë's 1847 novel *Jane Eyre* has been carefully read through a feminist lens, which provides an array of challenges when trying to analyze the text through a psychosexual lens. On the one hand, thanks to all of the feminist readings of the book, there is a great understanding of who Jane and Bertha are as characters and how they affect the overall story. On the other hand, due to the sheer number of feminine focused readings of *Jane Eyre*, Rochester,

for the most part, has been grossly overlooked and under-analyzed, which is curious considering he is the one that suffers the most from what is classified as a “feminine” disorder in the nineteenth-century. By looking at some of the main feminist critics of *Jane Eyre* and their analyses of Jane and Bertha, I am taking their feminist readings and applying them where applicable to a psychosexual reading of Rochester as a character to better understand his “madness” and how it affects the story as a whole.

Almost anyone who analyzes *Jane Eyre* is directed to Sandra Gilbert and Susan Gubar’s *The Mad-woman in the Attic* as their first point of reference. Gilbert and Gubar’s main argument, and the one that so many other critics have either supported or rebuked, is that Bertha is a metaphor for Jane’s darker self.

Everywoman in a patriarchal society must meet and overcome: oppression (at Gateshead), starvation (at Lowood), madness (at Thornfield), and coldness (at Marsh End). Most important, her confrontation, not with Rochester but with Rochester’s mad wife Bertha, is the book’s central confrontation, an encounter...not with her own sexuality but with her own imprisoned “hunger, rebellion, and rage,” a secret dialogue of self and soul on whose outcome, as we shall see, the novel’s plot, Rochester’s fate, and Jane’s coming-of-age all depend. (339)

The manner in which they describe the relationship between these two characters makes it appear as though Jane suffers from a multiple personality disorder, where the persona of Jane is the good/moral half while Bertha is the vindictive, sexually aware half. Gilbert and Gubar believe that there is a mirroring effect happening between the two female characters, which leads to the idea that Jane and Bertha have a quasi-Jekyll and Hyde relationship in that one personality cannot be fully in control until the other has been laid to rest, in this case literally. The problem that I see with this is that by saying that Jane and Bertha are opposite sides of the same coin, Gilbert and Gubar do not look at the figure the two characters have in common: Rochester.

Another feminist reading of *Jane Eyre* comes from Elaine Showalter, who disputes Gilbert and Gubar's idea that Bertha is a physical representation of Jane's pent up anger. Instead, Showalter argues that Bertha is a character in-and-of herself who plays a role in keeping Jane from getting her happily-ever-after with Rochester. In *The Female Malady: Women, Madness, and English Culture, 1830-1980*, Showalter claims:

What is most notable about Brontë's first representation of female insanity, however, is that Jane, unlike the contemporary feminist critics who have interpreted the novel, never sees her kinship with the confined and monstrous double, and that Brontë has no sympathy for her mad creature. Before *Jane Eyre* can reach her happy ending, the madwoman must be purged from the plot, and passion must be purged from Jane herself. (68-69)

Showalter believes that Jane does not see how she and Bertha are connected. Once again, there is no direct mention of Rochester or how he connects Jane to Bertha. What is made clearly evident by Showalter, Gilbert, and Gubar is that until Bertha is dead Jane can not find peace. However, an unstated piece of their analyses is that much like Jane being unable to find peace until after Bertha is dead Rochester cannot find true happiness until the madwoman in his attic has been extracted from his story by death. By saying that Brontë is not sympathetic toward Bertha, Showalter is implying that Brontë does not want the audience to focus on the qualities of Jane's personality that Bertha personifies. Thus, Brontë is placing sympathies not only with Jane but also with Rochester, which we see towards the end of the novel when Rochester is detailing his victimization of being married off to the "mad creature." Although Rochester attempts to do the right thing for Bertha by locking her away, he is still disgusted by her madness and depicts the event leading up to his marriage to her as a smoke-and-mirrors act performed by those around him.

Unlike the psychoanalytical-feminist criticism of *Jane Eyre*, Bram Stoker's 1897 novel *Dracula* is often criticized from a psychoanalytical-queer perspective. The character Dracula and

sexuality go together like peanut butter and jelly, academically speaking. Due to the popularity of the psychoanalytical reading of the novel there is a plethora of information to work with. This makes the idea of tackling Dracula rather daunting because it does not seem as though I could have an argument about Dracula that has not already been explored. However, there is not a great deal of criticism that looks at Dracula through an evolutionary lens of psychosexualism. Critics like to pick at Dracula and his sexuality, and in that regard I am no different, but what makes looking at Dracula through such a precise lens so interesting is that we get a view of Dracula that has not yet been explored.

In “From Undead Monster to Sexy Seducer: Physical Sex Appeal in Contemporary Dracula Films,” Donald Rottenbacher states, “Critics claim that Dracula’s bite and indeed Dracula himself are metaphors for sexual liberation” (3). Literary critics use the phrase “sexual liberation” to commonly identify with open homosexuality, which is why Dracula is often read as homosexual. As I see it, entertaining a young man who travels to a distant country in order to help Dracula in a business arrangement does not make Dracula homosexual. In “Vamping up Sex: Audience, Age & Portrayals of Sexuality in Vampire Narratives,” Melissa Ames states:

The young adult novels tend to portray primarily heteronormative relationships reinforced by “traditional” family values. [...] The print vampire narratives aimed at a more general readership do not limit their relationships in this way; they often include non-traditional family structures, focus on homosocial relationships, and include characters that could be classified as asexual or bisexual rather than heterosexual. Because of this, the mainstream vampire narratives leave room for more fascinating analyses in terms of sexuality. (1)

While Ames’s main focus is on the *Twilight* saga and how it fits into vampire narratives, there is something to be said about her idea of sexuality within “more general readership” vampire stories. In looking at *Dracula*, I absolutely see a homosocial relationship between Dracula and men—Jonathan Harker especially because we get a first-hand account—just as I see the “non-

traditional family structures” in terms of Dracula and his female counter-parts. Although Ames does not mention it directly, many critics like to claim that there is an incestuous relationship between Dracula and his female counterparts. I will dispute the notion that the three female vampires at Castle Dracula are sister/daughter in a later chapter.

Part 2: Psychosexualism

A key term that must be defined from the beginning of my analysis is “psychosexual”, meaning “involving or relating to the mental and emotional aspects of human sexuality” (OED online). Psychosexual dates back to 1892 (OED online); however, the third edition of the *Diagnostic and Statistical Manual of Mental Disorders* (DSM), published in 1980, links psychosexuality and dysfunctions:

The Psychosexual Disorders are divided into four groups. ... The Paraphilias are characterized by arousal in response to sexual objects or situations that are not part of normative arousal-activity patterns and that in varying degrees may interfere with the capacity for reciprocal affectionate sexual activity. The Psychosexual Dysfunctions are characterized by inhibitions in sexual desire or the psychophysiological changes that characterize the sexual response cycle. (261)

The way I employ the term “psychosexual” in this thesis is that the psychological history of a character directly affects his/her emotional and/or sexual relationship with another character. The graph below represents the hierarchical connection that the emotional and physical aspects of human relationships have to psychosexualism which I will later explain in more detail.

Psychosexual dysfunction can range from something as simple as Edward Fairfax Rochester loving Jane Eyre but being afraid that she will permanently leave him, to as complicated as Count Dracula’s desire to change Mina Murry-Harker from human to a vampire.

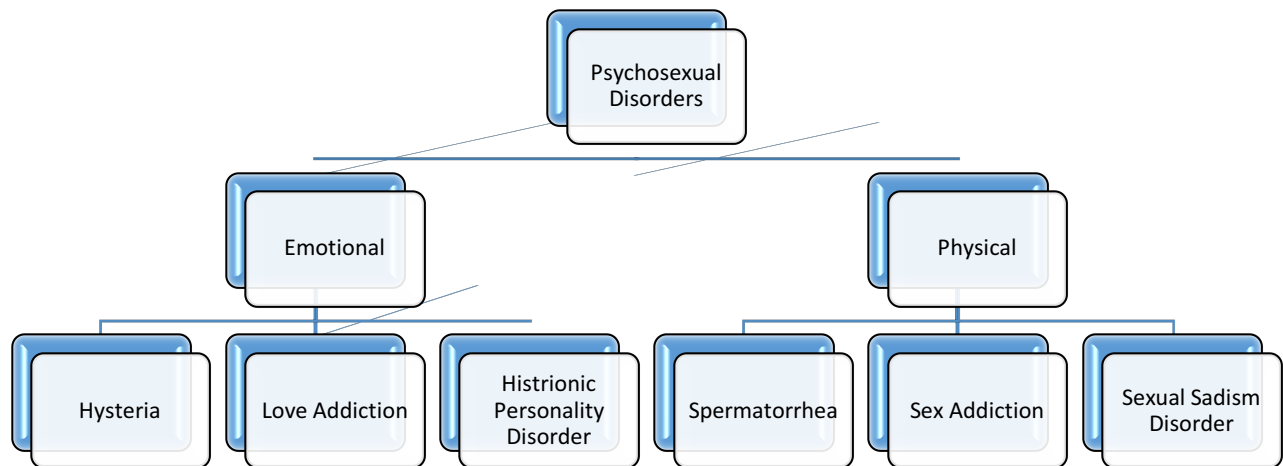


Figure 1

Returning to the idea that Victorians are prudes/prudish for just a moment, although the concept explicitly deals with sex and sexuality, there appears to be this modern notion that if a person is prudish¹ they are uptight and sexually repressed. A definition of prude is “a person (in early use esp. a woman) who has or affects an attitude of extreme propriety or modesty, esp. in sexual matters; an excessively prim person” (OED Online). “Attitude of extreme propriety or modesty” does not mean that the Victorians were not engaging in sexual acts; it simply means that they were not always publically open about their sexual exploits. While the Victorians appear to be uptight on a surface level, they fit the textbook definition of a prude. In *Sex and Marriage in Victorian Poetry*, Wendell Stacy Johnson actually goes as far as to say that “the Victorians were, by and large, hypocrites as well as prudes in public” (17). The fact that Johnson says that Victorians were hypocritical prudes is a fascinating concept about the lives and secrets

¹ In the mid-twentieth century the definition of Victorian changed to mean the strict, old-fashioned, out dated, prudish. This could explain why the Victorians are associated with being repressed in matters of love and sex.

of Victorians. Although sexual matters were meant to be kept quiet, the prevalence of psychosexual diagnoses such as hysteria and spermatorrhea expressed in the literature of the time, indicate other-wise.

Part 3: Victorian psychosexual disorders

To start the evolutionary journey of psychosexualism, I am going to start with hysteria and spermatorrhea. Both terms were discussed in great length during the nineteenth century, because love and sex and the emotional and physical reactions that go along with them were on the forefront of people's minds during the nineteenth century. Eventually, hysteria and spermatorrhea were established as pre-psychological disorders during the Victorian era, thanks to doctors like Jean-Martin Charcot and William Acton.

Charcot, who was Sigmund Freud's mentor, observed nearly one thousand women who had been admitted to the Salpêtrière Asylum in Paris for hysteria between 1863 and 1893. According to Rhona Justice Malloy's article, "Charcot and the Theatre of Hysteria":

Through the media of photography, Charcot and his student recorded erotic misbehavior of their female hysterical patients in disturbing detail. These "obedient hysterics" fell ill, as plainly stated in his writings, "due to their vulnerable emotional natures and inability to control their feelings" (Micale 406). Emotions, such as fear, ecstasy, passion, surprise, pleasure, and religious enthusiasm were the aspect of the attacks that received extensive documentation and were depicted time and again in the *Iconographie* (134).

Charcot used photography in order to capture what was happening to the women as they were suffering from bouts of hysterics in order to better understand what it meant to be hysterical.

Charcot believed that hysteria was produced by uncontrollable emotions (Showalter 147).

The notion that women were, are, and can become hysterical is nothing new. However, what did it mean for a Victorian woman to be hysterical? Due to a lack of a unified definition, researching hysteria becomes something of a problem. In *Embodied Selves: An Anthology of*

Psychological Texts 1830-1890 there are numerous instances of hysteria discussed by several different authors within the "The Sexual Body" section of the book. English psychiatrist, Dr. John Conolly (1794-1866) believed that "certain states of the uterus" caused hysteria (Taylor and Shuttleworth 184). Some Victorian doctors such as neurologist Horatio Bryan Donkin (1845-1927) believed that young pubescent women were likely victims of hysteria. Donkin says that "the frequent evidence given of damned-up sexual emotions by both the special act of masturbation and numerous extraordinary vagaries of conduct, have led many to regard unsatisfied sexual desire as one of the leading causes of hysteria" (Taylor and Shuttleworth 197), thus implying that unsatisfied desires possibly aroused by masturbation that could cause hysteria. In *Console and Classify: The French Psychiatric Profession in the Nineteenth Century* Jan Goldstein argues that unmarried women who were neglecting their societal and religious duties to find a husband and produce children were deemed hysterical, thanks to their underdeveloped sexuality. In the *Female Malady: Women, Madness, and English Culture, 1830-1980*, Elaine Showalter states that "doctors had noticed that hysteria was apt to appear in young women who were especially rebellious" (145). However, English physician Robert Brudenell Carter (1828-1918) attributes hysteria to married women who have been away from their husbands for too long. Along the same lines as Carter, Goldstein believes that married middle-class women who were defying their husbands by staying in bed all day, thereby neglecting their wifely duty to look after the household, were also thought to be hysterical.

