Illness Metaphors:

An Analysis of the Use of Illness Metaphors in Popular Fantasy Literature

Nicolai Engmark – Student Number: 20192845

Supervisor: Jens Kirk

Abstract

Through this project, the use of illness metaphors will be investigated in Bram Stoker *Dracula*, Stephenie Meyer's *The Twilight Saga*, and finally in J. K. Rowling's *Harry Potter* series. In order to understand the complexities of each metaphor, it was necessary to delve into Victorian England's social norms, the term stigma, and the antithesis to the male gaze, the *female* gaze. In the analysis, several focal points were handpicked to create coherency throughout the paper: social deviancy, female domesticity, the female gaze, and the use of evil. Firstly, the analysis aims to deconstruct the strategies chosen by each author to create their illness metaphors. The use of illness, either as the tenor, vehicle, or both, is an important aspect in determining how each illness metaphor has been used, and to what purpose they have created.

Through the analysis of Stoker's *Dracula*, the evidence would suggest that Count Dracula's vampirism could be a metaphor for venereal diseases. Simultaneously, it also revealed that Dracula should be interpreted as an expression of social deviance, in the late Victorian context. Additionally, the analysis also revealed that the novel seemed to reinforce the concept of female domesticity. The analysis of Stephenie Meyer's *The Twilight Saga* revealed how Bella Swan could be interpreted as a metaphor for the female gaze. In tandem with that, the analysis also revealed that vampyrism should be interpreted as slightly more complex than the previous example. While the Olympic coven and their familial bonds highlight the love between them, in spite of their character flaws. The Volturi represent the opposite, specifically a strict patriarchal regime, obsessed with self-preservation. Bella's metamorphosis, or transformation, makes her a powerful adversary, especially when considering Meyer's use of the Medusa trope. Finally, the analysis of Rowling's *Harry Potter* series revealed her similar use of metaphors for evil. This is evident in Voldemort's creation of

the Horcruxes, and his subsequent physical deterioration. Thereby, using illness as the vehicle, the same strategy Meyer had utilized. Additionally, it is possible to dissect Rowling's use of the lycanthropy affliction as a metaphor for the HIV infection, and the surrounding stigma of the condition. Therefore, while the strategies of employing illness metaphors are evidently used to exemplify the given societal context, e.g. social deviance in Victorian England, or HIV stigma. Additionally, it also shows that when metaphors are used as adjectives, they are most often used to describe a kind of malevolence, or evil.

Indhold

Introduction

Diseases and their ties to sexuality and malevolence have been used in a great number of literature of various genres. Recently, cancer has been used as a powerful tool to transfer the qualities of the disease onto an object. This transference is a process of metaphor, created through different processes, e.g. *similes*, *juxtaposition*, or *allegories*. Thus, sparking the interest for this project. This project will therefore investigate the use of illness metaphors. specifically through an analysis, and subsequent interpretation, of the context they are connected to.

This has to led to the following research question: *How do representations of fictional illnesses in popular fantasy function as metaphors of their respective contexts : A comparison of late victorian and contemporary works of fantasy fiction.* In order to answer this question, the following material has been chosen, Bram Stoker's *Dracula*, Stephenie Meyer's *The Twilight Saga*, and J. K. Rowling's *Harry Potter* series. The analysis will focus on identifying the illness metaphors and how they are constructed, e.g. whether illness is the tenor, vehicle, or both. Additionally, in order to compare these works, an understanding of Victorian social norms is necessary to break down *Dracula*, whilst it is also necessary to delve into the themes of the other novels as well.

Methodology

This paper will begin by delving into David Punter's book *Metaphor* (2007) to lay a solid foundation for this paper's understanding and use of metaphors. This will include the history behind its definition, as it is often a term used broadly, and therefore difficult to define in a concise statement. This will lead into a review of Susan Sontag's *Illness as Metaphor and AIDS*

and Its Metaphors (2009). The purpose of this is to gain an understanding of how diseases and illness have been used in a variety of contexts, which will aid in the analysis and subsequent interpretation of the chosen material. Perhaps most importantly, it will provide important insight into determining whether a novel is using metaphors *for* an illness, or using illnesses *as* a metaphor, or perhaps illness as both tenor *and* vehicle.

While the literature above will aid in providing the necessary analytical tools to dissect the material, additional literature is needed in order to *interpret* the material. Therefore, this paper will delve into a variety of articles providing the neccesary context for the analysis, e.g. historical, social, and thematic. These points of interest were chosen after a preliminary reading of the material, and have been chosen with the intention of centralizing the themes of the analysis. Additionally, this was done to ensure that *dead metaphors*, as Punter calls them, would not be an issue for the interpretation of the material, *Dracula* especially.

Richard Parker and Peter Aggleton's article "HIV and AIDS-related stigma and discrimination: a conceptual framework and implications of actions" (2003) will provide the project its necessary knowledge on the term *stigma*. With Bram Stoker *Dracula* on the list of materials, a deep-dive into the social norms of Victorian England will ensue. This historical context has been chosen with an intention of providing the necessary knowledge to ensure a more detailed analysis of both Count Dracula and the women of the novel as well. Finally, the literature review will investigate the use of Medusa, and her role in the creation of *the female gaze*.

An analysis and interpretation of each book will then follow. The order of the analysis has been based on their thematic relation to one another. Starting off with Stoker's *Dracula*, this analysis will mainly focus on characters affected by vampirism directly, e.g. Count Dracula, Lucy Westenra, and Mina Harker. This will bleed into an analysis of Stephenie

Meyer's *The Twilight Saga*, with a primary focus on Meyer's use of metaphors and other literary tools to craft her version of vampirism. Additionally, this analysis will also include an analysis of the Medusa-trope utilized through the novels. The analysis of J. K. Rowling's *Harry Potter* series will be rooted in her use of transferring meaning to and from diseases, specifically with a focus on themes of evil and stigmatization. Finally, the project will summarize the use of illness metaphors by comparing the similarities and differences between each case.

Literature Review

In order to dissect the chosen material, we must first gain an understanding of the social conditions of the relevant time periods. This paper's focus in on the use of illness metaphors in a small collection of fantasy literature. Therefore, the point of departure of this literature review is David Punter's book *Metaphor*, which becomes the foundation for the general understanding of metaphors.

Metaphor

For this project, the definition of metaphors will rely on David Punter's book *Metaphor* from 2007. Punter takes his point of departure in how one can define *Literature*, and immediately introduces the problem in doing such. Namely having two conflicting definitions, or rather, two conflicting images. Which brings us to the metaphor, which he plainly defines as, "by means of which one thing is made to stand in for another thing" (Punter, 2). Punter continues to explain how metaphors are ingrained into everyday language at some level, hereby mentioning how, "the processes of metaphor are everywhere at work in language" (3). Of course in this sentence he uses a metaphor himself to both more accurately describe how the processes of metaphors are constantly happening, or working, in language, as well as

shortening the sentence by including an imagery that allows for easier understanding. Thereby, already describing one of the important uses of the metaphor, namely to more easily conceptualize a difficult concept. Additionally, Punter adds how the metaphor used in such a way, can be seen as an important part of communication. For example, Punter himself is attempting to deliver an explanation as to how metaphors are used, therefore, in order to have a successful form of communication, he utilizes metaphors to increase the odds of successfully communicating (3). Furthermore, Punter adds that the use of metaphors should not be seen as random intrusions in language, but rather a form of translation. He exemplifies by referring to when one cannot accurately describe a feeling. In order to gain a better and deeper understanding we thus turn to the metaphor (13).

The *Simile* has often been considered its own figure of speech, however, Punter defines it as a sub-species of the metaphor, because it retains the ability to compare. The simile is perhaps one of the most direct ways of using the metaphor, as it clearly compares one object to another. Of course, this directness could of course be the objective, as Punter mentions. Similes can often be easy to detect, due to the use of *like* as the means to compare, however, it can be omitted (Punter, 4). It is exactly by omitting the "like", that the reader is forced to find the common ground on their own. Thereby, the simile becomes a playground for slightly more complex compositions of comparisons. Additionally, this omission brings the two entities closer than when separated by a "like" (12).

The *Juxtaposition* is another common process of metaphor, and again, another quite direct form of it. Punter uses the Conservative Party's 1978 slogan "Labour isn't working", as an brilliant example. Of course, we are aware as the reader and audience, that Labour refers to the Labour Party. We are also aware that "isn't working" does not infact refer to whether or not they're actively working, rather, that the party itself is, as Punter puts it, "it was being

inefficient" (Punter, 14). However, as exemplified, the juxtaposition, much like the simile, will take advantage of this connection. Where the simile would take entities and bring them closer, the juxtaposition will create distance between them.

The *Extended Metaphor* is, simply put, a metaphor that can span across multiple sentences or paragraphs. Additionally, it can have several comparisons, which elaborate or deepen the understanding of what is being said. One might say it is simply a long form of metaphor (Punter, 28). Unlike the simile and juxtaposition, this process of metaphor is typically more complicated and complex in structure, however, that does not necessarily suggest that it carries more significance. Punter continues to describe the extended metaphor, an uses an interesting and rather appropriate, for the purpose of this paper, example, namely castles and its significance in the early texts of the Gothic. It is mentioned that, "the list of Gothic works containing the word 'castle' in their title, let alone using the castle as the major setting for the action, is enormous" (29). This part is especially interesting, due to how this paper will later delve into the metaphors observed within Bram Stoker's *Dracula*. Punter adds, the castle could be interpreted as a point of absolute power, politically speaking. A kind of power that bears a lot of underlying connotations of both hate and jealousy. He even goes on to write, "It can be seen in psychological terms as place of enclosure, a womb-like edifice which is, again, both feared and longed for" (29).

Alternatively, some of these metaphors may even be described as *Symbols*. There is a fine line between the metaphorical and symbolic, one Punter suggests may originate in the cultural widespread understanding of a metaphor that makes it symbolic (Punter, 30). One might therefore say, that the more ambiguous and lesser known entity is subject to a broader, perhaps freer, interpretation, whereas specific and culturally known entities, or symbols, are subject to a slightly more restricted, perhaps more guided, interpretation.

The *Synecdoche* is another form of the metaphor, which uses only a part of the object instead of the entire thing. This could be, as an example, head for cattle, sail for ships, and to add our own, fangs for vampires.

Dead Metaphors is a term used to describe how the original meaning of a metaphor has been lost in modern day language. Punter exemplifies this by bringing up *fascism*, and how that movement likely used the latin word *fasces*, with the intention of bringing to mind both "power and authority, and [...] the threat of violence" (Punter, 4). Punter mentions that although some of these aspects of the metaphor remain, it would be less likely to be due to understanding the etymology of *fascism*, thus becoming a dead metaphor. However, it should be noted that solely being old does not turn them into dead metaphors.

In the examples above, it is clear to the audience, on most accounts, that they have entered the realm of metaphors. However, there are texts that force the reader to engage with the text, and further, makes them question whether anything metaphorical is being said at all, "and, second, whether in some sense the entire text is a metaphor for something else" (Punter, 60) Punter refers to this phenomenon as *The Text Instead*. He uses *The Life of Pi* (2001) by Yann Martel as an example of this, which makes the reader question which of the two stories is actually the true account of what had happened out at sea. One interpretation would be, Pi surviving out at sea, living amongst a tiger. The other being, Pi and and the surviving crew members's gradual descent into desperation and starvation, thus leading them to murder and cannibalism (60). Of course, what this book does, quite cleverly, is illustrating exactly how the reader approaches a story. One could take everything at face-value, thus believing everything to be exactly how it is written on the page, or interpret it is being a metaphor, or *analogy* in this case, for something else. As mentioned before, this project's focus is to uncover how illness metaphors are used in fantasy literature as a means to portray various social phenomenon or

movements. Therefore, it will also touch upon whether or not these works of fiction are a metaphor for something else as most of them are primarily focused on these illnesses, with the exception of the Harry Potter series.

