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Dissertation's title

**The Impact of the Author's Gender in the
Conceptualization of Science in Mary Shelley's
Frankenstein and Bram Stoker's *Dracula*.**

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Dedication:

This dissertation is wholeheartedly dedicated to my beloved parents, who have been my source of inspiration and gave me strength when I thought of giving up, who continually provide their moral, spiritual, emotional, and financial support.

To my brothers, sisters, relatives, friends, colleagues and classmates who shared their words of advice and encouragement to finish the study.

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Abstract

The study carried out in this work is on the basis of understanding more the issue of gender and to increase awareness about the complexity of the human's mind. The study promotes literature analysis and reinforces the idea that any decision or human production does not come as a coincidence but it's a result of a number of logical elements that accumulate to end up with such situation or production. We tried to examine these two following works *Frankenstein and Dracula* which are common in treating the issue of science but different in the way they perceive it. Since they are the productions of two writers of different gender a woman and a man, "Mary Shelley and Bram Stoker" form a perfect sample for our hypothesis which we tend to examine. It is hypothesized from the part of the researcher that the author's gender has a great role in the conceptualization of science in *Frankenstein and Dracula*. The investigation will be carried out on the light of the inquiry about how the author's gender interfere and influence his or her perception of science. The researcher will apply two approaches to test the assumed reasons: feminism and psychoanalytic approach. Feminism will be used to analyze how the patriarchal ideology operates in the literary works, and how are the female and male characters described as well as the investigation of the relationships between the literary works and ideas of sexuality and gender. Psychoanalytic approach will be applied to understand the inner working of the author's behaviour that is reflected on their works.

Key words: gender, science, science fiction literature, conceptualization, patriarchal ideology, feminism.

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General introduction

Since the first days of humanity, human beings haven't stopped asking questions about their existence, their present and future on earth. The human mind in its nature is curious about knowledge. But the opportunity for them to examine science and understand life more came at the beginning of the 19th century when science was born and when most influential scientific ideas appeared such as the theory of man's evolution by Charles Darwin and other major theories that still affect the scientific field until today.

The emergence of science and technology touched all domains of life because it represented a huge shift that can't be limited to one aspect such as medicine or physics. It exceeded this to affect literature as well. The combination between science and literature enabled a new literary genre to appear, the so called « Science fiction literature ».

Like any new experience in life, science wasn't appreciated the same way by authors. Literary works showed fears, myths and different expectations about science. Many factors intervened in forming these different views. Social, cultural and class background of the authors contribute in their literary productions. As a result of psychological and social elements, author's gender seems to form another interesting factor in shaping science literary. In this respect, our work elicits the following questions:

- Does author's gender interfere in the formation of the author's opinion concerning science?
- How does author's gender affect the author's view about science?
- To what extent does author's gender affect the operation of producing literature?

Starting from the assumption which claims that author's gender has a great impact in the conceptualization of science our thesis will analyze two crucial works of literature, *Frankenstein* by Mary Shelley (1818) and *Dracula* by Bram Stoker (1897). Mary Shelley

throughout her novel portrays a clear distrust in science while Bram Stoker as a Victorian man shows a total trust in science.

Within the framework and through the study we will go through three chapters. Chapter one is devoted to present the theoretical background needed to grasp well the coming analytical elements. It will tackle the identity of Science fiction literature and how it emerged and it will discuss the circumstances and the anxieties that society witnessed during the period of modern science emergence. The researcher emphasized on Science fiction literature rather than Gothic literature because the literary works which we are examining are the result of the conflict between modern ideas presented by science and old traditional ideas represented in spiritual beliefs. Therefore, both of the novels contain mixtures of Gothic and Science fiction literature elements, but what concerns us is “science” and how it’s shown and why it’s shown that way. At the end of the first chapter thematic analysis of each novel is presented in order to prepare a suitable ground for the examination.

Chapter two is meant to discuss science representation in the two novels *Frankenstein* and *Dracula*. The first section will discuss the scientific background that lead to the production of each novel then the researcher will go deeper to analyze the theme of science in the two works through female and male perspectives according to the authors. We will compare and contrast the theme of science in Shelley’s *Frankenstein* and Stoker’s *Dracula*. This chapter will be concluded with the language study of the two novels and how science is portrayed through language and style of two different writers. At the end of this part, the reader will have a clear idea about science and the way it is appreciated in *Frankenstein and Dracula*. By this attentive study, the researcher’s goal is to elicit the reader’s thinking about the causes behind these different views concerning science in the two preceded novels. Starting from the researcher’s hypothesis which

claims that the author's gender has a great role in the conceptualization of science in the two presented novels, a practical work will be done in the coming papers.

To examine our assumption, a practical study is carried out upon the previous theoretical ground. In chapter three, the beginning will be about analyzing the gender characterization in the two novels this helps to understand the way the writers distributed the functioning roles in their stories according to feminism ideologies. Here two theories will be applied feminism and psychoanalytic for the aim to understand the intentions of each writer through reason. Our study will continue with going through the extensity of gender's effects on the conceptualization of science in each work.

CHAPTER ONE:
‘Theoretical background’

- **Introduction :**

Negotiating and understanding the difference between two contrasted opinions concerning science presented within the two literary works of one genre, needs more understanding of the field of concern which is, in our case, science fiction literature. The purpose of our first chapter is to highlight and clarify the key elements of our field of research. This will provide a ground upon which the researcher will build the coming analytical chapters.

In our theoretical part, we will try to put between the hands of the reader « The Science Fiction Literature profile ». The first section in our work will present the definition of this literary genre, its different categories and subgenres. We will also review the history of science fiction literature and how it emerged and developed throughout different periods of time. It is important to be conscious of each period and its characteristics concerning the evolution of science fiction literature to decide precisely through the coming analytical process, which elements affect more the formation of writer's conceptualization of science in the two examined works *Frankenstein and Dracula* which are our main interest.

As the research is a comparison between two novels that appeared in the early life of Science fiction literature, researcher will negotiate the major elements that construct this genre with explaining each element and giving examples about them to provide clearer vision about the examined genre for the reader, according to which he will perceive the analysis presented in our coming practical sections.

Since the production of any literary work is a result of many elements that push the writer to write and create, it's meaningful in our research to have an idea about the origins of science fiction works and to have an overview on the different circumstances that lead to the

production of different literary works. This will help us to understand to what extent ideas change throughout time and people themselves.

In the second section of our theoretical chapter, the researcher will provide the reader with thematic analysis of the two novels our work is based on *Frankenstein and Dracula*. The purpose through presenting thematic analysis is to gain more flexibility in interpreting the data and it allows the researcher to approach the large data sets easily by sorting them into broad themes. This will help in testing what is hypothesized about the impact of the author's gender in the conceptualization of science in *Frankenstein and Dracula* through breaking out the whole works into themes ready to be analyzed and examined through our qualitative approaches.

1- Science fiction literature profile :

1.1. Definition of science fiction literature :

Science fiction literature is a literary genre which emerged years ago during the time of great advances in science. We can date its beginning by the novella entitled *A True Story* which was written by the Syrian writer « Lucian of Samosata » (qtd.in Belkharchouche 74). In this novella the writer introduces an imaginary outer space and alien lifeforms. Lucian's novella is considered as the earliest and the first text that could be called Science fiction.

Science fiction literature reflects the writers' reactions and perception of the diverse scientific and technological progress. Therefore different works in this new genre appeared during different periods of time. *Gulliver's Travels* by Jonathan Swift 1726, *Frankenstein* by Mary Shelly 1818, *Twenty Thousand Leagues Under the Sea* by Jules Verne 1870, *The Time Machine* by H.G Wells 1895 and many other works.

Defining this new genre is a hard task to do, as many critics couldn't highlight its borders and draw clear limits between science fiction and gothic fiction. The British

author and critic Brian Aldiss said that science fiction was typically cast in the gothic mode. He also said that *Frankenstein* by Mary Shelly was the first science fiction novel, which is gothic in structure and appearance. So, this new genre is gothic in origin (qtd. in Belkharouché 23). Here, it's very important to note that there are many science fiction stories that are not gothic novels but also you can certainly get gothic novels that have science fiction elements in them. For example, the main idea of creating life through using corpse and electricity in *Frankenstein* is surely science fiction. One can conclude that not all gothic novels are science fiction and not all science fiction stories are gothic but there is a large crossover.

Science fiction literature is divided into two main categories: Hard science fiction and soft science fiction, so what is the difference between them? Hard science fiction relies on the realm of science. The narrator in this category must introduce an accurate logical and credible story in its use of the scientific and technical knowledge. One may say that, based on the presented definition that it stills no difference between hard science fiction and reality?! In fact the difference is that hard science fiction bases its stories on reality and real world as science has discovered and explained it, but it goes a step farther, beyond the known and into the realms that have not been discovered and explained yet (qtd. in Ben Bova). *Legacy* by Grey Bear, *The Enemy Stars* by Poul Anderson, *Orbital Decay* by Allen Steele are from the brilliant hard science fiction stories.

Soft science fiction, in the other hand relies on scientific or futuristic elements but it does not go deep into the technical and scientific details. It is inspired by soft social sciences like psychology, anthropology and sociology. Soft science fiction works can also be scientifically inaccurate. *Douglas Adams* by The Hitchhiker's Guide to the Galaxy, *Bloodchild* by Octavia, *Dune* by Frank Herbert are from the great soft science fiction books.