While there is no concise nineteenth-century definition of hysteria, the one commonality that the many definitions have is that hysteria has *something* to do with the female body and that it does not affect the male body. The correlation between emotion and hysteria lies within the emotional well-being of a woman; thus, when a woman is emotionally stable she is looked at as

the angel of the house, however, once her emotional state is damaged she is deemed hysterical. When I discuss hysteria, I am using it as a way to distinguish the emotional development of a character. Hysteria or becoming hysterical is an emotional response, thus, in a later chapter when I claim that Rochester suffers from hysteria, what I mean is that his emotional response towards Jane demonstrates his damaged emotional state as an adult. My Victorian assessment of Rochester's underdeveloped emotional state then leads to my assessment of his twentieth- and twenty-first-century psychological diagnoses.

Men could develop a form of hysteria known as spermatorrhea. Spermatorrhea, much like hysteria, does not have a single definition. In *The Other Victorians: A Study of Sexuality and Pornography in Mid-Nineteenth Century England*, Steven Marcus discusses the writings of Victorian physician William Acton in great detail. According to Marcus, Acton's writings should be thought of as the "official views of sexuality held by Victorian society," or at least "by the official culture" (xviii). "Acton uses the word 'spermatorrhoea,' a catch-all term which he defines as 'a state of enervation produced, at least primarily, by the loss of semen'" (Marcus 27). A characteristic of spermatorrhea is that it places immense importance on semen, so much so that it becomes more important in the male body than blood. For men, semen is believed to be the bodily fluid that helps them maintain their physical and mental strength. Therefore, every time a man ejaculates, whether through masturbation or sexual intercourse, he is losing the vital life source that keeps him masculine, thus causing him to develop a condition similar to hysteria. An uncanny Victorian literary example of this phenomenon can be seen in Bram Stoker's *Dracula*, which I will discuss in greater detail in a later chapter.

According to Taylor and Shuttleworth, English surgeon James Paget (1818-1899) "saw spermatorrhea not as a morbid physical condition which caused insanity, but as a form of 'sexual

hypochondrias', a male equivalent to hysteria"(168). There you have it; "the loss of semen" causes the equivalent of male hysteria. Dr. Acton actually believed that the sexual hypochondrias were merely an effect of spermatorrhea (Taylor and Shuttleworth 213-214). Acton claims that in the case of young men, "the incessant excitement of sexual thoughts and the large expenditure of semen has exhausted the vital force of incontinent, and has reduced the immature frame to a pitiable wreck" (Taylor and Shuttleworth 213). What Acton is getting at here is that by engaging in constant masturbation, young men are draining their very life source before they even get to really experience life. The idea that semen is the be-all end-all for men comes out of this notion that by ejaculating, men are wasting this precious and "vital force" that makes a man, a man.

Unfortunately, the build-up of semen caused by an abstinence of ejaculation can also cause spermatorrhea. Unlike female hysteria, which had an emotional component, spermatorrhea was a strictly sexual disease of the mind and body. For those men who were in the throes of intellectual ecstasy, spermatorrhea was thought to be a great concern due to the idea that "mental exertions [have] apparently the same consequences as sexual athletics" (Marcus 27). Because men were told that they had to be sound of body as well as mind, the idea that their excessiveness could affect them mentally and physically was alarming. The general consensus is that it physically affected the male sexual anatomy. Just as women were supposedly the only ones to become hysterical, men were thought to be the only ones to suffer from spermatorrhea being that it is a sexual disorder that involves the seeping of sperm. Yet, when spermatorrhea is thought of as a psychosexual disorder it becomes similar to modern disorders in the twentieth and twenty-first century and can affect both men and women.

Hysteria and spermatorrhea as diagnoses are obviously not without their faults. By using essentialist definitions of gender in terms of who could get what, the Victorians overlooked the

very thing that was staring them in the face: psychosexual dysfunction lies at the heart of both disorders. Hysteria and spermatorrhea not only manifest themselves differently, with hysteria being more emotionally focused, while spermatorrhea is physically focused, but also they are presented differently on a case-by-case basis, meaning that no two cases of hysteria will materialize in the same manner just as no two cases of spermatorrhea will manifest in a similar fashion. By using terms such as hysteria and spermatorrhea, the Victorians were aware that men and women alike could have an over-indulgence problem in regards to love and sex. While they would apply the term addiction to physical substances such as alcohol, they were not using it in relation to love and sex. By constantly obsessing over love and sex and “discovering” hysteria and spermatorrhea, Victorians were able to both construct the foundation of later psychological disease as well as contribute to the construction of Victorian identities.

Part 4: 20th and 21st Century psychosexual disorders

Modern psychosexualism has a firm foundation in Victorian concepts, thanks in part to the explosion of psychology since the Victorian era. As the field of psychology progressed from the nineteenth to the twentieth century, disorders like hysteria and spermatorrhea changed from one ambiguous term to another. I argue that hysteria morphs into the twentieth-century notion of love addiction while spermatorrhea becomes the twentieth-century notion of sex addiction. According to Eric Griffin-Shelley’s 1991 book, *Sex and Love: Addiction, Treatment and Recovery*, “An addiction is an enslavement to an activity, person, or thing that is characterized by imbalance, lack of control, loss of power, distortion of values, inflexible centralness to the person’s life, unhealthiness, pathology, chronicity, progression, and potential fatality...A sex and love addict cannot say no to his or her impulses to have sex or get into a love relationship” (7-8). Not only

can this be seen throughout the love and sex relationships being discussed in later chapters, but also it can be seen throughout most Victorian literature.

The addiction itself stems from a psychological need to feel love and be adored. In *Love and Addiction* (1975), Stanton Peele and Archie Brodsky give a rather eloquent explanation of love and sex addiction that is completely appropriate to pair with Victorians and their literature.

Love is an ideal vehicle for addiction because it can so exclusively claim a person's consciousness. If, to serve as an addiction, something must be both reassuring and consuming, then a sexual or love relationship is perfectly suited for the task. If it must be patterned, predictable, and isolated, then in these repeats, too a relationship can be ideally tailored to the addictive purpose. (1584)

Love addiction is based on the emotions that the addict has for another person. Thus, it is the emotional component of hysteria that connects it to the disorder of love addiction. A love addict needs another person to make them feel complete and whole. The difference between love and sex addiction boils down to either needing to feel emotionally connected to another person or needing to have a connection to the physical body of one's self.

Peele and Brodsky believe that love and sex addictions are more "natural" addictions than chemical addictions. Essentially meaning that because there is a chemical reaction that induces similar feelings to that of a chemical addiction it is more natural to take the good-feeling chemicals that our bodies are already producing and become addicted to them without having to seek out any foreign chemicals outside of our bodies. Griffin-Shelley, on the other hand, believes that:

It is harder to put down sex because it is so much a part of us. Sex and love are both a physical and psychological part of our identity. Hormones are an essential part of our physiology, and regulate growth and mood as well as sex drive and secondary sex characteristics. When our hormones are out of balance, our entire life affected, including our mood, concentration, and appetite, to a greater or lesser degree. Our sexuality, including our sense of our own masculinity or femininity, is an essential part of our identity. (19)

Griffin-Shelley states that sex addiction stems from the same developmental area of emotions as love addictions, only sex addiction has the added bonus of disturbing a person's hormonal balance, which accompanies sexual encounters. A sex addiction focuses more on the sexual act that gives the addict pleasure, rather than the sexual partner the addict chooses. It is the sexually physical element that connects spermatorrhea to sex addiction. A sex addict does not always need a partner to help them perform the sexual act that gives them a high-like pleasure that comes with addiction.

Griffin-Shelley's notion that we cannot leave sex alone because it is a part of us could help further the explanation of why the people are obsessed with love and sex. The varying viewpoints of love and sex addiction that Peele, Brodsky and Griffin-Shelley have mirror the varying viewpoints of hysteria and spermatorrhea held by Victorian psychologists, with the common underlying factor that while no one really has an absolute answer as to what hysteria, spermatorrhea, love and sex addiction are, we all agree that the emotional and physical aspects of those disorders are connected to make up psychosexual dysfunction.

Love and sex addiction takes the base knowledge of the emotional effects of hysteria and the physical effects of spermatorrhea, combines them and then proceeds to look at the psychological elements from which the addiction stems. We can see the essence of hysteria in obsession, compulsion and personality changes, just as we can see the essence of spermatorrhea in craving, secrecy, tolerance, and withdrawal. However, unlike how their Victorian counterparts love and sex addiction are not gendered. Griffin-Shelley lays out the nine elements that make up addiction and explains how each applies to love and sex: (1) the high; (2) tolerance; (3) dependence; (4) craving; (5) withdrawal; (6) obsession; (7) compulsion; (8) secrecy; (9) personality changes. In

later chapters of this thesis I will be focusing on different elements at different times; as each element is brought to light I will explain it in detail.

The twenty-first century has provided many medical advances within the field of psychology. One of the largest advances in terms of this particular projects is that psychologists no longer find it necessary to diagnosis people with love and sex addiction. Rather they break down the elements that made up each addiction into smaller, more manageable psychological disorders. In regards to this project, I will mainly be looking at Histrionic Personality Disorder (DSM-V 667) and how it correlates to love addiction and hysteria, as well as Sexual Sadism Disorder (DSM-V 695) and how it can be correlated to both sex addiction and spermatorrhea.

With my research, I am trying to shed light on the evolution of psychosexualism, as well as how it affects the reading of Victorian literature. It is my intention to show the evolution of psychosexualism starting with the nineteenth-century psychological disorders that form the foundation of psychosexualism: hysteria and spermatorrhea. My viewpoint of the topic and the specific novels allows me to create a fresh point of view about Victorian literature. After establishing a psychosexual evolutionary line, I will then demonstrate how specifically the male characters, suffer from their psychosexual disorders. I am creating a discussion of how psychosexualism affects the reading of *Jane Eyre* and *Dracula* and possibly other Victorian texts as well.

CHAPTER 2

ROCHESTER'S ADDICTION: THE DRUG that is JANE EYRE

“Well, what was I to you? The girl you screwed to get over being screwed?” – Meredith Grey
“You were like coming up for fresh air. It’s like I was drowning, and you saved me.” – Derek Shepherd

Shonda Rhimes, *Grey’s Anatomy*, Season 2, Episode 1

While many modern audiences find the writing of screenwriter Shonda Rhimes rather poetic, her love stories are far from original. When the quotation above is paired with Charlotte Brontë’s lovers from *Jane Eyre*, there is an overlap that strikes me as rather entertaining because for all intents and purposes Jane and Rochester had this conversation first. The difference between the Rhimes and Brontë scenarios is that one is written to highlight the ideas of a romantic relationship while the other is written to exploit the idea of mental disorders within a romantic relationship. In her book *The Female Malady*, Elaine Showalter says, “[Charlotte Brontë’s] work shows an evolution from Romantic stereotypes of female insanity to a brilliant interrogation of the meaning of madness in women’s daily lives” (66). I agree with Showalter’s statement, only not in the way that she means. When Showalter says that Brontë’s work “interrogat[es] the meaning of madness in women’s daily lives,” she is directly referring to female madness. However, what Showalter does not address is how male madness affects women’s daily lives.

Much of the critical canon around *Jane Eyre* focuses either on religion or mental illness and primarily upon the women in the novel. One of the most notable analyses comes from Sandra Gilbert and Susan Gubar, whose main argument is that the only way Jane can find peace and be with Edward Fairfax Rochester in the end of the novel is to become sexually comfortable in her own skin:

For while the mythologizing of repressed sexuality, it is repressed rage may parallel the mythologizing of repressed sexuality, it is far more dangerous to the

order of society. The occasional woman who has a weakness for black-browed Byronic heroes can be accommodated in novels and even in some drawing rooms; and patriarchal mansions obviously cannot. And Jane Eyre... was such a woman. (338)

One of my issues with this reading is that, while Gilbert and Gubar scrutinize Jane's sexuality, they neglect to look past the surface of Rochester's character. Instead, Gilbert and Gubar use him as a transitional prop in order to move from one female character to another. The problem with not only Gilbert and Gubar's criticism but with the majority of criticism written on *Jane Eyre* is that almost everyone looks at novel through the same frame of mind; they seldom look past Jane and/or Bertha to see Rochester.

I would argue Rochester's story is one of a man's addiction to the love of a young woman. His love for Jane fuels his hysterical behavior in such a way that his emotional attachment to her stems from the fact that she has unpretentious feelings towards him. Unlike his marriage to Bertha, which was arranged by his father in the name of fortune, Jane is neither being forced upon Rochester, nor is she using him as is the case with Celine Varnes, Adele's mother, who only wanted Rochester for his fortune, which in turn ruined that love affair. Jane's actions time and time again provide Rochester the glimmer of hope that he needs to believe that she genuinely cares about him as a person. Throughout this chapter, I will be looking at multiple examples of Rochester's emotional response towards Jane as well as how Rochester's psychosexual dysfunction affects the overall reading of the novel by taking into account the evolutionary process of his hysterical tendencies, thus expanding the canon surrounding *Jane Eyre*.