Turning his focus onto the classical definition of the metaphor, Punter notes how Aristotle defined the metaphor simply as an ornament, a way of decorating language. In short, metaphors were not seen as necessary for language, but rather as a bit of extra flair. Additionally, a metaphor was considered "good" if it could find similarities in the dissimilar. Furthermore, Aristotle identified that the metaphor belonged to poetry, rather than to rhetoric or logic (Punter, 11-12). Of course, the idea of the metaphor as mere decoration has been contended since the classical period.

Therefore, Punter moves away from the classics and Aristotle, and onto the authors of the European romantic period, specifically drawing from the writings of Coleridge. One of Punter's main arguments against the use of the metaphor as ornamentation is that, if the metaphor would simply be used as such, it would be replaceable. As mentioned above, the metaphor is typically used as a means to express concepts or notions that may be difficult to understand, e.g. thoughts and emotions, or perhaps even technical terms. Punter quotes Coleridge's 1798 poem *Kubla Khan* and takes specific note of the metaphor "Pleasure Dome". Punter mentions that, of course, most metaphors need to be understood as more than one thing. He notes that, in this case, part of the metaphor is to be understood literally, however, that is of little interest to the reader, other than a fun sidenote. The purpose of the "Pleasure Dome" is, to introduce the reader to the use of metaphors in the poem. Sometimes, unpacking a metaphor leaves the reader with something that in actuality is far less interesting than the metaphor itself (Punter, 16-17).

As mentioned earlier, sometimes metaphors can be used with an agenda, and as Punter himself mentions, it is “rarely innocent” (Punter, 47). An example of such, could be be the earlier example, “Labour isn’t working”, which is an example of clearly politically loaded metaphor, intended to be used as a slogan. Another example could be “the Crown”, a metaphor used to signify the British royals (47).

Susan Sontag

Susan Sontag delves into the use of illness metaphors in her book “Illness as Metaphor and AIDS and Its Metaphors” (2009), and discusses what the effects on language and culture might be. Today, most of us would be most familiar with cancer, and the stigma that comes crawling alongside it, a simple mention of the word and an immediate surge of dread and possibly grief creeps up on you. Sontag has devoted this book to explain the cause for this reaction. As mentioned in the paragraph above, metaphors can be used to describe difficult concept. Among this falls diseases and their progression. For example, metaphors of cancer tend to draw from the botanical world, e.g. cancer *grows* (Sontag, 90). Likewise, it is also not uncommon to use Military metaphors in conjunction with illness, e.g. waging a war against cancer. This would typically only apply to those illnesses that seem particularly dangerous to society of a given time. This type of metaphor grew popular during the early 21st century, in sex education campaigns held during World War I as a means to educate the public about syphilis. Thereby, using a connection to current political events in conjunction with an illness, thus designed to maximise the power of the metaphor (75-76).

One of the most well-known diseases in the 19th century was the venereal disease syphilis. However, unlike tuberculosis, this disease was not considered of a mysterious nature, but rather as a "predictable consequence" (Sontag, 33), of having sexual encounters with a carrier of the disease. Therefore, the metaphors revovling around the disease, were not necessarily shrouded in mystery, but rather attached an element of evil to it. Sontag continues to mention how certain disease over the last couple of centuries have often been used as metaphors for evil, e.g. syphilis, tuberculosis, and cancer. However, Sontag argues that while syphilis, TB, and cancer have much in common, they are set apart by the use of metaphors. Specifically, TB and cancer revolve around mystery, a disease caused by any number of potential factors, whether it be genetic, life-style, or environmental. Syphilis being a venereal disease, therefore looked quite different in its metaphors, "syphilis implied a moral judgement (about off-limits sex, about prostitution)" (33). Because Syphilis is contracted through transmission, some of the metaphors revolve around that, Sontag herself makes one, "Syphilis was the grimmest gift" (49).

Sontag argues that one of the most detrimental effects of the use of illness metaphors is the way it can cause stigma around these diseases, as seen with syphilis, cancer, HIV, and AIDS. As discussed earlier in Parker et al.'s article on stigma and the subsequent discrimination, stigma can be used as a tool or process of power. Illness metaphors work much the same, as suggested by Sontag. AIDS as a metaphor is quite interesting. This is due to its nature as a medical condition, rather than an actual disease. Due to its contraction, it shares a lot of similar features to metaphors for syphilis, specifically "pollution" (Sontag, 82).

By giving a disease a metaphor, one also gives the disease meaning, and in doing so, the disease becomes, according to Sontag, "adjectivial" (Sontag, 48). It is argued that certain disease, especially the most lethal and mysterious, have been tied to a sense of punishment. This tradition makes the afflicted the victim, and the disease the perpetrator, however, there are

instances where the afflicted's morals are questioned. Sontag exemplifies this through the word *pestilent*, "from pestilence (bubonic plague) [...] whose figurative meaning, according to the *Oxford English Dictionary*, is "injurous to religion, morals, or public peace" (48). In doing so, she also explains the essence of this paper, namely the use of illnesses as a metaphor. The most obvious use of illness metaphors is where the metaphor describes as illness. However, the more complex aspect of illness metaphors is when a disease has been used much like an adjective, where the disease has been used as part of the metaphor.

Stigma

In Richard Parker and Peter Aggleton's article "HIV and AIDS-related stigma and discrimination: a conceptual framework and implications for action" from 2003, the issue of stigma surrounding HIV and AIDS is unpacked. They draw on Goffman's definition of *stigma,* which states that states that stigma is a socially undesirable feature or characteristic of a person. Such individuals have historically been the socially deviant, e.g. homosexuality, criminals, or mental illnesses, even people with physical handicaps (Parker, et al., 14). Stigma is can be formed as a result of legislation, e.g. homosexual and sodomy legislation of Victorian England. However, such a definition would seem to vague to fully encapsulate the term. Much of the criticism of the use of such definition is in how the stigmatized are believed to *possess* these characteristics. That is where the discussion of HIV and AIDS becomes fruitful in the definition of stigma. Specifically, due to how it had been seen to incur negative emotions toward the stigmatized. Additionally, the effect of misinformation in regards to contraction and contamination would seem to play an essential role, especially in regards to HIV and AIDS. In an effort to combat the stigmatization of HIV and AIDS, it was thus believed that releasing as

much ‘correct’ information as possible would go a long way, “Strategies have been developed to ‘increase empathy and altruism’ and ‘reduce anxiety and fear’” (Parker, et al., 16).

Stigma and discrimination are often used together as primary tools in power and oppression. Parker et al. add that stigma is a continuous social process, that is designed to devalue a group, whilst putting others on a pedestal. The formation of stigma could arise as consequence of specific relations, e.g. family, country, friends, etc., which would imply that it is a highly social process. Therefore, it is important to know about the given culture and the specifics of the history in regards to the stigma that may surround the stigmatized (Parker et al., 17). In order to break down the relation to power, Parker et al. draw from the work of Foucault. In doing so, they mention how it should be noted that knowledge, or ‘fact’, are not supposed to be rigid terms, but should rather be seen as contextual. In this case, Foucault was interested in the modern societies of Europe during the nineteenth- and twentieth centuries. Foucault’s work resulted, “physical violence or coercion increasingly gave way to what he described has ‘subjectification’, or social control not exercised through physical violence, but through the production of conforming subjects and docile bodies” (17). These regimes would inadvertently shine a spotlight on those who would deviate from this conformity, as will be exemplified momentarily through Victorian England.

Furthermore, it is argued in the article that stigma and the reproduction of stigmatization can be an important tool of power and oppression. Pierre Bourdieu’s term *symbolic violence* is drawn from next. The purpose of symbolic violence is clear; to create and maintain a social hierarchy, through the use of “symbolic systems (words, images and practices)” (Parker, et al., 18). Therefore, it is important to view stigma as a term that can both be used in relation to social deviance, but perhaps most importantly in relation to power.

The Socially Deviant in Victorian England

It is near impossible to delve into Victorian sexuality without coming across the name Oscar Wilde. Perhaps one of the most infamous examples of a victim who had fallen prey to the strict homosexuality legislation in England at the time. In Ari Adut's article, "A theory of scandal: Victorians, homosexuality, and the fall of Oscar Wilde" (2005), it is mentioned that although Oscar Wilde was prosecuted, "to the fullest extent of the law" (Adut, 214), homosexuality laws were surprisingly rarely ever enforced. The amount of sodomy charges per year ranged from twelve to eighteen, and it is noted that high-profile individuals were rarely among them (214).

Subsequently, Adut breaks the lack of enforcement down into three categories, "weakness of norms, high status of the offender, and practical impediments to enforcement" (Adut, 214). It is perhaps not surprising that laws would rarely be enforced in cases where the foundation is weak. Furthermore, in cases involving members of high society, the law would seem to have a habit of being unusually lenient. Adut suggests this could be due to how a society collectively associates actors or artists as people who engage in deviant acts. Alternatively, the leniency may also be a result of societal dependence on the elite, e.g. Furthermore, Adut offers a number of reasons as to why these norms may eventually break down, ranging from changes to the social norms to problems within the regulatory process of a given society. It is also noted how the elite may have been able to avoid prosecution by simply avoiding the eye of the public. Lastly, a norm could become underenforced as a result of various practicalities, e.g. cost (215). However, Adut argues that, although these factors likely played a role in the Victorian Era, the inconsistency to which homosexual and sodomy related offenses were tried in court would suggest that they were not solely at fault.

Interestingly, Adut mentions that in spite of underenforced legislation against homosexuality, the "disgust of homosexuality" (Adut, 215), did not decrease during this time

period. The public still committed hate-based crimes against supposed offenders. Legally, transgressions could result in a life sentence until 1861. As mentioned before, Oscar Wilde received an unusually harsh penalty, a "two-year prison-with-hard-labor sentence" (214).

Adut continues by mentioning how the public would refrain from engaging in any conversation revolving around sexual topics when out in the public sphere, especially amongst the middle and upper class. Homosexuality was especially avoided, as it was a bigger offense, religiously. Therefore, it should perhaps not come as surprise that the authorities were more concerned with the publicity of homosexuality, and not necessarily the act itself (Adut, 224). It would seem likely that the underenforcement would also support this notion. This would perhaps explain why Oscar Wilde had been able to avoid prosecution, namely because it draw too much attention to what was considered a vile and deviant crime, so heinous it should even be named (224). Adut adds a specific case in which a male brothel had been discovered on Cleveland Street, an establishment that was frequented by members of high-society. However, instead of enforcing the law and publicising the scandal, the establishment and its patrons were mostly left alone, with only two offenders being prosecuted (225).

It is clear that, in Victorian England homosexuality was avoided as a topic of discussion, especially in the public sphere. The mentality coupled with religious and conservative values certainly seems to have had an effect on the enforcement of legislation revolving around homosexuality and sodomy. Although Oscar Wilde's sentence is still a well-known example of the strict laws, it would appear that going off of amount of legal cases would lead one to draw a wrongful conclusion on the views on homosexuality during the Victorian era. As mentioned, there were still cases of hate-based crimes against potential offenders, despite the low amount of legal cases. By combining these findings with the previous paragraphs on stigma, it is clear that the punishment against Oscar Wilde could be seen as an act of symbolic

violence. A ploy used to intimidate the socially deviant by the dominating group of the Victorian social hierarchy. However, homosexuality was far from the only community that suffered greatly under the strict social norms of Victorian England.

