ความเสื่อมสลายและจินตนิมิตแห่งการรุกล้ำในนวนิยายอังกฤษยุคสิ้นศตวรรษที่ 19

นางสาวณฐมน สันติคุณากร

วิทยานิพนธ์นี้เป็นส่วนหนึ่งของการศึกษาตามหลักสูตรปริญญาอักษรศาสตรมหาบัณฑิต
สาขาวิชาภาษาอังกฤษ ภาควิชาภาษาอังกฤษ
คณะอักษรศาสตร์ จุฬาลงกรณ์มหาวิทยาลัย
ปีการศึกษา 2559

DEGENERATION AND INVASION FANTASIES IN BRITISH FIN-DE-SIÈCLE NOVELS

Miss Nathamon Sunthikhunakorn

A Thesis Submitted in Partial Fulfillment of the Requirements
for the Degree of Master of Arts Program in English
Department of English
Faculty of Arts
Chulalongkorn University
Academic Year 2016

Thesis Title	DEGENERATION AND INVASION FANTASIES IN BRITISH FIN-DE-SIÈCLE NOVELS
By	Miss Nathamon Sunthikhunakorn
Field of Study	English
Thesis Advisor	Assistant Professor Nida Tiranasawasdi, Ph.D.

Accepted by the Faculty of Arts, Chulalongkorn University in Partial Fulfillment of the Requirements for the Master's Degree

.....Dean of the Faculty of Arts
(Associate Professor Kingkarn Thepkanjana, Ph.D.)

THESIS COMMITTEE

.....Chairman
(Dr. Tapanat Khunpakdee)

.....Thesis Advisor
(Assistant Professor Nida Tiranasawasdi, Ph.D.)

.....External Examiner
(Associate Professor Pachee Yuvajita, Ph.D.)

ณฐมน สันติคุณากร : ความเสื่อมสลายและจินตนิมิตแห่งการรุกล้ำในนวนิยายอังกฤษยุคสิ้นศตวรรษที่ 19 (DEGENERATION AND INVASION FANTASIES IN BRITISH FIN-DE-SIÈCLE NOVELS) อ.ที่ปรึกษาวิทยานิพนธ์หลัก: ผศ. ดร. ฉิดา ติรณสวัสดิ์, 144 หน้า.

นักประวัติศาสตร์ได้เสนอแนะว่าในช่วงปลายศตวรรษที่ 19 ชาวอังกฤษได้ใช้ชีวิตด้วยความกลัวและความวิตกกังวลเนื่องจากผลในเชิงลบจากการปฏิวัติอุตสาหกรรมและความไม่แน่นอนในอนาคต จากงานเขียนของนักวิทยาศาสตร์ผู้ทรงอิทธิพลชาวยุโรปในช่วงปลายศตวรรษที่ 19 เช่น *ทริทิส ออน ดีเจเนอเรชัน* (1857) โดย เบเนดิก โอกุสแตง โมเรล *เดอะ คริมินัล แมน* (1876) โดย ซีซาเร ลอมโบรโซ และ *ดีเจเนอเรชัน* (1892) โดย แมกซ์ นอร์โด ซึ่งพยายามอธิบายสาเหตุของความกลัวและความวิตกกังวลในยุคนั้นผ่านแนวคิดเรื่องความเสื่อมสลาย (degeneration) คนในช่วงหลังของศตวรรษที่ 19 จึงเชื่อว่ากลุ่มชาติพันธุ์ผิวขาวนั้นจะมีสภาพทางกายที่เสื่อมโทรมลงและอาจจะต้องสูญพันธุ์ไปในที่สุดเนื่องจากความเสื่อมทรามด้านศีลธรรมและวัฒนธรรม นักเขียนในยุคนั้นได้นำเสนอภาพความวิตกกังวลเกี่ยวกับความเสื่อมสลายในรูปแบบของจินตนิมิตแห่งการรุกล้ำ (invasion fantasies) ซึ่งประเทศอังกฤษถูกคุกคามจากคนที่เสื่อมลงที่ส่งผ่านความเสื่อมทรามทั้งทางกายและจิตใจมาสู่คนอื่นๆ จากบริบททางสังคมและวัฒนธรรมของประเทศอังกฤษในศตวรรษที่ 19 วิทยานิพนธ์ฉบับนี้จะวิเคราะห์จินตนิมิตแห่งการรุกล้ำในนวนิยาย 3 เรื่องที่สื่อให้เห็นถึงปัญหาด้านการเสื่อมสลาย 3 แบบคือ ความเสื่อมสลายทางเพศวิถีในนวนิยายเรื่อง *แดรกคูลา* (1897) โดย แบรม สโตเกอร์ ความเสื่อมสลายทางเชื้อชาติในนวนิยายเรื่อง *เดอะ บีเทิล* (1897) โดย ริชาร์ด มาร์ช และความเสื่อมสลายของความเป็นมนุษย์ในนวนิยายเรื่อง *เดอะ วอร์ ออฟ เดอะ เวิลส์* (1898) โดย เอช จี เวลส์ วิทยานิพนธ์ฉบับนี้แสดงให้เห็นว่านวนิยายทั้ง 3 เรื่องนี้มิได้เพียงแค่นำเสนอภาพของความเสื่อมสลายผ่านทางจินตนิมิตแห่งการรุกล้ำ แต่ยังเสนอแนะหนทางที่บรรเทาความกลัวและความวิตกกังวลของช่วงปลายศตวรรษที่ 19 โดยการตอกย้ำค่านิยมแบบยุควิกตอเรียและเน้นย้ำความสามารถของชาวอังกฤษในสมัยวิกตอเรียในการรับมือกับการเปลี่ยนแปลงทางสังคมและวัฒนธรรมของยุคสมัย

ภาควิชา ภาษาอังกฤษ ลายมือชื่อนิสิต .....

สาขาวิชา ภาษาอังกฤษ ลายมือชื่อ อ.ที่ปรึกษาหลัก .....

ปีการศึกษา 2559

5680113322 : MAJOR ENGLISH
KEYWORDS: DEGENERATION / VICTORIAN STUDIES / FIN-DE-SIECLE / BRITISH NOVELS / LATE-NINETEENTH CENTURY BRITISH LITERATURE

NATHAMON SUNTHIKHUNAKORN: DEGENERATION AND INVASION FANTASIES IN BRITISH FIN-DE-SIÈCLE NOVELS. ADVISOR: ASST. PROF. NIDA TIRANASAWASDI, Ph.D., 144 pp.

Historians have suggested that, at the end of the nineteenth century, people in Britain lived their lives in fear and anxiety caused by the negative consequences of the Industrial Revolution and uncertainty about their future. The works by influential nineteenth-century European scientists such as Bénédict Augustin Morel's *Treatise on Degeneration* (1857), Cesare Lombroso's *The Criminal Man* (1876) and Max Nordau's *Degeneration* (1892), which attempted to clarify the causes of the fears and the anxieties of the time through the concept of degeneration, made people to strongly believe that the Caucasian race would be physically degraded and, later, faced extinction because of moral and cultural decline. Writers in this period captured the anxieties about degeneration by representing them in the form of invasion fantasies in which Britain was threatened by the degenerates who transmitted moral and physical corruptions. Relying on the social and cultural context of nineteenth-century Britain, this thesis will explore how the three chosen novels that deal with invasion fantasies illustrate the problem of degeneration in their three different forms: sexuality in Bram Stoker's *Dracula* (1897), race in Richard Marsh's *The Beetle* (1897) and human qualities in H.G. Wells's *The War of the Worlds* (1898). The thesis will argue that the novels do not simply depict threatening images of degeneration through invasion fantasies, but they also suggest resolutions to alleviate the fears and anxieties of the fin-de-siècle period by reasserting Victorian values and emphasizing the Victorians' ability to deal with the period's social and cultural changes of their time.

Department: English
Field of Study: English
Academic Year: 2016

Student's Signature .....

Advisor's Signature .....

ACKNOWLEDGEMENTS

I am deeply indebted to Assistant Professor Dr. Nida Tiranasawasdi, my thesis advisor. Without her knowledge, guidance, mentoring, and patience, this thesis would not have been completed. I also would like to express my heartfelt gratitude to Associate Professor Dr. Pachee Yuvajita for her constructive ideas and comments on this thesis as well as Dr. Tapanat Khunpakdee and Assistant Professor Simon J. P. Wright, whose valuable knowledge of Victorian literature and Victorian studies has greatly enlightened me ever since my first year as a graduate student of the English Department, Faculty of Arts, Chulalongkorn University. I would also like to thank other teachers of the English Department for their encouragement throughout my study at Chulalongkorn University.

My gratitude also goes to Professor Emeritus Dr. Amara Prasithrathsint, the editor-in-chief of MANUSYA, Journal of Humanities, for being an understanding and supportive employer throughout my two years of working for the journal. Special thanks also go to my professors in the English Department at Payap University who have believed in my potentials whenever I have self-doubt in my academic pursuit.

Last but not least, I would like to thank my beloved family—Parawat, Arunee, and Woranun Sunthikhunakorn along with Khankaew and Wattanaphorn Jindaluang—for financial and spiritual support, my friends for their encouragement, and Rosalie Wells, for being light in the darkness.

CONTENTS

LIST OF FIGURES

CHAPTER I: INTRODUCTION

During the late nineteenth century Britain, Victorian people realized that the Industrial Revolution and urbanization did not simply bring benefits to the society. Instead, advancement and progress from the Industrial Revolution also brought negative outcomes to Britain and other European countries. These outcomes can be listed as high rates of crime, an increasing number of insane asylums, a growth of slum areas in cities, poverty and diseases. Undoubtedly, the late nineteenth century was dominated by a pessimistic atmosphere, as described by Stjepan G. Meštrović that the era embraced "a sense of world-weariness, cynicism, historical pessimism, moral relativism, and the sneaking suspicion that civilization and cultural refinement ultimately led humanity into the abyss of decadence" (3). The late nineteenth century was usually referred to by historians as the fin de siècle. Deriving from the French language, fin de siècle literally means the end of the century. It culturally defines the late nineteenth century as the period of intense fears and anxieties over human decline, despite remarkable social and technological progress earlier in the century.

Anxieties of Victorian people began when Charles Darwin's influential work *The Descent of Man* was published in 1871. As Kelly Hurley has pointed out, Darwin was against the idea of creationism, which regarded human beings as being created by God, stating that mankind, in fact, was developed from apes (5). The idea that humans' early ancestors were animals or that humans had a primitive origin became controversial, yet fascinating, among academicians, scientists and citizens in the period. Moreover, with regard to this notion of human ancestry, Darwin also suggested the potential for retrogression as well as evolution. He asserted the idea of natural selection

that only the fittest beings would survive. It can be seen that the entire process of Darwin's evolution suggested uncertainty and instability in mankind's development. Human beings could possibly evolve or degenerate into the unknown future (Hurley 10). For Darwin, evolution was not always positive and did not necessarily mean progress and improvement.

Worries regarding human decline caused European scientists and thinkers to attempt to find explanations for this phenomenon to the public. They eventually formed a set of Eurocentric pseudoscientific theories which were called degeneration theory. According to Daniel Pick, the degeneration theory dealt with anxieties about society, class, race, sexuality, and the inherent mutability of human bodies. This theory was not new in the fin-de-siècle. It was initially mentioned in the eighteenth century by Comte de Buffon (1707-1788), a French naturalist, and John Blumenbach (1752-1840), a German physician. While De Buffon utilized degeneration theories as explanations to how species of beings are various while Blumenbach's degeneration theories concentrated on human species, proposing that other human races were degenerated from the Caucasian race (Turnbull 16). In the nineteenth century, European people, including English people, witnessed madness, crime, diseases and disorders as negative consequences of the Industrial Revolution. People began to think that modern society embraced many examples of regression. They started seeing that civilization did not necessarily bring progress. Nineteenth-century physicians attempted to explain the diseases, crime and other forms of regression in society. They revived and developed further the degeneration theory from the eighteenth century in order to help describe the phenomenon in the post-Industrial Revolution and the post-Darwinian period. As a result, the degeneration theory in the nineteenth century became prominent and

influential. It spread an alarming idea that civilization was nothing more than a fragile phenomenon. Civilized men might still "go ape"—a reversal of evolution—and face the extinction of their Caucasian race (Turnbull 20).

The revision of the degeneration theory emerged in France by psychiatrists during the 1850s. Jacques Joseph Moreau de Tour (1804-1884), a French psychiatrist, believed that the hereditary inclination to insanity could be recognized by stigmata (Shorter 10). This idea was developed further by Benedict Augustus Morel (1809-1873), another French psychiatrist who popularized the idea of degeneration in the nineteenth century. He was a key figure for other physicians and sociologists to expand the degeneration theory in other European countries such as Italy, Germany and England. In order to understand cultural anxieties of European people concerning degeneration in the late-nineteenth century, it is necessary to focus on Morel's degeneration theory.

Morel was as the director of a mental asylum at Saint-Ton in Northern France while perceiving changes in his time. The increase in crime, sickness, and forms of insanity tremendously shocked him. Since he worked in the field of psychiatry, he attempted to find forces that caused mental disorders. He spotted special features of physiognomy and concluded that they were the causes of his patients' psychological disorders. Examples of those abnormal kinds of physiognomy were goiters in mentally retarded patients, distortion of ear shapes, facial asymmetry, supernumerary fingers and high-domed palates (Turnbull 25). Morel referred to these physical abnormalities as stigmata which he was inspired by the Christian concept of the original sin. Morel proposed an idea that mental sickness and human behavioral abnormalities were outward characteristics of an abnormal constitution in the organisms that showed

disorders. He also believed that the abnormal constitution was inheritable and this was a subject to the progressive evolution towards decay.

In 1857, Morel published a work entitled *Traité des dégénérescences physiques, intellectuelles et morale de l'espèce humaine* or *Treatise on Physical and Moral Degeneration*. The work was highly influential during the second half of the nineteenth century because the author presented advanced ideas about the types of original and perfect humans. In a work of Nikolas Simon Rose, Morel also defined the term 'degeneration' in the work explaining that "[d]egenerations are deviations from the normal human types, which are transmissible by heredity and which deteriorate progressively towards extinction" (205). Thus, degeneration, according to Morel, is a deviation from the normal type and pathological changes were results of degeneration. Joanne Woiak mentioned Morel's belief in her work that degeneration was passed from parents to their offsprings. It might commence as a simple ill behavior such as alcoholism (182). These characteristics would influence an individual, so the later generation would be worsened. For Morel, there were various causes of degeneration. They ranged from social environment, epidemics and diseases to heredity and individual traits such as inborn damage, pathological temperament and mental illness. Among his contemporary degenerationists, Morel was the person who most extensively discussed types, characteristics and symptoms of people whom he considered as the degenerates. According to Marja Härmänmaa and Christopher Nissen's work on Morel's degeneration, the degenerates can be classified into four main groups: people with nervous temperament such as neurasthenia, including hysterical women and eccentric people; people with unimpaired intellectual process and uncontrollable feelings or impulses in behavioral perversity; imbeciles or people with unintelligence

or who were driven by instincts; and idiots or people who have a low level of mental development (188). Moreover, Morel explained stages of how humans could be degenerated. The first stage was caused by improper diets, poor climates, and moral depravities. Humans who became weak in the first stage could pass on their weaknesses to the second generation of their descendents. In the second stage, the second descendents could pass on neurotic problems and criminality traits, and suffer from poverty. All of these could be inherited by the third generation in their third retrogressive stage. Humans who were in the third generation could become insane, mentally defective and wicked. It can be seen that, in the third stage, the later generation was defective in a severe degree. The third generation could then give birth to children, the fourth generation, who would be unintelligent and infertile. This could bring extinction to their family lines and humanity (Ackerknecht and Wolff 24). Morel also argued that such mild nervous disorders, alcoholism and narcotic addiction could be found in the first stage of the degenerates. These symptoms could develop into prostitution, criminality and mental illness in the second stage, followed by sterility and insanity in the third stage. Eventually, the fourth generation would developed idiocy while death might await them and humanity at last. With Morel's explanations on how humans could fall from grace, fears and beliefs of contemporary European people that the human race would face an end became strengthened.

Morel's concept of degeneration spread throughout Europe and it was developed further by a number of degenerationists. In Italy, Cesare Lombroso (1836-1909), an Italian psychiatrist, published theories that related degeneration to types of criminals. Living during the time when the rate of crimes increased, Lombroso insisted in his pioneering text entitled *Criminal Man* (1876) that criminals' behaviors could be

transmitted by heredity. He indicated what made criminals were insanity and criminality. The combination of the two elements accounted for the notion of atavism which became part and parcel of Lombroso's degeneration theory (Williams 142). Generally, atavism was a tendency to reproduce ancestral types in plants and animals. This definition of atavism was also applicable to humans because it was possible that humans would inherit traits from their grandparents or great grandparents more than from their own parents. Returning to the primitive stage revives violent and barbaric traits of human beings. In this sense, atavism can be regarded as a reversion of human development.

Inspired by Morel, Lombroso also applied physiognomy or stigmata to his theories to identify criminals. He expanded the list of abnormal organs of the degenerates to include features such as enormous jaws, high cheek bones, highly arched eyebrows, solitary lines in palms, extremely large eyes, handle-shaped ears, and moral degeneracy such as excessive idleness, passion towards orgies, or craving for doing evil things for the malicious sake (Mannheim 215). All these features were physical and behavioral signs of primitive existence's patterns in which both men and women could have in order to become degenerated and criminals themselves were believed to have these features. He sorted women, lower-class people, and immigrants as primary groups of atavistic people, who were seen, in consequence, as dangerous, monstrous and savage (Bammer 36).

While physicians and academicians were skeptical about Lombroso's use of the concept of atavism to detect criminals, the concept was so prominent at the time that an Austro-Hungarian physician and social critic named Max Nordau (1849-1923) decided to base his own degeneration theories on Lombroso's atavism (Becker and Wetzell

("Hands Kurella and Max Nordau") 189). It can be said that Nordau's degeneration theory was developed from a combination of Morel's and Lombroso's ideas. However, there were some slight differences in Nordau's degeneration theory because he viewed degeneration from a sociological perspective. His concept of degeneration was described in *Entartung* written in German in 1892 which was then translated into English as *Degeneration* in 1895. In *Degeneration*, Nordau paid attention to moral corruptions. He declared that immorality was the cause of social degeneration and the potential sources of the lack of morality were artistic works that included painting, music, and literature (Baldwin 103). He formed arguments to attack European philosophers, artists, writers and thinkers in the late nineteenth century whose ideas differed from conventional ideas, namely, as Oscar Wilde, Walter Pater, Richard Wagner, Friedrich Nietzsche, Arthur Schopenhauer, Émile Zola, Henrik Ibsen, and Leo Tolstoy. These people were seen by Nordau as threats to morality, decency and overall European culture because their unconventional works could corrupt the audience. For Nordau, moral decline was shown through an individual's physical and behavioral conditions such as sickness and perversion, as well as his/ her mental aspects such as misconception of aestheticism and belief in artificiality (Nordau 27). Those European thinkers whom Nordau classified as degenerates praised artificiality. They considered scientific and technological progress as artificiality that served to suggest civilization, in contrast to nature that negatively connoted primitivism (Spooner 102).

Regarding artistic products of the degenerates, Nordau categorized them into three groups following these respective qualities: mysticism, egomania, and false realism. Mysticism was elaborated further by Nordau as religious mania, associated with pseudoscience such as hypnotism, telepathy, somnambulism, kabbala, fakirism,

and astrology (Mazzoni 90-91). Nordau described that mysticism caused weakness of the brain's higher cerebral centers which led to irrational associations. Egomania appeared in the form of self-importance and grandeur, leading to a state of alienation from the tradition. According to Nordau, this false realism blurred the boundary between fiction and nonfiction (Mazzoni 90-91).

Being influenced by Morel and Lombroso, Nordau applied the idea of stigmata to his own degeneration theory. He made a slight change in the idea by switching the main focus from physical to mental abnormalities. Examples of characteristics which Nordau considered as mental stigmata found in the degenerates are lack of self-discipline, pleasure in inactivity, and excessive expression of emotions when perceiving art, literature or music (Karschay 42). Interestingly, Nordau refused to believe that the middle or lower-class people were the roots of degeneration. He claimed that real carriers of degeneration in the form of mental corruptions were the rich and the well-educated upper-class people in larger cities (Hughes 79).