Although the Venn diagram below has flaws, it does show how hysteria, love addiction, and histrionic personality disorder all share a common core of the emotional response of psychosexual emotion. That is, the key to understanding each individual disorder is to look at the emotions of the person suffering from the disorder.

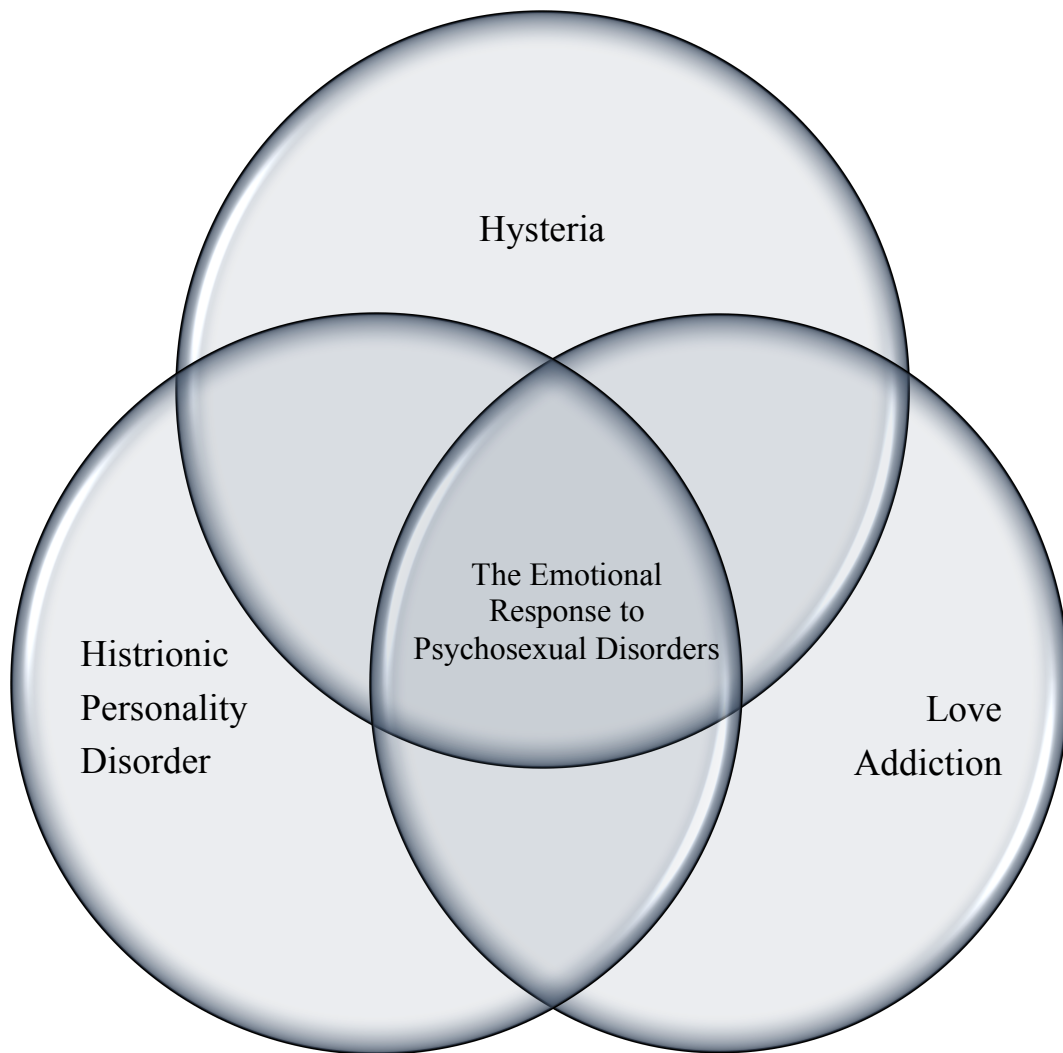


Figure 2

Just as there are varying definitions of hysteria, as I discussed in chapter one, so are there varying examples of it in *Jane Eyre*. Although we can see emotional outbursts from both Jane and Bertha, we never actually see any real signs of either one being hysterical in the Victorian sense of the word, whereas there is the case that no one ever seems to notice, Rochester's hysteria. As I have discussed in the previous chapter, hysteria was thought to be a female psychological and physiological disorder. However, as this chapter progresses I will give

evidence to support my claim that Rochester does suffer from hysteria which with time and psychological evolution, becomes love addiction and histrionic personality disorder.

Throughout this chapter, I will reference many of the elements of love addiction that Griffin-Shelley talks about in his book. The elements most commonly used throughout this chapter are “the high,” tolerance, and withdrawal. There are two distinguishing features that signal when a new element of love addiction is about to be added to the existing symptoms: (1) Rochester’s emotional and mental state and (2) the progression of the novel.

The first element of addiction that Griffin-Shelley talks about is the high or that “good-feeling fix” (8). It is important to note that, according to Griffin-Shelley some addicts say that the act of is more appealing than the connection felt between themselves and another person. It is the rush of hormones that is released during the chosen act of, whether that is being close to someone or engaging in sexual activity of any kind, that the addict is addicted to. Rochester’s “high” to Jane appears to be a gradual occurrence. It starts out by him being entranced by her. He seems to attach himself to her and value her company and opinion in a way that is uncommon within their socio-economic positions. However, by the time that Jane has returned from Gateshead, after dealing with her dead aunt and cousins, Rochester’s addiction to Jane has come to fruition.

The second element is tolerance, meaning that the addict gets used to a certain amount of interaction with the focus of their addiction and needs more and more in order to get the high they want. “For sex and love addicts there is a definite amount of physical tolerance involved in an escalating addiction” (Griffin-Shelley 12). For a sex and love addict, the amount of hormones that are produced overtime is not enough to sustain the high that they look and yearn for.

According to Peele and Brodsky:

Addicted lovers see each other more and more in order to maintain this secure state. They settle into each other, requiring ever more frequent interactions, until

they find themselves consistently together, unable to endure significant separations. When they are apart, they long for each other. The two people have grown together to such an extent that...neither feels like a whole person when alone. This is the development of tolerance in a relationship. The excitement that originally brought the lovers together has dissipated, yet the lovers are less able than before to be critical of their arrangement. Even if their contact degenerates into constant conflict, they cannot part. (1831)

Much like Dr. Robert Brudenell describes, the way hysterical married women act when their husbands are away from them for too long, tolerance in terms of love and sex addiction, occurs when a person feels the need to be constantly surrounded by the person that their addiction has formed around. Rochester's tolerance grows with such a force that he goes to great lengths to attempt to make Jane his wife.

According to Griffin-Shelley, "Most sex and love addictions have their roots in adolescence, if not earlier" (18). Being that withdrawal is the one of the hardest elements of addiction to go through it makes sense that the root of addiction is linked back to childhood or young adulthood. In the case of Rochester, his withdrawal stems from the fact that there has not been anyone in his life that he has been able to emotionally connect to until he meets Jane. Thus, when he meets this young girl who not only emotionally supports him but also appears to genuinely care for his well-being, he does nearly everything in his power to make sure that she does not stray far from him. However, as is par for the course with many addicts, Rochester is forced through circumstances—some beyond his control, others completely in his control—to experience withdrawal twice.

Not only are elements of hysteria and love addiction found throughout this chapter but also multiple instances of Rochester's twenty-first century psychosexual disorder as well. Histrionic Personality Disorder, as the *DSM-V* defines it, is a disorder characterized by "pervasive and excessive emotionality and attention-seeking behavior" (667). In order to fully have histrionic

personality disorder, a person must have five or more of the eight diagnostic criteria. Rochester meets the following at different times in varying degrees:

Is uncomfortable in situations which he or she is not the center of attention.
Interactions with others is often characterized by inappropriate sexually seductive or provocative behavior.
Display rapidly shifting and shallow expression of emotions.
Consistently uses physical appearance to draw attention to self.
Has a style of speech that is excessively impressionistic and lacking in detail.
Shows self-dramatization, theatrically, and exaggerated expression of emotion.
Is suggestible (i.e., easily influenced by others or circumstances).
Considers relationships to be more intimate than they actually are. (667)

While Rochester may only meet four of the criteria, he absolutely encompasses a few associated features, which act as a support net for the diagnosis. According to the *DSM-V*, people with histrionic personality disorder “may have difficulty achieving emotional intimacy in romantic relationships,” and “seek to control their partner through emotional manipulation...while displaying a marked dependency on them at another level” (668). Rochester toys with Jane’s emotions often times in order to test her loyalties, for lack of a better word, to him. Throughout his later interactions with Jane, we can see that Rochester attempts to make Jane feel sorry for him in hopes that she will continue to stay with him. And yet, every time a situation arises where Bertha’s identity must be kept secret, Rochester runs to Jane to help him emotionally cope with said incident.

From the first time Rochester sees Jane, he is immediately taken with her. After finding out that she lives at Thornfield Hall, he tries to guess her position within the manor. She informs him that she is the governess and his interest in her seems to be piqued from that moment on. Once he is back on his horse, Rochester looks at Jane and says, “Thank you: now make haste with the letter to Hay, and return as fast as you can” (Brontë 98). What is odd about this encounter is Rochester’s unwillingness to come forward with who he is. The only reason Rochester has for

not immediately introducing himself to Jane is that not doing so at that moment gives him the opportunity to summon her once he is home and established as the master of the house. Thus, by not telling her who he is or what his position within Thornfield is, he is affording himself the opportunity to call upon her in a setting that he gets to control.

Before being formally introduced to Jane, Rochester asks his young ward, Adèle, about her. Although, we are not privy to the exact questions Rochester asked, we can get a general idea by the brief conversation Adèle has with Jane prior to the formal meeting. Adèle tells Jane, “Mr. Rochester talked about you; he asked me my governess’s name, and if she wasn’t a small person, rather thin and little pale” (101). It takes no time at all before Rochester starts praising all that Jane has accomplished with Adèle. “I have examined Adèle, and find you have taken great pains with her; she is not bright, she has no talents; yet in a short time she has made much improvement” (103). Notice that he praises Jane as the teacher rather than Adèle as the student for all the progress that Adèle has made. This shows how little he cares and thinks of Adèle and how much he thinks of the hard work that Jane must have put in teaching the child, without knowing her for very long.

There is apparently something about Jane that gets under Rochester’s skin, in a way that he finds appealing. He wants to know everything there is to know about her. However, the more questions he asks, the more she perplexes him:

You have rather the look of another world. I marveled where you had got that sort of face. When you came on me in Hay Lane last night, I thought unaccountably of fairy tales, and had half a mind to demand whether you had bewitched my horse: I am not sure yet ‘For the men in green: it was a proper moonlight evening got them. Did I break through one of your rings, that you spread that damned ice on the causeway?’ (104)

He claims that there is something supernatural in her being to account for his attraction to her.

The fact that Jane is not afraid to verbally spar with Rochester, however meekly, only adds to his

sense of pleasure. Because he has been hurt by women in the past, he has to convince himself that Jane is different from all earthly women, yet, for all intents and purposes, the supernatural gifts that he believes she has could actually be part of the high he gets when he is near her. Rochester's brain associates Jane's quiet "un-earthly" demeanor with something that gives him great pleasure. At this point, it is safe to say that Rochester has taken his first hit of Jane Eyre, and he enjoys the high that she unknowingly gives him.

When, days after their first meeting, Rochester invites Jane to be his companion for the evening, he takes careful measure to place her just where he wants her. Jane notices that "He drew a chair near his own. 'Don't draw that chair further off, Miss Eyre; sit down exactly where I placed it—if you please, that is'" (110-11). This seems to suggest that the high of conversing with Jane no longer has the desired effect that it once did. However, because addictions of this nature can progress quickly, it is more likely that Rochester is attempting to magnify the high Jane gives him by becoming more comfortable in her presence, making it easier on both Jane and him to converse openly. As we see, Rochester first commands Jane to move the chair closer to him, thereby attempting to demonstrate his authority over her. However, by changing up his mannerisms and asking Jane as he finishes his sentence, we begin to see Rochester changing Jane's social role in order to better fit his feelings towards her. This action is reminiscent of Peele and Brodsky's belief that relationships can be made to fit the addiction. "If it must also be patterned, predictable, and isolated, then in these respects, too, a relationship can be ideally tailored to the addictive purpose" (Peele and Brodsky 1584). Although Rochester and Jane's relationship has yet to form a predictable pattern, as the book goes on we will see that it does develop a certain predictability when it comes to keeping Rochester's secrets.

Rochester seems to be developing a tolerance to their conversation and must have more from Jane, in order to maintain the high he gets from her. Without realizing his addiction, Rochester says, “I ought to be at liberty to attend to my own pleasure. Miss Eyre, draw your chair still a little further forward: you are yet too far back; I cannot see you without disturbing my position in this comfortable chair, which I have no mind to do” (111). Although he claims that it is his unwillingness to reposition himself in order to maintain his comfort, it is the pleasure of being near Jane that he is most concerned with. While this scene is still early in Rochester’s addiction process, we again get a glimpse of him experiencing the high of being around Jane. Griffin-Shelley says that “Most sex and love addicts spend a good deal of time in fantasy, during which they are in a state of mild arousal. In this state of preoccupation, their excitement can grow and their pleasure can increase” (8). In the case of Rochester, his fantasy is that he and Jane are complete equals. In this scene, it is clear that the pleasure Rochester’s gets from this fantasy makes him believe that a more intimate seating arrangement is acceptable. If this were not the case, then what does it matter if Jane moves her chair?