Science fiction literature conjoins different subgenres, which enrich the main genre and give fascination to each different science fiction work. Here are some subgenres of science fiction literature:

- Space opera: Defined by Wilson Tucker in 1941 as a subgenre that has the focus on action-adventure interstellar travel and space battles and wars. In this genre authors try to portray mystical powers and the destruction of whole planets with involving alien species. Stephen Baxter, David Weber and the outstanding figure Isaac Asimov are the leaders who enriched this genre with their works.
- Utopian science fiction: it is a Science fiction genre that doesn't deal only with wars or futuristic speculations which are dark and pessimistic, but also gives concern with better and ideal world in which humans live safe and happy. This sub-genre is called « Utopian science fiction » and it is derived from the religious ideas of Heaven and Promised Land. Writers in the utopian science fiction practice hypothetical sociology, they generally speculate achieving a better and perfect world with scientific and technological progress. The prophet of this sub-genre and the writer who celebrated mostly the utopian world in scientific romance is H.G Wells with his works such as *A Modern Utopia* (1905), *Men Like Gods* (1923), and *The Shape of Things to Come* (1933).
- Dystopian science fiction: The utopian vision has turned into black future giving rise to Dystopia which comes in contradiction with Utopia. Dystopia denotes a world which is worse than the existing one. This sub-genre existed portraying the fears which went along with the hopes for better world, the fear of disappointment. Many writers of this genre warned from the over independence on machines and scientific productions in general. They developed visions about states under the threat of rebellion, war and horrors. Among the famous dystopian science fiction writers are;

Ray Bradbury in *Fahrenheit 451*, Asimov in *The Caves of Steel* (1954) and Robert Heinlein in *Sixth Column* (1949).

1.2. Historical background of science fiction literature:

The main idea that builds science fiction works is the confusion and the dilemma that human beings have lived since their existence, this dilemma is a result of the questions concerning life and future; are we alone? What is our destiny? Why do we exist? Are there other creatures beyond the limits? Human mind and its curiosity lead to different questions which haven't found answers till today. This state of paralysis resulted imaginative answers and portrayed fears in the form of science fiction writings. This means that before dating the real emergence of science fiction during history, we have to understand the fact that this genre has existed since the existence of mankind, it existed in their minds and later in the form of art in general and writings in particular. Speaking more historically, 19th century marked the actual beginning of science fiction literature when people realized that they had technology to do great things and to expand beyond the limits of humanity (qtd.in Belkharchouche 72).

In the decades following the Italian Renaissance, Europeans believed that they had transcended to a new level of human understanding. They were able for the first time to address issues of science. Galileo, Copernicus and Da Vinci started publishing their theories about the nature of cosmos so science fact had become in vogue. People started to be aware of the colossal structures, now the earliest of science fiction began to emerge and the history of this genre begins. Johannes Kepler's *Sommium* (1634) and Francis Godwin's *The Man In the Moone* (1638) are the earliest science fiction examples. These two books tell the story of their protagonists' traveling to the moon. They are adventure science fiction novels like many adventure stories which are inspired by the voyages to the new world beyond the sky. Adventure is a reoccurring theme in early science fiction like

Margaret Cavendish's *The Blazing World* (1666), Simon Tyssot de Patot's *La Vie et Les Aventures et le Voyage de Cordelier Pierre de Mésange* (1720) In all of these novels the spirit of adventure dominates. However, in Mary Shelly's *Frankenstein* there is a clear break out with the traditional science fiction novel. When she approached the big question what negative consequences await us if science continues to advance? Will we interact on God's domain to create life? And if so, what are the consequences? We can conclude that science fiction is divided into two: Some writers used science as means of adventures and new experiences and others show the negative implications of scientific advancement.

1.3. Elements of science fiction literature :

There exist three major elements which are mainly presented in science fiction works:

- 1.3.1. Speculation about humanity's future: Here the writer takes our existing world and changes it by asking « What if? ». An example about speculation is shown by Mary Shelly in her novel *Frankenstein*. Shelly tried to give an answer to the question « What would happen if a scientist reanimates a corpse » (qtd.in Casil). Many other examples in science fiction can be found. Some writers answered questions about what would happen if aliens occurred.
- 1.3.2. The impact of science and technology on people: Science fiction literature mainly includes stories about the impact of scientific and technological advancements on people and life. Examples about the theme of science impacts is science fiction writings are presented in HG Wells' *The Time Machine* and Star Trek television shows and films.
- 1.3.3. Setting in an alternate time and place: The setting here means the environment in which the story takes place. Setting is built upon many elements; these elements may include culture, period, place, nature and hour. Science fiction stories often occur in the future or in an alternate setting. Alternate setting is when the writer takes a

historical story (fictional or non-fictional) and changes it in some way usually by adding some supernatural science fiction elements. *The Running Man* book is a good example, it tells the story of man who participated in a game show *Running Man* in which participants are allowed to go everywhere in the world are chased by hunters to kill them.

1.4.Characteristics of science fiction literature :

Science fiction literature is a literary genre that is marked by some distinctive characteristics:

- Setting in the future or in off world setting: Science fiction novels are often set in the future or in off world setting where science advances and technology in its high levels exist. Generally in science fiction works, authors go beyond what we have in here and now .
- Aliens, extraterrestrial lifeforms and mutants: Humans are not the only race that exists in science fiction works. They are always accompanied with other races whether are aliens or extraterrestrials who are more advanced than human race or mutants who enjoy supernatural powers or suffer unexpected problems mentally or physically. These created races will form the central point of the fall of events.
- In science fiction stories main struggles are often revolve around energy crisis, control over food, power (in earth or in other planets), weapons and ruling races. Themes also can be on war or exploration and can have plots that do not involve these themes.
- As the name of the genre « Science fiction » in all science fiction works science rules.

1.5.Origins of science fiction literature :

Claiming that science fiction as so popular and respectable genre, critics consider it impure in accordance with the fact that it is a product of a long history of evolution and transformation from old writings involving other genres (qtd.in Belkharchouche 72).

During long periods of time Science fiction literature was shaping its form but it didn't take its final shape until the late of 19th century and the beginning of the 20th century. Therefore, science fiction historians and critics tried to trace its origins in earlier works of literature.

1.5.1. Antecedents of science fiction literature :

The main elements that were melting down into science fiction and which can be found within the literature of scientific imagination predated the age of modern science and include especially the voyage, utopia and the gothic. Accordingly, many literature critics have argued that science fiction has its roots in the ancient tradition of imaginative fiction of the Greek Mythology represented by Greek speaking Syrian writer Lucian of Samosata. David Pringle argues in his book entitled *The Ultimate Encyclopedia of Science Fiction* (1996):

Science fiction is a descendant of the type of prose fiction sometimes referred to as Lucianic satire (after Lucian de Samosata, a Greek writer of the 2nd century). Lucianic satire is a kind of fiction which tends to the futuristic...In Lucian's fictions, the ideas discussed were those of classical Greek philosophers, many of whom were exponents of early 'science' (Pringle 13) (qtd. in Belkharchouche 74).

Lucian has two examples of fantastic voyages which are considered the earliest fiction about travelling to the moon, *A True History* and *Icaromanippus*. It is worth noting that fantastic voyages had a great influence on science fiction. Fantastic voyages especially the lunar voyage and utopia which appeared in the literary works of 17th century and later are considered the seeds of science fiction. The most notable works that deserve attention in this field are ; *Somnuim* (The Dream) 1634 by the German Johannas Kapler, *New Atlantis* 1627 by the English Francis Bacon and *The Man in The Moone* 1638 by Francis Godwish.

1.5.2. Foundational of science fiction literature :

With the industrial revolution and the new changes brought to different fields of life such as economic and social changes, fictional conjectures about the future involving science and technology appeared as a result of the impact of technology and science on human lives. With the rise of the spirit of curiosity, the 19th century witnessed the emergence and development of new themes in science fiction literature. Those new themes were represented first in Mary Shelley's *Frankenstein* (1818), in which she tells the story of a doctor named Victor Frankenstein who succeeds in creating a man from the dead bodies of human beings through electricity. Edgar Allan Poe was one of the most important figures of Science fiction literature in the 19th century with his Gothic writings melt with a degree of scientific speculation. *The Narrative of Arthur Gordon Pym* (1838) was one of his prominent works which was about a lost world near the Atlantic. Poe's works and themes influenced many other writers such as Verne and Wells, so that he has a great contribution to Science fiction as a separated literary genre.

In the second half of the 19th century, outstanding authors added their special touch in the imaginative writing and they truly affected early science fiction. They are Jules Verne and Herbert George Wells who established tradition with cultural continuity and commercial success. Verne has around seventy novels, from them *Five Weeks in a Balloon* 1863 and *A journey to the Centre of the Earth* 1864. In the other hand, H.G Wells the spokesman of scientific world view introduced many works among them his popular scientific romance *The Time Machine* 1895 and *The Island Dr. Moreau* 1896.

1.5.3. Modern science fiction :

After H.G. Wells came great science fiction writers like Olaf Stepleton (1886/1950) who has four major works *Last Land First Men* (1930), *Odd John* (1935), *Star Maker* (1937) and *Sirius* (1944). Stepleton introduced great new ideas which were adopted by the writers. There exist many works which presented modernity not just in style and strongly influenced authors like John W. Campbell and Robert Anson Heinlein. Modern science fiction is characterized by the emergence of a new genre which is called « Cyberpunk science fiction », it emphasizes on the combination of low life and high tech, presenting advanced technologies and scientific achievements like the artificial intelligence and cybernetics. *The Windup Girl* by Paolo, Bacigalupi (2009) and *Neuromancer* by William Gibson (1984) are examples of this genre.

2. Gothic monsters and modern science (The shift from Gothic fiction to Science fiction) :

Frankenstein and Dracula are from the most memorable monsters through history. Mary Shelley and Bram Stoker created these two monsters' stories with including elements of Gothic and Science fiction. In the coming papers, we will study the creation of these masterpieces and how they treat science through the perspectives of an English woman and a Victorian man. To have a reliable ground on which the coming analysis will be built. We must analyze thematically the two novels which are our concern.