It is apparent that eighteenth and nineteenth-century degeneration theories mainly focus on perversity, criminality and artificiality as factors which distorted morality and well-beings of Europeans, including the Victorians in England. Apart from physicians and thinkers, who took degeneration theories seriously, the media was also active in reacting against the causes of human regression as well. *Punch*, one of the well-known English magazines during the nineteenth century, was notable for its articles about contemporary controversial issues. As media, the magazine itself reflected fears and anxieties of the Victorians towards the physical and moral changes in themselves which were likely to go backward. For example, an 1867 article entitled "Victorian Park in Peril" in *Punch* was about a possibility that the Victorians could

physically turn into apes if they could not get an access to the natural environment. The article indicated the need to save the park. The author of the article wondered “what ‘Englishmen’ will become when they can no longer enjoy the landscapes that have made their character” and who dreaded a possibility that, without any access to green sceneries, Londoners might “all be turned to apes, with foreheads villainous low, or else to a sort of human pig having oblique eyes like Chinamen, deeming the day of degeneration as a probable possibility” ("Victorian Park in Peril"). This statement echoes ideas of atavism through physical degeneration in which human organs share resemblance with animals’. It also relates the degenerates to a group of foreigners, the Chinese, who were stereotyped by the Victorians as inferior or more primitive (hence, “a sort of human pig”).

Another article in *Punch* published in 1869 entitled “The Genealogy of the Gorilla; or, Can a Race Degenerate” was another example of a depiction on how the fears of the reverse evolution haunted the Victorian society. The article was the tale of a Gorilla which reverses the normal order of the well-known evolution theory. The Gorilla tells a story of his descent—“Ancient Man” or European human race. The Gorilla narrates how European society’s “last degenerate race bred ours”. It blames “material progress” for human degeneration. As a result, European humans slowly develop prognathous jaws, animalistic teeth and primitive intellects ("The Genealogy of the Gorilla; or, Can a Race Degenerate"). The idea that humans could degenerate into apes reversed the Darwinian narrative which stated that apes evolved into humans. The article illustrated the fear of degeneration that the human body might turn into something that possessed half-animal identities.

Fears towards the end of the European race continuously carried on and became more intense that the issue of degeneration became motifs in *Punch*'s satirical cartoons in the late-nineteenth century. In one of the issues in *Punch* magazine, a satirical cartoon entitled "A Drop of London Water" (1850) was published. The drawing is seen as an expanded image of a drop of water in London with unknown grotesque creatures in the drop (see fig. 1). The creatures are seen as different types of diseases due to their unpleasant figures. Those odd beings when observed closely seem to share some similarities in physicality as a combination of both the human body and the animal body. These hybrid and deviant beings were obviously drawn to be viewed as diseases—deadly and dangerous.

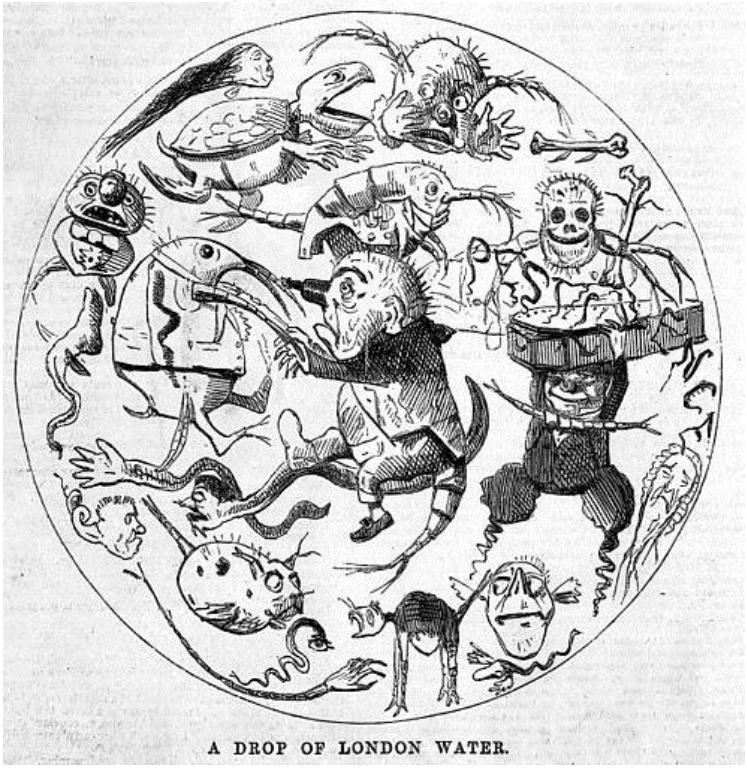

Figure 1 *A Drop of London Water, retrieved from Punch Magazine Archive*

Likewise, a satirical cartoon entitled “Father Thames Introducing His Offspring to the Fair City of London” (1858) shows how the Industrial Revolution worsened living and health conditions of the Victorians. The background of the drawing consists of dim industrial factories, rotten and the polluted Thames River, and diseased civilians (see fig. 2). The cartoon depicts a bizarre image of civilians who embody weaknesses and deformities through their extremely thin bodies and feeble look. These unhealthy people would reproduce sickly English citizens and, finally, lead England to extinction.

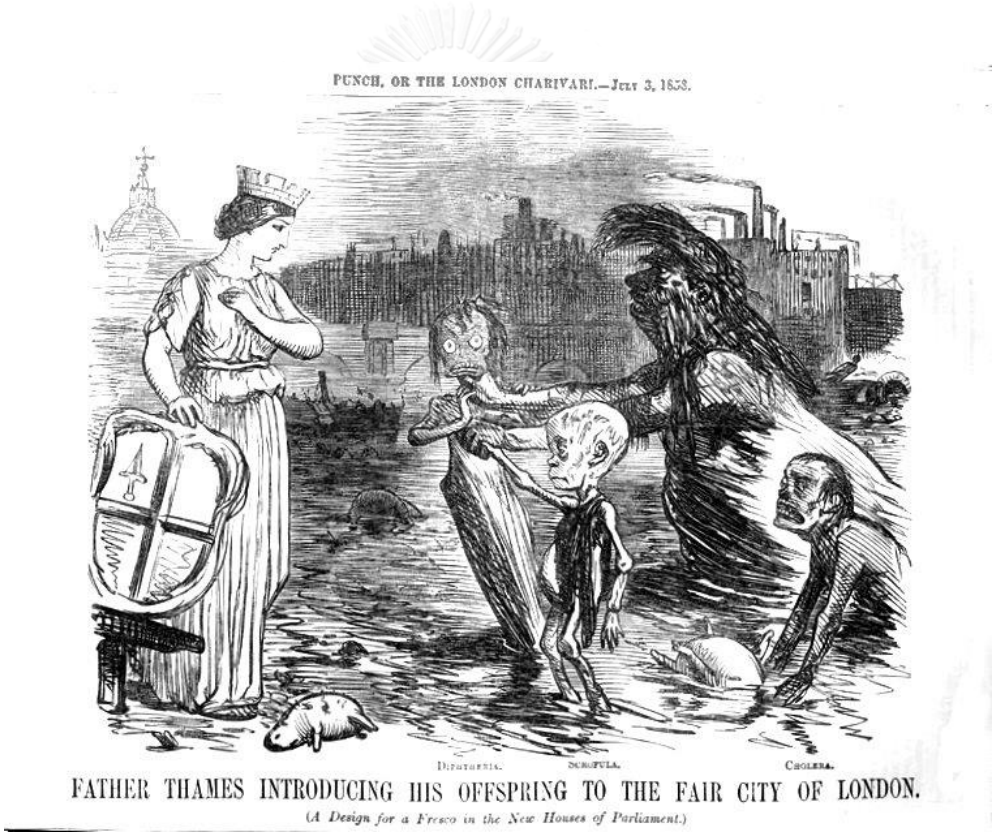

Figure 2 *Father Thames Introducing His Offspring to the Fair City of London, retrieved from Punch Magazine Cartoon Archive*

Following the high rate of crimes during the fin-de-siècle England, “Blind-Man’s Buff” (1888) depicts an image of a policeman while being blindfolded and surrounded by criminals. Facial features and characteristics of the criminals in the

drawing concur with physiognomy and atavism discussed in degeneration theories (see fig. 3). Any contemporary viewer would be reminded of an image of primitive humans when looking at the faces of these criminals. Moreover, these criminals' posture also resembles that of the primates in contrast to the policeman who represents humans as a superior form of being having an erect spine. The criminals in the cartoon represent degeneration according to their physical traits. They resemble primates acting like animals while challenging the policeman to catch them. The cartoon does not only portray anxieties of Victorian people concerning the growing number of criminals in England, but also human potential to regress in the process of backward evolution.

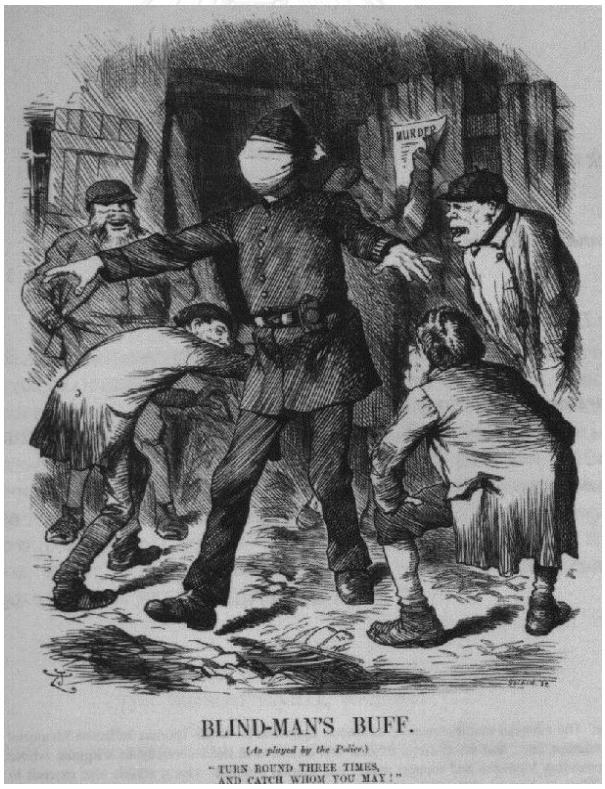

Figure 3 *Blind-Man's Buff, retrieved from Punch Magazine Cartoon Archive*

Along with the media, a number of fin-de-siècle writers were also motivated by the overwhelming concerns over degeneration. The fin-de-siècle novels that illustrate degeneration are usually categorized in the Gothic or fantasy genre. Most nineteenth-century novels were written in the way that "exhibit[s] life in its true state, diversified only by accidents that daily happen in the world, and influenced by passion and qualities which are really to be found in conversing with mankind" (Johnson). Fantasy novels, on the other hand, "encompass such past and present genres as folk and fairy tales, beast fables, parables, utopian fantasy, ghost stories, Gothic fiction, weird fiction, dark fantasy, heroic fantasy, scientific romance, and science fiction" (Ruddick 189). Because the writing style was less strict, the fantasy writers became free to produce works that unlocked the restraints of realism allowing any possibilities to happen in the novels. Since fantasy literature permits possibilities and ignores boundaries of the literary decorum, many writers make use of the genre to articulate notions which are social taboos such as sexuality or controversial topics in the society such as race or science (Ruddick 190).

Fantasy literature does not restrict authors to write about things that happen only in daily life. Therefore, the authors have freedom to create their own worlds from their imagination. These imaginative worlds, including imaginary beings, usually illustrate the worlds that the authors want them to be, or predict the possible future of the real world (Hume 123). The authors tend to use fantasy literature to enlarge readers' conceptions of possible experiences and suggest their own opinions in solving conflicts in the novels that are normally social problems in the real world as well. When the Victorians felt insecure about their future, the fin-de-siècle writers captured these insecurities and fears in their novels. Some writers also added the notion of

degeneration in the novels and used what seemed to be threatening to the Victorians as the causes of conflicts in the novels through the presentation of a group of people who are considered as the degenerates causing chaos in England in various ways. These sequences of events can be read in the framework of invasion fantasies. Invasion fantasies in fin-de-siècle British novels are imaginative invasions that conjure up a situation when England is, literally and metaphorically, attacked and disrupted by invaders which are usually monsters. Those monsters were created to embody unacceptable characteristics in the perspective of the Victorians, including physical and moral decline (Goetsch 285). In the selected fin-de-siècle British novels which are the subject matter of this thesis, readers will be introduced to three kinds of the monsters: vampires in Bram Stoker's *Dracula* (1897), an ancient mystical creature called the beetle in Richard Marsh's *The Beetle* (1897) and Martians in H.G. Wells' *The War of the Worlds* (1898).

The three selected novels have been studied in various aspects by scholars. For example, Elaine Showalter, a well-known American literary critic, feminist and writer on cultural and social issues, wrote *Sexual Anarchy: Gender and Culture at the Fin de Siècle* (1992) which becomes a mandatory and recommended text to the study of Victorian culture emphasizing on sexuality. She included *Dracula* as a novel that exemplifies the notion of unconventional sexuality in the late-nineteenth century. *The Beetle*, on the other hand, is part of Kelly Hurley's analyses in *The Gothic Body: Sexuality, Materialism, and Degeneration at the Fin de Siècle* (1996). The work focuses on the loss of a unified and stable human identity and abhuman identity. The Beetle as a monster was briefly analyzed within these scopes. Unlike the other two novels, *The Wars of the Worlds* has not been extensively studied in detail because academicians

tend to pay more attention to Wells's *The Time Machine* (1895). Many academicians have also preferred exploring the thoughts which influenced Wells's novels. In a work entitled *Foundation of Science Fiction: A Study in Imagination and Evolution* (1987), John J. Pierce illustrates Wells's thoughts on a downward descent of humanity and science which became the themes of *The Wars of the World*. Other works that contain analyses of the novel also tend to highlight only on the novel as dystopian literature. What these studies have in common is that they do not emphasize the issues about sexuality, race and morality in relation to the degeneration theories which were influential in the late nineteenth century. Hence, this thesis aims to contribute literary analyses which might help fill the gap in the study of British fin-de-siècle novels as well as their important cultural and historical contexts such as degeneration.

As stated earlier, the invaders in each novel represent various kinds of the degenerates in the late nineteenth century. They challenged Victorian norms by behaving in a way that was socially unacceptable. While sexuality was considered as the most scandalous topic to discuss throughout the nineteenth century, threats to the Victorians regarding sexuality were many times portrayed in the novels in the form of monsters. Vampires in Bram Stoker's *Dracula* were used to illustrate traits of the sexual degenerates and changes in Victorian gender roles, especially Victorian femininity. In chapter 2 which focuses on sexual degeneration in *Dracula*, the character of Count Dracula will be analyzed along with cultural and historical contexts of Victorian sexuality and degeneration theories on criminology and atavism to explain his physical and behavioral degeneration as well as his influence on other characters, especially women. Roles of the three female vampires, Lucy Westenra, and Mina Harker will be

examined and elaborated, specifically on the death of the three female vampires and Lucy and on the survival of Mina, even though all of them are unconventional women.

Marsh's *The Beetle* in chapter 3 presents the Beetle, an ancient Egyptian monster, as a racial threat to England. The character of the Beetle will be examined along with Victorian stereotypes on foreigners, especially the Arabs, and degeneration theories focusing on "the Other" which leads to the notion of racial degeneration. The situation is particularly alarming when the English characters of various ages and classes are mentally and physically affected by the Beetle. Even though the novel seems to portray the Beetle, representative of the Arabs, in a negative way, it offers a solution on how foreigners can be accepted in the Victorian society as well as suggesting a proper way for the Victorians to view foreigners.

Lastly, in chapter 4, a new kind of monster is introduced in H. G. Wells's *The War of the Worlds* through the representation of Martians, which are highly intelligent but inhuman and selfish extraterrestrials. The Martians invade the earth in order to seize it as their new home. They use advanced machines and weapons to destroy the country's landscape and to slaughter English people. The Martians raise a concern over human qualities and virtues during the time when religion seemed to be replaced by science. The characteristics of the Martians echo the worst fears of the Victorian public on how English people would become without religion. They assumed that English people who turned their back to religion would become amoral like the Martians in the novel. The degenerationists also agreed with this assumption and refused to perceive extreme intelligence of the Martians as a gift but a mental disease. The chapter will examine consequences caused by the Martians' attack on the mentality and morality of English characters in the novel. The death of the Martians and the curate will be focused along

with the survival of the narrator and his brother who have flaws and are forced to commit crimes during the war.

CHAPTER II: VAMPIRES AND SEXUAL DEGENERATION IN BRAM STOKER'S *DRACULA*

The appearance of a vampire in literature has been a phenomenon for centuries. Vampires are not only scary and frightening because of their immortality and protean characteristics, but they also have been seen by academicians in literature to have certain historical, social, and cultural significance. *Dracula* was written by Bram Stoker, an Irish author, and was published in 1897. Undoubtedly, the novel illustrates anxieties during the late nineteenth century which are associated with an approaching catastrophe of the British Empire. With the main setting in England, specifically the heart of the empire like London, Count Dracula is used as a symbol of threats to Britain. In the late-nineteenth century, degeneration concepts formed by famous and respectful nineteenth-century European scientists were widely used as explanations on deviances found in the era. Applying this concept to the novel, a vampire like Count Dracula and his subordinates can be seen as portrayals of one of degenerate kinds—the sexual degenerate. These sexually degenerate characters show how Victorian sexual morality and gender roles were shaken by sexual degeneration and how sexual degeneration was believed to cause a possible catastrophe which could lead to the extinction of the English race to England.

Among negative situations in the late-nineteenth century England, there were concerns about sexual immorality caused by prostitution and reversal of conventional female gender roles due to the emergence the New Women. Judith Walkowitz stated that during the nineteenth century there was approximately one prostitute out of 36 inhabitants. The proportion was one prostitute per 12 male adults in large cities in

European countries. In London, there were approximately 55,000 prostitutes (5). This large number of prostitutes in London was not a good sign since prostitutes were considered to have a demoralizing effect on the Victorian society (Spongberg 12). These women caused unnatural sexuality by encouraging promiscuity and sexual perversion such as nymphomania. They were also believed to be causes of sexually transmitted infections such as syphilis. The British Contagious Diseases Act was consequently launched in 1864 to inspect the prostitutes and send those who were infected to hospitals where they were cured. They were believed to have violated Victorian norms regarding chastity in women and carriers of venereal diseases. With all these claims, it is not surprising that degenerationists classified prostitutes as the sexually degenerate because prostitutes seemed to increase a possibility for English citizens to become morally corrupted and physically weak. Apart from the prostitutes who were believed to cause degeneration to the country, women which were classified as the New Women[1] also caused anxieties to English people as well. The New Woman was the term to call women who chose not to follow traditional roles of Victorian women as the virgins, the wives, and the mothers. According to Elaine Showalter, these women were mostly sexually independent and, importantly, university educated (39). That they realized that they had independence and education led them to alternative ways of living—the lives that marriage was not mandatory. In 1888, Mona Caird (1854-1932), a Scottish novelist and feminist thinker in the late nineteenth century, published

[1] According to Sally Ledger, "The New Woman" was the late nineteenth-century women's movement in Europe and the United States of America. The term was initially used by Sarah Grand (1854-1943), an Irish feminist writer, in her article in *North American Review* entitled "The New Aspect of the Woman Question" (1894) which discussed about the rise of the New Woman and double-standards in Victorian marriages. The New Women were female feminists, educated women, and independent career women. These women challenged gender roles set by male-dominated society which regarded women as submissive beings, housewives, possessions of their husbands, and mothers (1-3).

a series of newspaper columns entitled *"Is Marriage a Failure?"* in the *Daily Telegraph*. In the work, she stated that marriage was based on the economic dependence of the wives. Since the wives were expected to spend their lives at home taking care of husbands, children, and household chores, they could not be financially independent from their husbands—the only breadwinners of families—because they do not have a profession. More than twenty-seven thousand readers agreed with Caird's statement (39). Because most New Women were university educated and met employment's qualifications, they found possibilities to have professions, even though their professions were limited, by which they could earn money to support themselves. Therefore, marriage was not important to them anymore since they did not need husbands to support them. The New Women not only undermined the importance of marriage, but also supported and attempted to justify those activities that were opposed to Victorian gender roles for women and were reserved only for men such as attending colleges, living alone, traveling, having a profession, joining a club, giving parties, reading and discussing about any issue that interested them (Rubinstein 41). At this point, the New Women worried the Victorian public because they disrupted gender roles of the ideal woman of being the virgins, the wives, and the mothers. Some nineteenth-century European doctors and scientists disagreed with the New Women's thoughts and behaviors and warned that these "unnatural" lifestyles would lead them to sickness and sterility (Showalter 39). These negative consequences of living unconventional lifestyles caused the New Women to be regarded as the sexual degenerates. A declining birth rate in late-nineteenth century England made the doctors' and scientists' warnings become more sensible (Bédarida 116). That the New Women treated marriage as optional, the English race could certainly face extinction.