Women and Feminism in the Victorian Era

The Victorian era was highly affected by industrialization socioeconomically, which simultaneously affected the Victorian mindset. In Deborah Gorham's "The Victorian Girl and the Feminine Ideal" (2012), it is mentioned how the working class and the middle class were both established as a result of the Industrial Revolution, which began in the mid-18th century. Of course, the middle class has always been a broad term, sometimes separated by lower- and upper-middle class. During this time, the dream of social mobility became an intrinsic part of the mindset amongst the middle class (Gorham, 3).

However, the rapid economic changes caused a growing sense of anxiety. As a means to escape from the harshness of such a reality, the family became an important part of the Victorian mindset (Gorham, 4). As you may have noticed, we now have two features that are used to describe the Victorian era that seem to be juxtapositions to one another, the private and the public. These features can be described as the private and public spheres. Obviously, the private sphere embodies the home, where ideals of the domestic world were a shield from the outside world, the public. On the other hand is the public sphere, which denotes commerce, politics, and work. Additionally, each sphere was typically associated with each their own gender. The public sphere became the world of men, whilst the private sphere became the world of women. However, it should be noted that the public sphere was thought to be exclusive to that of men. The private sphere was considered to be the place of recreation for men, but maintained and cared for by women (4).

The Victorian woman was placed into the private sphere, but that would not be the end to the restrictions she would have abide by. Gorham mentions how the role of the ideal woman should behave, "The ideal woman was willing to be dependent on men and submissive to them [...] She would be innocent, pure, gentle and self-sacrificing" (Gorham, 4). However, the wife and husband were simply two pieces to a larger puzzle, but the remaining pieces for a complete family life happened to be children. Girls, or daughters, were especially important during this time. Gorham notes how this may have been caused by the idealization of women, specifically due to how some of those features would appear to fit young girls, rather than adult women (6). In essence, the ideal woman had to be pure and innocent, so where an adult woman may have been tainted by the harsh reality of the public sphere, a young girl would not. As mentioned before, it was for this reason that, women were supposed to remain in the safety of the private sphere. However, this family image would be the cause of the female duality, perhaps even paradoxical.

The Victorian private sphere was comprised of a father, mother, son, and daughter, yet that begs the question; how the Victorian woman could be pure and innocent? It is because of this, that the daughter of the house would seem to fit this role. Furthermore, it would explain why her role became so important in Victorian England.

Venereal Disease in Victorian England

Venereal diseases, or sexually transmitted diseases, in Victorian England might juxtapose the association one might have of the social norms of the time. The fixation on a woman's 'purity' would suggest a rather conservatively valued society, but the double standard between men and women contradicts this belief. In an article by Gail Savage titled, ""The Wilful Communication of a Loathsome Disease": Marital Conflict and Venereal Disease in Victorian England" (1990), it is disclosed how women were advised to request a doctor's note from a potential husband,

stating that he does not carry any venereal diseases (Savage, 36). However, Savage contends whether or not the Victorian people actually took this advice.

The disparity between a woman and a man's right for divorce based on the grounds of infidelity or infection would only further support the double standard in social norms between genders. It was this double standard that led to the Contagious Diseases Act also led to the 1857 Matrimonal Causes Act, which had made divorce legal for both men and women. However, men were given the right to divorce a wife on the grounds of a single act of adultery, whilst women needed an additional cause for divorce, e.g. bigamy, incest, cruelty, or desertion (Savage, 38).

An Age-Old Story

As it is this project's purpose to decipher the metaphors used by the authors of the chosen material, it must therefore also understand what is being referenced and the purpose behind such choices. Therefore, though it might seem odd, this project will have to delve into the history of *the female gaze,* through the Greco-roman myth of Medusa. Susan R. Bowers writes in her article "Medusa and the Female Gaze" (1990) that, "Female eros is "assertion of the life force in women, of creative energy empowered" but it has undergone continuous assault from the male gaze" (Bowers, 217). Additionally, she writes that the only way to retaliate against the male gaze, would be through the female gaze. However, this would require a complete reconstruction of the patriarchal views on femininity, and women generally (218).

Susan R. Bowers therefore argues that Medusa could actually play an important role in this reconstruction. There are several versions of Medusa's story, nonetheless, her legacy and heritage remains much the same. Perhaps the most well-known version of her is Ovid's version. In this story, Medusa's beauty was known far and wide, so well-known that her beauty attracted the attention of Poseidon, god of the sea. Poseidon coveted her for said beauty and subsequently

raped her in Athena's temple. Enraged by this, Athena punished Medusa and turned her into a Gorgon. No man would ever look upon her again and covet her for her beauty. Eventually, Perseus killed Medusa by using her pertrifying gaze against herself through a bronze shield and later decapitated (Bowers, 222). Older version of Medusa speak of her as a mother goddess, "Medusa was a powerful goddess at a time when female authority was dominant and the power to be feared was feminine" (220).She notes that the snakes on her head were believed to symbolize everything ranging from power, wizdom, healing, immortality, and rebirth. Interestingly, the petrifying gaze could be a metaphor for menstruation, as she notes that certain primitive tribes believed the gaze of a mentruating woman could have petrifying effects (220).

Bowers continues onward to how women have been depicted in the fourteenth century, by using paintings. Although there is evidence suggesting that woman held significant positions in all layers of society, the arts depict them very differently. She argues that there is an element of fear, a threat, in a patriarchal society to depict women of power, so she would be portrayed in ways that the male gaze would be the most comfortable with, "Medusa became the emblem for what these men most feared: sensual and powerful women" (Bowers, 224). However, this image would shift over time, and already in the romantic period, Medusa was turned into a victim. The blame was shifted onto Athena, who had punished the victim, not the perpetrator. Women like Medusa were dangerous to a patriarchal society because of their sexuality and power. Thereby, she was regarded as a sacrifice that, "demonstrates the attempted destruction of real female power" (225).

Lastly, Bowers recognizes how female artists have been reclaiming Medusa, by using her story as a powerful symbol. Rooted in her story as a victim of rape and her subsequent punishment has lent her to become a figurehead for themes of sexual assault. Bowers exemplifies this through various artists, e.g. Edith Sitwell, "Sitwell's "Medusa Love Song" has

a bitter vision of romantic love. She sees Medusa as an unsuspecting Aphrodite figure, innocent of the ways of men" (Bowers, 228). However, Bowers notes that it is important to remember the darkness of Medusa, that one can only fully express Medusa's qualities if one acknowledges the duality of her. Indeed, she may be a symbol of female sexuality, but she also embodies power, "It is not only Medusa's gaze but also to gaze upon Medusa into the face of anger, darkness, and power" (234). The symbol of Medusa has thus be reconstructed over time, starting off as a powerful mother goddess, then victimized by patriarchy, and finally reclaimed as the figurehead of the female gaze, liberation from the oppressive male gaze.

Dracula

The Course of the Disease

As this project seeks to understand the use of fictional illnesses as metaphors for societal phenomenon, one would find it useful to delve into how the affliction itself is described within the novel. In the case of Stoker's *Dracula*, the vampirism affliction resembles an illness, as seen through Lucy Westenra, count Dracula's first victim in London. The project will take its analytical point of departure, by delving into the course of the disease, with a purpose of creating a crude timeline. By understanding how Stoker chose to construct the affliction, we may be able to deconstruct it, and uncover the secrets that are carefully hidden between the lines.

At first, Lucy shows mild signs of fatigue and exhaustion (Stoker, 119), which get progressively worse as time goes on. As Lucy's condition rapidly declines, Abraham Van Helsing diagnoses Lucy with a severe lack of blood, thus proposing to do a blood transfusion

(131). However, her blood seemingly keeps disappearing from her body, with only two puncture wounds to show for it. Lucy describes her condition as follows, “My face is ghastly pale, and my throat pains me. It must be something wrong with my lungs, for I don’t seem ever to get air enough” (120). Additionally, Mina describes Lucy’s state during one of her journal entries, “I do not understand Lucy’s fading away as she is. She eats well and sleeps well, and enjoys the fresh air; but all the time the roses in her cheeks are fading” (106). To the outside world, Lucy’s condition is an enigma, a mysterious ailment for which they have no cure. However, this state only seems to worsen over time, so much so, that the other characters turn to comparisons to accurately describe her.

Dr. Seward becomes Lucy’s personal nightwatch, and while on duty, she remains in good health. However, when left alone overnight her condition rapidly declines, “[...] poor Lucy, more horribly white and wan-looking than ever. Even the lips were white, and the gums seemed to have shrunken back [...] as we sometimes see in a corpse after a prolonged illness” (Stoker, 137). Although the descriptions given to us through this quote provide ample evidence for the reader to understand how dire the situation is, even without the direct comparison to a dead corpse, it does give us some important insight into how the process works. Additionally, it is important to note that Dr. Seward makes a simile in this quote, which, as mentioned above, is a very direct process of metaphor. Such metaphors are quite easy to spot, as they are intended to be bright spotlights that direct the reader’s attention toward them. Therefore, we might conclude that the comparison to a dead corpse is of great significance. Another interesting detail is how Lucy’s body had so rapidly deteriorated to a state that could only be described as having been ill for a prolonged period of time. It is especially interesting when one takes note of the dates. Dr. Seward makes this comparison on September 10th (137), Lucy had first been bitten by Dracula on August 10th (101), as observed by Mina Harker. Over the course of a

singular month, Lucy's condition had become so life-threatening, that it had surprised even a doctor.

With these observations of the process, we turn our focus onto how one might interpret the use of this affliction. It is evident that both Lucy and Mina's physical bodies enter a state of withering, perhaps one might even say that they are being consumed by this affliction. As mentioned earlier, Susan Sontag's "Illness as Metaphor and AIDS and Its Metaphors" dedicates its opening chapter to how society mystifies certain diseases, "a disease not understood – in an era in which medicine's central premise is that all diseases can be cured. Such a disease is, by definition, mysterious" (Sontag, 7). Interestingly, she mentions how the word *consumption* has been recognized as a synonym for pulmonary tuberculosis dating back to the late 14th century (11). As explained, metaphors in the medical field can often be used to better understand how a disease progresses or behaves, e.g. TB (tuberculosis) consumes, cancer grows.

The Reinforcement of Female Domesticity

Throughout the novel's various chapters, and in this particular case, its various narrators, Lucy and Mina are described in quite specific ways that seem to contrast the descriptions of the female vampiric creatures, as seen through Jonathan's diary entries from his time at Count Dracula's castle. As it is this paper's mission to unveil the meaning and use of fictional conditions, it is therefore interesting to delve into how these two groups of women, who are seemingly only separated by this ailment, to uncover the purpose and use of this condition in the novel.