2.1. *Frankenstein* by Mary Shelley « thematic analysis » :

Themes are the ideas presented in a literary work. They help in making the story impressive and more effective as much as the themes it requires. Themes give the story its special literary taste. The novel of *Frankenstein* by Mary Shelley contains a diversity of themes; all of them serve for the same goal which is warning people from the negative consequences of science and uncontrolled intelligence.

- **Creation:** The reader of the story can easily notice that the central and most controlling theme in *Frankenstein* is « Creation ». When Doctor Victor tries to play the role of God by giving life to dead bodies through gathering them. His deed attributed the creation of an ugly desperate monster. The sadness and loneliness in which the monster lives pushed him to ask Victor to create a companion for him « A wife » when his demand was refused, he transformed into a criminal. Shelley wants to pass the message that unnatural and irreligious acts cost lives. Men must respect the order of nature and must stay within limits.
- **Alienation:** The feelings of alienation presented are a secondary theme in *Frankenstein*. The act of creation might be the result of Victor's feelings of alienation; he wanted to end this loneliness by creating the monster. Unfortunately, things went in the unexpected way and Victor ended up by creating an enemy. In his turn, the poor monster suffers from the same feeling because of the way people treat him by hatred for his appearance. Other acts that reflect alienation are shown in Robert Walton's letters for his sister and Victor's seek for Elizabeth's love.
- **Isolation:** *Frankenstein* is a novel full of murder, tragedy and despair which are outcomes of the lack of connection to family or society. That means the real evil in the story is not Victor or the monster but isolation. On the one hand, the absorption of Victor in his scientific researches and studies removed him from his society and led to the loss of responsibility towards his actions. On the other hand, the feeling of isolation pushed the monster to become vengeful because he was overwhelmed by anger and hate. Shelley portrays isolation from family and society as the worst fate and the cause of many serious problems.
- **Crossing boundaries:** It's very important to respect each one's boundaries. The action of crossing out limits may cost disorder and catastrophic results. This is another

theme which is discussed in *Frankenstein*. Victor's trail of creating life is a form of crossing the boundaries set by God. Victor pays the price of his deed by losing his family and friends and dying at the end.

- **Ambition:** Human beings are ambitious creatures, Victor and Walton in *Frankenstein* symbolizes the ambitious men. Both of them are ambitious of changing society and bringing glory and fame to themselves. However, their dreams make them blinded and unable to consider the consequences of their actions. Victor fails in becoming a God by becoming the father of devil. And Walton turned back before being killed with his crew.
- **Injustice:** Injustice forms a secondary theme in the novel. The author demonstrated this theme in two events. The first is when the monster asked for a companion and Victor refuses, this unjust action transformed the creature from innocent into criminal. The second event is when Justine is accused by the murder of William although Victor has clear proofs that the creature killed William but Justine was framed for the murder.
- **Responsibility:** The novel presents the theme of responsibility in its two forms, individual responsibility and social responsibility. Victor was not responsible of his actions when he tried to create life and when played with the nature's laws. He doesn't think well to realize the heavy responsibility he is trying to carry. The failure of Victor in considering his personal responsibility as an individual is accompanied with a picture of social irresponsibility in the scene of Justine's death even she is innocent which is due to the pitfall of the judicial process.
- **Revenge:** The theme of revenge is also a secondary theme in the novel. The revenge the monster wants to take from his creator Victor due to his acts, who deprived the monster from company and left it alone. Trying to take revenge, the monster killed members of Victor's family to make the later feels loneliness and sadness in the same

way the monster feels. Victor decided to kill the monster, in return, to extract revenge for his family but he dies during his journey.

2.2. *Dracula* by Bram Stoker « Thematic study » :

Dracula is a masterpiece introduced by Bram Stoker, some critics consider it as a gothic fiction story and others argue that it contains elements of science fiction literature that made it lies between the two, a gothic fiction novel with elements of modern science (qtd. in Davis). Bram Stoker in his work introduced ideas which form the literary final piece. *Dracula* negotiates the topic of knowledge from the bad sides and Stoker discussed the limits of human knowledge and other topics. From the major themes we have:

- **Limits of knowledge:** Stoker treats human knowledge as incomplete, when, he portrays the struggle of his main characters in trying to understand the nature of Dracula « Who is he or what is he? Which powers he has? » (qtd. in Jezmiller). Ancient and modern knowledge both were incapable of clarifying things for them. Although, Stoker portrays his admiration of modern technology and scientific advancement which he lives in his time. This admiration is clear through some details in the story like the mention of cameras and portable typewriters. He also claims through his novels events that knowledge is limit and human beings must know its limits and must control it.
- **Good and evil:** It forms another major theme in *Dracula*. Evil is portrayed through the character of Dracula who tries to assert his power over others and imposes his superiority on them. Contradictory, Van Helsing knows that the evil inside Dracula can be defeated through goodness. We can say that the conflicts of this novel are mainly between good and evil.

- **Madness:** Madness is another theme of Stoker's novel. Many from the stories' characters face strange events that border madness. Jonathan Harker, and his questions about his memories and whether he should trust them or not. The mad Renfield, in the other hand shows how Dracula can use madness to his advantage. Seward assumes that Renfield is mad because Dracula uses him to look mad to others and to talk to him. Seward also thinks that it's a kind of madness as it is impossible for him to imagine Dracula and evil associated with him.
- **Fear of outsiders:** The feeling of fear from outsiders entering one's country is another theme in the novel. It is clearly shown that Dracula is an outsider and he is not an English person. The ambiguity around his nationality makes him more terrifying for the English characters. Dracula is not only different from others but even his ways are different. His strange personality and entity presents fears from a devil which may spread in the country.
- **Money:** Another major theme in the novel is the power of money. The main character and the protagonist Dracula is a wealthy man, he has all the means to buy a mansion in London, a modern suburb of that time. Dracula doesn't use his supernatural powers to travel and buy things; instead he uses his wealth through financial transactions. Dracula through his ways of using wealth is shown as a man who is not hungry for wealth.
- **Science vs. Supernatural:** The theme of science and old beliefs of supernatural power is another secondary theme in the story but it's a very interesting one. Stoker introduces the conflict between old thinking and modern science in many scenes. The case of Lucy's illness and the disability of Seward and professor Helsing to explain it until they received an aid is an example about the conflict. Many other parts of the

story show the battle between the new belief system 'which means science' and Christianity.

- **British idealism:** The British idealism is another theme in the story; it is shown in the actions of Helsing when treating Lucy from illness with his healing touch. Helsing and his treatment of others and saving their lives is a scene that reflects the idealism of British society thanks to their religious structure based on Christianity which was spread within them that time.
- **Religion:** The story in many parts, expresses the revival of the religious faith. It remains the healing of mankind. An example for this is shown in the vanishing of Dracula. His flee portrays the power of religion and the need of renewing and reviving it as an urgent need in the life of human beings.
- **Conclusion:**

The preceded theoretical background aims at providing a whole brief overview on science fiction literature through dealing with its definition, historical background, categories, sub-genres and characteristics. It's undeniable that this genre is not easy to be limited to one definition with clear boundaries, because it is considered as impure. Science fiction literature intersects with other genres. It took from Gothic, Fantasy, Mythology and many other genres. It is due to imagination, the main characteristic of science fiction writings, that the author enjoys certain freedom to use what goes with his own message through his writing and he is totally free to conjoin different elements for the benefit of his idea.

Accordingly, it becomes clear that any literary production in this genre 'Science fiction literature' is a very complicated operation. Furthermore, one must know that what gave science fiction genre its final shape is « Science ». The emergence of science helped human beings in revealing their embodied fears and speculations. So, the majority of

writings in this type of literature symbolize authors' reactions towards the notion of science as a new experience in the modern world. Of course, shaping each author's perspective of science goes through many logical elements that accumulate together and it doesn't come as a coincidence. Those elements are psychological, social, economic ...etc. Causes differ from one writer to another and from one case to another.

To examine the difference in the conceptualization of science within science fiction works, the researcher took the example of two masterpieces which lie between gothic fiction literature and science fiction literature *Frankenstein* by Mary Shelley and *Dracula* by Bram Stoker as the field of research. The importance of these novels is on their literary richness, because they came in a sensitive time which forms the shift from traditional literature to science fiction literature. As the researcher's purpose is to examine what contributes in considering science from the part of the writer, based on the hypothesis that author's gender has a great role in this operation, the two preceded novels seems the most suitable to be analyzed, first because they are strong works, second because they are written by two writers of different gender, a man and a woman.

CHAPTER TWO:
**‘Science representation in *Frankenstein* and
Dracula’**

- **Introduction:**

The reader of the two novels *Frankenstein and Dracula* certainly feels that both of the works reflect the effect of science on the authors; Shelley and Stoker. Both of the novels represent their authors' reactions towards the notion of science which changed their lives that time. Mary Shelley and Bram Stoker want to transmit their personal opinion concerning that new element which emerged and deeply affected humanity (qtd. in Davis). In the coming chapter, we tried to investigate the concept of science in the two novels; and she will negotiate how Shelley and Stoker introduce science, and how they see it as a new experience whether it is bless or a curse.

The second chapter goes through, first, the scientific background which surrounded each novel; it means historically the characteristics of the period in which each novel was produced and the major circumstances that led to its production with a special attention to the scientific context of our corpora. In the second section we will go deeper in each work and we'll try to understand through a careful reading and analysis to each story, the messages each author wants to convey. What does each writer want to say? And how does each one treat the theme of science? In this part the investigator will work with the ideas of the stories « themes ». Section three is devoted to more technical study. In this part, the theme of science will be checked out through studying the language and style used. Examining the language used means word choice and the use of literary elements to make the meanings clear and understandable. The combination between words and ideas results what is known in literary criticism by « the style ».

1. Science in *Frankenstein* by Mary Shelley:

1.1. The scientific background of *Frankenstein*:

Evidently, *Frankenstein* is a great novel which until our time is attracting a great attention. But what comes to the minds of its readers is what are the scientific origins that push an 18 years old girl to think about creating life over dead bodies using the power of electricity?