Sexuality was one of the main concerns of English people and it was unavoidably related to degeneration. Many late-nineteenth century writers, including Bram Stoker, engaged with the theme of sexual degeneration in their novels. Christopher Craft commented on Stoker's *Dracula* that the novel evokes and highlights a notion of sexual reversion in the Victorian society during the late-nineteenth century (107). *Dracula* is seen to illustrate fears and anxieties concerning sexual degeneration through vampirism. A male vampire like Count Dracula disrupts the traditional Victorian gender roles and also spreads vampirism through a venomous bite which carries a disease that transforms human preys into his kind—the sexual degenerate. The sexual degenerate can be observed from an excessive sexual drive and a lack of ability to embrace wifehood and motherhood. In the novel, the sexual degenerate characters like Count Dracula, three female vampires, and Lucy Westenra are eliminated. Mina Harker, though not a typical conventional woman, survives because she embraces qualities of a dedicated wife and mother. The novel seems to suggest a solution through Mina by reinforcing Victorian values and, at the same time, justifying that the changes do not always lead to negative results.

At first, the Count is seen as a nobleman from Transylvania living in his ancient castle surrounded by the Carpathian Mountains. Behind the façade of a Romanian aristocrat, the Count is, in fact, a monster. Dr. Van Helsing, an old and respectable professor of medicine who later becomes the leader of a group to hunt the Count and his subordinates, calls the Count "Nosferatu" or "the Un-Dead" which refer to a vampire (Stoker 258). He appears and roams around only at nighttime while resting during daytime. He does not consume food to nourish his body; however, he drinks fresh human blood instead. Human blood does not only enhance his power but also

helps him become younger. The effect of human blood is shown through a slight transformation of the Count's face. Jonathan Harker, a British solicitor, is responsible for helping the Count with an estate transaction. When he encounters the Count for the first time, he describes the appearance of the Count:

> Within, stood a tall old man, clean shaven save for a long white moustache, and clad in black from head to foot, without a single speck of colour about him anywhere. He held in his hand an antique silver lamp, in which the flame burned within chimney or glove of any kind, throwing long quivering shadows as it flickered in the draught of the open door. The old man motioned me in with his right hand with a courtly gesture, saying in excellent English … (55).

Meeting the Count for the first time, Jonathan sees the Count as an "old man". The Count's "white moustache" is an effective feature that assures his old age. The Count is not simply old. He is ancient. Because vampires are immortal, the Count has, in fact, lived for centuries. After consuming human blood, some physical transformation of the Count is revealed in this scene:

> There lay the Count, but looking as if his youth had been half-renewed, for the white hair and moustache were changed to dark iron-grey; the cheeks were fuller, and the white skin seemed ruby-red underneath; the mouth was redder than ever, for on the lips were gouts of fresh blood … It seemed as if the whole awful creature were simply gorged with blood (55).

After drinking human blood, the Count became rejuvenated. His white moustache changes its color to "dark iron-grey". His corpse-like, pale white face blushes. It is not only the rejuvenating ability of the Count that is interesting. His physical attributes are worth examining as well.

Although the overall body of the Count looks like a normal human being, some features of his organs surprisingly resemble those of animals. Jonathan describes the Count's odd-looking organs in the journal, written during his stay in the Count's castle in Transylvania:

> His [the Count's] face was strong—a very strong—aquiline, with high bridge of the thin nose and peculiarly arched nostrils; with lofty domed forehead, and hair growing scantily round the temples but profusely elsewhere. His eyebrows were very massive, almost meeting over the nose, and with bushy hair that seemed to curl in its own profusion. The mouth, so far as I could see it under the heavy moustache, was fixed and rather cruel-looking, with peculiarly sharp white teeth; these protruded over the lips, whose remarkable ruddiness showed astonishing vitality in a man of his years. For the rest, his ears were pale, and at the top extremely pointed; the chin was broad and strong, and the cheeks firm though thin … (19).

According to Jonathan, some physical traits of the Count are completely different from those of normal human beings. Outstanding features that remind those who see him of animals are his teeth. While humans' teeth are not very sharp, the Count's are like "canine teeth" (23) because they are sharp and long like teeth of dogs or wolves that can tear the flesh of their preys. Not only his teeth that bear a resemblance to predators, the tops of his earlobes are also extremely "pointed" (19) while humans' are round. Peculiarities of the Count's physical attributes also include his hands which are described as "coarse—broad, with squat fingers" (19). There are "hairs in the centre of the palm" (19). His nails are "long and fine, and cut to a sharp point" (19). His hands and nails clearly do not look like humans', but they are like animals' claws that are for

catching and mauling their victims. These organs are deviant from human organs. Owning organs that are reminiscent of animal echoes Lombroso's concept of atavism which is part of the degeneration concepts in his *Criminal Man*. In the nineteenth century, the concept of atavism was used to analyze physical features of people who were likely to commit crimes. The concept was for detecting and distinguishing normal citizens from criminals or, in other words, the degenerates. Lombroso described that atavistic criminals represented an earlier stage of evolution of humans. Stigmatized physical characters including the length of earlobes, fingers and structures of skulls were used to identify ancestral types which appeared on criminals' bodies (Cullen 7). Hence, it is not surprising that the organs or the physiognomy of the degenerate are more similar to animals' than humans'. They serve as indicators to show the primitive stage within criminals—the stage proves how evolution can step backwards through atavistic bodies that show animals' features in men. The Count, in this context, is therefore a degenerate. He might not be very threatening without the atavistic features that frightened Victorian readers were so frightened about.

Apart from physiognomy, sexuality also caused growing anxieties in the late-nineteenth century. It is generally known that sexuality and gender roles in the Victorian society were rigidly defined by the middle class. It was not acceptable to discuss any topics related to sexuality in public. Female sexuality, in particular, was repressed through social rules. Sexual behaviors of women were ruled by strict expectations of the society, so women should not express their sexual desires. Sexual intercourse was confined within marriage and it was simply for reproduction. Sally J. Kline described the roles of an ideal Victorian woman that she had two choices of acceptable and respectable roles in the society—either being a virgin or a mother. If any Victorian

women refused to fit in one of these roles, they would be seen as promiscuous women, or fallen women. The nineteenth century was governed by the cult of womanhood and the Social Purity Movement, which attempted to abolish prostitution and other sexual activities that were considered immoral according to Christian morality (106). Therefore, women would be respected as ladies if they repressed their sexual instincts. According to A. N. Wilson, Victorian women were required to be pure and submissive (32). It was better for them to become almost asexual to maintain Victorian womanhood. Women who were sexually active and chose not to control their sexual desire were seen as a threat.

Lombroso's concepts of women were especially popular at the end of the nineteenth century and they were in accordance with the Victorian gender roles. He wrote a section on "Criminal Woman" in the first edition of *Criminal Man*. Lombroso's "Criminal Woman" is based on a study of Parisian prostitutes in 1836 by Alexandre Parent-Duchatelet. This idea became favored among American and British readers after Parent-Duchatelet's work was translated into English in 1895. In a collaborative work entitled *Criminal Woman, the Prostitute, and the Normal Woman*, Cesare Lombroso and Guglielmo Ferrero offered descriptions of two types of women—normal women and criminal women. For normal women, Lombroso and Ferrero described them as being inferior to men in every aspect (16). They also thought that normal women should not always engage in sexual intercourse because what were important to them were love, protection, and financial support from their husbands. Moreover, normal women were required to have compassion as shown through maternity (Lombroso and Ferrero 63). When it comes to the intellect of normal women, Lombroso and Ferrero referred to the evolution of human species and claimed that women did not reach beyond the

childhood stage. That prevented them to fully develop into rational humans. The two authors, therefore, concluded that normal women were generally unstable, not very intelligent, easily to be lured or tempted and become evil—morally degenerate—by their environment (80).

However, for criminal women, Lombroso and Ferrero stated that crimes which were committed by criminal women were not very severe compared to criminal men. Since they believed that women were inferior to men in all aspects, that belief made criminal women become less atavistic than criminal men. Therefore, criminal women, according to Lombroso and Ferrero, were likely to commit "crimes" such as committing suicide, having epilepsy, becoming immorally insane offenders, and being hysterical offenders (11). Being prostitutes was regarded as being criminal women as well. Lombroso and Ferrero considered prostitutes as criminal women because they did not simply sell their bodies, but they were a cause of extra-marital affairs (11). To detect and distinguish these criminal women from normal women in the society, skulls and physiognomies of the women have to be observed if they have traits that match features of criminal women such as having a "virile distribution of hair" (131), menstrual abnormalities, or misshaped organs on their bodies (134). Apart from the physiognomies, Lombroso and Ferrero added that characteristics of women had to be focused on as well. They pointed out that criminal women including prostitutes were "lascivious and sexually abnormal" (4). They were more virile than normal women since they displayed an excessive and strong sexual drive which appeared as lasciviousness, sexual precocity, and nymphomania, and showed symptoms which their contemporaries considered as sexually pathological illness such as perversion and lesbianism (37). All of these characteristics were seen as atavistic traits of criminal

women, prostitutes, and unwomanly women. In *Dracula*, spreading vampirism through drinking female preys' blood and transforming them from pure and naïve maidens to excessively sexual female vampires are what the Count—the criminal man or the degenerate—does as part of his invasion of England. He intends to turn Victorian women into vampires which bear traits of sexually degenerate women.

Before temporarily residing in England, the Count lives in his castle in Transylvania. Although the exact number of vampires in the castle is unknown, it can be inferred that the Count lives in the castle with, at least, three female vampires. The image of a man surrounded by three women in the same accommodation leads to an imagery of a harem where men can be sexually pleased by his concubines. There is no evidence that the Count has sexual relationship with these three female vampires; however, the three female vampires appear as extremely sexual compared to normal women. In a scene where Jonathan encounters the three female vampires in the Count's castle, they are tremendously seductive, as Jonathan writes down in his journal:

> The fair girl shook her head coquettishly, and the other two urged her on. One said,
>
> "Go on! You are first, and we shall follow. Yours is the right to begin."
>
> The other added,
>
> "He is young and strong. There are kisses for us all."
>
> … The fair girl advanced and bent over me till I could feel the movement of her breath upon me. Sweet it was in one sense, honey-sweet, and sent the same tingling through the nerves as her voice, but with a bitter underlying the sweet, a bitter offensiveness, as one smells in blood … The girl went on her knees, and bent over me, simply 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 moisture shining on the scarlet lips and on the red tongue as it lapped the white sharp teeth. Lower and lower went her head as the lips went below the range of my mouth and chin and seemed to fasten on my throat. Then she paused, and I could hear the churning sound of her tongue as it licked her teeth and lips, and I could feel the hot breath on my neck. Then the skin of my throat began to tingle as one's flesh does when the hand that is to tickle it approaches nearer, nearer. I could feel the soft, shivering touch of the lips on the super sensitive skin of my throat, and the hard dents of two sharp teeth, just touching and pausing there (Stoker 40-41).

As the three female vampires see Jonathan, they do not seem to have any control over their desire. They start giggling to one another and cheer up the fair vampire who has beautiful golden hair to get a "kiss" from the young man (40). There is a sense of perversion when one of the female vampires says, "He [Jonathan] is young and strong. There are kisses for us all" (40). This line implies an idea of polygamy when multiple women who are unwedded take turns to fulfill their desire from a young man like Jonathan, ignoring social norms to be sexually reserved as they encourage one another to go for Jonathan. The fair female vampire, without any hesitation, rapidly approaches Jonathan and is very close to him that he can feel her breath on his skin and does not try to stop what happens at the moment. According to Lombroso and Ferrero, the three female vampires, especially the fair one, can be seen as representations of prostitutes. In the case of the fair female vampire, she freely expresses her desire like no normal women would dare to do so to a male stranger. That she does not hesitate in being that

close to Jonathan implies that she is well experienced just like prostitutes who are keen on sexual matters and activities with male clients who are usually strangers to them. A gesture when she uses her lips to fondle with Jonathan on his mouth, chin, and throat is obviously a sexual tease. Jonathan cannot resist her charm and he admits that he does not want Mina, his fiancée and later his wife, to read this part of the journal, for he is aware that he himself also responds to their desire, as he says "I felt in my heart a wicked, burning desire that they would kiss me with those red lips. It is not good to note this down; lest some day it should meet Mina's eyes and cause her pain; but it is the truth (40). According to the Victorian gender roles and Lombroso's concept of normal women, they must be submissive and inferior to men. However, in this scene when Jonathan lies down being helpless and the fair female vampire is on top of his body while the other two witness and seem to enjoy what they see, the three sexually attractive female vampires turn the Victorian sexual values upside down. Women become dominant while men appear submissive to them.

Referring to the respectable roles of Victorian women which were either the virgin woman or the mother, three vampires are totally opposite to these of virgin women because they lack control over their sexuality. Their behaviours mirror an image of prostitutes who were a cause of degeneration in late-nineteenth century England. As for the role of a mother, they also lack maternal instincts. In the scene when Jonathan is almost "kissed" by the fair female vampire, the Count suddenly appears to stop her lascivious act. Under this circumstance, the Count holds a bag which attracts the three female vampires:

> "Are we to have nothing to-night" said one of them, with a low laugh, as she pointed to the bag which he had thrown upon the floor, and which moved as

> though there were some living thing within it. For an answer he [the Count] nodded his head. One of the women jumped forward and opened it. If my ears did not deceive me there was a gasp and a low wail, as of a half-smothered child. The women closed round, whilst I was aghast with horrors; but as I looked they disappeared, and with them the dreadful bag (42).

Being a mother is another role that was acceptable and respectable for women during the Victorian era. It is also an important role because healthy and good mothers were believed to reproduce physically and morally strong children who maintain healthiness and organism of the nation. According to Lombroso and Ferrero, mothers are supposed to nurture children with compassion and love. The three female vampires represent the sexually degenerate by feasting on children's blood. This lack of maternal instincts can be explained through Lombroso and Ferrero's concept of criminal women that un-motherly women no longer see children as the apple of their eye because they have become monstrous. Another reason why sexually degenerate women banish the feeling of maternity is that they seem to be unable to have children because criminal women like the three female vampires are often sterile (Kline 80). Not being able to bear children because of being sexually degenerate reflects a fear of degeneration during the late-nineteenth century. If Victorian women became female vampires, the English race would surely be extinct and, without citizens, the empire would also collapse.

To portray a possible circumstance when Victorian women became sexually degenerate, Stoker brought a nightmare to Victorian people by making the Count visit England by water. It does not take him long to arrive in England. His first victim in England is Lucy Westenra. Lucy's personalities are described by Mina: "Lucy is so sweet and sensitive that she feels influences more acutely than other people do" (Stoker

95) and “I [Mina] greatly fear that she [Lucy] is too super-sensitive a nature to go through the world without trouble” (96). These remarks from Mina, Lucy’s best friend, are written down in her journal after they receive news that their English acquaintance, Mr. Swales, is found dead with his broken neck after the arrival of the Count. As Mina has asserted, Lucy is seen as a fragile woman. She seems to be innocent and sensitive that the death of Mr. Swales probably shocks her. At first glance, she seems to be a weak woman who needs to be protected. This image of women was common in the Victorian period as women were believed to be physically and mentally inferior to men (Lombroso and Ferrero 45). It is not only Mina who believes that Lucy is innocent and naïve. Quincey Morris, an American man who is one of Lucy’s suitors, also shares the same opinion towards Lucy. Quincey makes a marriage proposal to her. However, she refuses because she already chooses the third suitor—Arthur Holmwood, later Lord Godalming. Although the rejection upsets Quincey, he expresses his will to befriend with her:

> Lucy, you are an honest hearted girl, I know. I should not be here speaking to you as I am now if I did not believe you clean grit, right through the very depths of your soul. Tell me, like one good fellow to another, is there anyone else that you care for? And if there is I’ll never trouble you a hair’s breadth again, but will be, if you will let me, a very faithful friend (Stoker 63-64).

Quincey sees Lucy as a potential wife because, in his eyes, Lucy appears to be an honest, delicate and pure woman. With all these qualities, she is an ideal Victorian woman. Other two suitors are Dr. Seward, a young English doctor who takes care of an insane asylum, and Arthur, also wants to marry her for the similar reason. Because of

her purity and honesty as being described by Quincey, Lucy seems to be a good wife for a man of her choice and she should become a good mother as well.

However, there is another side of Lucy that those men and Mina are not yet acknowledged. She is the first woman whom the Count "kisses" and transforms into a female vampire. In the novel, Lucy entertains a dreadful fantasy that leads her to become the Count's target—a fantasy of polygamous marriages. Indeed, Lucy is proposed by three men—Dr. Seward, Quincey, and Arthur—on the same day. She accepts to be Arthur's fiancée and does not accept Dr. Seward's and Quincey's proposals. She always keeps contact with Mina via letters during Mina's stay in Transylvania to take care of Jonathan who is ill after being severely frightened by the Count and the three female vampires. She writes what happens and how she feels about the proposals on that day to her best friend. Although she rejects the previous two proposals to choose Arthur, the man whom she is in love with, she wishes she could accept all the three proposals—she desires to marry the three men as she writes in her letter: "Why can't they let a girl marry three men, or as many as want her, and save all this trouble" (Stoker 64). Lucy expresses her fantasy of being in a relationship with multiple men. Even before being bitten by the Count, Lucy shows her preference in having polyamorous relationships even though she claims that it is Arthur whom she gives her whole heart to. Her sexual fantasy clearly destroys her image as a pure woman. According to Lombroso and Ferrero in *The Female Offender*, physiognomies and characteristics of the sexual degenerate are likely to deviate from normal women (134). In this stage, there is no transformation on Lucy's body yet, for this forbidden desire is still a secret between Mina and herself.

Lucy's transformation becomes more apparent after she is bitten by the Count. She becomes weaker and requires a lot of sleep. Dr. Seward is contacted to cure Lucy's illness. When he cannot find causes of her weakness nor cures, he asks his teacher, Dr. Van Helsing, to help heal Lucy. During Dr. Van Helsing's stay in England, Lucy's body begins to transform as Dr. Seward narrates: "There on the bed, seemingly in a swoon, lay poor Lucy, more horribly white and wan-looking than ever. Even the lips were white, and the gums seemed to have shrunken back from the teeth, as we sometimes see in a corpse after a prolonged illness" (139). Lucy's physical appearance starts changing from a cheerful young woman to a sickly pale corpse-like body. Her body begins to degenerate showing atavistic traits such as long canine teeth which are similar to those of the three female vampires. Lucy's paleness is caused by the lack of blood since her blood is now food for the Count. Hence, Dr. Van Helsing decides to perform blood transfusion with an aim to prolong and finally save Lucy's life. Men give their blood to Lucy in this process. After the lost blood is replaced, Lucy shows signs of being alive. She becomes livelier and has some blushes on her face. Without knowing that he is not the only person who gives blood to Lucy, Arthur tells Dr. Van Helsing that to have his blood transfused to Lucy's veins makes him feel as if he is married to Lucy. This situation is noted in Dr. Seward's diary as follows:

> When it was all over, we were standing beside Arthur, who, poor fellow, was speaking of his part in the operation where his blood had been transfused to his Lucy's veins; I could see Van Helsing's face grow white and purple by turns. Arthur was saying that he felt since then as if they two had been really married and that she was his wife in the sight of God. None of us said a word of the other operations, and none of us ever shall (189).

Dr. Seward and Dr. Van Helsing are shocked after hearing what Arthur says. If donating blood to Lucy makes Arthur feel as if he is married to Lucy, Lucy's forbidden fantasy of marrying the three men finally comes true as Dr. Van Helsing talks to Dr. Seward after Arthur retires from the scene:

> "Just so. Said he not that the transfusion of his blood to her veins had made her truly his bride?"
>
> "Yes, and it was a sweet and comforting idea for him."
>
> "Quite so. But there was a difficulty, friend John. If so that, then what about the others? Ho, ho! Then this so sweet maid is a polyandrist, and me, with my poor wife dead to me, but alive by Church's law, though no wits, all gone—even I, who am faithful husband to this now-no-wife, am bigamist" (191).