"I was not alone. The room was the same, unchanged in any way since I came into it [...] In the moonlight opposite me were three young women, ladies by their dress and manner [...] All

three had brilliant white teeth, that shone like pearls against the ruby of their voluptuous lips" (Stoker, 44-45). Through this quote, one can observe the interesting way in which Jonathan describes the three mysterious women. Firstly, they have seemingly entered the room without disturbing the thick layer of dust covering the floor, as Jonathan mentions only his footprints are visible. As it is uncovered later, the vampires in "Dracula" have the ability to transform into a great many forms, including bats, wolves, and fog, "I shall not mind the flapping outside the window" (143), "After a while there was the low howl again […] For a second or two she sat up, pointing at the wolf" (154). Additionally, through Jonathan's encounter with these women we receive a quite detailed description of each of the three women, down to the colour of their lips. Of course, their lips are a shade of red, something that has become quite the symbol for the femme fatale. One might find it interesting that Jonathan would use the word *voluptuous*. These two features could certainly indicate an attraction to the women, something Jonathan is aware of would be wrong, atleast at the point of writing the diary entry. However, Jonathan continues to write, "I felt in my heart a wicked, burning desire that they would kiss me with those red lips" (45), which adds to the sexual aspect of the encounter with these vampiric women.

In this case, as with a few others, it is important to factor in Jonathan's state of consciousness, as it speaks to how we can decipher the encounter. Prior to his encounter, Jonathan had been dozing off, thus finds himself in state in between being soundly asleep and wide awake. "I suppose I must have fallen asleep; I hope so, but I fear, for all that followed was startingly real – so real that now […] I cannot in the least believe that it was all sleep" (Stoker, 44). Of course, whenever a character themselves begin to doubt reality, the audience must take into account the believability of the narrator. Of course, were the entire novel to take place in Dracula's castle, J. Harker's account of the events would have greatly suffered. The aforementioned encounter with the three women could certainly be interpreted as a case of a nightly affair.

When looking at the social context of the Victorian era, this theory would certainly be supported. However, it is important to note that J. Harker does not fall ill like Lucy Westenra and M. Harker, which would indicate that he did not intercourse during this encounter.

As mentioned above, the nature of this encounter could be interpreted as somewhat sexual. In Adut's article, it is mentioned how sexual discourse was kept to a minimum in the public sphere, with the intention of minimizing the potential 'corruption' of the young and impressionable individuals. Therefore, it is interesting to note how these three women have been described like devilish temptresses. The intention of this could be to align the qualities of a demon to actions of a sexual nature. Sexuality, specifically the sexuality of women as well as homosexuality, were ill-regarded in Victorian England. Therefore, the intention behind these characters could very well be to align them with evil, specifically to align their actions with evil.

Of course, it is impossible to mention the imagery of a temptress without thinking of Adam and Eve. Not only is this tale perhaps one of the most famous stories of sexuality, but it also shares one key feature with *Dracula*. Namely, this revolves around the snake, or rather the Devil. The intertextuality in this case seems almost undeniable. In both cases we are dealing with a demonic entity with the ability to shapeshift, who tempts the innocent. By combining the women's devilish undertone with the sexual nature of the encounter, it is clear that the intention behind this metaphor was to align vampirism with the social norms of sexual deviance of the time.

That means that we are dealing with a portrayal of the deviant woman on the one hand, but to explore this metaphor fully, we must also delve into how the novel portrays the virtuous woman on the other hand. For this example, we must look no further than Mina Harker. Throughout the book, Mina Harker is described as the pinnacle of the Victorian woman;

innocent and pure of nature and spirit, yet equally as determined and resilient. Abraham Van Helsing's accounts of Mina are perhaps the most interesting, "she is so bright and tender and thoughtful for me that I forget all fear […] she prepare food while I undo the horses" (Stoker, 387). This quote takes place during the ensemble's return to Romania, where Mina had already been infected for quite some time. In spite of this, she manages to retain her brightness and strength to prepare a warm meal. In other words, even in the face of darkness and death, Mina manages to remain the perfect image of the virtuous woman. As mentioned by Deborah Gorham, the ideal Victorian woman would be able to create "the desired atmosphere of Victorian Domesticity" (Gorham, 8), and Mina Harker appears to be a brilliant example such.

Despite all of her virtuous qualities, M. Harker still falls prey to Dracula, and the answer as to why can be found in the Victorian mindset in regards to femininity and family values. Gorham devotes a significant part of her book on the role of the young girl. As the adult woman is exposed to the public sphere, she becomes evermore hardened, a quality that was believed to be the antithesis of femininity at the time. It is very clear that Mina Harker finds herself in the public sphere once the entourage journeys to Romania, however, one might argue that she had been exposed to the outside world much sooner. M. Harker becomes an essential part of the entourage as she had been putting together all of the evidence, thus reading through the journal entries, letters of correspondence, etc. of her husband and companions. Thereby, it is becomes possible to argue that M. Harker's seemingly perfect resemblance to the Victorian idealised woman has a few flaws, and that it is those flaws that left her open to the corruption of Dracula.

Social Deviant or a Monster?

As mentioned in the sections above, summarizing some of the points made by Ari Adut, homosexuality was not simply regarded as deviant behaviour but was even outlawed during the Victorian era. Generally, any kind of deviant behaviour, specifically in regards to those of sexual nature, were avoided in the public sphere. Therefore, it is interesting to delve into Dracula's reaction to finding Jonathan Harker during his encounter with the three women at his castle. Throughout the third chapter of the book, Dracula's shows growing concerns for J. Harker's safety, specifically telling him to retreat back to his bed chamber should he feel fatigued. Of course, with J. Harker's lack of trust towards Dracula, he only finds it amusing to disregard such warnings entirely. However, the growing sense of exhaustion becomes too much, and he collapses on top of a couch, only to awake in the presence of three vampiric women. However, Dracula interrupts this encounter by violently attacking the women and says, "How dare you touch him, any of you? How dare you cast eyes on him when I had forbidden it? […] This man belongs to me!" (Stoker, 46). Thus, it is obvious that Dracula has grown to become quite possessive towards J. Harker. The most interesting parts of this specific quote are the mentions of both touch and the possessive nature of this outburst. Of course, knowing that Dracula is a vampire, one might be prone to interpret this section as nothing but a predator unwilling to share its meal, which may not be quite so distant from another interpretation. Specifically, by drawing upon the social norms of the late Victorian era, it is possible that Dracula may have feelings for J. Harker, as also stated through the chapter, "Yes, I too can love, you yourselves can tell it from the past. Is it not so?" (46). The significance of this aspect of the character may be important to understanding how vampirism works as a metaphor through the novel than it may appear.

In Adut's article, any kind of social deviance was ill regarded and was typically avoided in the public sphere. At this point in our interpretation of Stoker's use of the Vampirism

metaphor, we are aware of its connection to the venereal disease syphilis, as well as its use in sexuality, both the sexualization of women and homosexuality. All of which were important facets of the social norms during the Victorian era, both as taboos, but certainly also as a point of contention and deviance. The very mention of homosexuality was considered to be infectious, with the ability to corrupt the young and impressionable. Dracula is known to have encounters with women, as seen with M. Harker, Lucy Westenra, and the three women at his castle. This would also speak to the double standard between the virtues of men and women during the Victorian era. Women were not allowed to have an affair, and even a single count of such could be used as grounds for a divorce, while the same rules did not apply for men.

When dissected, the Vampire as observed in Bram Stoker's *Dracula* can be interpreted in a multitude of ways. Firstly, the depiction of Dracula himself can be seen as a mere portrayal of Vlad Tepes, and the barbarous nature of this historical character, brought to life again through metaphors. However, by leaving behind the specifics and looking toward the general use of the term, Vampire, we would be able to make broader interpretations. Namely, how the term is used almost synonymously with the demonic through the novel by Van Helsing.

This part of the metaphor would cover quite a few facets of the term, specifically the evil and malicious nature of the vampires, as well as the sexual aspect of several of the encounters observed through the novel. Additionally, one cannot deny how the process of becoming a vampire involves being afflicted by an aggressive disease-like venom after being "bitten", which results in momentary death. Of course, the "bite" itself, as well as the nightly encounters, could be interpreted as a sexual encounter, which would lead back to interpretations of the demonic.

If we were to remove the layer of metaphors, the vampire could be interpreted as deviants of the social norms of Victorian England. This interpretation is rooted in how the vampires and several of the encounters could be rooted in sexual affairs. The examples of such can be seen when Jonathan Harker, who is engaged to Mina at the time, encounters the three vampiric women at Dracula's Castle. This is only further supported during Lucy Westenra's encounters with Dracula, which all happen during the night. An interesting point to note here, is how Dracula also seems to fancy Jonathan Harker, which at the time would also have been branded him as a deviant of society. As mentioned earlier in the project, homosexuality and sodomy was strictly forbidden during the late nineteenth century, legally speaking. The nuance in this case resides in how frequently those laws were enforced in actuality, which might suggest a higher level of tolerance, especially toward the elite layers of society. Although Dracula is not an actor, being a count would certainly still allow him to qualify as part of the elite. Additionally, Dracula is known to have 'loved' several characters throughout the book. First of all, the three women at his castle, but perhaps most importantly J. Harker. The metaphor of the vampire is therefore intrinsically linked to social deviance, specifically in regards to sexuality. However, it also serves as a comment on the double standards between men and women at the time. Dracula, the demonic entity who is more beast than man, engages in sex with multiple partners of more than one gender, would definitely be a breach on the Victorian social norms. Furthermore, there is the specific connection to venereal disease, which would only seem to add to his 'demonic' nature.

With the account of both the three women and Dracula, the encounters are definitely sexually loaded, which puts them in the role of the temptress/tempter, in other words, the metaphorical snake in the garden. A significant part of this interpretation relies on the description of their features. By using words such as *voluptuous* and a significant focus on their red lips (Stoker, 44-45). However, every time they or their actions are described it is always

done with a sense of duality, “I felt in my heart a wicked, burning desire […]” (45). This quote is a great example of how the novel utilizes J. Harker’s point of view in a way that reflects the virtuous man of the Victorian era. Namely, a man who is aware of the social norms, that engaging in an affair would be wrong, despite his desire to do so. On that point, Bram Stoker’s *Dracula* also quite cleverly engages with the social customs of the time, by showing Harker’s restraint and subsequent mental breakdown as a result of everything that happened in Romania. Of course, that is also where the point of view becomes challenging.

It would be wrong to take everything each of the characters write in their journals and letters of correspondence at face value. Whether a narrator is trustworthy or not is what makes this particular piece of literature difficult to both analyze and interpret. Specifically, J. Harker is very aware of the social norms of Victorian England, as well as the pain it may cause Mina to read through his journals, yet states, “It is not good to note this down, lest some day it should meet Mina’s eyes” (Stoker, 45). However, we can conclude that J. Harker did not have the same kind of encounter with Dracula, or the three women, as Lucy Westenra or M. Harker would have. This is based upon the fact that J. Harker does not fall ill, physically at the very least. Therefore, the theory of duality is only supported, through Dracula and J. Harker. Dracula indulges in his desires and urges. He loves regardless of the social norms, regardless of being branded an outcast or outlaw. Of course, this could also be signified by the fact that he is from another country, thus making him a foreigner to English customs. Jonathan on the other hand, does exactly what the English social norms expect him to.

Therefore, vampirism is both used as a metaphor for an illness, but also used as a metaphor to create a parallel to the social context of Victorian England. As observed, Vampirism is a metaphor that aligns ideas of the demonic and religious impurity with that of social deviance. Specifically, combining the idea of infection and contraction. In many ways vampirism

becomes an illness that spreads its malicious corruption to the young and impressionable men and women. However, it is important to note that it is done so in a way that highlights the social norms of the time, namely through the disparity between men and women. J. Harker was able to resist Dracula, whilst M. Harker, Lucy Westenra, and the three women in Romania all became victims to him. Furthermore, it is also evident that Mina Harker and the entourage supplies the reader with a 'cure' for this disease, namely for women to remain submissive and stay in the safety of private sphere. In more ways than one, Mina Harker is this book's example of the ideal woman, which aligns itself with the Victorian social context. However, she is also designed to subtly show the flaws of womanhood, the paradox of mother and purity. It can therefore be concluded that Bram Stoker has used Vampires as a metaphor to cover multiple facets of what Victorian England considered to be social deviance, but perhaps most specifically, in regards to sexuality. However, that may not be completely surprising, especially considering the fact that sexual transgressions were considered to be among the most offensive acts of sin.