Frankenstein was published in its first original edition in 1818. Mary Shelley created the story on a raining afternoon in 1816 in Geneva. She was passing dark stormy summer nights with her husband « Percy Bysshe Shelley » the famous poet, accompanied with their friends Lord Byron and Lord Byron's physician, John Polidori. The friends were trapped in their house because of the bad weather. They passed their time telling stories. Therefore, the novel is the production of early 19th century which is prominent by the scientific revolution. Great scientific movements appeared to explain life by reason and materialistic facts. As a result of these new views a conflict between the old religious beliefs and the new scientific thoughts took place. Two major theories were in war, *materialism* and *vitalism*. Materialism leaders argue that life is constituted purely biologically and it can be explained scientifically, however vitalism defenders see that life construction involves mysterious powers that are beyond our understanding. Shelley was living this struggle and she found herself affected by those thoughts and as an intellectual she took a position over the conflicting ideas (qtd. In What Is The Theme Of Science And Technology In Frankenstein). Her opinion is expressed in the novel's plot. *Frankenstein* is surely a result of the debate raised in that time and through the events of the story and its main idea. One of the major influential figures is William Lawrence, the famous natural scientist in his time. Shelley was interested in the research made by Lawrence and John Abernethy in the Royal College of surgeons about the nature of life. Lawrence believed on natural science in creating life and he argues that physical body involves the whole life, while Abernethy unified religious beliefs with vitalist ideas claiming that there exist invisible forces like the soul and electricity which are able to explain life.

Mary Shelley and her husband Percy were friends with Lawrence, which led them to have more scientific accuracy in their works when involving scientific elements (qtd. In *Science is radical: How Frankenstein Was Influenced by 19 th Century Scientific Controversy*).

In Shelley's time electricity was so famous as a scientific mystery, based on the experiments of the well known Italian scientist « Luigui Galvani » which had shown how frogs' legs produced movements thanks to spark infused. Later on, Galvani's nephew, « Giovanni Aldini » went further in his experiments. In 1803, Aldini used electricity to reanimate parts of George Foster's body, a criminal who was executed in London. In addition, Mary Shelley and Percy were parts of the discussions held during social circles about the topic of electricity and the possibility of creating life. From the part of her father, Shelley was influenced by the works of « William Nicholson » and « Humphry Davy », who were leaders of electricity in Britain that time and friends of her father. She inspired expressions from the book written by Davy entitled « Elements of Chemical Philosophy » and used them in the discussions of Woldman the professor of Frankenstein. Studies that time raised serious questions about the relation between life and death. Scientists provided their own definitions of life and death and they argued that the boundary between the two may disappear and fade, death is not necessarily the end of life unless it's an absolute death, (James Curry, a physician at Gray's hospital and one of the Shelley's doctors in 1817) said that to ensure death the only way is to have the body putrescent. Those ideas give suspicion on the idea of reanimating corpse. Mary Shelley was ready to adapt these ideas due to the sad experience she lived in her childhood, when her mother had been revived after a suicide attempt (qtd. In *Science is radical: How Frankenstein Was Influenced by 19 th Century Scientific Controversy*).

.1.2. The theme of science in *Frankenstein* through a female perspective:

It is clearly noticed that Frankenstein combines between Gothic horror and scientific advancement. Science has been always treated as a noble and sacred pursuit. People always link knowledge with special genius people therefore; the formers enjoy respect and glory. However, we should not forget that although science has positive contributions it's not necessarily always good.

The teenaged author Mary Shelley, considering her interactions with the scientific society, was deeply affected by the new scientific ideas. So, she lived a kind of anxiety between what she is familiar with and what is totally new for her (qtd. In Science is radical: How Frankenstein Was Influenced by 19 th Century Scientific Controversy). The result of this situation of pressure and questioning was the production of the mysterious novel. Frankenstein has been always the mirror of its generation; it reflects their hopes and fears of science. Social anxiety, particularly the one which is related to science is the main idea which controls the plot's fall of events in Shelley's story. The young writer, through the different parts of her work, does not tend to express fears from science itself, rather than raising the scientists' awareness about the need of controlling the scientific work from getting it in the wrong way. We can say that Shelley wants to move the attention of the scientific society in that era from the blind distraction in science into a more rational and responsible visions.

'One day when I was about fifteen years old, we saw a terrible storm a tour house in Berlive. It came from behind the mountains. I stayed and watched it with excitement. As I stood by the door, I suddenly saw a stream of fire pour from an old and beautiful tree. It was about 60 feet from our house. When the lightning disappeared, only the bottom of the tree was left the bottom of the tree was completely destroyed.

After that, I never forgot the power of the lightening. I was very interested in electricity, and in the power that exists in all natural things. I wanted to learn more about different kinds

of science. So, I started studying these subjects with even more excitement than before. At that time, perhaps, an idea began to form in my mind. But that idea brought only misery to my later years.’ (Frankenstein 15)

This passage from the novel, tells the first time in which the young scientist experienced a natural phenomenon a front of which he was totally astonished. Actually, the young Victor Frankenstein was surprised by the power of the nature, and as a human being his curiosity drove him further, to search for the secret of this power and indirectly to earn such power. That was the case of the majority of the scientists in Shelley’s time.

‘I became a good student. From the first day, chemistry was my favorite subject. Mr. Waldman was an excellent teacher and I met the other scientists at the university. I worked on experiments in the laboratory all the time. Sometimes I stayed there all night until the stars disappeared from the sky. In the mornings, I was tired but happy. I went to my lessons, read a lot of books and understood more and more.’ (Frankenstein 19)

Victor with his ambitions to own such great powers, worked unrestrainedly days with nights. His strategy for learning and seeking knowledge seems uncontrolled and exaggerated. Describing Victor’s eagerness to understand nature powers, symbolizes the hopes that scientists dream of, but overworking for their goals in the other hand manifests their irresponsibility and ignorance of the sensitivity of their field of research. To be driven by extreme hopes and dreams is not a mindset of an intellectual, a scientist must work cautiously and he must take into consideration all the probabilities good or bad. Shortly, the results of Victor’s researches and work appeared, after two years of continuous hard work...

‘One cold night in November, I saw the first result of my hard work. The body of the man in front of me had no life in it. It was one o’clock in the morning and rain was falling outside. Nervously I used my tools to create life inside the body. Then I saw his yellow eyes open.

Success! The body was moving. After years of work, here was a human life ! I looked at him. How can I describe my feelings?

After nearly two years of this experiment, I looked at the ugly monster and misery and fear filled my heart. My dream disappeared. I ran out of the laboratory and went to my bedroom. I threw myself on the bed and tried to forget about the monster.’ (Frankenstein Chapter 2)

Unfortunately, the results were not the expected. The hopes transformed into fears and happiness into sadness. The scene which presents the reaction of Victor towards his creation clearly portrays the sense of irresponsibility from the part of the young scientist. Instead of thinking about a solution for the bad result, he chose to escape from his hands’ deed. The escape in this moment was not the right behaviour. Escape will open the door for more complicated problems, that Victor will face later on paralyzed and full of fear. In the coming events of the story, Victor suffers from psychological pressure due to his failure. His body started to be weak and tired as a result of the hard work he did during the two passing years without getting rest. Being surrounded with these pressures, physically and psychologically, Victor started to fade. He lost his ambitions and love for science; therefore he lost his aim in life. Indirectly, Shelley through these sad events wants to say that uncontrolled science may end with catastrophic results, and results may be as dangerous as losing life. In fact, in the story, Victor will lose his family members and then his life as a cost for his creation.

Shelley treats science as a double edged sword, but she emphasizes on highlighting the bad side in her novel. She tells her story relying on the fact that human beings are with limited powers, they are created in such way. They cannot go beyond the limits and surely they must respect the law of nature and the natural balance put by God.

1.3. Science through language and style of the novel:

Language is the powerful means to convey thoughts and in Shelley's masterpiece forms the heart of the work. The reader of Frankenstein feels that everything in the novel is about its language. Studying the language used in a literary work involves understanding the author's choice of specific words he/she used where and why? The researcher must highlight what words are used, the way in which they are used and what is their effect on the reader.

Shelley through her work uses « Pathetic fallacy » which is a technique in which natural landscape and objects are used to express emotions of specific characters or ideas which are related to the theme presented (qtd. in Use of pathetic fallacy in Mary Shelley's Frankenstein). The use of the moon in relation with the monster, the moon was the first thing that the monster saw after his creation and he felt pleasure looking at it and feeling its warm light. This motif tries to elicit the reader's mind to think and feel the wonder of nature which is God's creation in opposition with the ugliness of human creation due to the uncontrolled science. A strong link was created between the monster and the moon and they appeared together through many scenes of the story. Uncontrolled science is portrayed in many parts of the novel. The creation of the monster through a violent electrical storm symbolizes uncontrolled science and it recalls the scene in which Victor witnessed a storm when he was fifteen years old:

'I saw a terrible storm a tour house. I stayed and watched it with excitement.'

'I never forgot the power of lightning.' (Frankenstein 15)

In this passage, good feelings towards natural power are expressed; the reader can understand that although the storm destroyed parts of the nature « a beautiful tree » it remains an admirable force which attracted Victor's attention and interest.

'I looked at the ugly monster and misery and fear filled my heart.'

'I ran out the laboratory. I tried to forget about the monster.' (Frankenstein 23)

Here, Shelley portrays the reaction of Victor when he first saw his creation; she reports bad emotions; fear and misery which are the consequence of uncontrolled science and a Godlike trial. She used words that form the opposites of the previous words used in the first scene « the natural storm ».