As Lucy expresses her wish to marry all the three suitors, she is now "married" to all of them, including a widower like Dr. Van Helsing, through the blood transfusion. Her taboo wish is no longer a secret fantasy and that changes her from a seemingly decent Victorian woman to become a lecherous vampire.

Even though Dr. Van Helsing, Dr. Seward, Quincey, and Arthur try every way to save Lucy from turning into a vampire, it is too late. When she dies, although her corpse lies in a coffin during daytime, she roams at nighttime searching for her victims. In the Victorian society, it was not common for virtuous young women to roam outside at night. The image of Lucy as a female vampire wandering outside at night resembles a group of female night wanderers—prostitutes roaming the streets during nighttime searching for their male clients. It is sensible to associate female vampires with prostitutes because both share several similarities, including being extremely sexual and having no maternal instincts. An obvious transformation of Lucy's physical

appearance is her hair color. It changes from a light hair color, which represents stereotypically angelic beauty, when it is compared to “sunny ripples” (174), to a dark hair color (229). The shift of Lucy’s hair color symbolizes her stage of sexual morality. That her hair color becomes dark after she completely transforms into a vampire can be seen that she is now impure, for she violates Victorian sexual morality. However, it is not only her hair color that changes. There are changes in her characteristics as well, as being described by Dr. Seward in his journal: “… as we recognised the features of Lucy Westenra. Lucy Westenra, but yet how changed. The sweetness was turned to adamantine, heartless, cruelty, and the purity to voluptuous wantonness” (229). Dr. Seward and Dr. Van Helsing accompany Arthur to show him that his beloved fiancée’s corpse becomes an Un-dead like the Count. Her head needs to be cut and she must have a stake punctured at her unbeaten heart in order to purify her soul. The three men encounter Lucy as a vampire. She expresses her strong sexual urge through her eyes that are “unclean and full of hell-fire” (230). Her smile is no longer sweet and innocent, but it is “wanton” and “voluptuous” (230). Lucy accidentally spots Arthur. She takes action by seducing him as she says: “Come to me, Arthur. Leave these others and come to me. My arms are hungry for you. Come, and we can rest together. Come, my husband, come!” (230). Seductively calling Arthur to come in her arms, Lucy proves herself in the three men’s presence that she is morally degenerate. She does not attempt to suppress her desire anymore. In contrast, she acts it out without feeling ashamed. At this point, it can be said that the Count successfully turns a Victorian woman into a sexually degenerate vampire who is not different from lustful and sexually experienced prostitutes.

Moreover, like the three female vampires, Lucy also loses her maternal instincts. In contrast to a mother who bears her offspring, she sees children as a source of food. Dr. Seward, Dr. Van Helsing, and Arthur witness a horrifying scene with their own eyes when Lucy drinks blood from a child as Dr. Seward writes down in his journal:

> He [Dr. Van Helsing] pointed; and far down the avenue of yews we saw a white figure advance—a dim white figure, which held something dark at its breast. The figure stopped, and at the moment a ray of moonlight fell upon the masses of driving clouds and showed in startling prominence a dark-haired woman, dressed with the cerements of the grave. We could not see the face, for it was bent down over what we saw to be a fair-haired child. There was a pause and a sharp little cry, such as a child gives in sleep, or a dog as it lies before the fire and dreams (229).

Lombroso and Ferrero stated that compassion and love are two main qualities for normal women. Victorian women were supposed to have these qualities in order to be considered as ideal women. In this scene, Lucy holds the child with her. She does not caress the child with love which might portray a bond between mother and child. The way she carries the child is, in fact, that of a predator capturing its helpless prey. Compassion and love in a mother are replaced by cruelty. Lucy's unconventional sexuality and her absence of maternity not only make her become a sexually depraved woman, but they also turn her into a threat to the Victorian society. She has gone too far to be saved; therefore, she must be dead so that peace in England can be maintained.

Mina Harker, Lucy's close friend, is the second character who is bitten by the Count and goes through a slight transformation in her physical appearance and

characteristics. She is one of the main narrators in *Dracula*. Judith Habersham mentioned that Mina is the character upon whom the entire narrative in the novel is based (333). Her role during the men's meetings is like a secretary for the group. She uses a typewriter to type up journals and letters. She also organizes materials that are used for tracking the Count chronologically, giving a clearer picture of the mysterious things that happen. At the end of the novel, only the documents typed by Mina are kept, while the rest is entirely destroyed (Stoker 413). Mina's appearance before being inflicted by the vampire is told by Dr. Seward. He describes her as a "sweet-faced, dainty-looking girl" when he meets her for the first time at the train station (239) and she "looked sweetly pretty" though she cries after listening to his private memorandum from a phonograph (242). Undoubtedly, Mina is a good-looking woman. From Jonathan's journal and letters that Mina writes to Lucy, it is clear that Jonathan and Mina are in a relationship. During Jonathan's stay in Transylvania, Mina writes letters to Lucy telling her best friend how she misses him and wishes to be his companion traveling in foreign lands with him: "I have just had a few hurried lines from Jonathan from Transylvania. He is well, and will be returning in about a week. I am longing to hear all his news. It must be so nice to see strange countries. I wonder if we—I mean Jonathan and I—shall ever see them together" (59). It seems like Jonathan is the only concern for Mina since all letters including a journal she keeps contain similar thoughts about her longings to see him. All of these show love and loyalty she has for Jonathan. She not only misses him, but most of the time she also thinks of doing something to comfort and benefit him as well. When Jonathan travels to Transylvania, he tastes delicious meals there and they remind him of Mina:

> Here I stopped for the night at the Hotel Royale. I had for dinner, or rather supper, a chicken done up some way with red pepper, which was very good but thirsty. (*Mem.,* get recipe for Mina.) I asked the waiter, and he said it was called "paprika hendl," and that, as it was a national dish, I should be able to get it anywhere along the Carpathians (1).

> I had for breakfast more paprika, and a sort of porridge of maize flour which they said was "mamaliga," and egg-plant stuffed with forcemeat, a very excellent dish, which they call "impletata." (*Mem.,* get recipe for this also) (2).

These statements imply that Mina cooks. Indeed, cooking and preparing meals can be counted as household chores that are very essential for good Victorian women. Victorian women cooked according to their roles as wives who have to take care of hungry husbands after their return to home from work and as mothers who feed their hungry children. Preparing meals does not only fulfill hunger, but it also brings comfort and coziness to residents too as Dr. Seward writes down that "Mrs. Harker gave us a cup of tea, and I can honest say that, for the first time since I have lived in it, this old house seemed like home" (253). Mina is not only good at household chores, but she is also good at managerial and administrative skills. Although, overall, she seems to be a normal woman according to Lombroso and Ferrero, her administration skills and intellect seem to lead the Count, the monster that ruins Victorian gender roles, to her.

Mina is the only female character in the novel who is employed. Although Mina and Lucy are best friends, their lifestyles and duties are completely different. Lucy does not have to work because she is from an upper-class family. Her family's wealth is implied through her activities and lifestyle mentioned in letters between her and Mina

such as writing about her suitors, having light topic conversations, visiting galleries, and promenading or riding in a park. Mina, however, has to work as an assistant schoolmistress because Jonathan's and her financial situation is not that good as she writes:

> Lucy is to be married in autumn, and she is already planning out her dresses and how her house is to be arranged. I sympathise with her, for I do the same, only Jonathan and I will start in life in a very simple way, and shall have to try to make both ends meet (79).

Nineteenth-century doctors warned women that there were dangers for thriving for intellectual ambitions and interests outside marriage. Those dangers, according to Showalter, included sterility, various illnesses, and freakishness (39-40). Victorian women should assume the role of the "angel in the house". Kathleen L. Spencer has remarked that, as an angel of the house, women have to make sure that home "would serve as a haven for the working husband" (205). However, toward the end of the nineteenth century, a group and idea of the New Women were founded. The New Women disagreed with the traditional notion that marriage as the only choice for middle-class women. They wanted to acquire economic independence through broader choices in professions and education for women (Spencer 206). The New Women were not only concerned about self-reliance for women, but they also brought out the most controversial topic of the Victorian society about sexuality including the right for sexual expressions of women. In the nineteenth century, it was believed that men and women were different mentally, intellectually, sexually, and in all other aspects. The New Women somewhat threatened traditional gender roles and clear distinctions between men and women of the Victorian society. Although the salary of female teachers was

less than male teachers because of gender discrimination, Mina's employment frees her from dependence on men. She is no longer inferior to men because she does not need a financial support from them anymore.

Mina's career can also be used to trace another unconventional trait of herself as a woman. Mina works as an assistant schoolmistress. Although her educational level is not revealed, she is surely educated and intelligent, for Dr. Van Helsing praises her for having a "man's brain" (Stoker 256). Before Victorian women had any access to education, historically, it was believed that studying was against women's nature. Middle-class and upper-class girls were educated at home with an aim to become good wives. According to Çağlar Demir, the girls also had to know art, play musical instruments, and learn foreign languages such as Latin, French, or German (57). Working-class girls were taught the basics of reading, writing, and domestic skills in schools that were founded by charities or religious institutions if they received a chance to access education. As Victorian female teachers, they were not responsible for subjects that required critical thinking or skills in computation such as principles of physics, astronomy, or social sciences. Lessons that were taught by the Victorian female teachers were on ornamental issues in order to help Victorian girls grow up and shine in a sophisticated society and attract a wealthy husband who could afford to provide her with a leisured lifestyle. A young Victorian woman who knew French was more appealing and more functional than a young woman who had a great skill in computation (Demir 57). However, it is not only a matter of choosing to learn what was functional for women, but Victorian people, including scientists, believed that women were not rational nor able to think critically. Lombroso and Ferrero used medical remarks to explain the biology of women. They stated that female organisms did not

develop that much because they are mostly preoccupied with reproductive processes and functions. While men do not have to go through reproductive processes, their organisms reach a higher level of strength and refinement in evolutionary terms. Female organisms became weaker and less intelligent (Lombroso and Ferrero 45). They also followed a statement of Ernst Haeckel, a German zoologist and evolutionist, that women did not reach beyond the stage of childhood. As a result, this prevented women from developing into entirely rational human beings (46). However, unlike the aforementioned concept and society's belief, Mina has both rationality and logical thinking skills which are outstandingly shown after being bitten by the Count as illustrated this following scene in the novel:

MINA HARKER'S MEMORANDUM—

(Entered in her Journal.)

Ground of inquiry—Count Dracula's problem is to get back to his own place.

(a) He must be brought back by some one. This is evident; for had he power to move himself as he wished he could go either as man, or wolf, or bat, or in some other way. He evidently fears discovery or interference in the state of helplessness in which he must be—confined as he is between dawn and sunset in his wooden box.

(b) How is he to be taken?—Here a process of exclusions may help us. By road, by rail, by water?

1. *By road*.—There are endless difficulties, especially in leaving the city.

(x) There are people; and people are curious, and investigative. A hint, a surmise, a doubt as to what might be in the box, would destroy him.

(y) There are, or there may be, customs and octroi officers to pass.

(z) His pursuer might follow. This is his highest fear; and in order to prevent his being betrayed he has repelled, so far as he can, even his victim—me!

2. *By Rail*.—There is no one in charge of the box. It would have to take its chance of being delayed; and delay would be fatal, with enemies on the track. True, he might escape at night; but what would he be, if left in a strange place with no refuge that he could fly to? This is not what he intends; and he does not mean to risk it.
3. *By Water*.—Here is the safest way, in one respect, but with most danger in another. On the water he is powerless except at night; even were he wrecked, the living water would engulf him, helpless; and he would indeed be lost. He could have the vessel drive to land; but if it were unfriendly land, wherein he was not free to move, his position would still be desperate.

   We know from the record that he was on the water; so what we have to do is to ascertain what water … (Stoker 383).

Dr. Van Helsing talks to Jonathan that he does not want Mina to know about the plans to capture and kill the Count because Mina is bitten and slowly transformed. However, the group cannot figure out where to trace the Count after he escapes from England.

Finally, they allow Mina to know the plans including the documents which they conceal from her because they are afraid that she might reveal their plans to him since she can communicate with the Count through clairvoyance and telepathy which are consequences of the vampiric bite. Mina considers the documents and writes down possible ways to track the Count. She also provides explanations for each item and concludes that the Count must flee from England to Transylvania, Romania by water. Mina's analysis shows her abilities in rationalizing and critical thinking. These traits are believed to be men's traits; therefore, that Mina has these "masculine traits", undoubtedly, makes her an unnatural and unwomanly Victorian woman. In Elaine Showalter's work, she referred to Victor Joze, a well-known writer and literati who specialized in the psychologically realistic novellas. Joze wrote in a journal named *La Plume* in order to express his disagreement with the New Women's standpoint:

> Feminists are wrong when they turn women away from the duties of their sex and when they turn their heads with illusory emancipatory ideas, which are unrealizable and absurd. Let woman remain that Nature has made her: an ideal woman, the companion and lover of a man, the mistress of the home (39-40).

Mina's intellect might seem to be impressive in the modern days, but during the Victorian era, it was very unnatural for women to be able to come up with something like Mina's analysis since women were believed not to be able to rationalize. Moreover, during the late-nineteenth century, a problem reading a birthrate decline was publicized by feminist periodicals and international congresses (39). The New Women were condemned by doctors, politicians and journalists as a cause of the problem. Nineteenth-century doctors also warned people about side effects and negative consequences of being "advanced" women. They insisted on their claim that the New

Woman was harmful to society because “her obsession with developing her brain starved the uterus; even if she should wish to marry, she would be unable to reproduce” (40). In 1886, Dr. William Wither Moore, in his presidential address to the British Medical Association, gave a warning which was published in *Lancet*, an academic journal of neurology:

> Intelligent women, unspoiled by education, produced eminent sons. The country would benefit far more from such men than from a similar number of sterile but educated women who might otherwise have produced them. Unsexed it might be wrong to call her, but she will be more or less sexless. And the human race will have lost those who should have been her sons. Bacon, for want of a mother, will not be born (Malane 18).

Indeed, the New Women evoked fears of extinction of the English race because of negative consequences anticipated by scholars of its time. Along with the birthrate decline, women like Mina—an intellectual woman—were threats to the country. Vampirism highlights boldness and liberation which are traits of the New Women as opposing to submissiveness and inferiority of the ideal Victorian women to men. These New Women traits in Victorian women cause them to reverse their “natural” gender roles. As a result, they are considered as threats to Victorian England of which the norm relies on patriarchal ideology. These women may also lead to an extinction of the English race because they might not be able to bear children because they were seen as infertile.

After being bitten by the Count, Mina’s physical attributes are degenerated. She becomes paler and more exhausted. She sleeps deeper and longer than she used to. Her teeth also grow longer and shaper like canine teeth which the Count, the three vampire

sisters, and Lucy have. She slowly turns into a vampire like Lucy and the vampires have to be killed in order to bring peace to society. However, she survives from being gotten rid of because she has "a man's brain" and "a woman's heart" (Stoker 256). These two qualities of Mina are referred to by Dr. Van Helsing when he converses with Jonathan: "Ah, that wonderful Madam Mina! She has man's brain—a brain that a man should have were he much gifted—and a woman's heart. The good God fashioned her for a purpose, believe me, when He made that so good combination. Friend John, up to now fortune has made that woman of help to us …" (256). Some nineteenth-century thinkers, scientists, doctors, and journalists saw intellect of educated Victorian women as undesirable because they were afraid that those women might rebel against the former way of living. The Victorian society did not accept extremity of its opposition. In the case of the Count, he spends centuries in planning his invasion to England. He clearly opposes the Victorian values because he strongly intends to spread vampirism which destabilizes gender roles and morality of Victorian women. Also, the three female vampires and Lucy are not reluctant to expose their strong sexual appetite. They are aware that they lose control over sexual desire, but they indulge themselves in it. Mina is different from those who are inflicted by the vampire's bite. She sometimes slips her unconventional traits, but she attempts to control them in order to behave properly. Moreover, she also indirectly uses the traits to benefit the group of men to help them hunt the Count. Hence, the traditional gender roles are reinforced here.

Victorian women were expected to be concerned with love, purity, and loyalty. Mina is in a relationship with Jonathan. They finally get married in Transylvania when Jonathan is cured from his illness caused by frightful incidents at the Count's castle. By marrying Jonathan, Mina accomplishes the first acceptable role of Victorian women—

to be a wife. Mina is always loyal to Jonathan even before they marry. Not only does she mention about Jonathan in her own journal and letters which are sent to Lucy, but she is also brave enough to travel to a foreign land like Transylvania alone to see and take care of the man whom she loves. Unlike other housewives who only do household chores, she is similar to a secretary to Jonathan. She acquires skills that are seen as unnecessary and bizarre for housewives like typing and practicing shorthand. Although she is enthusiastic to learn these skills which associate her with the New Women or unnatural and degenerate women in the eyes of other Victorians, she does them for the sake of her husband:

> I [Mina] have been working really hard lately, because I want to keep up with Jonathan's studies, and I have been practicing shorthand very assiduously. When we are married I shall be able to be useful to Jonathan, and if I can stenograph well enough I can take down what he wants to say in this way and write it out for him on the typewriter, at which also I am practicing very hard (58).

That she decides to practice skills that are not common for women tremendously helps her husband and other men to track down the Count:

> "When does the next train start for Galatz?" said Van Helsing to us generally.
>
> "At 6:30 to-morrow morning!" We all started, for the answer came from Mrs. Harker.
>
> "How on earth do you know?" said Art.
>
> "You forget—or perhaps you do not know, though Jonathan does and so does Dr. Van Helsing—that I am the train fiend. At home in Exeter I always used to make up the time-tables, so as to be helpful to my husband. I found it so useful

> sometimes, that I always make a study of the time-tables now. I knew that if anything were to take us to Castle Dracula we should go by Galatz, or at any rate through Bucharest, so I learned the times very carefully. Unhappily there are not many to learn, as the only train to-morrow leaves as I say" (369).

The Count is on a ship named Czarina Catherine in order to return to Transylvania for his escape. The only way for the group led by Van Helsing to capture the Count is to go to Galatz by train. Mina can spontaneously tell when the next train to Galatz is, for she has been studying the train timetable so that it is useful and helpful for her husband when he has to travel. She learns these practical things for the sake of her husband. She is surely a good wife for her husband even though these skills make her unconventional. It is not only Mina's devotion that makes her an excellent wife, her purity and loyalty indicate that she is a perfect Victorian wife. According to Gregory D. Kershner, vampirism infects victims' "deepest desires with the lust of sexuality and iniquity" (26). Unlike Lucy who secretly flirts with her suitors and joyfully fantasizes about marrying multiple men, Mina is strictly monogamous. Therefore, when Mina is bitten by the Count and is infected by the vampire's bite which liberates Victorian women's sexuality, she cries heavily believing that she is impure, as Dr. Seward writes:

> "When she [Mina] raised it, his white night-robe was stained with blood where her lips had touched, and where the thin open wound in her neck had sent forth drops. The instant she saw it she drew back, with a low wail, and whispered, amidst chocking sobs:-'Unclean, unclean! I must touch him [Jonathan] or kiss him no more. Oh, that it should be that it is I who am now his worst enemy, and whom he may have most cause to fear'" (310).

Mina knows that the vampire's bite will change her to become like voluptuous Lucy. Instead of losing her self-control and indulging herself in lust like the three female vampires and Lucy, she would rather be dead than doing such abominable things like those degenerate women do as she says:

> "Because if I find in myself—and I shall watch keenly for it—a sign of harm to any that I love, I shall die!"
>
> "You would not kill yourself?" he [Dr. Van Helsing] asked, hoarsely,
>
> "I would; if there were no friend who loved me, and who would save me such a pain, and so desperate an effort!" She looked at him meaningly as she spoke. He was sitting down; but now he rose and came close to her and put his hand on her hand … (317).

That she is willingly to welcome death instead of living on in a physically and morally corrupted form shows her strong determination to follow Victorian values regarding female sexuality by embracing purity.