The further away Jane’s chair is, the further away Jane is from Rochester. By moving Jane intellectually and physically he is starting to form the relationship around what later becomes his addiction. Throughout this scene, it is apparent that Rochester is in control and yet he feels the need to explain himself to Jane:

Miss Eyre, I beg your pardon. The fact is, once for all, I don’t wish to treat you like an inferior: that is (correcting himself), I claim only such superiority as must result from years difference in age and century’s advance in experience. This is legitimate, *et j’y tiens*², as Adèle would say; and it is by virtue of this superiority and this alone that I desire you to have the goodness to talk to me a little now, and divert my thoughts, which are galled with dwelling on one point—cankering as a rusty nail. (114)

² And I value it

By telling Jane that it is his wish that they be equals, he is attempting to develop and maintain a relationship that is conducive to maintaining his pleasure—his high. If they are to be each other's equals it means that they can converse openly, or at least more openly than social convention would allow them if Jane were to stay in her "proper" place. Again, Rochester speaks of an addiction that he is just developing and does not realize that he has when he tells Jane that her conversation will "divert" his thoughts from other things.

Why do most addicts turn to their vices? While this is an extremely complicated question that varies on a case-by-case basis, Rochester turns to Jane to forget something within his life that he finds burdensome. At this point in the novel, Rochester and Jane have had few interactions with one another and yet we get a clear sense that he enjoys her company. She speaks plainly and directly without any real care that Rochester will take offense to what she says. It is in Jane's pattern of speech where the essence of her younger, more defiant self lives, and it is the glimmer of that defiance that Rochester is so attracted to. In "'Fairy-born and human-bred': Jane Eyre's Education in Romance," Karen Rowe says, "Brontë's characters seek half seriously, half playfully for fairy-tale rationales for their inexplicable attraction, in part to avoid painful realities that threaten their union" (78). Jane sets out to entertain Rochester, thereby aiding him in his steadily growing addiction. In this particular instance, however, the two carry on a conversation that eventually leads them to the topic of remorse and repentance. When Jane suggests that repentance is the cure to remorse, Rochester retorts with the following:

It is not its cure. Reformation may be its cure; and I could reform—I have strength yet for that —if—but where is the use of thinking of it, hampered, burdened, cursed as I am? Besides, since happiness is irrevocably denied me, I have a right to get pleasure out of life: and I *will* get it, cost what it may. (116-117)

When he says that he "has a right to get pleasure out of life: and I will get it, cost what it may," I take it to mean that his life has not been as pleasant in the last few years as he believes it could or

even should have been. At this point in the novel, we know very little about Rochester's life. The only information we have to go on is what Mrs. Fairfax tells Jane the morning after Jane arrives at Thornfield. On the other hand, while the term "pleasure" could be construed as meaning a form of physical pleasure, I take Rochester's use of the word to mean that he wants a pleasurable life that makes him genuinely happy. Before he met Jane he was miserable and now with her alleviating his troubled mind, he is discovering that Jane has the power to give him pleasure.

This notion of getting momentary pleasure regardless of the cost is a recurring theme in Rochester's attachment to Jane. Early in their budding relationship, Rochester, without giving away any specifics, declares that he will have Jane in some form or fashion. "I know what my aim is, what my motives are: and at this moment I pass a law, unalterable as that of the Medes and Persians, that both are right" (118). While his aim is clear, his motives are questionable. Although he realizes what he is doing to both himself and to Jane from a social standpoint, he does not think beyond his own need, and his need to be around Jane overpowers the need to protect her from social opinion.

Conversations about getting and receiving pleasure are not the only topics that Rochester constantly dwells on. One of his other favorite topics is the good that Jane either has done or will do for him. The first instance of this is when he tells Jane the story of Adèle's mother and how it was that Adèle came to be in his care. He says, "The more you and I converse, the better; for while I cannot blight you, you may refresh me" (122). Gilbert and Gubar say of Rochester's behavior, "despite critical suspicions that Rochester is seducing Jane in these scenes, he is, on the contrary, solacing himself with her unsexable independence in a world of self-marketing Célines and Blanchés" (353). Gilbert and Gubar are somewhat right when they imply that Rochester is taking pleasure from Jane's "unsexable independence" they are wrong when

they assume that he's not also trying to overcome her independence. I am inclined to refute the idea that Rochester is not in some fashion or form attempting to woo Jane. Rochester seems to trust Jane in a way that he has not trusted in many other people, as far as we have seen. After the burning bed incident, Rochester once again tells Jane how she is good for him:

I knew [...] you would do me good in some way, at some time;-- I saw it in your eyes when I first beheld you: their expression and smile did not—(again he stopped)—did not (he proceeded hastily) strike delight to my very inmost heart so for nothing. People talk of natural sympathies; I have heard of good genii—there are grains of truth in the wildest fable. My cherished preserver, good night!' (129)

It is this moment that Rochester realizes that his pleasure for Jane's company has become a need. Jane has just saved his life and in doing so she has threatened his mental stability. By going into his room to save his life, Jane has given Rochester the ammunition he needs to fuel his addiction. While she was merely doing the right thing, he misconstrues her actions as a sign that she has the same feelings about him that he has for her. Now, not only does he have to worry about making sure that Jane does not find out about his living wife, he also has to figure out how to make Jane completely his.

Rochester faces the real possibility that he will lose Jane once Richard Mason shows up at Thornfield. Jane sees Rochester's entire demeanor change the moment he hears that Mason is amongst the other guests at Thornfield. Rochester immediately turns to Jane in hopes that she will support him. He needs to know that in the event of Mason telling Rochester's secret, Jane will not leave him as he fears everyone else will:

'If all these people came in a body and spat at me, what would you do, Jane?'
'Turn them out of the room, sir, if I could.'
He half smiled. 'But if I were to go to them, and they only looked at me coldly, and whispered sneeringly amongst each other, and then dropt off and left me one by one, what then? Would you go with them?'
'I rather think not, sir: I should have more pleasure in staying with you.'
'To comfort me?'
'Yes, sir, to comfort you, as well as I could.' (174)

At this point, although he remains slightly nervous, he is put at ease by Jane's response. At this point in the novel Jane fancies Rochester; however, she is convinced that nothing can happen between them because Rochester has persuaded Jane that Miss Ingram is his intended. Jane does not realize that when Rochester asks her what she would do if everyone else leaves him, he is essentially asking if she cares/loves him enough to stay by his side in the face of social rejection. In telling him that she would stay with him and comfort him, Jane reassures Rochester that he will have her continued presence—and thus, his high.

When Rochester reaches out and grabs Jane's hand, it is not the first time that he has touched her in order to soothe his own nerves. The first time that he does this is when they were bidding each other goodnight after the fire in his bedroom. Unlike the first time, however, this time he is not gentle. Jane says that "he gave my wrist a convulsive grip; the smile on his lips froze; apparently a spasm caught his breath" (173). Rather than reaching out to her in thanks, he is reaching out to her for support. On any other occasion prior to meeting Jane, Rochester would likely have no problem with Mason coming to Thornfield. However, things are very different with Jane in the house, and Mason's presence reminds Rochester of the realities he uses Jane to forget.

After Jane assists Rochester in treating the injuries Mason receives after visiting with his sister, Rochester inquires whether or not Jane was frightened throughout the ordeal. Rochester reassures Jane that nothing is going to harm her. Here we see Rochester's emotional need of Jane taking a slightly religious turn: "But I had fastened the door—I had the key in my pocket: I should have been a careless shepherd if I had left a lamb—my pet lamb—so near a wolf's den, unguarded: you were safe" (184). By calling her a lamb, he calls attention to her age and purity as well as her ability to be his saving grace in an almost Christ-like fashion, even if it does it

require a certain sacrifice. Part of that sacrifice is knowing that his precious lamb could quickly turn into ferocious lion. “Well, you too have power over me, and may injure me: yet I dare not show you where I am vulnerable, lest, faithful and friendly as you are, you should transfix me at once” (185). Here we can see that Rochester admits, to a certain extent, that Jane has the power to both heal and hurt him.

Although he still cannot completely bring himself to tell Jane about his mad wife in the attic, he trusts her enough to keep the antics of said mad wife a secret. Turning back to the burning bed scene, the first instance of Bertha’s antics that Rochester entrusts with Jane, he tells her, “You are no talking fool: say nothing about it. I will account for this state of affairs (pointing to the bed): and now return to your own room. I shall do very well on the sofa in the library for the rest of the night. It is near four:--in two hours the servants will be up” (129). Jane had witnessed Rochester’s near death experience and yet, somehow Rochester knows that she would not say anything about it.

The same thing happens the night of Mason’s injuries. Rochester goes to Jane and says, “I want you...come this way: take your time and make no noise” (177). Of all the people that he could have turned to, he goes to the one he values and trusts the most. He says that he wants her; however, I think in this instance he needs her more than he wants her help. On the pretense of making sure that she does not faint when she sees Mason, Rochester asks Jane to hold his hand. This is more to comfort himself rather than to protect Jane. Rochester needs to touch her to calm his own nerves and steady himself.

Rochester’s addiction to Jane grows deeper and stronger as the book continues. After having been deprived of her presence for a month, because she is at Gateshead dealing with her dying aunt and her two surviving cousins, Rochester wastes no time in making sure that Jane cannot

leave him again. In the time that Jane is gone from Thornfield, Rochester develops a slight case of hysteria because Jane was not there to help him stabilize his emotions; those emotions became somewhat heightened thus causing his hysteria. Not long after Jane returns to Thornfield, Rochester makes her believe that he is going to ship her off to Ireland so that he can marry Blanche Ingram. Rather than tell Jane that he is in love with her, Rochester speaks of a connection that the two share:

I sometimes have a queer feeling with regard to you—especially when you are near me, as now: it is as if I had a string somewhere under my left ribs, tightly and inextricably knotted to a similar string situated in the corresponding quarter of your little frame. And if that boisterous channel, and two hundred miles or so of land come broad between us, I am afraid that cord of communion will be snapt; and then I've a nervous notion I should take to bleeding inwardly. As for you—you'd forget me. (215)

This is the first time that Rochester tells Jane that if she leaves him, he would simply die. As mentioned in the first chapter Dr. Carter's definition of hysteria was attached to the idea that when a woman's husband was away for an extended period of time she could not perform her physical/sexual wifely duties, the same can be said of Rochester's emotional state. Rochester serves as literary proof that contrary to popular Victorian belief men were just as capable of developing hysteria as women. In this moment that we can genuinely see Rochester's hysterical emotional response and addiction to Jane come to complete fruition in that he is trying to gauge her own emotional response to the idea of leaving and forgetting him. Not only is he playing with both his and her emotions, he is also clearly trying to emotionally manipulate Jane.

As stated in the previous chapter, Peele states that "Love is an ideal vehicle for addiction because it can so exclusively claim a person's consciousness" (Peele and Brodsky 1584). This seems to accurately describe Rochester's state of mind, especially in this particular moment where he thinks that he is professing his love for Jane when really he is confessing. If Rochester

had been professing his love to Jane, the words he would have used would have been about Jane. However, when Rochester says, “I am *afraid* that cord of communication will be snapt; and then I’ve a *nervous notion* I should take to bleeding inwardly” (215, my emphasis) he is telling her that he cannot live without her. His speech is all about himself and his feelings which not only goes to prove that he is confessing his love but also furthers the fact that he is using the language of hysteria.

Jane tries to protest and turn her back on Rochester, thinking that he does not love her and that he is going to marry Blanche Ingram, a woman that she believes to be beneath him on almost every level. When Rochester asks her to marry him she thinks that he is teasing her. The only rebuttal that Jane can come up with in the heat of the moment is to inquire after Miss Ingram’s feelings. Rochester does not understand how she could mistake his intent. He has played his own game too well and nearly loses Jane before she has officially agreed to be his forever:

You—you strange—you almost unearthly thing!—I love you as my own flesh. You—poor and obscure, and small and plain as you are—I entreat to accept me as a husband. . . . You, Jane. I must have you for my own—entirely my own. Will you be mine? Say yes, quickly. (217)

For Rochester, it is imperative that he convince Jane that it is she whom he loves. If she does not believe him then she will not say yes to his proposal, and if she does not say yes, then the very thing that he craves most is going to be ripped away from him. “Jane, accept me quickly. Say, Edward—give me my name—Edward—I will marry you” (217). While waiting for a response, Rochester begins to beg Jane to say yes, while simultaneously asking her to call him by his first name, thus proving to him that she has consented to be his.

Steven Earnshaw argues, “Rochester is quite insistent that Jane say his name, although he phrases the request in an odd manner—‘give me my name’—as if his name counts for nothing

unless she speaks it” (178). At this point, Jane saying Rochester’s names is less about the name and more about the high and relief he will feel when she truly calls him by his name. The “power” that she holds over him is so great that just her saying his name will be more than enough to send him into a euphoric mental state that mimics the high. Earnshaw goes on to say, “Even after she says ‘I will marry you’ it is not sealed until she has said ‘Edward,’ as if the oath ‘I will marry you’ is inadequate; his name has to be uttered by her; he insists that she ‘perform’ his name above and beyond the verbal contract” (178). While I agree with Earnshaw that Rochester asks her to verbally ‘perform’ his name, I think that Earnshaw neglects to really interpret what Jane’s performance does to Rochester. By saying “Edward,” Jane changes the dynamic of the relationship by accepting his marriage proposal. By agreeing to marry him, Rochester is then promised a lifetime supply of the emotional highs that can sustain his addiction.