« drawing the picture of my early days, I also record those events which led, by insensible steps, to my after tale of misery : for when I would account to myself for the birth of that passion, which afterwards ruled my destiny, I find it arise, like a mountain river, from ignoble and almost forgotten sources ; but swelling as it proceeded, it became the torrent which, in its course, has swept away all my hopes and joys » (Frankenstein chapter 2)

In this passage Victor compares his ambition and fascination with science and reanimation in particular with a mountain river; with one unique source « alchemy books », a river which swept away all his hopes and destiny.

'Sir Isaac Newton is said to have avowed that he felt like a child picking up shells besides the great and unexplored ocean of truth' (Frankenstein Chapter 2)

Frankenstein here, expresses the meaning of science according to Newton, he said that a scientist is like a child with childhood curiosity, which conveys learning small truths about the great universe using science.

Through the language used in Shelley's work, one can feel the sensations of regret and sadness in the voice of its protagonist 'Victor Frankenstein'. Shelley during the whole story emphasized on describing nature with its marvelous landscapes and calm scenes, through this detailed descriptions the author is sending an indirect message about the importance of

respecting the harmony created by God, to enjoy its peace and fascination otherwise, human beings will suffer and that's what happened with Frankenstein and reflected in his sad tone.

Generally the language used in Frankenstein was sophisticated and of high level, because its main characters were well educated the case with Frankenstein and Walton. Both of them tend to use too complicated expressions to describe their feelings and explain their ideas. For example Walton in the letter which he sent to his sister in the beginning of the novel contains a deep explanation of loneliness; he described loneliness according to his own vision of the ideal friend. And Victor when talking about learning from what scientists of his era achieved said; « *I felt as if my soul were grappling with a palpable enemy; one by one the various keys were touched which formed the mechanism of my being* » Here, Frankenstein uses a metaphor of a musical instrument being played to describe the inspiration he took that time from the scientists contributions.

2. Science in *Dracula* by Bram Stoker:

2.1. The scientific background of *Dracula*:

Stoker's *Dracula* was written in 1897. That time was of great changes in all fields of life. Great advancements were seen in science and art. *Dracula* is categorized as a gothic novel preoccupied with science, because Stoker was fascinated by the science of his period especially medical science. The origins of these ideas came from Darwin's theory about evolution, which relies on « natural selection ». Charles Darwin publication of his book *The Origin of Species* in 1859 was the main reason behind the production of Stoker's novel « *Dracula* », it may seem a kind of exaggeration but it's not. Bram Stoker was reflecting his uncertainty and questioning on biology and sexuality, the ideas which were negotiated in Darwin's evolutionary theory (qtd. in Lamborn 38)

Furthermore, Bram Stoker was involved in the science of his period, his elder brother Thornly was a surgeon, he was specialized in brain surgery and some of his lectures on his specialty appear in Stoker's first notes for *Dracula*. In his time, Stoker lived in a society where medical science included other exploratory fields which today might not be considered as science. One of those fields was the main interest of the society; it was for Psychological Research, a group of spiritualists who make studies on supernatural and psychic topics. Sir Arthur Canon Doyle was one of its members. Some of the scientific topics that were famous in the last half of the 19th century and affected the production of *Dracula* are:

- Blood transfusion: In the early 19th century, Dr. James Blundell after great efforts to treat hemorrhage by transfusion of human blood, he succeeded in performing the first transfusion of human blood in 1818 following experiments with animals. The issue was new and took Stoker's attention and admiration. It's reflected in the scene of Dr Helsing trying to save the life of Lucy.
- Physiognomy: In the 19th century physiognomy appeared as one of the most popular sciences. It is about understanding what builds human inner character through observations of physical appearance especially facial expressions. Stoker owned a book of physiognomy which is written by Dr. John Casper Lavatar the Swiss philosopher interested in physics and philosophy. The effects of Lavatar's book were shown in the creation of Dracula's character and the link drawn between his evil inner nature and physical appearance. Stoker undoubtedly, relied on the studies of physiognomy and created his famous vampire.
- Hypnotism: It was the main debate between British physicians, in the 19th century. Although it is an old practice but it founded new implications into science at that time. Theorists like Sigmund Freud introduced psychoanalysis theories claiming that the

state of consciousness under hypnosis might reveal layers and memories. So, hypnotism is a means for psychic investigation. In *Dracula*, hypnotism appears in many scenes such as Mina being hypnotized by Dr Van Helsing so she can feel Dracula's movements and thoughts.

2.2.The theme of science in *Dracula* through male perspective:

Through the events of Stoker's story, one can feel that it represents the struggle seen in the period which he lived. The emergence of new scientific ways of thinking and understanding life, presented uncertainty towards the superstition world in the Victorian England. The impact of modern science was noticeable in the British society when Bram Stoker wrote his novel.

Stoker hasn't stopped showing admiration for modern technology during the whole story. Technology in *Dracula* is displayed in many parts, communication technologies are shown in Dr.Seward and the use of phonograph and Mina's newfangled machine, and trains also were given importance as new manifestations of modern science. In the other hand, old Victorian beliefs are manifested in the character of Dracula the evil in the story who tries to have control over everyone, as an embodied message from the writer about the need of the British people to free their minds from the total domination of old ideas and to open up for new perspectives in life with the help of science and reason.

Dracula is presented as a threat for the British society and implicitly a danger for the scientific advancements. That's why, Stoker emphasizes on the use of technology from the part of Jonathan and his companions to fight Dracula symbolizing the struggle within his mind between old and new beliefs. However, mentioning the power of technology in many parts of the story and giving it such importance and favour, doesn't mean a blind faith on science and its contributions, rather it means a call for scientific reasoning with limitations. A good example for this is shown in Dr.Helsing trial to save Lucy's life

through blood transfusions, when it fails and technology stands unable to solve the problem a front of the superstition creature. The solution here was by confessing the existence of vampires and going back to the old traditions to learn more about them to defeat their enemy. Combining old traditional thinking and the new one, science and superstition appears in Dr. Van Helsing character. Van Helsing forms a bridge between the two mentalities, therefore he succeeded to win the war against the evil Dracula.

The reader of *Dracula* definitely will understand that the writer is conveying a message about the importance of modern science and logic reasoning but without forgetting the help of superstition and religion. He introduced science as a positive tool in the hands of the right people like Professor Helsing.

2.3.Science through language and style of the story :

Dracula is characterized by being simple in the diction used. Stoker chose an immediate clear style to address his readers. He wants to convey a « simple fact ». As the story is a collection of journals, the readers can experience the events as the characters do. They can live the events as they are happening. *Dracula* is of « Straightforward style ». Epistolary style, is also one of the most important choices that Stoker did which gave fascination to his literary work. He put the readers in the nearest level to the characters of his story. He involved the characters' journals in which they exchanged and talked more about their personal affairs. Epistolary style is from the legacy of the Victorian era.

The narration of *Dracula* is built upon the main characters diaries and letters, John Seward, Mina Murry, Jonathan Harker and Lucy Westenra were the narrators. In each chapter, the story was being told by particular character, so all of them end by giving their own perspectives for all the events and this gives a kind of literary richness to the story. An example for the epistolary style is presented in the different descriptions of Count Dracula's appearance by different characters of the novel. Cultural differences between

the characters are highlighted through the writer's own perspective. All Stoker's characters show the nineteenth century cultural attitudes that praise men for their bravery. Mina forms the exception, through her writings, she shows a picture of advanced modern woman who is described as « noble » which is a trait used just when referring to men that time.

Involving the majority of its characters as scientists or intellectuals doesn't require using too sophisticated and elevated language, but the opposite occurs in the masterpiece between our hands. Stoker preferred to use direct simple language to transmit the anxieties experienced in the nineteenth century due to the conflicts between science and superstition.

- **Conclusion :**

Frankenstein and Dracula have in common the theme of science; both of them rely on science as a central point that controls the plot's fall of events. But, Mary Shelley and Bram Stoker introduced science differently. Through the reading of these two works, the reader understands that authors convey diversity of messages but the most important ideas are about the impact of science in human life. Shelley was pessimistic about modern science, so she chose to direct people's attention into the bad side of science and she invites them to think about the limitations of their scientific practices. In the other hand, Stoker was optimistic and big hopes and trusts on science were shown in his novel. He portrayed the positive impact of controlled science in our life, the science which saved the life of British society when it's used in the good way.

The researcher's role in the coming study is to describe how views differ between the authors and also will investigate the causes behind this disagreement. The researcher will analyze the data available in the two works *Frankenstein* and

Dracula hypothesizing that author's gender has a great impact in the conceptualization of science within these two novels. The investigation will be carried out in the light of the following questions:

- Does gender interfere in the formation of author's opinion concerning science in *Frankenstein and Dracula*?
- How does gender affect the author's view in the two mentioned novels?
- To what extent does gender affect the operation of producing these two masterpieces?

In the coming practical chapter, a descriptive qualitative analysis will be held in the investigation. Two approaches will be used; feminism approach and psychoanalytic approach. Feminism theory will be used to analyze how patriarchal ideology operates in the literary works, how female characters are described and it will study the relationships between the literary works and ideas of sexuality and gender. The theory also will be applied to study the language and the style that differ between man and woman. Psychoanalytic theory will be applied to understand better the inner working of the author's behaviour (dreams, desires, sexuality, trauma,..) that is reflected in their works.

CHAPTER THREE:

‘The impact of author’s gender in the conceptualization of science in *Frankenstein* and *Dracula*’

Introduction

Through the analysis presented in the preceded chapters, the researcher offered a good ground upon which the most important part of our research will be carried out in our last chapter. Chapter three presents the practical part in our investigation. It will negotiate the issue of gender and its effects in the operation of producing the two works which are our field of research; *Frankenstein and Dracula*.