That Mina is knowledgeable and educated is unconventional compared to normal Victorian women and her unconventional traits are the causes of the Victorians' fears and anxieties. According to Carla T. Kungl, the fear of Victorian people and nineteenth-century doctors of educated women like Mina or the New Women was about "women's growing role in the public sphere at the perceived expense of their child-bearing duties" (1). With knowledge, women realize that they have power within themselves. If some women decide to free themselves from their traditional gender roles, a chaos may arise. In the case of Victorian women, those unnatural women would no longer follow Victorian values that require them to be wives and mothers. Mina is very smart and logical unlike "normal women" of Lombroso and Ferrero. She makes

up her own mind and is very confident with herself as Dr. Seward mentions in his journal, “I know that she forms conclusions of her own …” (Stoker 351). Although she has the power of knowledge which gives her an access to freedom in making decisions—to be dominant or to stay submissive, she chooses to stay submissive. She does what she is told although she disagrees with it. In the scene when Dr. Van Helsing tells Dr. Seward that he does not want Mina to get involved with the plan of tracking down the Count because he thinks that the task is not for women, he says, “Mrs. Harker is better out of it. Things are quite bad enough for us, all men of the world, and who have been in many tight places in our time; but it is no place for a woman, and if she had remained in touch with the affair, it would in time infallibly have wrecked her” (279). Dr. Van Helsing tells this to Jonathan. From now on, Mina does not agree to know any progress of the plan and Jonathan is told not to tell Mina about the plan as well. Mina is eager to help the group and the group, in fact, needs Mina’s “man’s brain” in order to accomplish the task. Mina is not satisfied with this idea, as she writes: “They all agreed that it was best that I should not be drawn further into this awful work, and I acquiesced. But to think that he [Jonathan] keeps anything from me! And now I am crying like a silly fool, when I *know* it comes from my husband’s great love and from the good, good wishes of those other strong men” (280). However, she places herself in an inferior position by saying that this decision might be a right one since it is from her husband and “those other strong men” (280). She does not complain about their decision and is ready to accept it. An image of Mina is shifted from a potentially degenerate woman to become an obedient woman for her husband and the male community. She willingly behaves in a submissive way and knows her place as being subordinate in the way the Victorian society expected normal Victorian women to be.

Even though the group of Dr. Van Helsing does not want Mina to involve in their plan, they cannot track the Count without the use of Mina's vampiric traits—intellect and clairvoyance. The group starts their journey though they are clueless about where the Count is. Mina, who is told not to be part of the plan, proposes that she has to take part in the journey as well. She clarifies reasons that she has to be with the group as she says, "You men are brave and strong. You are strong in your numbers, for you can defy which would break down the human endurance of one who had to guard alone. Besides, I may be of service, since you can hypnotise me and so learn that which even I myself do not know" (356). Instead of reversing the gender roles, Mina proves her intention to Dr. Van Helsing, the leader of the group, that her role throughout the journey is to support the group. She also admits that the role of the group members is more important and she is a follower; therefore, she is not a threat to them. Dr. Van Helsing as a patriarchal figure approves of Mina's proposal as he exclaims, "Madam Mina, you are, always most wise. You shall with us come; and together we shall do that which we go forth to achieve" (356).

Another vampiric characteristic which is shown in the three female vampires and Lucy but not in Mina is the loss of the maternal sense. As previously discussed, Lombroso and Ferrero described that this sense consisted of love and compassion. Mina obviously has these two elements in her. She always makes sure that people whom she knows are fine. When Lucy is bitten by the Count and starts sleepwalking outside, Mina goes outside in the middle of the night to get Lucy, who is unconscious, back. While Lucy walks barefoot and is in a nightdress, Mina puts her shoes on Lucy's feet and she has to dip her feet into mud so that it looks like she wears shoes as well (100-101). Her decision in giving her shoes to Lucy creates an image of a mother who sacrifices what

she has for her child, for mother's love is graceful. Also, by deciding to risk her reputation to roam outside at night in order to find the unconscious Lucy and accompany her home, Mina's action, clearly resembles an action of a mother who looks out for her child and is willing to do anything so that her child is safe. Mina does not only do this to Lucy who is her best friend, but she also looks out for the male characters as well. In the scene when Lucy, who is fully turned into a vampire, is killed by Arthur, Arthur feels extremely vulnerable and distressed that he cannot resist himself from crying. Mina who witnesses Arthur's emotional breakdown automatically expresses her willingness to console him although she just has just met in person as she writes in her own journal:

> He stood up and then sat down again, and the tears rained down his cheeks. I felt an infinite pity for him, and opened my arms unthinkingly. With a sob he laid his head on my shoulder, and cried like a wearied child, whilst he shook with emotion.
>
> We women have something of the mother in us that makes us rise above smaller matters when the mother-spirit is invoked; I felt this big, sorrowing man's head resting on me, as though it were that of the baby that some day may lie on my bosom, and I stroked his hair as though he were my own child (250).

Another example can be drawn from the following scene. When Mina sees a phonograph of Dr. Seward for the first time, she learns that Dr. Seward records himself narrating how Lucy dies in the phonograph since he uses it as his journal. Dr. Seward refuses to let Mina listen to it at first because there is not only the information about the death of Lucy, but the machine also records his feelings for Lucy when she was still alive. After Mina suggests that record be transcribed and she is willing to be a

transcriber using a typewriter to create paper-based documents, Dr. Seward finally agrees to reveal his secret record to Mina. After listening to the record and finishing typing down the document, Mina expresses her feeling through tears as Dr. Seward writes:

> I had just finished Mrs. Harker's diary, when she came in. She looked sweetly pretty, but very sad, and her eyes were flushed with crying. This somehow moved me much. Of late I have had cause for tears, God knows! but the relief of them was denied me; and now the sight of those sweet eyes, brightened with recent tears, went straight to my heart. So I said as gently as I could:--
>
> "I greatly fear I have distressed you."
>
> "Oh, no, not distressed me," she replied, "but I have been more touched than I can say by your grief. That is a wonderful machine, but it is cruelly true. It told me, in its very tones, the anguish of your heart. It was like a soul crying out to Almighty God. No one must hear them spoken ever again! See, I have tried to be useful. I have copied out the words on my typewriter, and none other need now hear your heart beat, as I did" (242).

Although Mina has just met Dr. Seward, she understands what he has been through especially the intimate feeling he has for Lucy including his grief when Lucy does not accept his proposal. All these feelings and reactions that Mina has towards Dr. Seward and other characters who are in grief are projected naturally from her "mother-spirit". Along with love and compassion, Mina expresses to these characters, it is clear that she has a potential to be a mother and, at the end, she becomes the mother to a baby named Quincey Morris though the late nineteenth century degeneration concept stated that

educated women were prone to infertility. A nightmare which the English race would become extinct because of educated women finally terminates.

Vampires symbolize fears among Victorian people regarding changes of gender roles in the late nineteenth century. Deviant gender roles and sexuality from Victorian values were seen as threats. Preys of the Count, who is a sexually degenerate, become wiser and more sexual. The two qualities were undesirable in the Victorian society. Excessively sexual women like the three female vampires and Lucy represent a lack of self-control. They are considered too immoral and do not have a sense of maternity. Therefore, they cannot have children. Intellect and knowledge are not for women because they might distract them from doing household chores, taking care of their husbands, and bearing children. Educated women were believed not to be able to have children because of their intellect which, according to the nineteenth-century doctors and scientists, was not for women. All these degenerate women had to be eliminated to maintain peace and norms of the society and, most importantly, to keep normal Victorian women from being stained so that they could bear normal and healthy children to prevent the extinction of the English race. However, it is impossible to avoid or banish all changes. Through Mina, a solution to deal with the anxiety of the era is to embrace Victorian values. Though she is unconventional because of her intellect that makes her seem unnatural, she is proved to be a good wife who is loyal to her husband and uses her intellect to support him. She also shows her sense of maternity. Mina makes sure that everyone is alright and she comforts other people. She makes people around her feel like they are home. She, later, has a son who is named after Quincey who died in the last fight with the Count. She now completes her second role as a mother. It can be said that Mina's survival—though she does not completely match

with the descriptions of Lombroso's normal women—is caused by her accomplishment in being a devoted wife and mother who bears children of the nation. Mina seems to be created to help decrease the anxiety towards sexual morality, gender roles, and a possibility that the English race would be extinct because she lives by the Victorian values and, at the same time, proves that changes do not always bring a downfall to the country. The vampires in *Dracula* are simply ones of the many examples of invasion fantasies which illustrate fears and anxieties of the Victorian people regarding degeneration. There are other kinds of threatening monsters which reflect people's fears and anxieties in other British fin-de-siècle novels, including an ancient Arab monster called the Beetle in Marsh's *The Beetle* which represents racial degeneration. The monster stated in the novel will be discussed along with the notion of racial degeneration in late-nineteenth century England in the next chapter.

CHAPTER III: THE BEETLE AND RACIAL DEGENERATION IN RICHARD MARSH'S *THE BEETLE*

Many fin-de-siècle writers feature monsters in their novels. Some monsters are villains created from foreign lands including the Beetle, the villain in Richard Marsh's novel. *The Beetle* is a novel about an ancient monster from Egypt visiting England with aims to take revenge on an English statesman and to practise a terrifying ancient rite which involves activities such human sacrifices. It is apparent that the Beetle is a threat to England. To have the Beetle as a foreign threat in the novel highlights fears and anxieties of racial degeneration since people of foreign races were believed to be a cause of physical, mental, and moral decline in England during the late nineteenth century.

England during the nineteenth century was known as a major manufacturing country due to the Industrial Revolution. Because of this circumstance, workers and laborers worked in industries. English country people started moving to towns. Michael Saler indicated the reasons why people flocking in town, "[i]f the general tendency was for people to move from the country to the towns, some went a good deal further in search for work, or more lucrative work, or a better life" (126). English citizens were not the only people who wanted to acquire more job opportunities and had a good life. Foreign workers or immigrants also shared the similar goals. As a result, it was not surprising that the major towns in England were crowded by the English themselves as well as immigrants such as the Germans, the Irish, the Jewish, the Chinese, and the Indians. These immigrants worked as metal workers, laborers, garment workers, sailors and missionaries.

The growth of the job market in industries that attracted foreigners to England was a consequence of colonial expansion. In the nineteenth century, similar to other powerful European countries, England was energized by the Industrial Revolution and was under pressure from a rapidly growing population. Therefore, the country utilized colonial expansion to gain more workers, discover new markets including new areas for the settlement of English migrants and, specifically, to fulfill the desire to "civilize the barbarian nations" (Saler 28). By the nineteenth century, England's colonized territories and countries encompassed Australia, New Zealand, India, Burma, Barbados, Jamaica, Egypt, Nigeria, Uganda and Kenya. The long list of the colonized countries established England as the British Empire, the largest empire in the world. This was the origin of a popular quote of Rev. R. P. Buddicom in his speech on July 31, 1827 that "the sun never sets on the British Empire" (Gallagher 355). British colonies expanded across the globe ensuring that the sun always shone on at least one of the numerous colonies. England's power and influence stretched across the whole world for several centuries.

Regarding the mission to civilize "the barbaric" stated in *Victorian Literature: A Sourcebook*, citizens of the colonized countries were educated and cultured according to English standards (235). Many people from the colonized countries were relocated in England to become familiar with the English education system, social values, and religious beliefs. An example of this migration is illustrated in the case of Indian people in England during the nineteenth century as stated in "Asians in Britain (1600-1947)" published by British Library:

> From about the middle of the 19th century an increasing number of Indians—largely professionals—came to Britain. Some came as a result of the political,

> social and economic changes brought about under colonial rule. Others came out of a sense of adventure or curiosity to see the land of their rulers, or as in the case of the princes, on official visits or for pleasure. Students, some on scholarships, came to obtain vital professional qualifications to enable them to gain entry into the structures of colonial hierarchy back home. Some, having qualified, stayed on to practice their professions in Britain. Political activists brought the struggle for colonial freedom to London, the center of imperial power. Businessmen and entrepreneurs came to seek economic opportunities (n.p.).

The Victorians not only encountered immigrants in England, but also in the colonies. Steam rail became popular and easily accessible after the opening of the European and American continents to steam rail in 1825. As a result, traveling was for the first time possible for middle-class people whereas in the past traveling seemed to be reserved for only wealthy people who could afford it. The idea of the Grand Tour[2] became popular especially for the middle class. Thomas Cook (1808-1892), an English businessman, was a pioneer in the excursion business. According to "Victoria County History", he led a group of English tourists to Paris for the Great Exhibition in 1855. Because of the success of the excursion, he continued to arrange tours to Europe, America, and the Middle East (n.p.). Traveling to these foreign lands seemed to strengthen the imperialist attitude that people from the British Empire were most

[2] The Grand Tour was the traditional kind of trip to Europe among upper class European young men of sufficient wealth and rank or those who could find financial support. Travelers also included young women with the similar background when they became 21 years old accompanied by other family members. The trip was a custom that flourished from the 1660s until the 1840s after the advent of large-scale rail transportation. It was associated with the British nobility. The trip was seen to serve as an educational rite of passage for the young adults (Layton-Jones).

superior. In “Victorians: Empire and Race”, Richard Evans referred to the opinion of Thomas Arnold (1795-1842), a well-known English educator and historian, regarding superiority of the English race when he visited the south of France in 1839 that “[t]he English are greater people than these [the French]—more like, that is, one of the chosen people of history, who are appointed to do a great work of mankind” (n.p.). Arnold viewed his own race as the most superior compared to inhabitants of other countries. As a result, English people were apt to complete “a great work of mankind” which was to civilize those foreign inhabitants, saving them from their absence of culture and civilization or any activities that the Victorians considered cruel or brutal. The idea of the superiority of the English race became more influential in the Victorian society. Arnold’s son, a significant and reputable English poet and critic Matthew Arnold, also confirmed the idea of superiority as he wrote in his work entitled “The Anglo-Saxon Race”, stated in *Matthew Arnold: Complete Poetical Works*, that English people “are the best breed in the world” and “[t]he absence of a too enervating climate, too unclouded skies, and a too luxurious nature … has rendered us [the English people] so superior to all the world” (283). Because of this pride in the English race, Victorian people started viewing foreigners and immigrants as stereotypes. Even people from other European countries, especially the French, the Italians and the Spanish, were believed to be lazy, backward, excitable and unstable, thus inferior to the English.

Still, the stereotypes of those European people were not extreme because, at least, people from those European countries were Caucasian and practised Christianity which was a moral core of the Victorians. However, people such as the Africans, the Asians, the Indigenous, the Arabs as well as other groups of people who were not Christian and whose appearances were different from the Caucasian race held extremity

of negative stereotypes set by the English. These stereotypes of races in the Caucasians' opinions are, later, discussed in one of the most influential and famous works entitled *Orientalism* (1978) by Edward Said, a Palestinian American professor of literature at Columbia University, a public intellectual, and a pioneer of the academic field of postcolonial studies. *Orientalism* focuses on the West's patronizing presentation of "the East" which refers to foreigners from Asia, North Africa and the Middle East. Victorian people did not only meet people from these continents in England, but they could also travel to faraway lands because of new routes of travelling. In 1869, the Suez Canal in Egypt was completed. This success opened a new inexpensive and safer route for shipping and a chance for tourists to experience "exotic" lands. When these tourists met people whose appearances and cultures were different from theirs, they automatically identified those people as being barbaric, violent, unintelligent, irrational, promiscuous, excessively sexual, and immoral. These negative stereotypes were more affirmed in media. For example, an image of obscene harems in European popular culture is derived from translated novels. Sir Richard Burton (1821-1890), a renowned British explorer and writer selected Indian and Arab texts and translated them into English. Examples of his translated work include *The Arabian Nights* (1885-8) whose context contains scenes that clearly illustrate sexual intercourse, violence and magic. He published this translated novel with his underground publishing house named the Kama Shastra Society along with other Indian and Arab erotic and semi-erotic novels such as *The Supplemental Nights* (1886-8), *The Kama Sutra* (1883), *The Ananga Ranga* (1885), *The Perfumed Garden of the Sheik Nefzaoui* (1886), *The Beharistan* (1887), *The Gulistan* (1888), and *Marriage—Love and Woman Amongst the Arabs* (1896) which is an Arab sex manual (Colligan 56). These works affirmed stereotypes formed by the Victorians

of "the East" regarding promiscuity and sexual extremity. Not only did these writings convey such images of "the East" to Victorian readers, paintings and photographs produced by European artists about the Arabs from the nineteenth to the early twentieth centuries also depict images of Arab women as belly dancers and the Arab world as the exotic and mysterious place with harems, giving audiences senses of immorality and danger (Said 2). To the Victorians, Arab culture was against their norms. Certainly, the Victorians were not pleased with these differences and did not like to live close to these foreigners in England. Therefore, when they noticed the decline in morality from a high rate of crimes and mental illness based on the increasing number of mental asylums, they blamed it on the foreigners as a possible cause of degeneration.

For Lombroso, the negative stereotypes of foreigners were the source of his concept of atavistic retrogression. Lombroso pointed out atavistic traits through abnormal biological features: the unusual size or shape of head, strange eyes, facial asymmetry, extended jaw and jaw bone, abnormally large or small ears, full lips that leaned forward, abnormal teeth, wrinkled skin, curled up nose,[3] too long or small or flat chin, dark skin, and abnormally long arms. Lombroso's atavistic retrogression also refers to atavistic stigmata through behaviors which he called criminal behaviors. Behavioral traits that Lombroso considered as criminal behaviors were characteristics that were peculiar or deviant from social norms. According to Lombroso and Ferrero in *The Female Offender* (1898), examples of the criminal traits include insensitivity to pain and touch, acute sight, a lack of moral sense, an absence of remorse, vanity,

[3] In Marvin E. Wolfgang 's article "Pioneers in Criminology: Cesare Lombroso (1835-1909)," Lombroso's degeneration theory pointed that thieves were believed to have a flat nose and murderers were believed to have a beak nose (371).

impulsiveness, vindictiveness and cruelty, and other manifestations such as the use of special criminal argots and tattoos (84-85). For criminal women, Lombroso put prostitutes in a separate category for their abnormal sexual behaviors and appetites. Women who were into revenge and women with hysteria[4] were also classified as criminal women (86). These characteristics of criminals and criminal women echoed stereotypes that the Victorians thought of foreigners. Arab men, for instance, could be categorized as Lombroso's criminal men because they were seen as violent and barbaric through their depictions in Western media as thieves and lascivious men owning harems while Arab women were seen as excessively sexual women through their depictions as seductive belly dancers with revealing clothes in novels and postcards, or paintings of naked Arab women produced by Western photographers and artists (Ridouani 36-38). Lombroso's concept of atavistic retrogression also subsumes a stage of reversion to ancestral characters or types. Human organs that resembled animals' organs or features in criminals and mentally ill patients were used as indicators of retrogression. If humans' ancestors were apes, people with ape-like organs or gestures would be considered as the degenerates. The more deviant organs or features were from normal shapes such as having pointy earlobes like wolves or having a hooked nose like a bird beak, the more degenerate those people would be (Karschay 33).

Another degenerationist, Max Nordau, shared a similar concept with Lombroso's atavistic retrogression called Biocultural Recapituation through which any

[4] Female hysteria in the nineteenth century was considered as an illness involving sexual frustration in women. Groups of women who were likely to have it were among virgins, nuns, or widows. It was rare in married women. Its symptoms were faintness, nervousness, insomnia, fluid retention, heaviness in abdomen, muscle spasms, shortness of breath, irritability, and a loss of appetite for food. Its cure was intercourse; however, in the case of virgins or nuns, a treatment by physicians called pelvic massage was applied by physicians until patients reached hysterical paroxysm (Tasca 114).

species could revert into more primitive forms starting from human beings as the most superior form, to mammals, snakes, fish, plants, and ending with bacteria as the most inferior form (Morris-Reich 23). While Lombroso's concept of atavistic retrogression ended at physical and behavioral traits of the degenerates, Nordau elaborated the notion of primitivism further through a Eurocentric sociological perspective. He pointed out cultures and beliefs that assumingly led to moral and psychological declines in his famous writing *Degeneration* (1892). He observed that people from "the East" did not share similar religious beliefs with the Europeans. Instead of practising Christianity, people from "the East" tended to worship ancient deities and practise primitive rituals that involved magic, astrology, and Kabbalah. Nordau expressed his opinions regarding these beliefs:

> Ghost-stories are very popular, but they must come on in scientific disguise, as hypnotism, telepathy, somnambulism. So are marionette-plays in which seemingly naïve but knowing rogues make used-up old ballad dummies babble like babies or idiots. So are esoteric novels, in which the author hints that he could say a deal about magic, kabbala, fakirism, astrology and other white and black arts if he only chose. Readers intoxicate themselves in the hazy word-sequences of symbolic poetry (14).

Although the quotation from Nordau's was about elements which involved various kinds of esoteric beliefs and practices in novels, it can be seen that he saw these ancient exotic crafts and practices as elements that "intoxicate" or corrupt the readers' mind. Therefore, any beliefs that were not Christian teachings should be entirely avoided.