Earnshaw brings up the point that when Rochester tells Jane to call him by his first name, the act of telling her is “both humbling (‘I am nothing unless you name me’) and overbearing (commanding her to utter his name)” (178). Rochester is both humbled and anxious for Jane to say his name because by doing so she opens the flood-gates for even stronger emotions regarding her to fill his brain. In terms of the histrionic personality disorder Rochester is being overly self-dramatic and theatrical in expressing his emotions to Jane. Rochester is begging, not asking, Jane at this point to be his wife and by not saying his name she is telling him that she will not become his full equal and that his drug of choice is going to go away completely, which he is trying to avoid at all costs.

In his gratitude that Jane will be his, Rochester offers up what sounds like a prayer. However, it is not words of thanks that he offers up, but rather a justification of his own misdeeds. He is

fully aware of what he has just asked Jane to do by marrying him, and yet he puts his desires—his addiction—first:

God pardon me! [...] and man meddle not with me: I have her, and will hold her.' ... 'It will atone—it will atone. Have I not found her friendless, and cold, and comfortless? Will I not guard, and cherish and solace her? Is there not love in my heart, and constancy in my resolves? It will expiate at God's tribunal. I know my Maker sanctions what I do. For the world's judgment—I wash my hands thereof. For man's opinion—I defy it.' (218)

While basking in Jane's acceptance, Rochester talks about her rather than to her. His condemnation prayer is not meant for Jane's benefit; he says it to comfort himself. Rochester's demented display of making Jane believe that she must leave Thornfield only to then beg her to stay and become his wife further shows how strong his emotional connection is. According to the *DSM-V*, "without being aware of it, [sufferers of histrionic personality disorder] often act out a role (e.g., "victim" or "princess") in their relationships to others" (668). In this moment, Rochester is playing the role of the all-knowing. He knows what is at stake if Jane finds out about what he is actually talking about. His condemnation prayer is essentially a bargaining chip between his conscience and God. It is his use of pronouns that flesh out this concept. Rather than saying 'you' he says 'her,' meaning that he is not talking directly to Jane in this moment, yet she is the only other person there. He is trying to convince himself that his intentions are good and honorable, and yet he does so while fully embracing the substance of his addiction. The problem with that mentality is that morally and consciously Rochester knows that he is in the wrong, and yet his subconscious does not care. Subconsciously, Rochester wants Jane-the-drug, come hell or high water; arguably it is the fires of hell that he has to walk out of before he can truly have what he wants.

Up to this point in the story, Rochester has been carrying an albatross around his neck in the form of Bertha, hidden away in the attic. However, as any reader of *Jane Eyre* knows, Bertha's

existence does not stay secret and the wedding-that-should-not-have-been is not. The next thing Jane knows someone is opposing her very own union. When Richard Mason bears witness that Rochester is already married and that his first wife is still living, it is Rochester's emotions that stand out more than Jane's:

He mused—for ten minutes he held counsel with himself: he formed his resolve, and announced it:--‘Enough—all shall bolt out at once, like a bullet from the barrel.—Wood, close your book, and take off your surplice; John Green (to the clerk) leave the church: there will be no wedding to-day.’ the man obeyed.

‘Bigamy is an ugly word!—I meant, however, to be a bigamist; but fate outmaneuvered me; or Providence has checked me,—perhaps the last. I am little better than a devil at this moment; and, as my pastor there would tell me, deserve no doubt the sternest judgments of God,—even to the up!—what this lawyer and his client say is true: I have been married; and the woman to whom I was married lives! (249)

In this moment, Rochester is both proud that Bertha has remained a secret for this long and heartbroken over the fact that he cannot marry Jane. People with histrionic personality disorder like to be the center of attention and at this moment no one is more in the spotlight than Rochester. He knew that there were rumors about Bertha being somehow related to him. By finally acknowledging the presence of Bertha he is making sure that everyone's focus stays on him. From the way that he later describes how the marriage came to be, Brontë is clearly framing Rochester to play the role of victim in this particular situation.

We know that the marriage between Bertha and Rochester was arranged to ensure that Rochester would be provided for after his father had passed and his brother inherited the Rochester fortune. However, once both his brother and father died, Rochester inherited the entirety of his family fortune anyway. Once the “wedding party” had gone and Jane and Rochester were alone, Rochester continues to describe himself as the victim in a self-dramatizing fashion:

My father, and my brother Rowland, knew all this; but they thought only of the thirty thousand pounds, and joined in the plot against me. [...] My brother in the interval was dead; and at the end of the four years my father died too. I was rich enough now—yet poor to hideous indigence: a nature the most gross, impure, depraved, I ever saw, was associated with mine, and called by the law and by society a part of me. And I could not rid myself of it by any legal proceedings: for the doctors now discovered that *my wife* was mad. (260-261)

There is malice in his words to the point that the reader can tell that he blames the two families that arranged the marriage more than he blames Bertha. He blames his own father and brother as well as Bertha's family for not telling Rochester what he was getting into by marrying Bertha. However, while he may not have known about Bertha's "preexisting" mental illness, he was not strong-armed into marrying her. At one point in his description of the pre-marital relationship he shared with Bertha, Rochester says, "I was dazzled, stimulated: my senses were excited; and being ignorant, raw, and inexperienced, I thought I loved her. There is no folly so besotted that the idiotic rivalries of society, the prurience, the rashness, the blindness of youth, will not hurry a man to its commission" (260). Then after four years of marriage he watched her madness grow and he did what he thought best for her. While Rochester feels imprisoned by his marriage to Bertha and thus longs to rebel from it, he still respects her enough to do the actual humane thing, and keep her locked away in his own home.

After admitting to his marriage to Bertha, Rochester makes sure to free Jane from any involvement his plan. He simply cannot bear the thought of losing Jane so while he marches everyone at the church back to Thornfield Hall to see Bertha, he keeps Jane close to him. "He passed on and ascended the stairs, still holding my hand..." (249). It seems as though the only thing that is holding him together at this point is Jane's presence. His behavior in this moment clearly reflects Griffin-Shelley's notion that "love and sex addiction involves a dependency that is both physical and psychological" (13). Rochester is psychologically and emotionally

dependent upon Jane's presence to soothe him in this moment. The fact that he refuses to let go of her hand furthers the notion that he needs her in a way that he has not needed any one else before. His need for her, in this moment especially, exemplifies the dependence element of addiction.

Once everyone has had a chance to see Bertha in all of her maddened glory, Rochester then makes the men who would condemn him socially, legally, and morally compare Bertha to Jane. He tries to plead with them in a way that he only hopes that they can understand:

This is *my wife*, [...] Such is the sole conjugal embrace I am ever to know—such are the endearments which are to solace my leisure hours! And *this* is what I wished to have' (laying his hand on my shoulder): 'this young girl, who stands so grave and quiet at the mouth of hell, looking collectedly at the gambols of a demon. I wanted her just as a change after that fierce ragout. Wood and Briggs, look at the difference! Compare these clear eyes with the red balls yonder—this face with that mask—this form with that bulk; then judge me, priest, of the gospel and man of the law, and remember, with what judgment ye judge ye shall be judged! Off with you now. I must shut up my prize. (251)

Rochester's comparison of his wife and Jane is extremely interesting. Not once does he say that he loves either of them. Not once does he say that Jane rejuvenates him, although he has told Jane this several times. He compares them physically-- their composesures, their faces, their eyes and their figures. He does not mention his own emotional attachment to either woman or say how they have affected his own life. This is the first time that Rochester even acknowledges that Jane is an attractive person. It seems odd that he would make such comparisons when he has continuously called Jane an "unearthly thing." If he sees her as unearthly, then why all of a sudden change how he talks about her in front of a group of men? And yet, the answer lies in the very question. He was pleading his case to a group of men who are only going to see two women. They are not going to see how Jane has changed Rochester or that Rochester cannot bear to live without her; in other words, they cannot see Rochester's addiction.

At this point not only does Rochester begin to display some of the signs of addiction but also his histrionic personality disorder, with which we are familiar. He starts to go into what is essentially withdrawal, where we see his mood and emotions change swiftly. He is remorseful, he is angry; he is anxious and at this point he is more nervous than he has ever been in his life. He starts to take Jane's lack of emotional response out on himself. Then in the flash of a second Rochester starts to attack Jane for acknowledging that he already has a wife. The audience does not expect this personality change from him because he has always claimed that Jane was meant to be his redemption:

Not in *your* sense of the word, but in *mine*, you are scheming to destroy me. You have as good as said that I am a married man—as a married man you will shun me, keep out of my way: just now you have refused to kiss me. You intend to make yourself a complete stranger to me; to live under this roof only as Adèle's governess: if ever I say a friendly word to you, if ever a friendly feeling inclines you again to me, you will say, —That man had nearly made me his mistress: I must be ice and rock to him:’ and ice and rock you will accordingly become.
(256)

Everything that he points out has very little to do with Jane directly and all to do with himself. Yes, he is married. Yes, that wife is still alive. And yes, he did try to marry Jane under false pretenses. By getting angry with Jane, Rochester is shifting the weight of his responsibilities onto her, in order to make her feel guilty over whatever decision she has made in regards to him. Thus, the addict is blaming the substance of his addiction for the addiction itself.

When he sees that anger is getting him nowhere, his demeanor changes again, and he tries desperation. He tries to think of ways that he can have Jane and continue to feed his addiction. He starts to beg her to stay with him. He goes so far as to suggest that they run off together and that she become his mistress:

You mean you must become a part of me. As to the new existence, it is all right: you shall yet be my wife: I am not married. You shall be Mrs. Rochester—both virtually and nominally. I shall keep only to you so long as you and I live. You

shall go to a place I have in south of France: a white-washed villa on the shores of the Mediterranean. There you shall live a happy, and guarded, and most innocent life. Never fear that I wish to lure you into error—to make you my mistress. Why do you shake your head? Jane, you must be reasonable; or in truth I shall again become frantic. (259)

His multiple speeches throughout this scene meet another diagnostic criterion of histrionic disorder: “a style of speech that is excessively impressionistic and lacking in detail” (*DSM-V* 667). While Rochester gives Jane just enough details to attempt to convince her to go away with him, he is still being exceedingly vague. For instance, the fact that Rochester actually says that Jane will not become his mistress intrigues me because while he is implying that they will live together as husband and wife; legally she would be his mistress. While I will not deny that there is a certain amount of double-speak within Rochester’s statement, his emotional roller-coaster during this scene makes it difficult for me to believe that he is deliberately intending to talk in circles.

However, Jane does not share the same line of thought as Rochester. She declares that she will not be his mistress because it goes against everything that she believes. Not only has Rochester wounded her heart but also now he is attempting to wound her pride. Jane has more respect for herself and for Rochester than to simply let him take her away to become his mistress. However, Rochester still tries to convince her to stay with him by giving her a sob story, thereby once again making himself out to be the victim.

After a youth and manhood passed half in unutterable misery and half in dreary solitude, I have for the first time found what I can truly love—I have found you. you are my sympathy—my better self—my good angel—I am bound to you with a strong attachment. I think you good, gifted, lovely: a fervent a solemn passion is conceived in my heart; it leans to you, draws you to my centre and spring of life, wraps my existence about you—and, kindling in pure, powerful flame, fuses you and me in one. (269)

In this moment, we can see that Rochester is more engaged with his addiction than ever. His tolerance level is through the roof. His claim that he and Jane are in some way fused together mimics a similar addictive relationship found in *Wuthering Heights*, written by Brontë's own sister Emily in 1847. In Debra Goodlett's article, "Love and Addiction in *Wuthering Heights*" she claims that, "The addictive nature of the relationship is illuminated by Catherine's cry of 'I am Heathcliff!'" (98). Similarly, when Rochester says things such as, "a fervent a solemn passion is conceived in my heart;" and "draws you to my centre and spring of life, wraps my existence about you" he is claiming that she has basically become his reason for living.

Not only does this make him impressionable to her decision about leaving Thornfield and him by proxy, but it in Rochester's mind it also places more importance on their relationship than there needs to be. And yet, Rochester does not stop there:

It was because I felt and knew this that I resolved to marry you. To tell me that I had already a wife is empty mockery: you know now that I had but a hideous demon. I was wrong to attempt to deceive you; but I feared a stubbornness that exists in your character. I feared early instilled prejudice: I wanted to have you safe before hazarding confidences. This was cowardly; I should have appealed to your nobleness and magnanimity at first, as I do now—opened to you plainly my life of agony—described to you my hunger and thirst after a higher and worthier existence—shown to you, not my resolution (that word is weak), but my resistless bent to love faithfully and well where I am faithfully and well loved in return. Then I should have asked you to accept my pledge of fidelity, and to give me yours; Jane—give it me now. (269)

Rochester uses the language of addiction when he says that his heart leans towards her and that she is the center of his spirit. His dramatic overload of how he is weak, his actions are selfish, and her attachment to his emotional well-being, clearly show just how hysterical Rochester has become. It is in this moment that he is admitting that Jane is an addiction and he is overwhelmed with ideas of neglect and withdrawal.