The chapter is divided into sections, the first section in each part will study the gender representation in the characterization of each novel, and it will study how patriarchal ideology operates in the literary works, how female characters are described and how relationships between the literary works and ideas of sexuality and gender are treated. In section two, an investigation about the way gender affects the representation of science in the novels will be carried out. The study will target the inner working of the author's behaviour, it will be directed to understand dreams, desires, sexuality, trauma.... etc. and how they contribute in the formation of author's literary work. In the last section of this chapter, the investigator will analyze the previous data to know to what extent gender affect the production of the novels, making in consideration all the backgrounds negotiated earlier.

Relying on the hypothesis highlighted from the part of the researcher and which assumes that author's gender has a great impact in the conceptualization of the notion of science in the two studied novels; three main questions will be answered:

- Does gender interfere in the formation of author's opinion concerning science in *Frankenstein and Dracula*?
- How does gender affect the author's view in the two mentioned novels?

- To what extent does author's gender affect the operation of producing these two masterpieces?

1. Gender in Mary Shelley's *Frankenstein*:

1.1. Gender representation in the characterization of Mary Shelley's *Frankenstein* (Analysis of female and male characters in the novel) :

Gender criticism in literature is the operation of studying how sexual identity influences the creation, interpretation and the evaluation of literary works (Kinney 2011). In other words, this approach applies methods to consider the relationships between men and women, their actions and the limitations they face according to each others.

In the novel between our hands *Frankenstein*, the teenage author « Mary Shelley » as creating her monster through reanimating different parts of dead bodies, she relies on a narrative style which relates between different narrator's voices and perspectives of the story to create her final literary work. The reader of this novel knowing that it's the production of the daughter of "Mary Wollstonecraft" and the well known feminist of her time, the writer of a book entitled "A vindication of the rights of woman" which forms the foundation of many women's rights movements, the daughter presented her novel through the voice of three principal men « Walton, Victor and the Creature » giving a little attention to female characters. The question which must be posed here is why? Recent critiques argue that Shelley's use and emphasis on male characters is not for the aim of giving them superiority rather than highlighting the amount of their fail because of their unfair vision of women and their roles in life.

Shelley's purpose through giving her male characters more strong presence in the story's events is showing what happens when female characters choose to sacrifice themselves while they have different choices with better results for them. Critical Theory Today: A User-

Friendly Guide by Lois Tyson explains patriarchy as the culture that privileges males according to traditional western gender roles. These roles see men as strong, protective, rational and decisive, contradictory; women are seen as emotional, irrational, weak and submissive. To study *Frankenstein* from the gender criticism theory, we will analyze the narrative structure presented in the story which follows the characterization chosen by Shelley. It is clear in *Frankenstein* that a complex narrative structure is presented because the writer constructed her work through employing narratives within narratives « the different narrative voices through different characters' perspectives ». The principal narrators are:

- **Robert Walton :**

Walton forms the most important narrator because he opens and ends the story. His role in the story seems short but it represents a strong patriarchal thoughts. In fact, Robert's letters for his sister are not for the sake of getting her nearer or asking for her help or consolidation rather than assuming her feelings and practicing his ego. Through his whole letters, Robert tends to write for himself and not for his sister, he kept talking about his journey and failure. The main dream of Walton which is expressed in his voice is to earn fame and glory as a poet but his dreams disappeared;

« *You are well acquainted with my failure and how heavily I bore disappointment* »
(*Frankenstein 4*).

Another important element which reinforces Robert's patriarchy beliefs is that although his letters are unable to reach his sister because of his long journey he keeps writing, that clarifies his intentions about writing for himself rather than for his sister. Furthermore, Robert's language used in his letters also shows egocentrism. All of his sentences begin with « I ». Also when addressing his sister he tries always to predict her reactions concerning the

mentioned events instead of asking her feelings towards them. An example for this is Robert's description of Victor's appearance when he first met him;

« *You will rejoice...* » (*Frankenstein 2*), « *...You cannot contest...* » (*Frankenstein 3*).

Here, Robert is expecting the reactions of women when seeing Victor, and he claims that Margaret will not contain her emotions « Patriarchy beliefs ».

« *Upon hearing this he Victor appeared satisfied and consented to come on board. Good God! Margaret, if you had seen the man who thus capitulated for his safety, your surprise would have been boundless* » (*Frankenstein 16*).

- **Victor Frankenstein :**

Victor's narrative voice in his turn shows patriarchy beliefs. He and Robert have common ambitions to get more personal fame and glory, so during the whole story they described their dreams and ambitions in distance from their family and friends. It's noticeable that both of them share the use of the first personal pronoun to tell their stories. In addition, Victor's description of Elizabeth his love always had been carried out through emphasizing on the physical appearance description, more than personality ones. He described her;

« *The beautiful and adored companion of all my occupations and my pleasures* » (*Frankenstein 29*).

Those descriptions used by Victor follow the patriarchal gender roles which are explained earlier. And it will be of great sense to know the origins of Victor's patriarchal thoughts as being the legacy of his mother. His mother's attitudes towards him as a male and Elizabeth as a female during their childhood, left great effects on Victor's mentality. Caroline, Victor's mother had always treated Elizabeth as an object which Victor is worth to own. Ownership is shown in this passage:

« *On the evening previous to her being brought to my home, my mother had said playfully, 'I have a pretty present for my Victor_Tomorrow he shall have it'. And when , on the morrow, she presented Elizabeth to me a her promised gift, I, with childish seriousness, interpreted her words literally and looked upon Elizabeth as mine_mine to protect, love and cherish* »(Frankenstein 29).

After the death of his mother, Victor didn't stop his preparations for his journey to start studies and seek knowledge for his scientific pursuit. He continues his determination bearing in mind that although his mother's death, he stills have more important duties to do. Those duties are for the sake of his own ambitions to earn powers and change the world. This portrays a strong patriarchy beliefs.

- **The creature :**

The creature in contradiction with other male characters in the story, doesn't present patriarchy beliefs rather than unawareness about the social gender norms of that time. He started learning attitudes through own observations and insights in the De Lacy family. He learns the language, how to speak, he starts understanding social codes; the most important thing he learned is the duty of making others happy through self sacrifice which is clearly a feminist trait.

« *I had been accustomed, during the night, to steal a part of their store for my own consumption ; but when I found that in doing this I inflicted pain in the cottages, I abstained, and satisfied myself with berries, nuts, and roots which I gathered from a neighboring wood* » (Frankenstein 129).

The creature is obviously far from following patriarchal standards. He accepts feminine norms and he doesn't follow the ideologies of traditional gender roles followed by Robert and Victor. The bad side of the creature which appeared later on through his transformation into a

murderer portrays the effects of Victor's inability to preserve nurture and love. The series of murders committed by the creature towards the close people to Victor is a punishment for the later and a revenge from him because he couldn't fulfill his responsibilities towards his creation and this act of punishment symbolizes the idea that femininity is important in the life of each one due to its nature as a source of love and care.

The female characters in the story seem submissive and nearly absent. But through a careful reading and analysis, one can understand their strong embodied roles in the story's fall of events.

- **Margaret Saville:**

Margaret the sister of Robert Walton is the receiver of his letters, she seems with minor role and a passive one by doing nothing just being mentioned in her brother's letters. Although her passive role, without her, letters wouldn't be written and the story wouldn't be told. This is a message from the writer that claims even the feminine roles are invisible they are of a great effect and importance. Margaret presence, or let's say absence is worth enough in the story, she is the only character who didn't have space to talk or to be described, however, she represents an embodied great role which reflects feminist effects in the masculine attitudes.

- **Caroline :**

The mother of Victor Frankenstein, represents the traditional patriarchal woman, she bears the ideas of gender roles and patriarchy. She manifests that through the way she treated Elizabeth as Victor's gift. Although, her presence is too short in the story, but she introduces the idea that women have a great role in the continuity of such traditional patriarchy ideologies, Caroline planted those ideologies in her son, through being the soft mother with

submissive attitudes and absolute sacrifice and later, Elizabeth inherited those traits following the steps of Caroline.

- **Elizabeth Lavenza:**

The adopted girl of the Frankensteins, and the future love and wife of Victor Frankenstein. Just on the steps of Caroline the mother, she represents a feminine attitude with following the soul of traditional patriarchy norms. She took on the role of the family's mother after the death of Caroline;

« She indeed veiled her grief and strove to act the comforter to us all. She looked steadily on life and assumed its duties with courage and zeal » (Frankenstein 41)

According to male perspective through traditional norms about men and women, the duties of Elizabeth seems to be her own alone and she must undertake them all and to be the comforter for everyone in the family. She is expected to be as Caroline was before. Elizabeth in her turn never shows pain or sufferance she always tried to accept the situations and fulfill her new role.

- **Justine :**

The servant of the Frankensteins house, is described as « exquisitely beautiful and tranquil » by Victor. Again using his patriarchy attitudes, relying on the use of physical appearance description rather than personality traits. Justine is presented as an angel, like Elizabeth and Caroline, she portrays motherhood and sense of care and love while taking the house responsibilities and taking care of William the brother of Victor.

When William is murdered by the creature, the monster put a picture that William had in the pocket of Justine, and this act causes her condemnation with the murder. Unfortunately, Justine confesses the crime, because of her Catholic beliefs;

« *I did confess, but I confessed a lie. I confessed, that I might obtain absolution ; but now that falsehood lies heavier at my heart than all my other sins. The God of heaven forgive me!* »
 (*Frankenstein* 97).

Justine was pushed to confess by a confessor who threatened her by going to hell if she continues to defend her innocence. And this confessor is referred to by the pronoun « he ». Victor had a passive reaction in the issue of his brother's murderer although he has all the facts that may reveal the real responsible of the crime, but he couldn't have the courage to confess his deeds. This situation of paralysis from the part of Victor led to the execution of Justine, the innocent servant.