The Twilight Saga

The vampire as a metaphor as seen in *The Twilight Saga* shares alot of similarities with the depiction observed in *Dracula*, however, there are still a multitude of differences. Perhaps most interestingly, through the four books, *Twilight*, *New Moon*, *Eclipse*, and *Breaking Dawn*, the audience becomes acquainted with several vampires, and several types of vampires as well. The uniqueness and individuality of vampires in The Twilight Saga makes it difficult to pin down how vampires as a whole have been used as a metaphor throughout the series. With that being said, this project will make an attempt at unraveling the use of illness metaphors in the

series, and will take its point of departure in the aspects that are similar to those observed in Stoker's *Dracula*.

The Perfect Killer

Stoker's depiction of the vampire was heavily rooted in Victorian England's social norms, and the villainification of social and sexual deviancy. In other words, that vampire was described as more beast than man, a killer without conscious. However, this project will also delve into Stephenie Meyer's depiction of vampires.

As the pieces begin to fall in place for Bella, she also begins to realize that she does not infact fear Edward, but rather worries about his safety. An example of such is most clearly presented to the audience as a response to one of Bella's many nightmares, "When I screamed out in terror [...] it wasn't fear for the wolf [...] It was fear that *he* would be harmed [...] I feared for *him*" (Meyer, 2005, 121). The *him* in this quote refers to Edward, and shows how she has already grown feelings for him.

When analysing *The Twilight Saga*, it is important to note that Bella's perception of vampires is drastically different from that of Edward, which Stephenie Meyer devotes several scenes to ensure that specific points comes across. "His skin […] literally sparkled, like thousands of tiny diamonds were embedded on the surface […] A Perfect statue, carved in some unknown stone, smooth like marble, glittering like crystal" (Meyer, 2005, 228). In this quote, Bella finds herself unable to describe Edward's appearance in the sunlight without utilizing metaphors. It is very clear through this description that Bella admires his external appearance, however, the reason why her reaction is so important is due to how opposite it is to how Edward sees himself, "I don't scare you?" (229). Everything that draws Bella closer to him, is what Edward expects to repel her in some way, which of course, is part of the reason why he shows her. In fact, Edward even mentions how most people tend to stay cautious and remain at a distance around

vampires due to their "alienness" (241). Through these examples, it becomes evident that Edward suffers from a bit of self-loathing as result of his vampiric nature, which is only further elaborated upon throughout the series.

One of the most significant and recurring metaphors can be exemplified through the following simile, "His skin was cold and hard, like a stone" (Meyer, 2005, 151). In this simile, Bella makes an interesting comparison, which is extended through the series. Meyer would likely have used a simile in this case to make the comparison obvious. As mentioned earlier, the simile is one of the simplest forms of metaphors, but its use is often quite direct and with clear intention. In this specific example, the tenor would be skin *his skin,* and the vehicle would be *a stone*, thereby giving Edward's exterior the properties of a stone. Perhaps more specifically, one might argue that he gains the qualities of a carved statue, given Bella's former descriptions. There are several ways this could be interpreted. One way could be to view the cold and hard exterior as a metaphor for Edward facade. Another way of interpreting Meyer's use of the statuesque appearance of vampires, possibly hints towards a slightly more complex foundation for the novel's use of metaphors.

Carlisle reveals to Bella that the reason why Edward refuses to transform her, is that he believes that becoming a vampire also means that you have lost your soul. Carlisle is of another conviction. The very reason why Carlisle does not drink human blood is due to his belief that there is yet salvation lying in wait for them. Bella says to Edward, "If you really believed that you'd lost your soul, then when I found you in Volterra, you would have realized immediately what was happening, instead of thinking we were both dead together" (Meyer, 2006, 483). Therefore, the metaphor of the statuesque appearance could be used as a tool to understand the complexity of the characters underneath the vampiric exterior. Edward mentions in *Twilight,* "I have human instincts – they may be buried deep, but they're there" (Meyer, 2005, 244). Thus

the soul can be viewed as a metaphor for their human instincts and emotions, e.g. guilt, compassion, fear, love, etc. All of which are expressed through various members of the Cullen Family.

Perfectly Flawed

Jasper Hale

This is only amplified, as the reader experiences everything through Bella's descriptions, which have a general tendency of romanticizing the Cullen family. However, several of the Cullen family members are flawed, and have made morally, and ethically, grey choices. One of the biggest plot points of *New Moon* is Jasper's lack of self-control and Edward's subsequent guilt, resulting in his decision to break up with Bella. Additionally, *New Moon* not only references Shakespear's "Romeo and Juliet" but even uses intertextuality as a tool to set the reader's expectations but simultaneously breaks them.

Crudely, one might say that *New Moon* is simply a re-telling of "Romeo and Juliet", however, it does break away from the parallel towards the end. The tragic ending that befalls both Romeo and Juliet, has become a lasting symbol of love in English literature. Although Edward and Bella are not torn apart by family rivalry, one might still argue that there is some resemblance anyway, which leads into the second major plot point of *New Moon* – Time. It is evident by the opening scene that Bella is growing anxious about physically aging. Thereby, a conflict is introduced, which is followed up on during chapter twenty-four *Vote*, where each member of the Cullen family is asked to vote on Bella's immortality. However, the most important aspect of the 'rivalry', can be found in the Volturi and what they represent. As mentioned in the paragraphs above, the Volturi are clearly described as antagonists. They are self-serving and only care about self-preservation, which happens to involve keeping vampires a secret – a secret that Bella poses a potential threat to. Additionally, they also become Edward's solution.

He would simply turn to them should Bella die. Therefore, we have several factors that pull the couple away from one another; Jasper (being a potential danger to Bella), time, and the Volturi. Jasper's lack of self-control is the human flaw in the otherwise perfectly sculpted vampiric exterior. Although Jasper's vampiric urges could be seen as a metaphor for human flaws, he is not the sole Cullen family member where we see this, even though his is the most plot-relevant.

Edward Cullen

Edward's careful and controlled nature is a stark contrast to his own self-perception, as observed through examples above, though it does speak volumes about his past. He mentions briefly his rebellious years, where he would hunt criminals, thereby justifying his killings. It is precisely this need to justify his bad actions that would seem the most interesting. He mentions, "But as time went on, I began to see the monster in my eyes. I couldn't escape the debt […]" (Meyer, 2005, 299). This profound sense of guilt and fear of disappointing both Carlisle and Esme are the driving force behind his abstinence. It is clear that these emotions are important in deciphering how Meyer has used Vampirism in her novels. By using the same tradition as Stoker's *Dracula,* namely by vilifying human emotions and urges. What Meyer does differently from Stoker though, is how she uses Bella's perception of Edward and becomes the moral and ethical judge of his qualities or flaws. As mentioned in the section above, Bella sees vampires as statuesque, angelic creatures, whilst Edward loathes his own skin. In spite of his attempts to avoid Bella at first, he still driven by his own curiosity and desire to meet her again.

It is important to note how Meyer has written Bella's reactions to Edward's questionable behavior as a for the audience to accept it as well. An example of such is seen during chapter fourteen "Mind Over Matter", Bella says, ""You spied on me?" But somehow I couldn't infuse my voice with the proper outrage. I was flattered" (Meyer, 2005, 256). Breaking and entering would certainly be a cause for concern, for most individuals at least.

Additionally, Edward even makes the comment, “And so the lion fell in love with the lamb…” (240). Which crudely translates to predator and prey. Obviously, this is it to be understand both quite literally but also metaphorically. Edward elaborates that his thirst is not the only kind of hunger that Bella brings out in him, thereby also giving the metaphor a sexual element. However, it would seem to be rather reductionist to base the entire interpretation of the use of vampirism solely on Edward. However, it is important to note that both Jasper and Edward have exhibited a pattern in the use of vampirism, to demonstrate human qualities, e.g. self-control, desire, etc. They are far from the only members of the Olympic coven that adhere to this pattern.

Rosalie Hale

When writing about the similarities between *Dracula* and *The Twilight Saga* it would be impossible to leave out the way both works include themes of femininity and motherhood. As observed above, *Dracula* utilizes the social context from Victorian England as foundation for the portrayal and representation of women. The women of the Cullen family are central to uncovering how women have been portrayed through Meyer’s novels.

Rosalie Hale was born in 1915, and only eighteen years became a victim of sexual assault (Meyer, 2007,138). Her family was from the American middle class, and her father worked in Royce King’s bank. Rosalie had everything she could have asked for, yet yearned for more. In “New Moon”, Rosalie hints towards her past when saying, “I don’t mean that I have any aversion to you as a sister. It’s just that…This is not the life I would have chosen for myself. I wish there had been someone there to vote no for me” (Meyer, 2006, 471). In many ways, Rosalie’s self-loathing is reminiscent of Edward’s, though different in nature. While

Edward's stems from religious beliefs, Rosalie's aversion to her eternal existence seems to be rooted in a desire to have the perfect family life.

In *Eclipse*, Rosalie reveals why she would vote against Bella becoming a vampire, "Can't you see that I'd trade everything I have to be you? You have the choice that I didn't have, and you're choosing *wrong*!" (Meyer, 2007, 148). The choice refers to having children, the choice to start a family. Once again, *Dracula* and T*he Twilight Saga* have some interesting similarities, namely the idealization of the private sphere, and the subsequent idealization of femininity and motherhood.

Additionally, Rosalie mentions, "my record is almost as clean as Carlisle's […] I did murder five humans […] If you can really call them *human*" (Meyer, 2007, 146). Rosalie has a few flaws; vanity, jealousy, but perhaps most interestingly, her lust for vengeance. Once again, Stephenie Meyer utilizes intertextuality to draw from a well-known story to add complexity to her characters. In this case, Rosalie's tragic story is awfully similar to that of Medusa. As mentioned in Susan R. Bowers's article "Medusa and the Female Gaze", Medusa was raped by Poseidon and subsequently punished by Athena. Rosalie was, "eighteen, and I was beautiful. My life was perfect [...] Pleased that men's eyes watched me everywhere I went" (138). Her father worked at Royce King's (senior) bank, and eventually got engaged to Royce King (junior). Unfortunately, this would mark the beginning of her story's ending. When walking home one evening, she happens across a drunken Royce accompanied by his friends. Unfortunately, we will have to rely on the implications left by the author, as she uses *ellipses* to avoid mentioning Rosalie's rape. Left to bleed out on the streets, Rosalie overheard her perpetrators teasing each other, "They were teasing Royce that he would have to find a new bride. He laughed and said he'd have to learn some patience first" (143). There are multiple layers to this quote. First and foremost, Rosalie had fallen victim to the male gaze, an object of

desire and nothing more. Secondly, it also speaks to the way Stephenie Meyer has crafted Rosalie's character to be a similar representation of womanhood and femininity as Mina Harker in Stoker's *Dracula*, at least her human life.