As the Victorians' fear of people from "the East" continuously grew and became more intense along with the popularity of the degeneration concept, many English

novelists of the nineteenth century could be seen to engage in this issue in their works. Richard Bernard Heldman, known for his pseudonym Richard Marsh, was a prolific English writer of the late nineteenth century who was became well-known for his supernatural thriller novel, *The Beetle*, published in the same year as Stoker's *Dracula*. The novel remained in print until 1960 when its popularity mysteriously faded while *Dracula* became a more famous text to read and an iconic novel in the Gothic and horror genre after Stoker passed away. *The Beetle* engages with various themes prevalent in the late-nineteenth century, such as the New Woman, unemployment, science and radical politics. However, this chapter will focus on racial degeneration through representations of the Arabs in *The Beetle*.

The Beetle is set in London with four main characters: the Beetle, Sidney Artherton, Paul Lessingham and Marjorie Lindon. Artherton is a successful young scientist and an inventor who is in love with Miss Lindon, a daughter of a wealthy and influential businessman. Though Miss Lindon has known Artherton since she was very young, she does not take Artherton's marriage proposal seriously because she knows that Artherton is flirtatious with women and she is in love with Lessingham, a young politician and soon-to-be statesman. Lessingham and Miss Lindon are engaged even though Miss Lindon's father is not pleased with the decision because no one knows Lessingham's background before he enters the political world. Lessingham, in fact, has a secret about his past. He travelled to Egypt when he was an adolescent. He foolishly wandered through a native section of Cairo and was drawn to a café by a hypnotic and mesmerizing singing of one local young woman. While listening and talking to her, he became unconscious without a clear explanation whether he was hypnotized or drugged by the woman. He was taken to a temple of Isis and kept there for months, sexually

molested by the woman who, later, was revealed as a priestess of Isis. While he remained helpless in the temple, he witnessed parts of the Isis cult which he referred to as "orgies of nameless horrors" (Marsh 200) such as human sacrifices in which English women were tortured and burned alive. After one sacrifice, the priestess came to him as usual, but Lessingham struggled, strangled the priestess, and escaped from the temple. While being strangled, the priestess turned into a monstrous beetle right in front of him. Lessingham is forced to handle and deal with the consequence of his action twenty years later. The priestess or the Beetle that he strangled in Egypt arrives in England and seeks for vengeance on him. The Beetle hypnotizes a homeless Englishman, Robert Holt, forcing him to steal Lessingham's letters to Miss Lindon. The Beetle, then, kidnaps her and attempts to take her back to Egypt. While the Beetle and Miss Lindon are on the train, the train crashes causing death to the Beetle and injuries to Miss Lindon. After being hypnotized and kidnapped, Miss Lindon is hospitalized. She recovers and marries Lessingham. Artherton ends up marrying a woman who loves him. The temple of Isis worshippers in Egypt is found and finally destroyed.

Similar to the Count in *Dracula*, the Beetle, the invader in the novel, has a shape-shifting ability that can be analyzed in the context of degeneration. The entity appears to have three forms: an Arab man, an Arab woman and a scarab. The male form of the Beetle—the Arab man—is described by Holt, a poor and unemployed Englishman who is looking for a vacant workhouse to stay. Holt is the first person who spots the Arab man in London. Desperate for food and shelter, Holt decides to climb into a house through its open window not knowing that the house is where the Arab resides. When he successfully enters the house, he encounters the host whose physical appearance is particularly unpleasant: "It might have been that he had been afflicted by

some terrible disease, and it was that which had made him so supernaturally ugly" (16). The Beetle's diseased body is a sign of physical degeneration. His "saffron yellow" (16) skin can be considered as a physical atavistic trait of the degenerate. Although, biologically, skin is not related or does not affect moral qualities of a person, degenerationists in the nineteenth century tended to view other races with various skin tones as devolved from the Caucasian race. The Beetle is fully aware of this notion of his yellow skin as a stigma. He expresses his wish to have white skin like English people—the Caucasians—as he tells Holt, "'What a white skin you have—how white! What would I not give for skin as white as that—ah yes! …'" (18). Having a darker skin does not only show that one is degenerate and is associated with the criminal type proposed by Lombroso, but also, in the context of industrialized Britain during the nineteenth century, people with darker skin colors were particularly seen as socially, morally, and intellectually inferior compared to English people whose whiteness marked their superiority in every way against foreigners in their country. Apart from the deviant skin complexion, the Beetle's wrinkles are worth discussing. The Beetle's face, according to Holt, is covered by "amazing mass of wrinkles" (26). Wrinkles usually occur in human's aging process. These wrinkles seem to imply about his age. However, the Beetle is not simply old, but he, as a mythical entity of the old Egyptian belief, is ancient. His wrinkles recall a notion of primitivism and, moreover, they serve as hints that the Beetle is the degenerate or even a criminal. In *The Contemporary Science Series: The Criminal* (1890), Havelock Ellis described the significance of wrinkles in criminology as follows:

Ottolenghi[5] has investigated the wrinkles on the faces of 200 criminals as compared with 200 normal persons. He finds that they are much more frequent and much more marked in the criminal than in the non-criminal person, and this must have struck many persons who have seen a large number of criminals or photographs of criminals. The relative frequency is especially marked in zygomatic and genio-mental wrinkles, while the foreheads, even of youthful criminals, and when the face is in a state of repose, sometimes present a curiously marked and scored appearance. The precocity of these wrinkles is worthy of note. "We found young criminals of fourteen," Ottolenghi remarks, "with wrinkles more evident and marked than are met with in many normal men above thirty. It is these precocious wrinkles which give to young criminals that aspect of premature virility which Lombroso and Ferrero have already noticed." "It is worthy of note," he remarks also, "that the part of the face which, by the prevalence of wrinkles, shows more active expression in criminals as in other degenerated persons, is that corresponding to the region of the nose and mouth—that is to say, the less contemplative, more material, part of the face; and, in fact, we see that, with the exception of some murderers, who have a surly look and corrugated forehead, the typical delinquent presents habitually in the more rational and contemplative part of his face the least degree of active expression, this corresponding to his limited psychical sensibility". (72)

[5] Salvatore Ottolenghi (1861-1934) was an Italian physician and criminologist. He studied medicine at the University of Turin in 1884. He became Lombroso's assistant at the university from 1886-1892. His works are mainly about forensic medicine, anthropology, and criminology. His major works in the fields of criminology and degeneration are, for example, *Anomalie del campos visivo nei Precopatici e nei Criminali* (1891), *Duocento Criminali e prostitute* (1894) (Gibson 160).

Atavism which was used to distinguish the degenerates from decent people also focused on abnormal and asymmetrical facial features. The Beetle's facial features are neither normal nor symmetrical. His face is commented by Holt as "an uncomfortable one" (Marsh 16). His mouth is located in a peculiar way which is immediately underneath his nose. He does not have a chin which makes his face oddly differ from the face of a normal English man. His nose is so "abnormally large" (16) that it evokes ideas of atavism as well as primitivism through the nose that resembles "the beak of some bird of prey" (16). His eyes are strangely long, as Holt describes: "it seemed to be that he was nothing but eyes" because his eyes literally run across the whole upper portion of his face (16). His skull appears to look more like an animal's skull because of its size as Holt notes: "the whole skull was so small as to be disagreeably suggestive of something animal" (16). All these asymmetrical and peculiar facial features and physical traits that resemble animal parts match physical characteristics of Lombroso's born criminals. The Beetle's female form does not appear to have odd physical traits that indicate physical decay; however, what makes her fall into the category of the criminal or the degenerate is shown through her characteristics which will be discussed in the next section. The Beetle's last form as the scarab shows a clash between ancient Egyptian beliefs and European beliefs, specifically Victorian beliefs. According to Brett C. Ratcliffe in his essay "Scarab Beetles in Human Culture", the scarab beetle plays a vital role in the ancient Egyptian mythology. It is known as the sacred scarab because a round shaped dung that the beetle rolls symbolizes the god of the sun, Ra, who was the first ruler of Egypt (86).

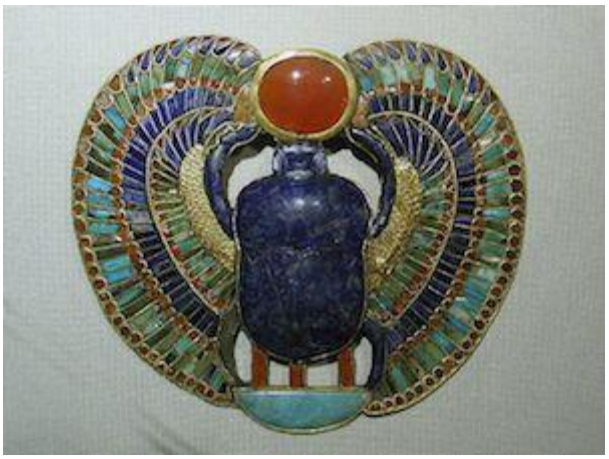

Figure 4 *Sacred Animals of Ancient Egypt, retrieved from BBC.*

Because of this myth, the scarab was worshipped by ancient Egyptians and is still revered by people who believe in Ra and other ancient Egyptian gods and goddesses. However, the Beetle's shape-shifting form can be disturbing to the Victorians. His transformation into the scarab, an insect, suggests the notion of devolution from human-beings to animals. With reference to Lombroso's atavism, people who were considered as degenerate tend to have some resemblance to apes, as stated in *Textbook on Criminology*: "Lombroso identified body features (including the skull, brain and other body parts) that he considered to be atavistic. In other words, the criminal's physical characteristics reflected our lower and more ape-like ancestors" (Williams 142). Apes are classified as mammals. According to Nordau's Biocultural Recapituation, stages of devolution commence with human beings and down the scale are mammals, snakes, fish, plants, and bacteria respectively. Although an insect category is not stated in the concept, it can be assumed that a stage of insects is possibly after the fish category considering that insects do not have spines like other superior beings (human beings, mammals, snakes, and fish). That the insect category is far below the mammal category

implies the intensity of the Beetle's primitiveness. To English people, the scarab is not a respectable god, it carries a threat of devolution to human beings.

The physical features that illustrate atavism of the Beetle's male form and the insect form are not the sole proofs that affirm the creature's state of degeneration. The Beetle's nonphysical atavistic traits can also be found in accordance with Lombroso's discussion of atavism. The novel seems to suggest Europeans' stereotypical view of Arab people. To begin with, Middle Eastern people were usually seen as lazy (Ranjan 81). In his male human form, the Beetle is a lazy Arab man as Holt describes at the beginning of the novel: "I saw someone in front of me lying in bed … He lay on his left hand; motionless, eyeing me as if he sought to read my inmost soul" (Marsh 16). Even though the Beetle looks weak on the bed due to his aging appearance, he is, in fact, doing well. He can later travel from one place to another to complete his cult rituals. While he can be productive, he chooses to be idle. It is not surprising that idleness is one of the signs of the degenerates for the nineteenth-century European thinkers because it is widely known in the Western world that laziness or sloth is one of the deadly sins in Christianity.

Morever, Middle Eastern men were viewed by the Victorians as violent people. This idea was somewhat influenced by Victorian travel writings which were known to be highly exaggerated, overstating the violent tendencies of native people and people in Africa (Franey 45). The Beetle as an Arab man possesses a trait that follows this stereotype. Driven by wrath, he is extremely violent. Throughout the novel, he continuously hurts and tortures the English characters. Holt is the first victim of the Beetle. He accidentally comes across the Beetle in the house that he uses as a temporary sanctuary when seeking for the workhouse because it is rainy and cold outside.

Although the Beetle seems to show a glimpse of mercy by offering Holt a dry and clean cloth and food stored in a cupboard, he ends up sending Holt out while it is still raining and the weather is extremely cold. He is forced to go out barefoot in order to fulfill the Beetle's command about stealing the love letters of Lessingham to Miss Lindon. As Holt narrates his feelings during the malicious mission,

> It is painful even to recollect the plight in which I was when I was stopped—for stopped I was, as shortly and as sharply as the beast of burden, with a bridle in its mouth, whose driver puts a period to his career. I was wet—intermittent gusts of rain were borne on the scurrying wind; in spite of the pace at which I had been brought, I was chilled to the bone; and—worst of all!—my mud stained feet, all cut and bleeding, were so painful—that is was agony to have them come into contact with the cold and the slime of the hard, unyielding pavement (Marsh 33).

The Beetle is fully aware of the conditions outside the house, yet he commands Holt to leave the house. It can be assumed that the Beetle's motif in helping Holt at the beginning is not for the sake of humanity; however, he has to be kind to Holt so that he can use Holt as part of the revenge plan. He obviously does not care if Holt will be cold to death or suffer from being cut by sharp stones for walking without shoes. Another example that proves the Beetle's violent potential can be traced in the scene when he kidnaps Miss Lindon from the very same house. Miss Lindon shows her intention to accompany Holt, Lessingham and Artherton to the house where Holt claims to have witnessed a presence of the Beetle. The group enters the house leaving Miss Lindon alone. Later, they discover that Miss Lindon disappears. With traces they find such as Miss Lindon's clothes and her engagement ring in the house, they are certain that the

Beetle kidnaps her. The Beetle not only disguises her in male clothes that look like dirty rugs (240), but he commits a violent act which exceedingly terrifies the group:

> While they wrangled, I [Champnell] continue to search. A little to one side, under the flooring which was still intact, I saw something gleam. By stretching out my hand, I could just manage to reach it—it was a long plait of woman's hair. It had been cut off at the roots—so close to the head in one place that the scalp itself had been cut, so that the hair was clotted with blood (221).

In order to disguise Miss Lindon as a man, the Beetle cuts off Miss Lindon's hair. He also goes too far by cutting her scalp along with the hair. This act is purely abominable showing a clear intention to physically hurt an innocent person. The Beetle does not know Miss Lindon in person; however, he chooses to attack her in order to crush Lessingham's heart. When Lombroso listed characteristics of born criminals, those characteristics included lack of mercy and remorse: "The criminal by nature is lazy, debauched, cowardly, not susceptible to remorse, without foresight ... As the born criminal is without remedy, he must be continually confined, and allowed no provisional mercy or liberty …" (Sharma 39). The Beetle allows his ire to completely dictate him to do everything to achieve his malicious plan because he is angry that Lessingham strangled him when he was, in the female form, a priestess in Egypt. Without any remorse for the evil thing he did, he continuously uses physical violence to hurt these English characters.

In addition to physical violence, the Beetle also uses magic to psychologically and mentally attack the English. The scarab or the insect form of the Beetle is directly associated with ancient Egyptian beliefs. In ancient Egyptian mythology, the scarab or the dung beetle holds a mythical symbol of Ra or the ancient Egyptian god of the sun.

Although the novel bridges the relation between the beetle and the cult of Isis, the true cult of Isis, in fact, does not worship Ra. Instead, it worships Osiris the god of afterlife, underworld and death and it is Isis the protector of the dead and the goddess of children who is worshipped in the cult according to the Egyptian mythology (Hamilton 58). The cult of Isis was brought to Rome, Italy, and was popular until the rise of Christianity in the sixth century. It was called the cult of Isis; however, it was a religion. The cult of Isis's teachings focused on love for every mankind, compassion, devotion, and life after death. According to Allison Butler, most rituals of the religion remain secret, but some religious traditions usually involved material sacrifices such as fasting and donation (72). Still, the Beetle and the cult of Isis are portrayed with inaccurate images and information in the novel. The religion and the beetle are linked with magic and supernatural powers because of the popularity of the Golden Dawn[6] rituals and literature among the Victorians. Parts of the organization's teachings were from ancient Egyptian cultures. These cultures were appealing to the Victorians, causing the studies of Egyptology and occultism based on ancient Egyptian mythology and magical knowledge to flourish in the late nineteenth century (60). As a result, Egypt became a land of mystery and magic. Along with the Victorians' negative view of Middle Eastern people, those ancient Egyptian beliefs, myths, or religions including the actual cult of Isis were unavoidably perceived as primitive religions whereby barbaric rituals and black magic were practised. While the scarab is a sacred symbol for the Middle Eastern

[6] The Golden Dawn or The Hermetic Order of the Golden Dawn was an organization which devoted to the study and practice of occults, metaphysics, and paranormal activities during the late nineteenth century and early twentieth century. It was extremely popular that there were more than 1,000 members from every class of the Victorian society including Irish poet William Butler Yeats (1865-1939), Welsh author Arthur Machen (1863-1947), and English occultist Aleister Crowley (1875-1947). The organization taught esoteric philosophy based on the Hermetic Kabbalah, astrology, tarot divination, geomancy, astral travel, alchemy and so on.

people who respect ancient Egyptian deities, this insect form of the Beetle is a subject of horrors to the English characters. Primitiveness terrified the Victorians, giving an idea of devolution which was influenced by the degeneration concepts. Anything that has a backward progress could signal a state of decline. Therefore, the scarab of the Egyptians loses its own sacredness and transforms into a monster with occult practices and malicious magic. Indeed, the Beetle in insect form uses ancient magic and occult crafts to psychologically and mentally abuse the English characters in the novel. According to his book *Degeneration*, Nordau considered magic, sorcery, astrology, and divination including hypnotism, Kabbalah, fakirism, and other forms of white and black arts as ancient beliefs (218). He affirmed that people who practised these ancient crafts and beliefs were likely to have weak brain which affected their abilities to act rationally. He called these people religious maniacs (23). It is possible that occults and magic could negatively influence the Beetle's sense of rationality because rituals of the cult of Isis are not portrayed as noble activities. They are purely crimes; however, the Beetle and other Isis worshippers who are also Arabs do not seem to realize this fact. Details of the cult's religious activities are told by Lessingham who was kidnapped and captured in the Isis temple in Egypt when he was a teenager. When he was in the temple, he witnessed two religious activities which made him describe this ancient religion as "the cult of the obscene deity" (Marsh 199). The first activity was the kidnap of English people. Lessingham himself was once a victim who was kidnapped by the Beetle as he tells Champnell who is responsible for the arrest of the Beetle and who does not understand why Lessingham is extremely terrified when he sees a piece of paper with the drawing of a scarab in his office. However, Lessingham's story is not new to Champnell because he has heard a similar case which happened to other English

people—one boy and two girls—who traveled to Egypt before Lessingham. The boy was kidnapped for months and was found in a physically and mentally tormented condition in a desert. The second sinister activity that Lessingham tells the detective is part of the Beetle's religious ritual—the burning of English women as sacrifices for their deities:

> … I saw, on more than one occasion, a human sacrifice offered on that stone altar, presumably to the grim image which looked down onto it. And, unless I err, in each case the sacrificial object was a woman, stripped to the skin, as white as you or I—and before they burned her they subjected her to every variety of outrage of which even the minds of demons could conceive (199).

Lessingham's story matches the story told by the English teenager who was found in the desert. In the case of the English teenager, his two sisters are never found. Eventually, he reveals the truth that his two sisters were burned alive as sacrifices to the goddess by the Beetle and the Isis worshippers in Egypt as Champnell narrates that the teenager "frequently called upon his sisters by name, speaking of them in a manner which inevitably suggested that he had been an unwilling and helpless witness of hideous tortures which they had undergone; and then he would rise in bed, screaming, 'They're burning them! They're burning them! Devils! Devils!'" (251). According to the testimonies of Lessingham and the English teenager, the sacred rituals appear horrifying to them, for kidnapping and burning people are crimes. These incidents prove true Nordau's idea that ancient religions and magic weaken people's sense of rationality. In the point of view of the English, these characters clearly cannot distinguish what is right or wrong and the English tend to blame it on the practice of ancient religion which they see as a false belief.

Another stereotype of Arab men represented by the Beetle is an "abnormal" sexual preference and sexual potential of Arab men in a point of view of the Europeans. To mention about Arab men, a notion about sexuality seems to always be brought up since they were labeled by the Westerners as licentious. While the Victorians prided themselves on their sexual restraints, they viewed people from the Middle East as having no control over their own sexual desire. According to *Islamic Homosexualities Culture, History, and Literature* , it was stated: "it would be no exaggeration to say that, before the twentieth century, the region of the world with the most visible and diverse homosexualities was not northwestern Europe but northern Africa and southwestern Asia" (36). The novel contains this issue in the scene when Holt encounters the Beetle in the house for the first time. The Beetle in the male form uses magic to make Holt follow his commands. Holt is forced to strip his own clothes:

> 'Undress!'
>
> When he spoke again that was what he said, in those general tones of his in which there was a reminiscence of some foreign land. I obeyed, letting my sodden, shabby clothes fall anyhow upon the floor. A look came on his face, as I stood naked in front of him, which, if it was meant for a smile, was a satyr's smile, and which filled me with a sensation of shuddering repulsion.
>
> 'What a white skin you have—how white! What would I not give for a skin as white as that—ah yes!' He paused, devouring me with his glances … (Marsh 18).