However, he does not stop there; rather, he goes on to make another apology. This second apology sounds more sincere than the first one. He acknowledges the fact that he was not honest with her and that his actions were cowardly. He believes that had he been honest with Jane from the very beginning that she still would have agreed to marry him. However, there is false logic in his argument, because had he been listening to what Jane said when he suggested that they run off together and she become his mistress, he would know that even had she known about Bertha from the very beginning, she still would not marry him. He is simply placing too much faith in the notion that Jane loves him beyond all reason.

Does Jane love him? Yes, I would say that she absolutely loves Rochester, but she does not love him enough to jeopardize her own self-respect in order to be with him. Once she had had some time to think about the events that took place on her wedding day, she knows that she is going to have to leave Thornfield and Rochester, because to continue to live with him would be morally wrong. The fact that Jane is the one who suggests that she be the one to leave while Rochester tries again and again to get her to stay indicates that Jane does not suffer from the same addiction that Rochester does. While he attempts to apologize to her, it dawns on her that she the longer she stays at Thornfield and the closer she becomes to Rochester, the rabid emotional outburst that he has will not stop they will only change to cries of gratitude.

Although she promises to stay until the next morning, she knows that the only way that she is going to be able to leave is if she sneaks out while everyone else is asleep. If she keeps her promise, then Rochester will only find another way to make her feel guilty for the pain he believes she is causing him. By making the decision to leave in the middle of the night, what Jane is telling the audience is while she loves Rochester, she cannot afford to be weighed down by his emotional baggage. She knows that he would never lock her up in the same manner that

he locked Bertha up; however, he would make it terribly difficult for her to leave on her own. The only way that she believes that she can save both herself and him is to leave without saying good-bye and without turning back, which is exactly what she does.

After being reconnected with one another Rochester tells Jane how he cried out her name in the night, basically admitting that he cried out for the very drug that numbed his pain of things long since past. As we know, Jane heard Rochester's voice being carried by the wind; however, hearing the voice of a lover is much different than calling out to the drug you're addicted to. Rochester was crying out for the thing that made him feel young and alive and euphoric. He was not crying out for the young woman whose heart he broke; he is calling out to the thing he turned her into. Jane, on the other hand, went back to Thornfield to get away from St. John, and two to see what became of Rochester.

Rochester consumed Jane in a way that only an addict can consume their substance of choice. Jane was the thing that made him forget about the troubles of his past and how they depressed him. Jane was the one to bring him back to life, even though the life he was living was a false one. Rochester's consumption of Jane nearly killed him in a way that he was not even aware. He felt as though he was undeserving of the kind of love that he found in Jane and that he was destined to live a life of misery. And then this young woman came into his life, both fascinating and intriguing him so much so that he put her on a pedestal and made her the center of his world. Because Rochester loved Jane to such an extreme he nearly ruined her for his own gain. He swallowed her up in order to make himself feel better.

However, once Jane and Rochester are married, Rochester appears to get better. He regains partial sight in his bad eye and with Jane's help he becomes more able-bodied than he was before the accident. While it may seem as though Rochester has been healed from his bouts of

hysteria/love addiction/histrionic personality disorder, there is not a direct cure for any of his possible disorders; there are only treatment options. In Rochester's particular case, his load was lightened by the fact that when he married Jane it was under the correct circumstance; Bertha died in the fire that destroyed Thornfield Hall, thus making him a widower. He was no longer weighed down by the burdens of keeping Bertha or his first marriage a secret. Also, as we saw from earlier on in the book, being with Jane makes him happy and throughout his physical healing process he was the center of her attention. His psychosexual disorder never goes away; with the help of Jane he learns how to manage his emotions, thus keeping his disorder(s) in check.

CHAPTER 3

THE SADISTIC SERIAL RAPIST:

THE EVOLUTION of DRACULA'S SEXUAL DISORDER

“Vampires like you aren't a species. You're just infected, a virus, a sexually transmitted disease.” – Dr. Karen Jenson

Stephen Norrington, *Blade* New Line Cinema 1998

A little over one hundred years after Bram Stoker's 1897 novel *Dracula* was published, Hollywood caught on to an underlying theme that academia loves to discuss but not in the same way: Dracula seeps sex because not only does he have a disease, he *is* the disease. The true difference between Norrington's vampire and Stoker's is that Dracula and his female companions suffer from varying forms of generational psychosexual disorders. In order to best understand how Dracula's psychosexual disorder works it is important to see how he is affected by it as well as how it affects those around him. Unlike Rochester in the previous chapter, whose psychosexual disorder hurts Jane emotionally, Dracula's psychosexual disorder is physically dangerous—it can be deadly. Recognizing that Dracula derives sexual pleasure from physically harming others helps us to better understand the type of disorder that he has. It is significant to note that Dracula's psychosexual disorder may not have always been initially viewed as something that would be considered physically harmful to anyone other than the sufferer. In the case of Dracula, his psychosexual disorder became harmful to others as a way to distinguish the foreign Other from Victorian purity.

Dracula has spent so much of time living with his psychosexual disorders that he has changed his physiology and psychological thinking of what it means to be human to the point

that he can no longer be recognized as one. In Sigmund Freud's "The Uncanny," he says the uncanny "belongs to all that is terrible—to all that arouses dread and creeping horror" (1). The uncanny also represents a returning of the repressed, which in the case of *Dracula* means that Dracula is the living embodiment of an openly sexual being that the Victorians want to identify with but are afraid of simultaneously. What is a vampire if not uncanny? In Dracula's case, he is also the "unknown" Other, something that either represents the symbolic order of things or the Real that Jacques Lacan discusses in *Écrits*. According to Adrian Johnson's *Stanford Encyclopedia of Philosophy* entry on Lacan, "This particular incarnation of the Real, about which Lacan goes into greatest detail when addressing both love and psychosis, is the provocative, perturbing enigma of the Other as an unknowable "x," an unfathomable abyss of withdrawn-yet-proximate alterity" ("Jacques Lacan"). While it may not seem as though Dracula embodies this particular definition of other, I argue that due to his vampiric and sexually diseased nature, he is, in fact, an "unknowable" Other.

As the Venn diagram below shows the common connection between spermatorrhea, sex addiction, and sexual sadism is the physical act of sex. Because spermatorrhea involves the physical body, it stands to reason that there would be a link between it and being addicted to the physical act of sex. According to Griffin-Shelley, "[Some] addicts have described days of acting out followed by days of collapse and being unable to get out of bed" (56). Similarly, in the case of sexual sadism, the excitement of the physical act is what drives the afflicted. Not only can sexual sadism be physically exhausting for the sexual sadist, but if the sexual sadist is acting out upon non-consensual victims, then those victims too, can suffer from the physical side effects. When we examine *Dracula* through the above-mentioned disorders, we are left with a story of: (1) a being who acts out sexually in a physically violent way, because he believes doing so is the

only way he can sustain his life; (2) a man whose peak physical form rapidly deteriorates due to the amount of activity he has been engaged with; (3) a man who wants to act out in a sexually violent manner but is constantly held back by something bigger than himself.

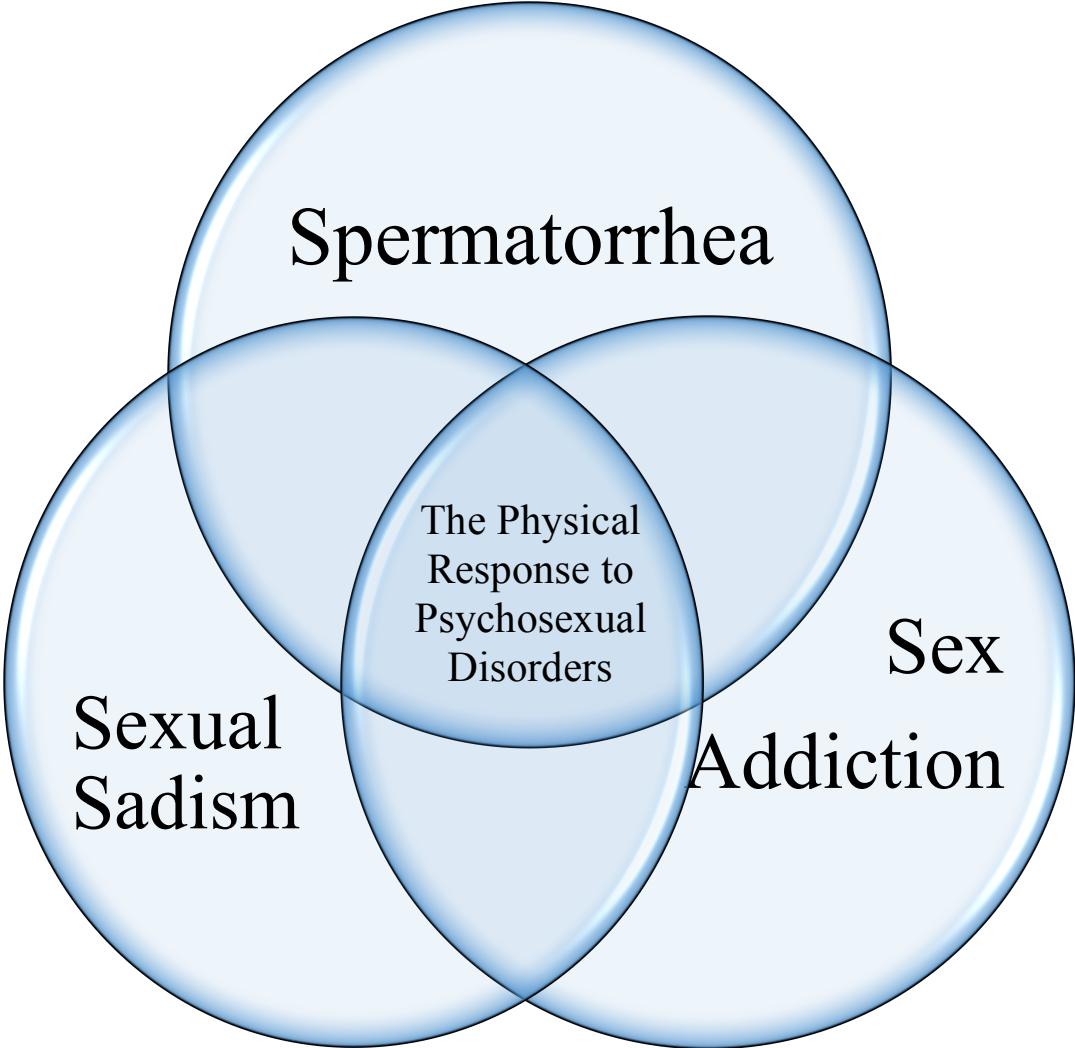


Figure 3

As stated in chapter one, spermatorrhea places immense importance on semen, so much so that it becomes more important in the male body than blood. In the nineteenth century, semen was believed to be the bodily fluid that helps men maintain their physical and mental strength. According to Stephen Marcus, “the consequences of sexual excess [the loss of semen/suffering

of spermatorrhea] now include heart failure and loss of memory, the rites of the marriage bed, though sacred, are perilous” (26). What William Acton and Marcus are trying to say is that even marital sex can be dangerous and that the loss of such an important bodily fluid such as semen is ruinous for a man. However, as we will see later, regulated marital sex can also improve a man’s spermatorrhea symptoms. As is the case with hysteria, there are many ways to obtain and treat spermatorrhea, but there is no cure. While the loss of semen may no longer matter to Dracula, it is still immensely important to the men of the novel, for it is Jonathan who proves to be the perfect example of developing and later managing spermatorrhea.

Although I will go into more detail later on, we can see the pleasure Dracula gets when his teeth pierce the flesh of a young woman and in return the pleasure he receives when he forces her to drink from him. This scenario is exactly what happens between Mina and Dracula when he drinks her like wine and orally rapes her. Dracula attacks women in such a brutal way as to draw blood from them because he craves both the blood for substance and the excitement that comes from the sexual act. When discussing dependence, Griffin-Shelley states:

...a sex and love addict feels that he or she cannot live without constant involvement in sexual or romantic thoughts, feelings or behaviors. Consequently, it should not be too hard for us to see that sex and love addiction involves a dependency that is both physical and psychological. The physiological dependency is similar to the physical dependency of cocaine addicts; in other words, the addict “needs” the drug, activity, or person in order to feel “normal” and function, and the fix postpones withdrawal symptoms like depression or difficulty sleeping. Sex and love addicts have rearranged their bodies’ normal patterns of stimulation and relaxation to the point where only a sexual or romantic encounter will prevent the feeling of discomfort that signals the beginning of withdrawal and loss of functioning. (13-14)

Just as Griffin-Shelley says about love and sex addicts, Dracula has “rearranged [his body’s] normal patterns of stimulation and relaxation” to the point that he no longer functions like a human being. By changing the inner workings of his body so drastically, Dracula’s

spermatorrhea is not presented in a manner that would be recognizable to a Victorian audience. However, his sex addiction and sexual sadism are very recognizable thanks in part to his actions. By performing acts such as the biting and drinking of young, unsuspecting women, and then forcing them to do the same, he is the perfect literary example of a man suffering from sex addiction and a sexual sadism disorder.