As mentioned above, Rosalie's most interesting flaw, or quality, can be observed in her vengeance. In order to complete the imagery of Medusa, Rosalie would have to embody her power, her darkness, on top of her sexuality. This is expressed through her revenge against Royce King (junior). "I saved Royce for last. I had hoped that he would hear of his friends' deaths [...] I hoped the fear would make the end worse for him. I think it worked" (Meyer, 2007, 146). By becoming an object of fear through her power and sexuality, Rosalie completely embodies the qualities of Ovid's Medusa. Additionally, the connection Medusa is only further strengthened by the earlier use of the statuesque metaphor. However, as stated in Bowers's research, the earlier version of Medusa regarded her as a mother goddess. Therefore, she would never truly embody that quality of her, as female vampires lose the ability the reproduce. However, Rosalie's story and the understanding of her role in Meyer's use of metaphors can also be supported in the way she crafted Carlisle's story.

Carlisle Cullen

Carlisle was the son of Anglican priest and has devoted his entire vampiric existence to remain as sinless as possible, in spite of this, some of the moral and ethical implications of his desire to find like-minded vampires result in a rather flawed nature. In *Twilight*, Edward tells Bella the history of the Cullen family, starting with Carlisle.

When Carlisle realized that he had become a vampire, he attempted suicide by various methods, e.g. drowning and starvation. Although either method failed to work, he did discover

another way of living in his new existence, through animal blood (Meyer, 2005, 294-295). Additionally, he would devote his time to learn medicine, among other subjects, but found a certain kind of peace in medicine specifically, "his calling, his penance, in that, in saving human lives" (297). Eventually, he would travel to American in pursuit of finding other like-minded vampires. It is precisely this craving for a family that makes Carlisle a key aspect of this project.

Carlisle decided that if he could not find another like-minded vampire, he would simply create one. Edward became the first experiment, then followed Esme, Rosalie, and lastly Emmet. The one prerequisite that Carlisle had was, that he would change a human's life, unless they were on the verge of death. As mentioned in the paragraphs analyzing Rosalie, Carlisle found her bleeding out in the streets, "Carlisle found me then […] I remember being vaguely irritated as he worked over me, trying to save my life" (Meyer, 2007, 143). However, in this case it is important to connect this to Carlisle's response to Edward when he discovers Rosalie, "I couldn't just let her die […] It was too much waste. I couldn't leave her" (144). The reason why Rosalie is so important is that she desperately wants to have a child. Carlisle had already turned Esme, therefore would have known about the infertility. Esme herself had lost a child, and overcome with the subsequent grief she jumped off a cliff (Meyer, 2005, 312). Therefore, Carlisle's most fatal flaw is his disregard for the wishes and desires of the people he turned. However, the one character who greatly differs in this regard, is the female protagonist herself.

Bella Swan

Themes of motherhood being connected to a sense of femininity runs throughout the books, starting off with Esme in *Twilight*, Rosalie in *Eclipse*, and obviously Bella in *Breaking Dawn*. In connection to the analysis of both Rosalie and Carlisle, Bella serves a very similar purpose. Throughout *Twilight* and *Eclipse* Bella is seen to possess a similar trait as Rosalie, e.g. sexuality. During one of her conversations with Edward it is mentioned that, ""There are other hungers. Hungers I don't even understand, that are foreign to me." "I may understand *that* better than you think"" (Meyer, 2005, 243). This conversation is very clearly about sexual desire. That would mean Bella possesses one important aspect of the Medusa icon. However, it also remains clear that she is fragile, which is especially expressed through her clumsiness, and her innate ability to find herself in life-threatening situations, e.g. almost getting crushed by a car (47).

In *Breaking Dawn*, Bella acquires another quality of Medusa, the mother. Simultaneously, this is also how Meyer uses the pro-life vs. pro-choice debate that she has been building up throughout the novel, but especially through *Eclipse*. Edward says to Jacob, "She's ready to die to have a child" (Meyer, 2008, 166). Almost immediately after learning about her pregnancy, Bella becomes protective towards the fetus, a quality that she has had since the beginning of *Twilight*, e.g. as mentioned earlier, she didn't fear Edward, she feared *for* him. Although Rosalie becomes protective towards the unborn child as well, she does so mainly for self-serving reasons. As Bella becomes a mother, so too would she gain the qualities, "Another memory: Rosalie pulling a brush gently through each of her curls. It felt nice" (Meyer, 2008, 428).

The third aspect of Medusa, power, perhaps more specifically, reclaiming power, is perhaps the most central to the female gaze. As mentioned, Bella is hopelessly fragile in her

clumsy nature. However, Stephenie Meyer has offered the reader a clue as to how Bella could be perceived as powerful, hidden in plain sight. Bella Swan, literally translates to beautiful swan, which may be indicative to how Bella supports the metaphor of vampirism through the novels. In the appendix of *Breaking Dawn*, Stephenie Meyer has included a list of known vampires and their covens. The Cullen family is also known as The Olympic Coven. Of course, this may be a reference to the geographical location of the coven, the Olympic Peninsula. However, as previous observations would imply, this might also be a reference to the foundation that Meyer has used as inspiration for the coven. Ovid's story of Medusa originates from his poem "The Metamorphoses". Metamorphosis is the process of transformation, e.g. the way caterpillars turn into a chrysalis and finally into butterflies. Similarly, the ugly duckling becomes the beautiful swan in Hans Christian Anderson's "The Ugly Duckling" from 1843.

Bella's metamorphosis is her transformation into a vampire, where her protective instinct manifests as an ability to shield her friends and family. This gift proves powerful enough to repel the physical attacks of other vampiric gifts, e.g. Kate of the Denali coven, Jane, and Alec from the Volturi. Through the use of her gift, she is also able to extend that protection outward, as if she were holding a giant umbrella, shielding her children from the rain. It seems natural that such an ability could be interpreted as the ultimate expression of motherhood. However, it is also through this power that Bella becomes a high-priority target during the trial, "He would not win if I lived. I was fiercely glad to be so powerful that I left him no way *not* to kill me" (Meyer, 2008, 677). Aro is quite determined to add several of Cullen members to his own personal guard, Bella included. It is through her power that she is able to resist and protect her family from an assault before it even begins. A point of contention for Aro. Edward notes how through the use of Jane and Alec's gifts, "They usually incapacitate those on trial so they can't escape" (674). Thus, it is clear that Bella's power makes Aro worry, perhaps even fear her. Bella's metamorphosis from human to vampire gives her a gift of power, and much like

when Medusa was transformed by Athena, this gift would be the cause of fear amongst the ones in power. The clumsy duckling becomes the beautiful Swan.

It is evident from the observations made through the analysis of Stephenie Meyer's *The Twilight Saga*, that she has used a variety of tools to carefully craft the vampires in her novels. Vampirism is a much more complex metaphor in these novels, but can be crudely reduced to an expression of human nature. Whether it is through the angelic Cullens, or the sadistic Volturi, each clan highlights specific traits of humanity. Carlisle created the Cullen clan, his family, out of loneliness. Jasper's lack of self-control becomes the catalyst for the events of *New Moon*. Rosalie becomes equated to Medusa through her sexuality and lust for vengeance, though falls short as a result of her infertility. The Volturi are self-serving, acting as judge, jury, and executioner for self-preservation. Meyer connected the cold-exterior of vampires to that of stone, specifically to that of statues. This specific use hints towards the Greek concept of a soul. It is clear that, although the vampires depicted through the novels have human urges, the Cullens are significantly more conscious of their nature. A big part of this can be seen through the use of the word *family*, as opposed to *clan*. The Cullens become a representation of the morally and ethically grey, that in spite of their angelic exterior, and their choice of diet, they still remain flawed characters. However, these flaws are not vilified throughout the novel, rather it is an expression of their remaining humanity. The ability to feel lonely, to feel guilt, and to crave motherhood are all qualities that makes them human. Therefore, it is clear that we are not dealing with a metaphor for an illness, although you could certainly make the argument that infertility is an important aspect of the metaphor. However, vampirism as an affliction in *The Twilight Saga* can still very much be described as an illness related metaphor, though the illness would not refer to that of a physical illness. Rather it should be seen as illness of society.

Throughout the novels, questions of morality and ethics are constantly brought up in the context of life. The most specific example is Bella's immortality and the choice of motherhood. As seen in *New Moon*, *Eclipse*, and *Breaking Dawn*, becoming a female vampire is equated to becoming infertile which, traditionally speaking, would go against the male gaze. Rosalie and Esme are both characters who crave a family, and both lose that choice when Carlisle takes it away to soothe his own loneliness. Rosalie and Bella becoming the antithesis to the male gaze only further supports the theory that the illness in question is in fact the male gaze itself. This is evident in the metamorphosis of Bella. Throughout the books, Bella has always been put in situations as *the protected*, but after her metamorphosis she emerges as *the protector*. Her newfound power to shield her friends and family from the oppressive gifts of the Volturi makes a target, one to be acquired or destroyed. However, as Aro knows this is a lost pursuit, she becomes an object to be feared, not desired. Thus, the Medusa tropes embodied through her and Rosalie. Thereby, through the Olympic coven and the Volturi, Meyer uses metaphors for the male gaze as something inherently evil, as something poisonous to society. The juxtaposition of the male and female gaze is used in such a way that highlights that the differences between the Volturi and the Olympic clan, can be boiled down to their diverging views on women, motherhood, and of the soul; the humanity in them.

Harry Potter

Thematically, J. K. Rowling's Harry Potter series and Stephenie Meyer's *The Twilight Saga*, have a lot in common, but perhaps most interestingly, its use of the soul and the theme of motherhood in relation to that. Additionally, it also shares some interesting similarities to Bram Stoker's use of vampirism in *Dracula*, though shown through a different disease and given a different context.

The Horcrux

The main antagonist of the series is Lord Voldemort, or the Dark Lord, who is known in the wizarding world to be an immortal-like wizard, who practices dark magic. The biggest revelation in regards to this immortality comes from the sixth book, *Harry Potter and the Half-Blood Prince*. In essence, "A Horcrux is the word used for an object in which a person has concealed a part of their soul" (Rowling, 2005, 413). However, in order to create a Horcrux, one must first tear away that piece of one's soul and subsequently trap it inside a desired object. However, in order to uncover how Rowling has used the Horcrux as a metaphor, we must delve into its effects.

Voldemort's physicals appearance is one of the best examples of how the Horcruxes seem to affect the characters, "Lord Voldemort had seemed to grow less human with the passing years, and the transformation he had undergone seemed to me to be only explicable if his soul was mutilated beyond the realms of what we might call usual evil" (417). This quote sheds some light on the aspect of *evil* in connection to the soul. As Horace Slughorn told Tom Riddle, in order to create a Horcrux, one must be prepared to commit murder, "By an act of evil – the supreme act of evil" (414). Through these examples, it is evident that Voldemort is an unusual kind of evil, one prepared and willing to sacrifice his own soul in exchange for immortality. Furthermore, it also adds an interesting flavor to the specific use of metaphors for evil, specifically in regards to that of Voldemort's appearance. Dumbledore's theory is, because the soul has been torn into several pieces, Voldemort has inadvertently also mutilated his own physical body. This is why the Horcrux is of particular interest to this project, as it presents itself very similarly to metaphors for illnesses. However, it is not a metaphor for an illness, but rather uses the devastating physical effects, similar to the effects of illnesses, to transfer the

meaning onto the Horcrux's effects. Simultaneously, the Horcrux also becomes a metaphor for evil, the loss of the soul. This is especially evident in Tom Riddle's desire to commit, at least, seven murders by the age of sixteen, "Harry had glimpsed his face, which was full of that same wild happiness it had worn when had first found out that he was a wizard" (415).