A desire of the Beetle for a man such as Holt is expressed through the way he looks at the Englishman in his nakedness. The way he looks at Holt's naked body is not normal,

but he pleasantly contemplates the naked body in a sexual way through the word "devouring". This homoerotic sense of the Beetle is even clearer in the next scene:

> When the clock had struck ten, as it seemed to me, years ago, there came a rustling noise, from the direction of the bed. Feet stepped upon the floor—moving towards where I was lying. It was, of course, now broad day, and I, presently, perceived that a figure, clad in some queer coloured garment, was standing at my side, looking down at me. It stooped, then knelt. My only covering was unceremoniously thrown off from me, so that I lay there in my nakedness. Fingers prodded me then and there, as if I had been some beast ready for the butcher's stall. A face looked into mine, and, in front of me, were those dreadful eyes. Then, whether I was dead or living, I said to myself that this could be nothing human—nothing fashioned in God's image could wear such a shape as that. Fingers were pressed into my cheeks, they were thrust into my mouth, they touched my staring eyes, shut my eyelids, then opened them again, and—horror of horrors!—the blubber lips were pressed to mine—the soul of something evil entered into me in the guise of a kiss (20).

The Beetle as an Arab man approaches Holt. He kisses Holt on the lips and, then, touches him all over the body. The Beetle does all these actions in a sexual way, for the scene resembles a foreplay which could lead to an intercourse between the two men. In the nineteenth and the twentieth centuries, some Europeans saw the Middle East as a place where homosexual intercourse was available. In England, the British law even considered same-sex relationships and activities as crimes. Unavoidably, people from southwestern Asia and northern Africa including the Egyptians were judged by the Westerners as decadents because of their tendency towards homosexuality.

Non atavistic traits or decadent characteristics are also shown in the female form of the Beetle as an Arab woman. Although there is nothing unpleasant about the female physical appearance, Holt, the first person who witnesses the Beetle's transformation in England, notices that he can sense something sinister and horrifying in her. In the nineteenth century, Westerners believed that Arab women were overly sexual, as Rasha Allam wrote: "[t]he usage of [Arab] women's bodies as sexual commodities or a vehicle of sexual arousal was found to be the main negative image used in the Arab media, followed by an image of women who are in some way immoral" (3). This remark is not new since the Westerners usually formed ideas about Arab women from literary works translated into English such as *The Arabian Nights*: *One Thousand and One Nights* (1885-8) that contains descriptions of lascivious and sexual Arab women. While ideal Victorian women were believed to be pure, reserved and moral, the female Beetle appears to resonate the stereotype of Arab women due to her excessive carnal desire. Lessingham first met her at an entertainment complex while he traveled to Egypt during his adolescence. The female Beetle was in the place as a singer and her voice attracted Lessingham as he said, "… the girl's voice filling all at once the air. It was a girl's voice—full, and round, and sweet …" (Marsh 194). She seemed to know that Lessingham was pleased with her voice. She later joined him at his table while Lessingham started feeling intoxicated because of alcoholic beverages. She was not at his table to simply converse with him, her manners were apparently seductive as Lessingham narrated,

> She did all the talking. And, while she talked, she kept her eyes fixed on my face. Those eyes of hers! They were a devil's. I can positively affirm that they had on me a diabolical effect. They robbed me of my consciousness, of my

> power of volition, of my capacity to think—they made me as wax in her hands. My last recollection of that fatal night is of her sitting in front of me, bending over the table, stroking my wrist with her extended fingers, staring at me with her awful eyes (196).

Her actions terrified him. Unlike Victorian women, the Beetle as an Arab woman expresses herself as being sexually experienced. Her representation in this scene can be seen to follow the western stereotype of Arab women as sexual beings. The entertainment complex where she worked is described by Lessingham as being on a deserted and "dirty street" in a small alley, filled with "the evil smells" and "the imperfect light" (194). It is not difficult to make an assumption that her image resembles a prostitute and her workplace is a reminiscence of a brothel. The way the Beetle looked at Lessingham, as well as the way she bent over the table, is obviously sexually enticing. She was very experienced and keen on what she did, for she did not express any nervousness or shame to mingle with a male stranger like Lessingham. Her actions mirror how professional prostitutes tease their male clients to boost their libido. Later, Lessingham became unconscious and woke up finding himself being brought to a place which he was not familiar with. He lay naked on the floor of the room. While he was confused about what happened to him, he found the Beetle kneeling next to him and tried to have a sexual intercourse with him as he narrates: "Leaning over, she wooed my mouth with kisses. I cannot describe to you the sense of horror and of loathing with which the contact of her lips oppressed me" (197). Lessingham's feelings of disgust toward the Beetle reflects how Victorian people felt towards sexual women, especially unwedded ones, because they were impure. It was unacceptable for Victorian women to have sexual intercourse with men who were not their husbands. Purity was extremely

important in the Victorian society. As Susan Mumm pointed out, during the Victorian era, women who were found to be impure or excessively sexual would lose their respectability (510). No one would employ them, so they usually ended up being prostitutes to earn their living. Moreover, some women might be isolated and imprisoned to penitentiaries so that those women could spiritually change to become honest and respectable again (527). What the Beetle did to the teenaged Lessingham was horrid and therefore unacceptable. Victorian women would not try to lure men or get involved with any sexual acts especially before marriage since they needed to remain physically and morally pure. Like prostitutes, the Beetle can be categorized as a sexual degenerate.

Apart from degeneration traits of each form of the Beetle, the shape-shifting ability of the Beetle is also threatening. Not only does each form conform to Victorian norms, the ability of the Beetle to transform itself blurs the lines between man, woman, and even animal. In terms of gender and sexual identities, the Victorians strictly relied on binary opposition between men and women with definite roles and duties of what decent men and women should assume. This idea serves as a moral and social standard for people and criteria to punish or silence people who do not follow the norms (Lowe 40). The insect form of the Beetle also destroys the boundary between human and animal. The Beetle appears to prove Darwin's theory of devolution to be true, as humans can be seen to degenerate down the scale of evolution and assume once again their primitive animal form which, in this case, goes even further from apes to insects, the lowest form of species. The Beetle certainly does not have a fixed identity and is against Victorian norms.

While the Beetle's physical, behavioral, and psychological traits are obviously horrifying his arrival in England is even more threatening because he intends to destroy Lessingham and other people. Once the plan is executed, the English race will no longer be a superior race, but a weak and degenerate one likely to face extinction. The Beetle's plan starts from the very beginning of the novel. Holt is the creature's first victim in England. The male Beetle transforms him, a decent Englishman from a working class, into a criminal. Although Holt belongs to the working class and suffers from poverty, he appears to be naïve and honest. When one of the homeless wanderers suggests that Holt break into a house to look for food, he refuses to do that. He suffers from hunger, coldness, and rain for days and keeps walking to another workhouse in Kensington where there might be a vacant slot for him. However, somehow, his hunger and torturing weather of England force him to get through an open window into the house in which the Beetle stays. He does not seem to plan to hurt anyone in the house. However, Holt is found by the Beetle who lies on the bed. The Beetle condemns him that he is a thief and bewitches him to believe so as Holt narrates the conversation between the Beetle and himself,

> You are a thief! Only thieves come through windows—did you not come through the window? I was still—what would my contradiction have availed me? But it is well that you came through the window—well you are a thief—well for me! It is you that I am wanting—at the happy moment you have dropped yourself into my hands—in the nick of time. For you are my slave—at my beck and call—my familiar spirit, to do with as I will … (25).

The Beetle does not fear Holt's intrusion at all. Instead of panicking, he makes Holt believe that he is the thief, planning to use him to commit a more serious crime of

stealing letters and bringing them to the Beetle. Holt's morality and goodness make him want to reject this mission, but the Beetle's magic pressures him. The magic is so powerful and effective that Holt cannot resist it, but has to complete the dishonest task commanded by the Beetle. What the Beetle appoints Holt to do seems quite similar to what Holt does when he climbs up to the open window of the Beetle's house—property intrusion. However, there are differences in the previous action and the task assigned by the Beetle. First of all, that Holt gets into the house of the Beetle is not planned. He does not have any intention to do anything that leads to a crime if he has not been starved and suffered from the disastrous weather for days. He also does not plan to attack anyone in case he is found or caught and he does not possess or use any weapon during the action. Nonetheless, the task given by the Beetle is intentional and well-planned. That the Beetle says that Holt is the person he wants to complete this mischievous mission indicates that the Beetle has planned this evil mission for quite some time. He has waited for someone to execute the plan for him. As someone who is not a professional thief, Holt is worried about getting caught. However, the Beetle tells him not to worry. He promises to prepare what Holt needs when getting into Lessingham's house. One of the instruments that is prepared by the Beetle includes a revolver which Holt accidentally finds among other weapons which mysteriously lie close to the drawer he is ordered to open. The Beetle also affirms that Holt will be safe because the Beetle uses magic to give him protection and tells him if he can utter one magic word—the beetle—in case he is attacked (28-37). With a fixed aim to violate Lessingham's property to steal letters in Lessingham's drawer and to hurt people in case of being interrupted, the Beetle slowly turns Holt into a moral degenerate, transforming an honest English working-class man into a burglar.

The Beetle's strategy for his "invasion" in England does not simply stop at turning English working-class men into criminals. He also plans to turn sane English people into lunatics. This plan is more threatening than the first because it aims to completely ruin the sense of rationality of the English people regardless of their social class, gender, and even age. It is noticeable that most English people who come across the Beetle end up being insane. Holt, as a representative of English working-class men, is one of the victims whose sense of rationality is degraded. After being used by the Beetle to steal the letters in Lessingham's house, Holt is found unconscious on a street where Miss Lindon finds him and brings him back to her place so that he can be treated. Miss Lindon recalls the moment after taking him home for a cure. She mentions that Holt does not say anything. He neither eats nor drinks. However, all of a sudden, he begins to speak something which confuses and scares Miss London as he suddenly exclaims, "'Paul Lessingham!—Beware!—The Beetle'" (122). Holt repeats the phrases when Miss Lindon discovers him on the street. She is surprised and curious, so she decides to take him home with her for further investigation. While resting at Miss Lindon's place, he appears to be scared when he mentions Lessingham's name and the word "the beetle". It seems hard for him to tell a comprehensible story about it. The similar symptoms are also found in the English boy who was kidnapped by the Beetle in the account told by Champnell. Having been left in the desert in a fatal condition, the English boy also loses his consciousness. As he was forced to become the Beetle's sexual prey witnessing his two sisters being burned alive in the temple of Isis, the boy becomes mad. He talks in his sleep in a horrifying manner. He unconsciously laments about his two lost sisters. He is haunted by fears caused by the Beetle that he keeps trembling. Although he was rescued, his mental and physical conditions do not get

better. As a representative of the younger generation of the English race and a future citizen of the glorious British Empire, the boy becomes physically and mentally degenerate because of the mental illness caused by the Beetle and other Isis worshippers. The boy eventually dies.

Apart from Holt and the English boy, Miss Lindon, Lessingham's fiancée and a respectable businessman's daughter, is also the Beetle's victim. Miss Lindon has an excellent upbringing. Although English people and European degenerationists in the nineteenth century strongly believed that women were not as intelligent as men, Miss Lindon proves them wrong by showing her intellect, rationality and confidence. She prefers to make decisions about anything in her life while other Victorian women let their parents make decisions for them. She is pure, reserved, and well-mannered; however, she is not naïve. She is not trapped by men's sugar coated words. She observes gestures of those men and uses rationality to evaluate men who court her to see if they are decent. This explains why she refuses a marriage proposal made by Artherton even though he is a good looking, intelligent and reputable man of science. He has also been friends with Miss Lindon since they were young, thus implying that they belong to the same social status. With his looks, profession and background, he is desired by many English women. However, Miss Lindon is not attracted by his wealth and social status. Her focus is on Artherton's behaviors, as she says,

> One result is that Sydney has actually made a proposal of marriage—he of all people! It is too comical. The best of it was that he took himself quite seriously. I do not know how many times he has confided to me the sufferings which he has endured for love of their women—some of them, I am sorry to

> say, decent married women too … sticking to one thing is not in Sydney's line at all. He prefers, like the bee, to roam from flower to flower (150-151).

Miss Lindon is fully aware that Artherton always flirts with women regardless of their marital status. She does not take Atherton seriously while Dora Grayling, another upper-class and wealthy English woman, does not seem to pay attention to Artherton's unpleasant behaviors. She is madly in love with him even though Artherton does not show any interest in her. He hurts Miss Grayling's feelings many times. He even forgets an appointment he made with her which causes her anger. Artherton is a heart breaker and is far from being a gentleman in spite of his highborn background, yet Miss Grayling still perceives him as a man with positive traits—a man who is "tall, straight, very handsome with a big moustache and the most extraordinary eyes" (151). That Miss Lindon can see the real Artherton through his charming façade shows that she is smart and observant.

However, after the Beetle uses magic to make her suffer from auditory and visionary hallucinations and haunting experiences, her rationality and sanity are shaken. The Beetle works on his evil plan to harm Miss Lindon after she brings Holt home for a cure. Hearing a stranger like Holt repeatedly mention the name of her fiancé in a warning tone, she suddenly feels unwell and immediately inquires for a rest. Once she is in her bedroom, she is terrified because the Beetle disturbs her with fear by making her feel as if there were someone else in her room though she is unable to see that person. She attempts to calm down, but her nerves are completely wrecked as she says, "I became convinced—and the process of conviction was terrible beyond words!—that there actually was something with me in the room, some invisible horror—which, at any moment, might become visible (161). The evil plan of the Beetle does not terminate

quite yet. He uses his black magic to conjure up a terrifying visual hallucination to haunt Miss Lindon. When she sees the image of her beloved fiancé in a physical suffering condition, she loses her mind and frantically screams out his name. The Beetle also makes Miss Lindon hear phrases such as "Paul Lessingham!—Beware!—The Beetle!" (161) including buzzing sounds of insects which she constantly hears though there were no insects in the room. Experiencing the hallucinations, Miss Lindon begins to question her own sanity. These hallucinations immensely affect her mentality. Failing to control the fears caused by the black magic, she hurriedly goes to Artherton's place to relate the inexplicable and unbelievable experiences she has just faced. The way she talks to Artherton and her gestures have drastically changed, as Artherton narrates Miss Lindon's reactions:

> 'As soon as I got into bed I felt that something of the kind was in the room.'
>
> 'Something of what kind?'
>
> 'Some kind of—beetle. I could hear the whirring of its wings; I could hear its droning in the air; I knew that it was hovering above my head; that it was coming lower and lower, nearer and nearer. I hid myself; I covered myself all over with the clothes—then I left in bumping against the coverlet. And, Sydney!' She drew closer. Her blanched cheeks and frightened eyes made my heart bleed. Her voice became but an echo of itself. 'It followed me.'
>
> 'Marjorie!'
>
> 'It got into the bed.'
>
> 'You imagined it.'

‘I didn’t imagine it. I heard it crawl along the sheets, till it found a way between them, and then it crawled towards me. And I felt it—against my face.—And it’s there now.’

‘Where?’

She raised the forefinger of her left hand.

‘There!—Can’t you hear it droning?’

She listened, intently. I listened too. Oddly enough, at that instant the droning of an insect did become audible.

‘It’s only a bee, child, which has found its way through the open window.’

‘I wish it were only a bee, I wish it were.—Sydney, don’t you feel as if you were in the presence of evil? Don’t you want to get away from it, back into the presence of God?’

‘Marjorie!’

‘Pray, Sydney, pray!—I can’t—I don’t know why, but I can’t!’

She flung her arms about my neck, and pressed herself against me in paroxysmal agitation. The violence of her emotion bade fair to unman too. It was so unlike Marjorie—and I would have given my life to save her from a toothache. She kept repeating her own words—as if she could not help it.

‘Pray, Sydney, pray!’ (125-126).

The way she talks and her gestures clearly illustrate her mental problems. There is no doubt that the Beetle is the cause of her madness. The incident in which the Beetle can turn a strongly intellectual and rational English woman into a mentally ill person shows how dangerous and threatening the Beetle is. Miss Lindon is, later, kidnapped by the Beetle who intends to burn her alive as a ritual sacrifice. She is saved by Lessingham,

Champnell and Artherton at the end of the novel. Even though she survives from the crimes that the Arab commits, it takes almost three years for her to be cured of her mental illness and finally be able to live a normal life again.

It seems that the Beetle intentionally targets a working-class man like Holt, an English boy and an upper-class woman like Miss Lindon as his victims. According to Lombroso, women and children have high potential to become criminals because it is believed that their brains are not fully developed. Also, they are easily influenced by moral depravity. Working-class people have more tendency than upper-class men to become criminals because these people are driven by poverty. The Beetle's "invasion" becomes more serious when it causes Lessingham to become mentally ill. Generally, belonging to the upper-class society usually implies a person's well-bred background. Being male also shows that the person is intelligent and rational. These are stereotypes of English upper-class men. It was believed that these traits—intelligence and rationality—were naturally and genetically inherited. Lessingham is a good representative of the superior English. He is good-looking. His gestures are gracious and elegant. The Beetle also confirms these facts when he mentions Lessingham's perfection to Holt. A man like Artherton also acknowledges Lessingham's graciousness, as he says:

> He possesses physical qualities which please my eyes—speaking as a mere biologist. I like the suggestion conveyed by his every pose, his every movement, of a tenacious hold on life—of reserve force, of a repository of bone and gristle on which he can fall back at pleasure. The fellow's lithe and active; not-hasty, yet agile; clean-built, well-hung—the sort of man who might be relied upon to

> make a good recovery. You might beat him in a sprint—mental or physical—though to do that you would have spry! (68).

Artherton despises Lessingham because Lessingham is a man whom Miss Lindon loves. His hatred towards Lessingham is too deep that he, as a scientist, even uses his scientific knowledge to plan on creating a powerful chemical weapon in order to murder Lessingham though this does not happen. However, he cannot help but praises and admires Lessingham's physical beauty. As a true English gentleman, Lessingham is also very well-mannered. As Artherton praises Lessingham, "He [Lessingham] is too calm; too self-contained; with the knack of looking all round him even in moments of extremist peril—and for whatever he does he has a good excuse. He has the reputation, both in the House and out of it, of being a man of iron nerve—and with some reason …" (69). Being a man of iron nerve means that he is a man of sense and rationality. Lessingham's intellect is also shown through his talent in giving impressive speeches. As Artherton describes the impression that people had toward one of his speeches,

> It was a great success—an immense success. A parliamentary triumph of almost the higher order. Paul Lessingham had been coming on by leaps and bounds when he resumed his seat, amidst applause which, this time, really was applause, there were, probably, few who doubted that he was destined to go still farther. How much farther it is true that time alone could tell; but, so far as appearances went, all the prizes, which are as the crown and climax of a statesman's career, were well within his reach (87).

Lessingham is clearly admired by those people. With good looks, gracious gestures, rationality, intelligence and wit, he is an epitome of the English as the superior race.

Despite his admirable qualities, Lessingham is greatly affected by the power of the Beetle. In fact, he has always been a haunted man since he was abducted by the Beetle addressed by Lessingham as the Woman of the Songs and was locked up in the Isis temple in Egypt for months when he was a teenager. Similar to the English boy who lost his two sisters in the cult's rituals, teenaged Lessingham witnessed barbaric and bloody rituals of Isis worshippers. He eventually gathered all his courage and decided to fight back against the magical power of the Beetle. When the female Beetle approached him, he decided to kill the Beetle by strangling her neck. The Beetle was not dead, but she transformed herself into an insect, the beetle, right in front of him. Lessingham recalls that moment: "'On a sudden, I felt her slipping from between my fingers. Without the slightest warning, in an instant she had vanished, and where, not a moment, before, she herself had been, I found myself confronting a monstrous beetle—a huge writhing creation of some wild nightmare" (201). Lessingham ran away from the Isis temple and was found naked and unconscious on a street in Cairo. From what he had been through, it is clear that he was sexually and mentally abused by the Beetle. He was saved by a Western couple, Mr. and Mrs. Clements who brought him home and had him hospitalized. Although his physical health gets healed, his mental health does not. Since that day, he admits that he has suffered from mental illness:

> Although, in a measure, my physical health returned, for months after I had left the roof of my hospitable hosts, I was in a state of semi-imbecility. I suffered from a species of aphasia. For days together I was speechless, and could remember nothing—not even my own name. And, when that stage had passed, and I began to move more freely among my fellows, for years I was but a wreck of my former self. I was visited, at all hours of the day and night by frightful—

> I know not whether to call them vision, they were real enough to me, but since they were visible to no one but myself, perhaps that is the word which best describes them. Their presence invariably plunged me into a state of abject horror, against which I was unable to even make a show of fighting. To such an extent did they embitter my existence, that I voluntarily placed myself under the treatment of an expert in mental pathology (202).