According to the *DSM-V*, a sexual sadism disorder is defined by the following criteria:

- A. Over a period of a least 6 months, recurrent and intense sexual arousal from the physical and psychological suffering of another person, as manifested by fantasies, urges, or behaviors.
- B. The individual has acted on these sexual urges with a nonconsenting person, or the sexual urges or fantasies cause clinically significant distress or impairment in social, occupational, or other important areas of functioning. (695)

Dracula is a clear example of sexual sadism disorder due to his lack of caring about the physical or psychological pain that he inflicts on his nonconsenting victims, which can best be seen during Mina's rape. By the end of the novel, we know that Dracula has been engaging in his salacious acts for seven months. Yet, we can presume that he has been engaging in such acts for a much longer period of time.

Although it could be argued that Dracula engages in BDSM activities (bondage, dominance, submission/sadomasochism), the problem with this argument is that even in BDSM relationships both parties mutually consent. The definition of sexual masochism disorder found in the *DSM-V* specifies that:

- A. Over a period of at least 6 months, recurrent and intense sexual arousal from the act of being humiliated, beaten, bound, or otherwise made to suffer, as manifested by fantasies, urges, or behaviors.
- B. The fantasies, sexual urges or behaviors cause clinically significant distress or impairment in social, occupational, or other important areas of functioning. (694)

In order to apply a BDSM argument to *Dracula*, every character within the novel would have to be a willing participant in the sexual acts that are performed on them. While I will not deny that a BDSM argument could apply to Renfield and his desire to be more like Dracula, it does not accurately depict Dracula's sexual actions towards Lucy and Mina.

Before I move on, I would like to point out yet another aspect to the character of Dracula. For years, critics such as Robin Wood, Barbara Creed, and Christopher Craft have been claiming that Dracula is any other sexual orientation than heterosexual, based, for the most part, off of two scenes within the novel: the moment when Jonathan cuts himself shaving and later when Dracula yells at his female counterparts for touching Jonathan. The problem with this reading is that while we see Dracula wanting to attack Jonathan once he has cut himself shaving, he is stopped in part by a crucifix and then never tries to attack Jonathan in the same manner again. When I read the mirror and shaving scenes, I see Dracula's failed attempt at attacking Jonathan as an impulsive reaction to the blood that Jonathan has spilled, not to any kind of innate physical attraction. Craft claims that "Dracula will seduce, penetrate, [and] drain another male" (110). The key word in Craft's statement is *will*, and while I agree that Dracula has the power to "seduce, penetrate [and] drain another male" there is not one single instance in the entire book where we see Dracula actually do it. However, we absolutely see him attack the female characters and even express that it is not the first time he has done so, nor will it be the last.

While Dracula has the power to transform men and women alike, he only transforms women into creatures similar to himself, leaving the men to go insane from either the desire to sexually engage with Dracula's female counterparts or the desire to be just like Dracula. As the book progresses, we discover that Dracula only changes women because he finds more use for them, which can see in the raping of Mina when he says, "And you, their best beloved one, are now to

me, flesh of my flesh; blood of my blood; kin of my kin; my bountiful wine-press for a while; and shall be later on my companion and helper” (Stoker 252). Dracula’s need for the sexual sustenance that he finds in blood compels him to seek out the blood of humans, preferably women. If Dracula and the other vampires within the novel do not drink blood then they will cease to be the young beautiful creatures of the night. However, blood also controls them this notion can be seen several times throughout the novel. Dracula not only feeds off of women but as we can see from the passage he chooses women to be his life-long companions. By infecting women with his disorder, a type of spermatorrhea, he is creating highly sexual beings who remains constantly beautiful, thus giving them the power to lure men into a deadly trap. Craft agrees with this idea when he says, “Dracula himself, calling his children ‘my jackals to do my bidding when I want to feed,’ identifies the systematic creation of female surrogates who enact his will and desire” (109). For Dracula, women are simply more valuable and versatile than men. He can use women as a food source, to satisfy his sexual needs, and as a tool to rid himself of men.

Because Dracula does not get sexual satisfaction from men, he has to figure out a way to rid himself of their company. Once Dracula has finished consuming the male intelligence, he leaves the male body to the vampiric women, who then infect the human men with spermatorrhea. Dracula, himself, does not penetrate the men that he engages with homosocially; rather, he lets his female counterparts penetrate the men once they are no longer of use to him. In “Libidinal Life: Bram Stoker, Homosocial Desire and the Stokerian Biographical Project,” Brigitte Boudreau claims:

In biography, Stoker is arguably depicted as one who, among other things, experienced “homosocial desire” for his friend and employer Henry Irving. Because of the fact that his true feelings were never fully expressed and have remained shrouded in mystery, Stoker’s obscure sex life has been a continuous

source of speculation for biographers. One explanation as to why the author's most intimate thoughts and desires generate such interest is that he belongs to an exclusive class of educated bourgeois males who distinguished themselves in various ways during the late-Victorian period. (45)

The juxtaposition between Boudreau's depiction of Stoker and the character of Dracula is fascinating. The notion that Stoker's homosociality derives from the fact he is in an exclusive highly educated boys-club is akin to Dracula's lifestyle. Dracula is in an exclusive club where not only is he the president he is also the only member. In order for Dracula to keep his aristocratic status, his knowledge of world news, popular places, and people, etc., must be current, thus meaning that he engages intellectually with young men because they hold the keys to things he needs to know.

According to Christopher Craft's article, "'Kiss Me with Those Red Lips': Gender and Inversion in Bram Stoker's *Dracula*," the most sensuous and dangerous part of a vampire is their mouth. Craft states, "As a primary site of erotic experience in *Dracula*, this mouth equivocates, giving the lie to the easy separation of the masculine and feminine. Luring at first with an inviting orifice, a promise of red softness, but delivering instead a piercing bone" (109). While I do not disagree with Craft's interpretation of Dracula's mouth, I find it poignant that one of the main reasons we read the mouth to be as erotic as it is is all thanks to the perspective in which the novel was written.

For instance, Jonathan spends time detailing Dracula's mouth when he first meets Dracula. While Dracula's mouth and teeth are similar to Jonathan's, Jonathan gives us just enough detail about them to show the reader that there is a clear distinction between himself and Dracula. Jonathan writes, "The mouth, so far as I see it under the heavy moustache, was fixed and rather cruel-looking, with peculiarly sharp white teeth; these protruded over the lips, whose remarkable ruddiness showed astonishing vitality in a man of his years" (109). Already we are being

introduced to the idea that there is something not right about Dracula. The long sharp teeth and red lips are physical characteristics that Jonathan could not overlook. In this moment, we are meant to see Dracula in the same manner as Jonathan. We are supposed to notice the uncanny resemblance of his physical features to our own while still being different enough to spook us.

The way in which the novel is written, the reader gets to see and hear conversations Dracula has, but we do not get his voice like we do with many of the other characters. From the moment he is introduced to his death scene in the final chapter, we know him from the viewpoints of every other character in the novel. That is, Dracula does not have an identity of his own. He is only what everyone else makes him out to be as described from the viewpoint of narrators other. The best example of this is the mirror scene early on within the novel. Jonathan is going about his normal shaving routine when all of a sudden Dracula startles him.

Suddenly I felt a hand on my shoulder, and heard the Count's voice saying to me, 'Good morning.' I started, for it amazed me that I had not seen him, since the reflection of the glass covered the whole room behind me. (30)

Due to the nature of vampire stories, the surface level reading of Dracula's reflection is that he does not have one merely because he is a vampire. While I will not deny that there isn't a certain magic in the idea, it is too simplistic for a vampire like Dracula. I believe that Dracula has no reflection because he does not have an identity of his own.

Dracula's mouth is not the only mouth Jonathan finds alluring. After being forced to spend a month at Castle Dracula, Jonathan develops what appears to be spermatorrhea. The meeting with the female vampires takes place after Jonathan realizes that he is a prisoner within Castle Dracula. Jonathan has been warned by Dracula not to fall asleep in any other part of the Castle because it is not safe for him. Jonathan, being angry at the fact that he is being kept against his will, goes and falls asleep in a part of the castle that has not been lived in quite some time. It is in

the haze of sleep that Jonathan has his first encounter with the three female vampires. Sometime after the encounter he writes that:

I felt in my head a wicked, burning desire that they would kiss me with those red lips. [...] There was a deliberate voluptuousness which was both thrilling and repulsive. [...] Then the skin of my throat began to tingle as one's flesh does when the hand that is to tickle it approaches nearer—nearer. I could feel the soft, and shivering touch of the lips on the supersensitive skin of my throat, and the hard dents of two sharp teeth, just touching and pausing there. I closed my eyes in a languorous ecstasy and waited—waited with beating heart. (42-43)

Jonathan takes great pains to detail the mouth of the three female vampires, using phrases such as “red lips” and “sharp teeth” to distinguish the deadly erotic mouth from his own. The fact that Jonathan “closed [his] eyes in a languorous ecstasy and waited,” makes me believe that he wanted the ménage a quatre. Although Jonathan tries to cover up his own sexual desire by writing that “There was a deliberate voluptuousness which was both thrilling and repulsive,” he is still more than willing to engage (42). This is a problem for his Victorian manhood, because by engaging in the dangerous act of premarital sex he risks losing the vital life source that makes him a man, his semen. Thus, this is the beginning of Jonathan's struggle with spermatorrhea.

When we are first introduced to Jonathan, he is the picture of a young Victorian gentleman. Neither the reader nor Jonathan realizes that it appears as though Jonathan is essentially being served up, unknowingly, to satisfy Dracula. Dracula and Jonathan's employer have been sending correspondences back and forth for quite some time. In one particular letter, Jonathan's employer writes, “[Jonathan] 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” (Stoker 23). It almost seems as though Jonathan has been groomed to service any unspoken need that Dracula has. It could easily be construed as though the services Jonathan is to provide to Dracula are something of a sexual nature. However, as I noted above, Dracula

never touches Jonathan in a sexual manner. Rather, he consumes his knowledge about England, and London especially. While there is a brief moment after the mirror incident that suggests that Dracula was about to engage in a vampiric act where Jonathan would be the unwilling victim, Dracula was stopped dead in his tracks thanks in part to the crucifix around Jonathan's neck.

However, although Jonathan builds up an excitement, he is denied that initial release when Dracula comes into the room questioning the women. It is within the back-and-forth with one of the female vampires that we get an idea of how Jonathan is meant to serve Dracula.

[Dracula:] 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.
[Female Vampire:] You yourself never loved; you never love!
[Dracula:] 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. (43)

While Dracula claims Jonathan as his own, I do not think that it is a sexual claim that Dracula tries to make. As stated earlier, Dracula consumes Jonathan's knowledge about what it means to be British. At this point, he does not yet have all of the information that he yet needs from Jonathan. If Dracula wanted Jonathan sexually then why would he promise the female vampires "when I am done with him you shall kiss him at your will" (Stoker 43)? By giving Jonathan over to the female vampires once he has finished consuming Jonathan's intelligence, he is essentially giving them what is left of Jonathan, a body.

Jonathan's passive role does not last very long considering when he is found he shows all signs of having developed spermatorrhea. While the reader is told that Jonathan has suffered from brain fever, the external symptoms he is afflicted with can be seen as being directly related to those of spermatorrhea. His hair fades from very dark to nearly white and his physical strength diminishes to the point that he needs a cane to assist his walking. I call Jonathan a "near success"

for the simple reason that after leaving Castle Dracula Jonathan gets married allowing him to regulate his sexual interactions, thus mitigating his spermatorrhea. As I have stated previously, spermatorrhea occurs both when men are excessively engaged with sex and when they are avoiding sexual stimulus altogether. For Jonathan, going from sexual excess with the female vampires to regulated intercourse with his wife is not a cure for his spermatorrhea, but rather a treatment option. While Jonathan is still losing sperm when he has sex with his wife, he is not losing it at a rate that causes any more harm to his body. Unlike Renfield who is too far gone and craves the same existence as Dracula, Jonathan is saved by marriage.

Dracula's first success at spreading spermatorrhea is with Renfield. Although the book never explicitly says that Renfield has been to Transylvania or previously met Dracula, we can infer by his submissiveness to Dracula that Renfield may have spent a great deal of time with him at some point. Due to the amount of sexual activity that he may have had with the female vampires while simultaneously never being vampirically satisfied, he cannot become the creature that he wants to be: he cannot become Dracula's right-hand man. Renfield's spermatorrhea goes beyond the Victorian idea of a man losing his vital essence and dives into the modern notion of a severe sex addiction. His compulsive behavior, as Griffin-Shelley points out, is harder to hide. Although it may be easier to hide a man's sexual compulsive nature in terms of his spermatorrhea, Renfield's compulsive acts mimic the actions of Dracula. Renfield is not only submissive to Dracula, but he is also submissive to Dr. Seward and the asylum Renfield lives in. We know that Renfield aligns himself with Dracula when he says:

I am here to do Your bidding, Master. I am Your slave, and You will reward me, for I shall be faithful. I have worshipped You long and afar off. Now that You are near, I await Your commands, and You will not pass me by, You, dear Master, in Your distribution of good things? (98)

Renfield is pledging his loyalty to Dracula in a way that makes Dracula look almost Christ-like. The emphasis on ‘You’ and ‘Your’ with the capital “Y” as well as terms like ‘faithful,’ ‘worship,’ and ‘command,’ make it seem as though Renfield is talking to a deity of some kind.