Additionally, it is also mentioned how the Horcrux allows a person to remain alive, even in cases where the physical body would be destroyed. "Where there should have been a back of Quirrell's head, there was a face […] It was chalk white with glaring red eyes and slits for nostrils, like a snake" (Rowling, 1997, 315). Aside from the obvious simile, *like a snake,* this description of Voldemort is very interesting. A pale, white face with red eyes seems awfully familiar, at least in the context of this project. These facial features are most similar to that of the vampires seen in *Dracula*, especially as the simile *like a snake,* would seem to carry a negative meaning. The symbol of the snake could be a simple indication of his connection to the Slytherin house. However, this project will argue that such a simple interpretation of Voldemort's features would be too reductive to fully encapsulate Rowling's use of metaphors.

As mentioned previously, one of the most well-known uses of the snake as both a symbol and a metaphor, can be observed in Adam and Eve. *The Fall of Man* is a tale about the loss of innocence, but caused by temptation, or corruption. The snake is simply one of the Devil's many faces, the unfortunate usefulness of shape-shifting. In *Harry Potter and the Philosopher's Stone,* Voldemort only exists in spectral form, and only able to stay corporeal by infusing his last remaining soul piece into another person. "See what I have become? […] I have form only when I can share another's body" (Rowling, 1997, 316). The crude comparison to a snake's appearance could thus be interpreted as an expression of the inherently evil nature of the character. This is especially evident in the way that he can essentially shape-shift, by

sharing different people's bodies. Furthermore, this is not Voldemort's only connection to snakes seen throughout the novels.

One of Voldemort's Horcruxes lives on in Nagini, his most beloved pet snake. Animals are important symbols throughout the series, as seen through each Hogwartz house having their own animal mascot to represent the qualities of that house. This is also seen in the Animagus, the transformation into an animal, and the Patronus of each witch or wizard taking the shape of a specific animal. Harry's Patronus is a stag whilst Snape's is a doe, both of which are examples of the love for James and Lily Potter respectively. The snake as a symbol and metaphor for evil is a pervasive theme throughout the books. During the events of *Harry Potter and the Order of the Phoenix*, Nagini attacks and critically injures Mr. Weasley. In the second book, *Harry Potter and the Chamber of Secrets*, a shard of Voldemort's soul possesses Ginny Weasley into opening the chamber and subsequently releasing a basilisk, which poisons Harry. Once again, the snake appears as a powerful symbol, but reducing the Horcrux to a metaphor of death, evil, or danger does not seem sufficient. Therefore, this project will further investigate Rowling's use of each Horcrux and their meaning.

There are six Horcruxes; A diary, a ring, a goblet, a locket, Nagini, a tiara, and Harry. Dumbledore offers a reasoning behind some of them. The diary is Voldemort's ancestral connection to Salazar Slytherin. Marvolo's ring, embedded with the resurrection stone, was a symbol of his bloodline's purity, "He was wearing Marvolo's gold and black ring; he had already killed his father" (Rowling, 2005, 308). The goblet, the tiara, and the diary are all symbols of power that are connected directly to the founders of Hogwartz, chosen by Voldemort as a representation of his own power. Nagini and Harry share similar traits in that they are both representations of love, albeit different kinds of love. The snake is a recurring symbol throughout the novels, e.g. basilisk, and mascot of the Slytherin house. Additionally,

Dumbledore says, “I think he is perhaps as fond of her as he can be of anything” (412). It is therefore possible to interpret Nagini as an expression of Voldemort’s ability to love, or perhaps his inability to love anything other than a snake. Harry is the final Horcrux, created on accident when Lily Potter made the ultimate sacrifice. In doing so, Harry became an expression of a mother’s love. Being an orphan, Voldemort would never have experienced this kind of love.

The Stigma of Lycanthropy

As observed in the analysis of *Dracula*, vampirism could partly be interpreted as a metaphor for a venereal disease, but most importantly, it could be interpreted as an expression of social deviance in Victorian England. Interestingly, J. K. Rowling has utilized a similar process of metaphor to achieve much the same, albeit in a different context. It is evident throughout the books that blood purity is important to certain families within the wizarding world. Firstly, this is introduced through the so-called *Mudbloods*, a wizard or witch whose parents were both regular humans (muggles), or a mix between the magic and the ordinary. Hence the metaphor, mudded blood, perhaps most clearly seen as clear rain mixing with dirt, at least, that would be the concept of it. However, there is another use for blood-related metaphors, in this case, an illness metaphor, although contexually, the wizarding families believing in this blood-purity would certainly see mudbloods as an illness or corruption to society.

It is revealed through *Harry Potter and the Prisoner of Azkaban*’s seventeenth chapter that, Remus Lupin is a werewolf, and in spite of being open about his nature, several of the other teachers were appalled when Dumbledore hired him (Rowling, 1999, 367). Lupin’s past is further revealed in the ensuing chapter, where he explains that he was bitten by another werewolf when he was just a child. It is also mentioned that, “Before the Wolfsbane Potion was discovered, however, I became a fully fledged monster once a month” (375). Already we

can observe something similar to Stoker's *Dracula*, specifically the bite. This project's interpretation of that bite revealed its sexual nature. This was due to how the surviving victims would almost immediately fall ill. Although it may seem redundant it should perhaps still be mentioned that, the bite thus becomes a metaphor, being a penetrative act, is a metaphor for sex. Of course, being a bite, it also signifies a kind of danger.

Count Dracula was interpreted as a social deviant, by Victorian standards, and a similar approach to Professor Lupin seems to beneficial for understanding his character as well. When deconnstructed, the thing that made Dracula dangerous in the Victorian mindset, was his nature to indulge in his urges, keeping multiple sexual partners, seemingly across genders as well. However, in Transylvania he keeps to his castle, a symbol of both protection and entrapment. Jonathan Harker certainly feels trapped, but perhaps it also offered some kind of protection, as it was not until Dracula left his castle that the deaths began. In the wizarding world, we see much the same reaction to Lupin, "[...] the Womping Willow was planted the year I came to Hogwartz [...] *because* I had come to Hogwarts [...] The tree was placed at the tunnel mouth to stop anyone coming across me while I was dangerous" (Rowling, 1999, 375). The Willow serves much the same purpose in that regard, a place designed to both keep intruders out whilst keeping those inside safe, in this case from themself. Additionally, as mentioned in the literature review above, surrounding venereal diseases one would typically find a kind of social stigma.

Lupin had come to Hogwarts and, to his surprised, managed to make a few friends, Harry's father included. In spite of this, he still strugged with the fear that one day they might uncover his secret, "I was terrified they would desert me the moment they found out what I was" (Rowling, 1999, 376). This would seem to be the first indication of the self-loathing which could be interpreted as a result of the societal prejudice against werewolves. This is only

confirmed later when Lupin says the following about Dumbledore, “he gave me a job, when I have been shunned all my adult life, unable to find paid work because of what I am” (378). Additionally, Dumbledore mentions how the stigma towards werewolves has damaged their reputation, causing them to be labeled as untrustworthy, “I might add that werewolves are so mistrusted by most of our kind that his support will count for very little” (417). In regards to this, Lupin has previously mentioned his own recklessness, e.g. leaving the Womping Willow with his friends, which could have ended horribly. It is clear that we are dealing with a metaphor for an illness in this case, but the novel also uses the Wolfsbane potion as a precaution, “It makes me safe [...] I keep my mind when I transform [...] a harmless wolf” (374-375). However, realizing the imminent danger that Harry, Hermione, and Run find themselves in, he forgets to take his potion, causing him to transform. Afraid of facing the potential outrage from parents, Lupin decides to resign, ‘This time tomorrow, the owls will start arriving from parents - they will not want a werewolf teaching their children, Harry” (450).

Through these observations, it is evident that J. K. Rowling has used a metaphor for an illness, quite possibly the venereal disease HIV. This is especially evident when considering the stigma surrounding his condition, the precautions he takes, and given the time period of the novel. In *Harry Potter and the Deathly Hallows*, Harry and Hermione visit his parents’ grave in Godric’s Hollow where is says, “James Potter, born 27 March 1960, died 31 October 1981” (Rowling, 2007, 267). Therefore, the third book would be set in 1995, as his parents died in 1981. This is based off of how during *Harry Potter and the Philosopher’s Stone* he is eleven, but Hagrid mentions that his parents had died ten years ago (Rowling, 1997, 60). Therefore, one could also make a connection to the HIV and AIDS epidemic of the mid- to late 1980’s.

In *Harry Potter and the Order of the Phoenix,* another example of lycanthropy can be observed, one that further supports the theory of it being a metaphor for HIV infection. HIV can be

contracted through a number of ways, e.g. sex and blood. This comes into play when Harry and the Weasleys visit Mr. Weasley at St. Mungo's, "A werewolf? […] Is he safe in a public ward? Shouldn't he be in a private room?" (Rowling, 2003, 451). Of course, it is possible to make the argument that other patients would not be safe due to uncontrollable sexual urges, however, it would seem more likely that Molly's response would be caused by infection through the blood. Thus, increasing the versatility of the metaphor, as *the bite* no longer solely refers to sexual encounters.

Rowling's use of the Lycanthropy can be interpreted as an illness metaphor due to the contraction method combined with the stigma revolving around the affliction. Additionally, it is worthy to note how certain characters react to werewolves. As seen through Harry (and James, Sirius, and Dumbledore) there are those who do not see the affliction as inherently evil. In many ways, that is what makes Rowling's use of the fantastical condition slightly complicated, because it shows the character of Lupin, his guilt and remorse to his previous recklessness. It shows, much like Susan Sontag mentions in her book, that it is not the disease that turns the afflicted evil, it is the stigma revolving around the disease that alters the mindset of people, as witnessed through Molly Weasley in the fifth book.

With Remus Lupin on one end of the spectrum, Rowling offers another character as to portray a much more malevolent aspect of the illness. During chapter sixteen *A Very Frosty Christmas* in *Harry Potter and the Half-Blood Prince*, Lupin talks about Fenrir Greyback. Greyback is a werewolf, but, unlike Lupin, does not view this condition as a malicious affliction. In fact, Fenrir, "regards it as his mission in life to bite and contaminate as many people as possible, he wants to create enough werewolves to overcome the wizards" (Rowling, 2005, 279). Through Lupin, the condition is tied to self-control and recklessness. However, through Fenrir Greyback we are offered another interpretation of the affliction, namely that of malevolence. As Sontag

mentioned in her book, diseases can be tied to a notion of morals, or lack thereof. The duality of werewolves, as observed through Lupin and Greyback, would seem to offer a representation of good and evil. This is especially evident when it is revealed who his preferred victims are, "Greyback specializes in children… bite them young, he says, and raise them away from their parents" (279). Through this quote, Greyback is almost equated to the qualities of Voldemort, prepared and willing to hurt children, being themselves a symbol of innocence.