- **The female creature :**

The female creature started as a dream and didn't take time to reach its end. The creature through his insights towards the De Lacy family understands that woman is needed for man's happiness, so he asked Victor to create a female for him, to end his misery and sadness. From the part of Victor, the idea in the beginning seemed to be the solution to put an end to the creature's crimes and save his family, but after thinking well, Victor was caught by fears, fears of creating a female creature with more powers than the original creature, as the female will practice the reproduction of this new unwanted race of monsters. And the idea of having a female creature with separated reasoning and thinking mind that can't be controlled by the male creature was another threatening idea that came to the mind of Victor to raise his fears and anxiety. At the end, Victor changed his mind and refused to create another monster and that made the creature mad.

1.2. How does gender affect the author's view concerning science in

Frankenstein ?

Taking into consideration the previous analyzed data results about the gender and characterization of Mary Shelley's *Frankenstein*, we can feel that the novel is a reflection of the writer's feminist views in relation with her personal experiences. Male characters in *Frankenstein* which were presented earlier, reflect the male characters in Shelley's life for example her husband. Therefore, the story carries autobiographical elements of Mary Shelley's life. Taking the example of Victor Frankenstein, one of the outstanding characters and his resemblance to Percy Shelley, Mary Shelley's husband. Victor and Percy have in common the name; Percy in his early life had « Victor » as a nickname. He has also got a sister whose name was Elizabeth the same name of the Frankensteins' adopted girl and whom he loved too much.

The science in the novel is treated in a complex way. Let's go step by step to understand the inner thinking of the author « Shelley » and how she formulates her perspective towards science as a woman in the early nineteenth century. Mary Shelley as a feminist, who inherited those ideas from her mother, presented a conflict in the story between science and nature. One may ask here, what's the relation between the writer's feminist views and the way she treats science? In fact, there exist a strong relation but it needs to be explored through feminist psychoanalytic criticism. Shelley wants to say that traditional gender ideologies which give superiority to men are not fair. She portrays the bad results of science when being in the hands of men who own traditional patriarchal beliefs. In her vision, those men are irresponsible to give women their real position in the society and due to their egocentrism they direct all their attention and efforts for their own benefits rather than contributing balance with women, therefore, surely when they own powers such as science power, they will end up with catastrophic consequences.

Some symbolic elements are applied in the novel to give it its complex, rich and diverse messages and themes. Nature, as an example of the use of symbolism, was referred to during

the story with the pronoun « she », that's because the writer took it as a symbol for the woman.

Victor when talking or describing nature, he always uses the adjectives he uses when describing women like Elizabeth or Justine;

«...nature to her hiding-places » (Frankenstein 55)

This proves that Shelley is employing her feminist views by symbolizing woman as the nature. In her vision both are sources of calm, peace, love and happiness. In the other hand, men represented in the character of Victor with his unchecked science and blind ambitions, form the other part of conflict, both men and science when they are gathered they will obtain bad results and they will be punished for their deeds. And this is the case of Victor who lost his family and life. Shelley explains the abuses that Victor practiced on the nature's rules when he owned the needed scientific knowledge and technology, his big fault is his disrespect for women's role in the reproduction of human race. He neglected totally woman by playing the absolute role of the creator, he wanted to become the father and the mother « the God » and this can explain his ideas of sexuality. His neglecting of the woman in his life appeared even earlier before his creation when he was occupied with his researches for days and nights forgetting his family and friends and even Elizabeth, his assumed love. His attitude reflects his ego.

Now, if we go deeper in the previous discussed points, we will feel that Mary Shelley also owns an unconscious desire to earn more powers and to break out with the limitations put on her as a woman. Through insights on her story, we can say that her way of treating women and the big roles she gives to her sisters are not only for the purpose to have parallel value as the men, but more than this. She is addressing women to feel their powers and to use them to get suitable roles in the modern society which they deserve thanks to the value given to them

by God ; to be the source of life, to be soft and strong at the same time, to not accept to be submissive and weak and just being men's followers. And this reflects the author's ego.

1.3.To what extent does author's gender affect the operation of producing *Frankenstein*?

The story's events are turning around feminist ideas, presented from a woman who strongly believes her equality and even superiority than man. The writer followed the update of her time which saw the emergence of science as a new notion, so she found it the most effective means to transmit her feminist ideas through transporting the embodied conflicts between man and woman within the conflict between science and nature. Therefore, gender is of a great role in the operation of producing *Frankenstein*, due to its major themes which are mainly the production of feminism.

2. Gender in Bram Stoker's *Dracula*.

2.1.Gender representation in the characterization of *Dracula* (Analysis of male and female characters of the novel) :

Dracula was written by Bram Stoker who presents an ideal example of the Victorian man who owns strong beliefs in the sanctity of traditional gender roles that praise man and treat woman as emotional, weak follower. The writer's ideologies are reflected within the characterization of his novel and the way he distributes roles between male and female characters. We will try to analyze the novel's characters structure to get a clearer understanding of the author's masculine ideas.

The majority of male characters in the story represent the Victorian men with traditional gender roles, they trust their superiority and believe their control over women, but there is an exception;

- **Count Dracula :**

Dracula is the main character of the story, the wealthy man who bought a house in England moving from Transylvania in order to enlarge his vampire kingdom. This man with ambiguous entity and history with the supernatural powers of transforming people into vampires to live forever and to build their continuity over human race forms the source of fears in the novel from the part of the characters. And he portrays the author's fears from the new feminist theories that threaten the old traditional patriarchal beliefs. You may ask how it can be. A man with powers and superiority over others, how could he present a threat for the sanctity of man while he is reflecting a picture of domination and power. The secret is in his identity, during the whole story characters were wondering « Who is Dracula or what is he? » those suspicions on his character gave him a contradictory role. He represents the theme of otherness in the story, the odd creature. Dracula's abnormal sexual attitudes and his homosexuality clarified in the story also go against the Victorian traditional norms in that era. Dracula's sexual desire towards men, was revealed clearly in the scene when Jonathan Harker was shaving and cut himself, as a result Dracula felt the desire to practice vampirism on him. It is important here to note that the act of vampirism in the story symbolizes sexuality. Another example of Dracula's same gender sexuality attitudes is shown when the Count chases his three daughter-wives while they were trying to attack Jonathan, saying; « *This man belongs to me !* » (Dracula 53). It's clearly obvious here that Dracula presents anxiety in the traditional norms therefore a great threat to the male patriarchy. This threat must be destroyed.

- **Jonathan Harker :**

The first character to appear in the novel and the one who had actual interactions with the vampire. He helped Dracula in purchasing the house in England hoping to get materialistic rewards. During his residence in Dracula's castle, he got the chance to recognize the reality of

this man. Jonathan is an example of the Victorian traditional man, but he wasn't with strong patriarchal ideologies, in some scenes he seems with feminist attitudes. In the scene when the three daughter vampires tried to act as active sexually, and to show their desire in Jonathan by licking their lips and showing their legs;

“The fair girl went on her knees and bent over me, fairly gloating. There was a deliberate voluptuousness’ which was both thrilling and repulsive, and as she arched her neck, she actually licked her lips like an animal, till I could see in the moonlight the misture shining on the scarlet lips and on the red tongue as it lapped the white, sharp, teeth” (Dracula 50).

In this passage, Harker is describing the three daughter vampires, showing sexual desires contradictory with the women's traditional strict rules, which prohibit women from being sexually free. In the same scene, Jonathan reactions were passive towards the three beautiful girls, he seems more feminist than masculine while enjoying the vampires daring sexuality. But, although his feelings, he couldn't give up his patriarchy ideologies and to face the threat of those girls he closed his eyes to escape them. In his relation with Mina Jonathan plays the role of the real Victorian man whose duty is to preserve his woman. Jonathan's character portrays the confusion between the traditional gender roles and modern ones.

- **Van Helsing:**

The main character who stood against Count Dracula to end up his evil deeds. He was a man of knowledge, a doctor and a metaphysician who has an excellent overview on modern medical techniques as well as spiritual and supernatural remedies. His open minded character on the two ideologies enabled him to reach his goal in defeating the evil. He was a man of so strong principles which he preserved during the whole story. Dr. Helsing succeeded in doing blood transfusion for Lucy to save her life relying on his scientific knowledge in the other hand, although his scientific reasoning he didn't refuse the old traditional beliefs about

supernatural powers and spiritual forces. We can say that Helsing is the ideal man according to Stoker's beliefs. His patriarchal ideas were shown also in the way he treated Mina and Lucy as women characters, he played the role of the protector for them.

The female characters in the story are represented in a way that conforms the traditional rules of that time. Although in some attitudes, Stoker tends to add a kind of complexity on these female characters, for the purpose to show the anxiety of his period of time and to highlight the conflict between old and new traditions concerning gender.

- **Mina Murry:**

Mina was Jonathan's engaged, she is described as educated, trendy and self-reliant, those qualities are against the familiar traits of the traditional Victorian woman. Mina in the beginning of the novel gave help to Jonathan by providing him with books and maps about his journey and information about the history of the place he is visiting, this act shows her culture and gives the reader the picture of the active woman. However, in the coming events of the story, Mina started to get more traditional attitudes and returned to her feminized roles. She showed purity and submission to man by following Jonathan and Helsing with total trust and passiveness in their trip to defeat their enemy. She is the ideal Victorian woman in the eyes of the author.

- **Lucy :**

Lucy is Mina's friend, this girl shows traditional beliefs of her time and she acts as a Victorian woman according to the roles traced for her, but at the same time she seems to have ideas that go further her time. Her personality is described differently than her friend's one. Lucy in the novel was wondering between three men for marriage, they were all wealthy and respectable which means that her norms for marriage were materialistic rather than being romantic like other women. She allowed herself to go in relation with all three men and to

kiss all of them and if she could, she would marry all of them, but this is totally forbidden and regarded as a sin. Later, Lucy received a bite from Dracula and through time she transformed into a vampire. Her transforming changed her traditional woman picture into a vampire girl with more free sexual desires like Dracula's daughters.

“Arthur! Oh, my love, I am so glad you have come! Kiss me!” (Dracula 182).