Yet, we know that Renfield is trying to emulate his god-like master, Dracula by the way Renfield consumes animals. The first time that we see anyone consume something that would be considered uncouth or taboo is when Renfield eats the fly. Seward says:

[Renfield] disgusted me much while with him, for when a horrid blow-fly, bloated with some carrion food, buzzed into the room, he caught it, held it exultingly for a few moments between his finger and thumb, and before I knew what he was going to do, put it in his mouth and ate it. (69)

Renfield’s actions are just another way that the narrators of the novel point out the non-normative characteristics of both Renfield and Dracula. Again, there is an Othering that is happening. However, the one thing that keeps Renfield from becoming dangerous, as Seward suggested that he might be, is Dracula. We get the idea that Renfield desperately wants to be like Dracula and become a sexual sadist, however, he is constantly denied that particular sexual fulfillment, thus keeping him in a permanent state of submission that only the excesses of sperm loss can create.

Dracula infects Lucy Westenra with what can only be described as a deadly sex addiction. According to Mina, Lucy was first infected or “kissed,” as some critics would say, after a strange incident occurred with a ship and its crew. Upon finding Lucy in the middle of the night, Mina writes:

I could see Lucy half reclining with her head lying over the back of the seat. She was quite alone, and there was not a sign of any living thing about. When I bent over her I could see that she was still asleep. Her lips were parted, and she was breathing—not softly, as usual with her, but in long, heavy gasps, as though striving to get her lungs full at every breath. (88)

While there are several complications with the scene, the position in which Mina finds Lucy to gasping from breath as though she was physically exhausted makes it appear as though something sexual transpired. Once again, the mouth is taken into consideration when remembering details. Mina notices that Lucy's lips are parted and that she was breathing heavily through her mouth. Not only does this allude back to Dracula's mouth and teeth, but it also foreshadows the eroticism of Lucy's mouth.

The most telling sign that Lucy has been infected after the first encounter is the puncture wounds on her neck. Mina believes that she is the one that causes the "two little red points like pinpricks" when she places her own dressing gown around Lucy's shoulders (Stoker 89). After Lucy's second encounter with Dracula, however, is when we can really start to see a change in her. She becomes pale and weak to the point that she cannot get out of bed. Her breathing becomes laborious while her eating and sleeping habits go relatively unchanged. Mina notices, "the tiny wounds seem not to have healed. They are still open, and, if anything, larger than before, and the edges of them are faintly white" (Stoker 92). The more that Dracula penetrates Lucy, the bigger her puncture wounds become, thus the easier she becomes to infect with spermatorrhea.

The more Lucy's health declines, the more all of those around her become concerned. Seeing that Lucy's condition is out of his depth as a physician, John Seward sends word to his mentor, Abraham Van Helsing. Not long after Van Helsing arrives, Lucy takes a turn for the worse. Van Helsing, along with Lucy's fiancé, gives Lucy the first of three blood transfusions. Upon giving Lucy her second transfusion, Seward says:

The effect on Lucy was not bad, for the faint seemed to merge subtly into the narcotic sleep. It was a feeling of personal pride that I could see a faint tinge of colour steal back into the pallid cheeks and lips. No man knows till he

experiences it, what it is to feel his own life-blood drawn away into the veins of the woman he loves. (119)

Rather than seeping semen as a sufferer of spermatorrhea does, Lucy appears to be seeping blood. What Van Helsing and Seward do not realize is that by giving Lucy a blood transfusion, they are essentially feeding her rapidly developing sexual infection as well as Dracula. We know that Dracula continues to feed off of Lucy, because the puncture wounds on her neck seem to be getting bigger, thus the blood that Van Helsing and Seward are putting in Lucy's veins is going straight to Dracula. The more times Dracula places his mouth on Lucy's neck, the further her sexually charged infection spreads because the more she seeps the more he drinks; the more he drinks the more like him she becomes.

The first instance we get of this comes before Lucy's human death and her vampiric rebirth. She tries to use her newly discovered vampiric wiles, which have been enhanced thanks to Dracula's blood, to lure her fiancé close enough to her so that she could drink from him.

And then insensible there came the strange change which I had noticed in the night. Her breathing grew stertorous, the mouth opened and the pale gum, drawn back, made the teeth look longer and sharper than ever. In a sort of sleep-waking, vague, unconscious way she opened her eyes, which were now dull and hard at once, and she said in a soft, voluptuous voice, such as I had never heard from her lips:-
'Arthur! Oh, my love, I am so glad you have come! Kiss me!' Arthur bent eagerly over to kiss her; but at that instant Van Helsing, who, like me, had been startled by her voice, swooped upon him, and catching him by the neck with both hands, dragged him back with a fury of strength which I never thought he could have possessed, and actually hurled him almost across the room. (146).

This new behavior of Lucy's only intensifies after she becomes a vampire—a female version of Dracula. Thanks to the exchange of bodily fluids with Dracula, Lucy has become a new person. Like Dracula, there are two different versions of her. The old, demure Lucy no longer exists, while the new, sexually-awakened Lucy wants more of what Dracula has introduced her to.

Once Lucy had become fully immersed in her vampiric state, rather than turning into a sexual sadist like Dracula, she transforms into a sadistic pedophile. I say sadistic pedophile because just after Lucy changes children start disappearing and the only thing we see Lucy prey on is children. When Seward, Van Helsing and Lucy's fiancé catch Lucy with a child in her arms, she quickly drops the child after seeing her fiancé in an attempt to seduce him to the point that he allows her to drink his blood. In order to be "redeemed" from this monstrous sexual aggression and addiction Lucy has to go from penetrator to penetrated. When her fiancé stabs her in the heart with a wooden stake, he is asserting his male sexual dominance, thus placing her back into a woman's "natural role."

Mina Murray-Harker is both victim and survivor of Dracula's sexual sadism. Mina's character is unique in that she is the only character that we *see* being assaulted by Dracula. When Mina writes about Dracula she describes the encounter:

'First, a little refreshment to reward my exertions. You may be quiet; it is not the first time, or the second, that your veins have appeased my thirst!' ...he pulled open his shirt, and with his long sharp nails opened a vein in his breast. When the blood began to spurt out, he took my hands in one of his, holding them tight, and with the other seized my neck and pressed my mouth to the wound, so that I must either suffocate or swallow some of the... (251-252)

In line with the diagnostic criteria for sexual sadism disorder, Dracula clearly demonstrates just how little he cares about the physical suffering of his victims. From this scene, we learn just how Dracula goes about satisfying himself sexually as well as how he goes about infecting women. He feeds off of them in order to make them weaker and then forces them to feed off of himself in return.

Mina's rape scene provides a plethora of insight as to who Dracula is supposed to be. His utter lack of caring about Mina's emotions or protests about being his proverbial wine goblet are meant to lead us to believe that Dracula is a cold-hearted killer. And yet, we are told that at one

point in his life he has loved. By awarding himself a little drink, we can see that his excitement gets the better of him in this particular moment and, thus he sets aside any emotions other than desire. However, desire is an emotion that cuts much deeper than anything we have seen from him thus far. At the same time in the same moment, Dracula wants Mina to be his and is angry with her for helping the men that are trying to stop him.

And you, their best beloved one, are now to me, flesh of my flesh; blood of my blood; kin of my kin; my bountiful wine-press for a while; and shall be later on my companion and my helper. . . . But as yet you are to be punished for what you have done. You have aided in thwarting me. (252)

Dracula wants to be one-and-the-same with this young woman. Because this portion of the book is written from Mina's perspective, it is easy to cry out "monster" and villainize Dracula. I am not trying to say that I believe Dracula should be read as a victim, especially not in this moment.

Due to the fact that spermatorrhea does not have a cure and that, for Dracula, it manifests itself as bloodlust, the only way to stop him is to kill him. A simple stake in the heart will not do for Dracula. He must be figuratively castrated. Since Dracula uses his mouth, more specifically his teeth, to penetrate his victims, it makes sense that his castration takes the form of a near beheading. Jonathan is the first person to penetrate Dracula and he does so by slicing Dracula's throat. According to Mina:

But, on the instant, came the sweep and flash of Jonathan's great knife. I shrieked as I saw it shear through the throat; whilst at the same moment Mr Morris's bowie knife plunged into the heart. (325)

By killing Dracula with long, phallic knives, Jonathan and Mr. Morris are clearly demonstrating their human male sexuality over the disease-ridden uncanny thing. These two men are essentially showing Dracula how the "natural" order of male and female should be.

If literary history has taught us anything, it is that *Dracula* is always going to be a book that seeps sex. Yet, what does it mean to be addicted to an act so monstrous as the sucking of an

innocent's blood? What do we learn from a dead unknowable other's sexual habits? We learn that as time marches the desire to commit evil acts on people is a psychosexual disorder that can only be maintained but never fully eradicated. The deeper meaning and connections that we have with the characters of Dracula, not only help us better understand the sexual promiscuities of the nineteenth century and the Victorian era but also our own generation. The psychological advancements of the twenty-first century help allow us to better classify what Dracula truly is: a sadistic rapist.

Conclusion

From a literary perspective, *Jane Eyre* and *Dracula* are generally not analyzed in conversation with one another because their individual canons are not simpatico. The reason for this, as I have stated time and time again, is because *Jane Eyre*, as a character, is mostly analyzed from a feminist perspective, while *Dracula*, as a character, is generally analyzed from a queer perspective. However, these novels can be read in conversation with one another when they are read through the evolutionary lens of psychosexualism, for that is where the root of the many psychological problems for the male characters within these novels is found. As readers, we do not tend to focus on Rochester in the same manner that we focus on Jane and although *Dracula* is the namesake of the book, the book is not an accurate representation of who *Dracula* is as a character.

Part of the challenge of working on this project is the fact that critics are not looking at these characters in the same regard as I am, thereby allowing these characters' sexual psyches to remain flat. Yet, I do not read these or any other Victorian character as merely being flat. I read them as an interpretation of the general populace of the time. Thus, Rochester, *Dracula*, Jonathan, and Renfield are literary case studies of men suffering from romantic love and sexual desires that troubled not only the minds of Victorians but the minds of the modern day millennial.

This thesis serves as a small piece to the larger argument that I intended to make about psychosexualism and Victorian literature. Love, sex, and psychoanalysis are never going away. If anything they are only becoming more complicated as we dedicate more time and effort to studying them and their effects. As we enter into a neo-Victorian era in terms of how we view love, sex and the relationship we have with them, we need to be reminded by our classic

Victorians that we are not alone in our pursuit of finding the perfect balance of between being unintentionally sexually repressed and openly prudish.

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Curriculum Vitae
Heather M. Ward
2118 3rd Avenue
Apartment Rear
Huntington, WV 25703
(304) 710-2620

Education

- Masters in English Literature
Fall 2015 -- Marshall University

- Regents Bachelors
Spring 2013 -- Marshall University

Professional Development

- Teaching Experience
 - Shawnee State University – Adjunct Faculty
 - Freshman Composition
 - Fall 2015 – 2 sections
 - Marshall University – Graduate Teaching Assistant
 - Freshman Composition
 - Fall 2014 – 2 sections
 - Spring 2015 – 1 section
 - Fall 2015 – 2 sections

- Conferences Presented
 - Spring 2015 – Women’s Studies presents Graduate Research Symposium
Marshall University
“Victorian Prudishness: How Hysteria and Spermatorrhea Laid the Foundation for Modern Love and Sex Addiction”
 - Spring 2015 – Women’s Studies Biennial Conference
Marshall University
“The Power of Addiction: Ignoring the Natural and Social Signs of a Destructive Relationship in *Jane Eyre*”
 - Spring 2015 – West Virginia Association of College English Teachers
West Liberty University
“Blood Lust is Just Another Name for Spermatorrhea: Dealing with Dracula’s Sex Addiction”

- Conferences Attended
 - Fall 2015 – iPED Conference
Marshall University
 - Fall 2014 – iPED Conference
Marshall University
 - Fall 2014 – West Virginia Association of College English Teachers
West Liberty University

- Workshops Organized and Presented
 - Spring 2015 – Thesis and Meaning Making Statement Workshop
 - Fall 2014 – APA Workshop

- Workshops Attended
 - Spring 2015 – Conference Practice Workshop
 - Fall 2014 – Paperless Classroom Workshop
 - Fall 2014 – Composition Workshop



Office of Research Integrity
Institutional Review Board

April 8, 2015

Heather M. Ward
2118 3rd Ave
Apartment R
Huntington, WV 25703

Dear Ms. Ward:

This letter is in response to the submitted thesis abstract entitled "*Love and Sex Addiction Within Victorian Literature: A Psychoanalysis of Jane Eyre and Dracula.*" After assessing the abstract it has been deemed not to be human subject research and therefore exempt from oversight of the Marshall University Institutional Review Board (IRB). The Code of Federal Regulations (45CFR46) has set forth the criteria utilized in making this determination. Since the information in this study does not involve human subjects as defined in the above referenced instruction it is not considered human subject research. If there are any changes to the abstract you provided then you would need to resubmit that information to the Office of Research Integrity for review and a determination.

I appreciate your willingness to submit the abstract for determination. Please feel free to contact the Office of Research Integrity if you have any questions regarding future protocols that may require IRB review.

Sincerely,

A handwritten signature in blue ink that reads "Bruce F. Day".

Bruce F. Day, ThD, CIP
Director

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