J. K. Rowling's use of illness metaphors can be seen in her use of Voldemort and his Horcruxes, and supported through her use of werewolves. First and foremost, Voldemort's physical appearance has deteriorated, making him look inhuman and beastly, as a result of the creation of Horcruxes. The Horcruxes themselves are symbols important to Voldemort in some way. His ancestry and connection to one of the founders of Hogwartz, his mother's pure-blood family, his greed for power, and, perhaps most surprisingly, love. Nagini and Harry Potter both become symbols of love, though in quite different ways. Nagini represents Voldemort's twisted and wicked desire. Much of this lies in the metaphoric use of the snake throughout the novels, typically representing a kind of evil or malevolence. This is especially evident in Voldemort's appearance, which is described as very snake-like. Harry, on the other hand, represents the opposite side of love. Specifically, it represents the kind of love Voldemort could never feel, a mother's love. Rowling's use of duality and juxtapositions creates a clear definition of good and evil within the universe of the novels. This is exemplified through Voldemort and Dumbledore, Remus Lupin and Fenrir Greyback. While the Horcruxes used evil as the tenor and disease as the vehicle, lycanthropy has been used where disease is both tenor and vehicle. This is evident in the effects of the affliction in the universe, and the metaphor it becomes when interpreted as a stand-in for HIV. Therefore, Rowling's use of disease metaphors is quite direct,

made through clear juxtapositions. Additionally, one should note that she has used these elements to engage with the stigma revolving around the lycanthropy affliction, which is done by creating sympathy for Lupin when it is revealed how the wizarding world has treated him.

Connecting the Threads

One of the many similarities between Stoker's *Dracula* and Meyer's *The Twilight Saga* can be found in their use of metaphors, specifically those revolving around evil. As observed, Dracula can almost be regarded as synonymous with the Devil himself, e.g. temptation and corruption of the pure and innocent, murderous nature, and sinful. Edward equates becoming a vampire with losing one's soul, to be damned for all eternity. However, that is where the similarity ends, and the morally grey character comes into play. As mentioned in the novel, Carlisle and Esme's family refrains from indulging in their urges, which can be seen as a metaphor for several carnal sins. Carlisle believes in salvation, Edward believes in damnation, and yet they all attempt to abide by Carlisle's rules. As Bella points out herself, if Edward truly believed that his soul had been lost, he would not need to care about indulging in his urges. On the opposite end of the spectrum lies the Volturi, who have little to no regard for human life, and in the instances where they do, it is solely for self-serving purposes. Additionally, the three vagabonds; James, Victoria, and Laurent are also described as freely indulging in their urges. As observed earlier, these examples always seem to create distance between the Cullen family and the others by vilifying the human diet. The religious foundation for the Cullen family's diet would once again seem to serve as the same moral high-ground as the entourage of *Dracula*. The Victorian social norms, that have deeply conservative and religious roots, vilify social deviance whilst also romanticizing the ideal woman.

A similar use of the soul can be observed through Rowling's use of the Horcrux as a metaphor for evil. By using the qualities of a disease to describe the effects of the Horcrux, Rowling makes an interesting connection to malevolence. By splitting his soul into seven pieces, Voldemort gains immortality, but simultaneously loses his humanity. This is very similar to Edward's self-perception through *Twilight* and *New Moon*. Perhaps most interestingly, it also connects Voldemort to Count Dracula. This is due to how the concepts of evil and immortality have been used in combination with one another through their respective novels. Dracula's shape-shifting abilities as well as his ability to tempt the innocent draws on the same qualities of biblical manifestation of evil, the Devil. Similarly, Voldemort's connection to snakes and his ability to infuse his soul into a willing subject could be interpreted in much the same way as Count Dracula. By using intertextuality, both novels take advantage of the associations attached to these biblical references. Evil and disease go hand-in-hand through these two novels.

This is further supported by Rowling's use of the lycanthropy metaphor, which draws upon HIV and the stigma revolving around this condition. However, instead of simply demonizing the afflicted, Rowling uses Remus Lupin and Fenrir Greyback as the antithesis of one another, representing the good and the evil. By juxtaposing these two characters it is clear that Lupin's morals far-exceed those of Fenrir, as evident in his strategy to contaminate children with his affliction. Stephenie Meyer uses much the same approach to engage with the duality of vampirism in *The Twilight Saga*. This is expressed through Olympic coven and the Volturi especially.

The Olympic coven is described as a family, becomes a high standard for morality through the novels, which is only increased when juxtaposed to the Volturi. This is expressed through Bella's perspective on the two. In the Olympic coven, Bella sees a family who look

out for one another, one that does not judge each other for their flaws. The Volturi are quite the opposite, acting much like the judicial system of the vampire world. Their obsession with self-preservation makes them come off as selfish. Additionally, Meyer also uses the Volturi as a metaphor for the patriarchy and the male gaze. This is expressed through their desire to acquire powerful female vampires, as servants. Makenna, one of Aro's witnesses, notices this and says, "Are those our only choices? […] Agree with you, or fight against you?" (Meyer, 2008, 668). Aro sees a danger in the Olympic coven, not only their size, but their power, especially the power of Bella.

As mentioned before, Bella's metamorphosis makes a powerful adversary, able to resist several of the Volturi's most powerful weapons. The patriarchy is threatened through her, the embodiment of Medusa. Meyer uses the male gaze as the tenor and disease as the vehicle. Simultaneously, Meyer also includes a solution, a cure of sorts, the female gaze. The way Bella becomes an object of desire when Aro discovers her potential as a vampire, and her subsequent transformation turns her into an object of fear, at least to the patriarchal regime of the Volturi. Furthermore, through Bella, Rosalie, and Esme, themes of motherhood become essential to the story and use of vampirism in the novels.

Denied the ability to carry children of their own, female vampires are seen craving the one thing they cannot have. This is first exemplified through Esme, who attempted suicide after the death of her only child. Carlisle's decision to turn her also left her infertile. In order to satiate this desire, Esme takes on a motherly role towards Edward and later additions to the coven. Rosalie's sexual assault and subsequent vampiric transformation and revenge makes her another powerful example of the Medusa-trope in the novels. However, her inability to have children keeps her from fully embodying the trope. Similar uses of motherhood as a theme can be seen throughout the material chosen for this project.

In Rowling's *Harry Potter* series it is evident that motherhood is extremely important, especially as seen through Harry. Harry becomes a Horcrux as a result of a mother's sacrifice. Interestingly, Harry is also the one to ultimately kill Voldemort, which in turn would also hint towards the importance of motherhood. Especially when combined with the fact that Voldemort, as Tom Riddle, was orphaned at a young age, thus never got to experience a mother's love. Thus, the use of the illness metaphors as observed through the chosen material is clear.

Conclusion

To conclude, the use of illness metaphors can, although quite crudely, be broken down into two main strategies: the construction of illness as tenor and the construction of illness as vehicle. In other words, this difference in construction tells us, that metaphors either revolve around illnesses or uses illnesses as adjectives, primarily by taking advantage of the qualities associated with the given disease.

As seen in Stoker's *Dracula*, vampirism is both vehicle and tenor, and in doing so draws from an actual illness, by using similar descriptions as one would to describe a venereal disease. Additionally, this specific use of metaphor also seems to reinforce the social norms of Victorian England by vilifying the socially deviant, and victimizing women. This is immensely important due to how this novel reflects the theory of the private and public spheres. Mina Harker is the representation of the idealised woman, by Victorian patriarchal standards. The use of vampirism in Stephenie Meyer's *The Twilight Saga* is quite different, and some ways directly opposite of *Dracula*.

Vampirism in *The Twilight Saga* uses illness as the vehicle, rather than tenor. The tenor has been identified as the male gaze. The Volturi is the representation of a patriarchal regime, which uses women for their gifts and power. However, due to their obsession with self-preservation, they abuse this power against those who may oppose them. Bella Swan (and Rosalie Hale) is the antithesis to this regime. Meyers draws upon several aspects of Greek mythology to create her illness metaphor, but perhaps most interestingly, the use of intertextuality to Ovid's *Metamorphoses*.

Bella Swan starts off in the series as an inherently protective character by nature, yet clumsy and fragile. Vampirism embodies a sense of duality in the context of this novel. Bella Swan is a very direct hint toward her character's journey. By drawing upon the Hans Christian Anderson's *The Ugly Duckling*, Bella starts off as the duckling, though not necessarily ugly, but fragiler, rather. Her transformation into a vampire allows her to become the beautiful swan. It is a combination of her beauty and power that makes a desirable to the Volturi, but as a tool, not as an individual. Additionally, her newfound power causes Aro to fear her, as she is a natural threat to the patriarchal regime. This is further established in the way good and evil has been depicted throughout the novel. Therefore, where *Dracula* was used to reinforce the patriarchal regime, *The Twilight Saga* rebels against.

Rowling uses two strategies to construct her illness metaphors. First, she uses illness as the vehicle, whilst evil is the tenor. This is evident in the Horcruxes. With each Horcrux made, Voldemort loses a part of his humanity, which is portrayed through his physical appearance. This is primarily done by using the snake as a recurring symbol and metaphor for evil throughout the novels, e.g. the basilisk, Nagini, etc. Secondly, Rowling uses illness metaphors where illness is both tenor and vehicle, as observed through the portrayal of werewolves. Primarily, the affliction is described through Remus Lupin and Fenrir Greyback. Through these

portrayals, Rowlings adds the notion of stigma towards this affliction, which, through Harry's sympathetic lens, creates an interesting sense of duality. Those who choose to live with the affliction by making adjustments to this new way of life. On the other hand, those who choose to use this affliction to maliciously infect others. Therefore, Rowling's use of illness metaphors can be concluded to draw upon the concept of good vs. evil, similar to the use of Meyer's vampirism. In construction, Rowling's metaphors are made in a very direct manner, through clear juxtapositions. This strategy is likely an expression of these novels being targeted towards children.

Works Cited

Adut, Ari. "A Theory of Scandal: Victorians, Homosexuality, and the Fall of Oscar Wilde." *The American Journal of Sociology*, vol. 111, no. 1, 2005, pp. 213–48, https://doi.org/10.1086/428816.

Bowers, Susan R. "Medusa and the Female Gaze." *NWSA Journal*, vol. 2, no. 2, 1990, pp. 217–35.

Gorham, Deborah. *The Victorian Girl and the Feminine Ideal*. Routledge, 2013, https://doi.org/10.4324/9780203104095.

Meyer, Stephenie. *Breaking Dawn*. Atom, 2008, this edition 2010

Meyer, Stephenie. *Eclipse*. Atom, 2007, this edition 2008

Meyer, Stephenie. *New Moon*. Atom, 2006, this edition 2007

Meyer, Stephenie. *Twilight*. Atom, 2005, this edition 2007

Parker, Richard, and Peter Aggleton. "HIV and AIDS-Related Stigma and Discrimination: A Conceptual Framework and Implications for Action." *Social Science & Medicine (1982)*, vol. 57, no. 1, 2003, pp. 13–24, https://doi.org/10.1016/S0277-9536(02)00304-0.

Punter, David. *Metaphor*. Routledge, 2007.

Rowling, J. K. *Harry Potter and the Deathly Hallows*. 2007, this edition 2014

Rowling, J. K. *Harry Potter and the Half-Blood Prince.* 2005, this edition 2014

Rowling, J. K. *Harry Potter and the Order of the Phoenix*. 2003, this edition 2014

Rowling, J. K. *Harry Potter and the Philosopher's Stone*. 1997, this edition 2014

Rowling, J. K. *Harry Potter and the Prisoner of Azkaban*. 1999, this edition 2014

Savage, Gail. "'The Wilful Communication of a Loathsome Disease': Marital Conflict and Venereal Disease in Victorian England." *Victorian Studies*, vol. 34, no. 1, 1990, pp. 35–54.

Sontag, Susan, *Illness as Metaphor and AIDS and Its Metaphors*. Penguin Books Ltd, 2009.

Stoker, Bram. *Dracula*. Archibald Constable and Company. 1897, this edition, Penguin Classics, 2003.