This unacceptable attitudes lead her to the death.

- **The three vampire daughters:**

They are the daughters of Count Dracula and they form the opposite of the ideal Victorian woman. The three beautiful girls as described by Jonathan didn't hesitate in showing their sexual desires freely a front of the man. An example of their attitude is seen when they seek a sexual relation with Harker, even in their vision it was “vampirism”, but they awakened his sexual desire to have relation with all of them as a man. Their acts were considered as forbidden in the society so, they end with being punished.

According to the previous elements concerning the gender characterization of Dracula, we can conclude that the novel is all about gender roles and male and female characters' relationships. The use of gender carries hidden messages which we'll go through in the coming section.

2.2. How does gender affect the author's view concerning science in *Dracula*?

If we look at the story and how gender is employed through attentive reading, we will understand how intelligent is Stoker, through using science the most crucial and new theme that period in his benefit to support and fight for his Victorian traditional beliefs in gender and man's sanctity. All the characters who own weak principles that do not follow the patriarchal ideologies were suffering anxiety and some of them were punished by death, this is the case

with the Count *Dracula*, his daughters and Lucy. In the other hand, the protagonist and the ideal man plays the role of the hero in the story, Dr. Helsing, with his scientific knowledge which gave him more power and enriched his character, is forming the ideal man who must be the example of everyone to be followed and respected. Accordingly, science was trusted and admired when it's put between the hands of the suitable person who, in the opinion of Stoker must be a man with traditional patriarchal beliefs. The novel represents the author's reaction towards the new changing brought to the Victorian society through modern scientific reasoning, he didn't find better way to fight those modern ideas through clarifying what should be kept and adopted and what must be changed. For him, science must be taken but adopted within the traditional ideas, and traditional ideas must be respected and glorified. Stoker's ideas were symbolized in the character of Dr. Helsing.

2.3.To what extent does author's gender affect the operation of producing *Dracula*?

The source of the story is gender, all the novel is about gender roles in relation with science update and modern gender roles which started to threaten the old ones. Science as the main cause for this break out with the traditions of Victorian society was chosen to be the sword that the writer as a traditional Victorian man will use to defend his patriarchy. He preferred to gather the scientific powers with the traditional ideologies which he sanctifies and use them to transmit his messages about his trust on science but in condition it follows the traditional norms of his society without abusing them. Therefore, author's gender is of a great effect in the production of his novel *Dracula*.

Conclusion:

After the analytical study represented in chapter three, and the investigations carried out on the gender characterization of the two novels "*Frankenstein and Dracula*", according to feminist and psychoanalytic criticism, the researcher ended with those findings:

Author's gender affected the characterization of the novels, male and female characters are organized in a way that reflects the gender ideologies of the writer. A big difference is noticed on the methods used when shaping the male and female characters' roles and their relations to each other in *Frankenstein and Dracula*. *Frankenstein*, as a production of a woman with feminist views, includes male characters with melancholic contributions to their nature and their female companions. Men in Shelley's opinion are incomplete and lost without women even they try to neglect this reality. The writer used science to symbolize the blind trust of men on themselves at the same time she transmits her fears as a woman from the bad consequences of unchecked science, in this way she wanted to say that if gender roles between men and women were fair then women would interfere in the scientific practices and help men to reach better results without the need to sacrifice the whole or any one of them. Contradictory, Bram Stoker in his *Dracula*, introduced his male characters to represent his patriarchal traditional beliefs as a man of the nineteenth century. He praises the conservative male character represented with Dr. Helsing in the other hand, he criticizes the chaos seen in the rest of his characters who own weak traditional norms or who gave up their old Victorian beliefs. Characters who symbolize the dark side of the story are male and female characters while the absolute hero was a conservative man. Stoker shares the use of the concept of science in his novel like Shelley does, but he doesn't show fears of science instead he portrays a big trust on this new notion but with limitations and in condition that the conservative traditional man must be the owner and the controller of these new power thanks to his wisdom and strong principles.

General conclusion:

As human beings praised with mind, each one of us presents a different entity. The complexity of our minds results a difficulty in understanding the ideas we are expressing or trying to transmit between each others. That's why a more accurate understanding needs deep analysis of the messages sent. In the case studied within our research, two literary works "*Frankenstein and Dracula*" that discuss the theme of science, presented it through two contradictory perspectives. Distrust on science is shown by Marry Shelley while a strong trust is given to science by Bram Stoker. Our mission was to explore the causes behind this disagreement between the two productions. According to the hypothesis put in the beginning of our research and through our research methods and analytical techniques we reached some meaningful results.

In chapter one, the history of science and literature was been displayed to understand the historical and social circumstances that may be reflected in the literary works which are our field of research. Having a good overview about the contributions of science in literature helps to understand the limitations of the elements that may affect science reflection in *Frankenstein and Dracula*. With a suitable background on the topic we moved to chapter two and discussed how science is displayed in the two novels, which methods are used and why. It is highlighted in the second chapter that the two authors of different genders, man and woman showed their contrary opinions. The female represented in Mary Shelley carried fears from science and directed her readers' attention to the bad possibilities of science when it's abused, she chose an example to fit her feminist ideas concerning the scientific abuse this example was on the basis of criticizing patriarchal traditional old beliefs in her society. We touched her feminist messages through the characters of her novel and the way they interacted with its events. From the other side, Stoker did the opposite. He preferred to transmit his patriarchal ideologies as a

man of strong conservative principles on old Victorian social norms. His plot was built on the conflict between social dominating roles, when he noticed the changing brought to the original known rules, he didn't appreciate them then he started fighting them through literature. He didn't find better way than using science for his benefit, so he put all the heroic elements; scientific knowledge, technology and the belief in the old patriarchal norms in one characters that summarizes all his intentions Dr. Helsing. And all of that is felt and perceived through the insights we had on the novel, its characters and gender roles. Stoker's novel is all about his support for his patriarchal ideology as a man.

As a conclusion, the researcher tried to present a sequenced method to examine the impact of author's gender in the conceptualization of science in Mary Shelley's *Frankenstein* and Bram Stoker's *Dracula*, and through this method she found that what's hypothesized earlier is of great sense and author's gender has an undeniable effect in forming the concept of science within the two discussed novels. As we claimed at the beginning about the complexity of understanding the working mechanisms of the human mind, our findings are still just a step in the path of research which accepts to be criticized and examined.

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ملخص:

إن الدراسة المقدمة في هذا العمل يهدف إلى الحصول على فهم أكبر لموضوع الجنس وزيادة الوعي فما يجص تعقيد العقل البييري. الدراسة تسعى إلى تعزير التحليل الأدبي وتدعم فكرة أن أي قرار أو إنتاج بييري لا يأتي بمحض الصدفة بل هو نتاج لمجموعة من العوامل المنطقية التي تيراكم لتنتهي بهذه الوضعية أو هذا الإنتاج. حاولنا ان ندرس العمل التاليس "فرانكنشتاس و دراكولا"

المشركين في تطريهما لموضوع العلم ولكن المختلفين في طريقة إدراكهما له: بما أهما إنتاجان لكاتبين مجتلبتي الجنس امرأة ورجل "ماري شيلتي و رام ستوكر" هما يشكلان عينة مثالية لفرضيتنا لتدرس. قد افترض الباحث أن جنس الكاتب له تأثير عظم في إدراك وطريقة طرح مفهوم العلم في فرانكنشتاس و دراكولا. البحث سيم على ضوء الانشغال المطروح حول كيفية تأثير جنس الكاتب على إدراكه للعلم.

الباحث سيقوم بتطبيق نظريتين لدراسة الفرضية المقترحة النظرية الانثوية أو نظرية المساواة ونظرية التحليل النفسي. نظرية المساواة ستستخدم لتحليل كيفية توظيف الإيديولوجية الابوية في العمل الأدبيس كيف ييم وصف الشخصيات الانثوية والذكورية و ستقوم كذلك بدراسة العلاقات بين العمل الأدبيس وأفكار الجنس والنشاط الجنسي. النظرية النفسية ستستخدم لفهم طرق العمل الداخلية لسلوك الكاتبس والتي انعكست على عملهما.

الكلمات المفتاحية: الجنس العلم ادب الحيال العلم الادراك النظرية الابوية نظرية المساواة نظرية التحليل النفسي.

Résumé

L'étude présentée dans ce travail a pour objectif d'obtenir une bonne compréhension de sujet de sexe et l'augmentation de la conscience concernant la complexité de l'esprit humain. L'étude vise à améliorer l'analyse littéraire et soutient l'idée que toute décision ou production ne vient pas par hasard mais c'est le résultat d'un ensemble de facteurs logiques qui s'accumulent pour obtenir à cette situation ou cette production. Deux travaux du littérateur de science fiction sont à l'étude *Frankenstein et Dracula* conjoints dans leur développement du sujet de la science et différents dans la façon dont ils le perçoivent puisqu'il s'agit de deux productions de deux écrivains différents, une femme et un homme « Mary Shelley et Bram Stoker ». Elles constituent un parfait échantillon de notre hypothèse. Le chercheur a supposé que le sexe de l'écrivain a une grande influence sur la perception et la méthode de présentation du concept de science dans *Frankenstein et Dracula*. Le chercheur va appliquer deux théories pour étudier l'hypothèse proposée, la théorie féminine ou la théorie de l'égalité et la théorie psycho analytique. La théorie de l'égalité sera utilisée pour analyser comment l'idéologie paternelle est employée dans les deux travaux littéraire, comment se fait la description des personnages féminins et masculins et aussi l'étude des relations entre les deux travaux littéraires et les idées de sexe et sexualité. La théorie psycho analytique sera utilisée pour comprendre le fonctionnement interne du comportement des auteurs qui se reflète dans leurs travaux.

Mots clés : sexe, science, littérature de science fiction, féminine, idéologie paternelle, psycho analytique.