The Beetle makes Lessingham suffer mental illness for years. He has been haunted by fear. Having hallucinations shows how severe his mental illness is. When time passes and with the doctor's treatment, Lessingham's mental illness caused by the Beetle is temporarily cured. However, whenever he is reminded of his horrible past in Egypt, such as when he discovers the drawing of the beetle in his office, his mental illness returns. His conditions get worse after learning that his fiancée, Miss Lindon, is hurt and kidnapped by the Beetle. Lessingham, Artherton and Champnell get together to look for her. Throughout the journey, massive changes in Lessingham's mental state are spotted by Champnell. He expresses his concern over Lessingham's conditions:

> 'Mr Champnell, do you know that I am on the verge of madness? Do you know that as I am sitting here by your side I am living in a dual world? I am going on and on to catch that—that fiend, and I am back again in that Egyptian den, upon that couch of rugs, with the Woman of the Songs beside me, and Marjorie is being torn and tortured, and burnt before my eyes! God help me! Her shrieks are ringing in my ears!'
>
> He did not speak loudly, but his voice was none the less impressive on that account. I endeavoured my hardest to be stern.

> ‘I confess that you disappoint me, Mr Lessingham. I have always understood that you were a man of unusual strength; you appear instead, to be a man of extraordinary weakness; with an imagination so ill-governed that its ebullitions remind me of nothing so much as feminine hysterics” (249).

Being triggered by something that reminds him of his nightmare during his adolescence, Lessingham changes from a respectable, reasonable and calm statesman of the British Empire to a person who is completely devoid of reasons. He cannot control himself and his moods are unpredictable. According to Champnell, Lessingham seems to degenerate into the inferior and less developed forms of a woman and a lunatic.

To degenerate English citizens by making them mentally ill is not the only plan of the Beetle to weaken the country and its people. It can be seen that the Beetle and the worshippers constantly kidnap young or teenaged English boys and girls. With regard to English boys, the Beetle, in the form of a female Arab, captures and takes them to the Isis temple to have sexual intercourse. The intercourse with those unfortunate English boys or teenagers is not simply to satisfy her carnal urges. The Arab uses the sexual intercourse as a path to reach a horrifying goal of hers; that is, reproduction. Reproduction can be seen as the most important part of evolution. Evolution of the race depends on backgrounds of people. If people are of well-bred and healthy families, that race surely evolves. The beliefs towards humans’ evolution match degenerationists that the European race or the Caucasians, especially the English, is the most superior race. What makes the superior race more outstanding than other races is intelligence. According to Herbert Spencer, a well-known English biologist and sociologist of the nineteenth century, in his essay entitled “Personal Beauty” (1854), “a superior physical beauty was the expression of higher mental development” (Hartly

184). To elaborate Spencer's quote, this superior physical beauty included fair skin complexion, symmetrical facial features, and Greek godlike bodies. All of these traits were founded on an influence of classical sculptures (Nichols 53). In the late nineteenth century, European psychiatry heavily relied on German psychiatrists. Following Wilhelm Griesinger (1817-1868), a prominent German psychiatrist, the body, brain, and mind were seen as one organism (Turnbull 8). It can be concluded that this superior physical beauty is a result of higher development of brains according to contemporary medical "facts". With intelligence and beauty of the English body, this strengthens the idea that the Englishmen can be seen as a superior race. The Beetle who is a person of other race also seems to believe this concept since he expresses his desire to have fair skin complexion as he admires Holt's whiteness when he commands the poor Englishman to undress (Marsh 4). The Beetle is also attracted to Lessingham, as he expresses his admiration for the statesman's looks to Holt:

> I [Holt] was aware that, physically, Mr Lessingham was a fine specimen of manhood, but I was not prepared for the assertion of the fact in such a quarter—nor for the manner in which the temporary master of my fate continued to harp and enlarge upon the theme.
>
> 'He is straight—straight as the mast of a ship—he is tall—his skin is white; he is strong—do I not know that he is strong—how strong!—oh yes! Is there a better thing than to be his wife? his well-beloved? the light of his eyes? Is there for a woman a happier chance? Oh no, not one! His wife!—Paul Lessingham (27).

When the Beetle encountered Lessingham for the first time in Egypt, the creature was in a form of the Arab woman. According to the quotation, she seemed to be attracted to

Lessingham because he was a Caucasian with the fair skin color that the Beetle wants. His look is irresistible. The Beetle even mentions that all women want to be Lessingham's wives including himself. However, the Beetle's desire to marry Lessingham is probably not because of love, but it serves the purpose of reproduction. Each race consists of different traits. Since English people believed that their race was superior, an idea of miscegenation would cause the superior race to become impure. In the nineteenth century, foreigners resided in England for work and better lives and English people traveled to foreign lands. Certainly, interracial intercourse occurred and, consequently, resulted in mixed race babies. The Beetle expresses her deep desire for Lessingham and she continuously abducts English teenagers and ravishes them probably because she wants to reproduce more mixed race children. Nineteenth-century physicians and thinkers believed that mixed blood children inherited the worst traits of their parents' races. In *Working through Whiteness: International Perspective*, Renisa Mawani wrote that mixed race children depict "racial (im)purity and degeneration" (49). Based on this concept, mixed race children of the Beetle and English male abductees have tendencies to be barbaric, violent, irrational, uncontrollable, and unintelligent like those of the Arab race. Even though those children are born with fair skin complexion, they might not possess intelligence which is one supreme trait of the English race. Also, it is noticeable that the Beetle and Isis worshippers also kidnap English women to use them as sacrifices. They strip the women's clothes and burn them alive in order to please their deities. One former Isis worshipper in Egypt reveals more information about the rituals as Champnell notes later, "He [the former Isis worshipper] did admit, however, that he had assisted more than once at their orgies, and declared that it was their constant practice to offer young women as sacrifices—preferably white

Christian women, with a special preference, if they could get them, to young English women" (Marsh 252). To burn English women alive or, in other words, to murder them can be seen as a plan of the Beetle and the Isis worshippers to decrease the mothers of the English nation. England might be occupied with mixed-blood children who outnumber children of the pure English blood. These degenerates, as degenerationists stated, would reproduce offsprings who are weaker in every later generations. The fear of extinction of the English race and the English nation would no longer be only a nightmare.

Indeed, xenophobia of the English during the nineteenth century was a serious issue. Most writings of famous thinkers of the era, including those about degeneration, heavily indicated only negative sides of foreigners. These stereotypes of foreigners are reiterated in *The Beetle* through characters of the Beetle and the Isis worshippers as representatives of the Arabs. Throughout the novel, the Beetle is repeatedly called names by other English characters such as "the hound", "the devil", "the wretch" or "the fiend" (241). The reasons why the Beetle is called by those unpleasant names are because he does misdeeds and continuously commits crimes. It is not beyond expectation that the Beetle as an Arab is judged by English characters as vicious. Since he is bad, the English characters automatically conclude that the Isis worshippers and other Arabs are bad, violent, unintelligent, and morally corrupted. This prejudice is nothing new because people do not normally trust others whose beliefs are different from theirs. Victorian people's norms and morality were strongly influenced by Christianity. Doing anything that is against Christian teachings and norms is against the beliefs and norms of English people. All of these increasing hatred and fears that the English characters have for the Arabs are just like how the English people during the

late nineteenth century felt towards foreign residents in England. Therefore, the Beetle is eliminated by the end of the novel and the temple of Isis in Egypt is finally destroyed, for their behaviors and beliefs are too extreme for the Victorians.

When it seems impossible to terminate and decrease hatred and pessimism that English characters have towards the Beetle and other Arab people, the novel provides another group of the Arabs who do not follow the stereotypes. The most problematic issue that lessens credibility that English people have towards Arab people is the Isis culture which, as being described, is a barbaric cult that involves kidnap, murder, and sexual molestation as parts of the cult rituals. Whereas most Isis worshippers keep practicing violent rituals without a sense of right and wrong, one worshipper realizes that he has chosen a wrong path, as Champnell narrates:

> While the ferment was still at its height, a man came to the British Embassy who said that he was a member of a tribe which had its habitat on the banks of the White Nile. He asserted that he was in association with this very idolatrous sect—though he denied that he had assisted more than once at their orgies, and declared that it was their constant practice to offer young women as sacrifices—preferably white Christian women, with a special preference, if they could get them, to young English women. He vowed that he himself had seen with his own eyes, English girls burnt alive. The description which he gave of what preceded and followed these foul murders appalled those who listened (252).

This incident happened after the death of the young English boy who witnessed his two sisters being burned alive by the Beetle and the Isis worshippers. This Arab man who is a former Isis worshipper visits the English Embassy in Egypt and reveals what happened in the cult's rituals. His decision in quitting the cult somewhat proves that he

is conscientious. Also, that he voluntarily comes to the Embassy and reveals the cult's secret clearly demonstrates his intention to save English people's lives from being victims of the Beetle and the cult worshippers. By proving his morality through his action, he gains trust from the English Embassy and other English people. At this point, the image of the violent and immoral Arabs is revised. Another incident that shows decency of Arab people is when the English boy was saved by a group of Arabs, as told by Champnell:

> However, some three months afterwards a youth was brought to the British Embassy by a party of friendly Arabs who asserted that they had found him naked and nearly dying in some remote spot in the Wady Haifa desert. It was the brother of the two lost girls. He was as nearly dying as he very well could be without being actually dead when they brought him to the Embassy—and in a state of indescribable mutilation (251).

This is the first time in the novel that Arab people are addressed with positive terms like "a party of 'friendly' Arabs". Seeing the dying English boy and offering help to him show mercy and care that this group of Arabs has towards the boy. Unlike the Beetle and the Isis worshippers, the group refuses to ignore the boy and let him die in the desert. These two examples of the decent Arabs are evidence that not all Arabs are bad, unintelligent, and immoral. Like the Victorians and people of other races, there were good and bad people in society. Even though it is difficult to completely destroy prejudices that one group of people has for another, the two scenes suggest that to ease xenophobia in the era, the Victorians should perceive each foreigner as an individual instead of making a racial generalization founded upon prejudices against foreigners.

An unfriendly visit of the Beetle and a gathering of the Isis worshippers in England tremendously scare the English characters. Being able to transform himself into an extremely unappealing Arab man, a lustful Arab woman, and a scarab and being able to use ancient magic to hypnotize and manipulate his victims, the Beetle has a potential to corrupt the English regardless of their gender and social status. All victims, if survived, become haunted and suffer from mental illness. All of these are consequences of witnessing the Isis cult's wicked rituals which include sacrifices and sexual molestation committed by the Beetle. The monster does not plan to simply use mental illness to weaken English people. However, he attempts to decrease the number of English women by burning them alive as sacrifices for the cult's deities. Murdering these women decreases the number of "ideal women" who will become mothers of the nation and maintain pure English bloodlines and supreme traits of the superior race. The Beetle's plan of abducting English male teenagers and sexually molesting them is to reproduce mixed-blood children who were believed by degenerationists to be weaker and truly degenerate as they will adopt only bad traits in mentality and morality from the races of both parents. The representation of the Beetle and the Isis followers follow to the negative stereotypes of Arab people that English people created. Noticing an influx of foreigners into England and associating them with the increasing rate of crimes, English people could not help but saw those foreigners as a threat, especially those resided in England. They seemed to despise and, at the same time, were scared of the foreigners. Certainly, *The Beetle* shows intensity of fears and negative attitudes that English people had toward people of other races, especially the Arabs. While xenophobia of the Victorians creates biased and pessimistic images of the Arabs, the novel tones down the negative attitude of Victorian people toward foreigners through

two brief scenes when English characters are saved by a group of good Arab people. These scenes are important because they show that not all Arab people are cruel, bloodthirsty, or immoral like the Beetle and the Isis worshippers. It is unfair to judge foreigners based on the stereotypes which were solely founded on prejudice. Instead, it is more appropriate to view people as individuals instead of generalizing. Apart from a primitive monster like the Beetle which portrays the Victorians' fears and anxieties regarding race in the late-nineteenth century, the next chapter introduces "modern" monsters known as the Martians in H. G. Wells's *The War of the Worlds*. This famous science fiction reflects another aspect of degeneration caused by the advancement of science and the decline of strongly religious belief resulting in moral corruption at the end of the nineteenth century in England.

CHAPTER IV: THE MARTIANS AND DEGENERATION IN HUMANNESS IN H. G. WELLS'S *THE WAR OF THE WORLDS*

Nineteenth-century England was overflown with changes. An obvious and prominent change of the era was the scientific process resulting in massive advancement, especially in the industrial sector of the country tremendously. The progress in the industry had affected England's economy and society. A national phenomenon such as the Industrial Revolution certainly had marked a shift from an agrarian society to an industrial society even before the nineteenth century. For example, various kinds of water powered machines and steam machines were invented. As a result, not only was there an increase in production but the qualities of products were also better. Machinery used in factories contributed to the growth of the country's economy. This success would not happen if it was not because of advancements in natural and applied sciences. However, even though science is very useful in general and modern days, science caused controversy in the Victorian society. Through scientific discoveries, science tremendously challenged and questioned the Bible and the belief in Christianity[7] which were in almost every aspect of Victorian people's lives. When religious beliefs were shaken, Victorian people felt insecure and were in fear. Some of them still wanted to believe in something, so science was used as their refuge. This choice caused more anxieties to Victorian people. Because science relies on logic when Christianity relies on faith, Victorian people chose to believe in science or became

[7] Victorian Christianity was influenced by evangelism, an international Christian movement due to impulses of the revival of the eighteenth-century Protestantism. Evangelicals strictly emphasized the importance of a conversion experience, the authority of the Bible, the need to enact faith in the world and the centrality of Christ's death on the cross to the message of the Gospel. These beliefs and practices profoundly influenced the Victorians' domestic and colonial lives (Wolffe 23).

atheists were seen and assumed to have a high potential to shun morality. The future of England was ominously unclear and unpromising because of a possibility regarding moral degradation in humans without religion.

Christianity was widely practised and it dominated Victorian people's lives. It was guidance for living for them and assured a gracious life after death for its believers. However, many Victorian people started having doubts about the Bible and Christian doctrines. Scientists of the time questioned Christian explanations of the world's origin and other topics in the Bible. The origin of these doubts came from the way the Church of that time viewed the Bible. The Church in the eighteenth and early nineteenth centuries believed that the Bible was written by writers whose words were from God; therefore, the Bible authoritatively spoke on every matter that was related to the relationship between man and God including the origins of the Universe or creationism (Turner 362). However, the Genesis in the Old Testament was highly suspected. Since the Bible relied on its literal scripts, it was difficult for scientists and some people to believe that the Universe was successfully created in less than a week. They also doubted the biblical details about the creation of man from dust and the creation of woman. The chapter did not give hints of species, descent, modification, and natural selection of plants and beings at all (Symondson 27). The works of contemporary scientists especially Charles Darwin certainly challenged the literal interpretation of the Bible. Darwin's *The Origin of Species* (1859) was able to provide descriptions of the evolution and deviance of species that were left unexplained in the Bible. To Darwin, all species were not made in their final form by God, but they changed and evolved over time. Some breeds of animals could even be created and developed by humans such as dogs, racehorses and racing pigeons. The case of human evolution was even

more shocking to the public, especially those in the religious institution because, according to Darwin, humans evolved from primates. This theory completely destabilized the long and firm belief stated in the Bible regarding human creation that we are made in the image of God. *The Descent of Man* (1871) was also another well-known work of Darwin which elaborated more on his evolution theory in *The Origin of Species*. He raised questions on uniqueness of man and, specifically, the process of natural selection which caused either improvement or retrogression of species. This apparently opposed to Christian beliefs about the Original Sin and the Fall of Man. Another point of Darwin's works that struck Christianity was a notion of the 'Struggle for Existence'. This issue was discussed in *The Origin of Species* questioning how God could have created a world that was filled with cruelty and bloodshed, as Darwin wrote:

> All that we can do, is to keep steadily in mind that each organic being … has to struggle for life and to suffer great destruction. When we reflect on this struggle, we may console ourselves with full belief, that the war of nature is not incessant, that no fear is felt, that death is generally prompt, and that the vigorous the healthy and the happy survive and multiply (Darwin 58).

The statement seems to express doubt about the existence of God. Although Darwin mentioned that he did not intend to attack Christianity, his works and those of other nineteenth-century scientists were influential enough to be studied further. Thomas Huxley (1825-1895), an English biologist, became fascinated with Darwin's studies especially the evolution theory. He advocated the theory and even engaged in a groundbreaking and controversial debate with Samuel Wilberforce, Bishop of Oxford, regarding the evolution theory at the British Association for the Advancement of Science in 1860. While Wilberforce, a representative of the religious institution,

attempted to point out that the idea that humans evolved from animals was absurd, Huxley responded that he would rather believe in the evolution theory than believing in creationism which did not provide any truth. The debate was recorded by one eyewitness named Mrs. Isabella Sidgwick and it was published in *Macmillan's Magazine* in 1898 as follows:

> The Bishop rose, and in a light scoffing tone, florid and he assured us there was nothing in the idea of evolution; rock-pigeons were what rock-pigeons had always been. Then, turning to his antagonist with a smiling insolence, he begged to know, was it through his grandfather or his grandmother that he claimed his descent from a monkey? On this Mr Huxley slowly and deliberately arose. A slight tall figure stern and pale, very quiet and very grave, he stood before us, and spoke those tremendous words—words which no one seems sure of not, nor I think, could remember just after they were spoken, for their meaning took away our breath, though it left us in no doubt as to what it was. He was not ashamed to have a monkey for his ancestor; but he would be ashamed to be connected with a man who used great gifts to obscure the truth. No one doubted his meaning and the effect was tremendous. One lady fainted and had to be carried out: I, for one, jumped out of my seat (Evans n.p.).

Thus, the most powerful institution of the era was questioned and challenged by scientific knowledge. When religious institution failed to find legitimate proofs to support their old beliefs, some English people lost faith in religion. Some of them became atheists. However, some Victorian people still wanted to believe in something. They chose to believe in science which provided reasonable and provable explanations as well as advancements to their lives.

In nineteenth-century England, natural science was developed and expanded to applied science, such as technology helping humans to have more convenient and comfortable lives. Technology could be seen in forms of innovation and machinery. For example, an invention of steam engines in the eighteenth century highly benefited the industrial sector till the nineteenth century. New types of vehicles were invented such as motor cars, bicycles, and penny-farthing bicycles. Railways were made so that it would be faster and more convenient for passengers to travel. Moreover, the country's telecommunication was introduced to make it easier to for people to communicate with each other through a telegraph. There were other innovations which were products of science and which have remained useful until the present time such as photography and electric light bulbs. All these innovations represented complex craftsmanship. The country that owned this technology was seen as civilized. Undoubtedly, some English people believed that science and technology were products of human endeavors which were intelligence and logic. It can be said that England reached the zenith of the glory during the nineteenth century, in part because of science and technology. However, higher rates of crimes and other social problems in the country brought about the concerns over the issue of degeneration in the English society. Part of the anxieties was from the people's shift of faith which made them turn away from Christianity and preferred scientific principles, which could be explained in a logical manner, to Christianity instead. The Church expressed its concern over the decline of morality in the society. According to Colin A. Russell, scientific projects were sometimes morally controversial causing debates such as those on the medical procedure of vaccination[8],

[8] A concern regarding vaccination rose in the early 1800s when smallpox vaccination was available and used in England. This vaccination was discovered by Edward Jenner (1749-1823), an English physician

and those on the use of anesthesia[9] (25). This is not surprising because science tends to focus only on aspects such as objectivity, verifiability, ethical neutrality, systematic exploration, and reliability (Strauss and Brechbill 36). These characteristics are simply based on knowledge and logic while deserting morality from the list. As a result, what troubled the Church and the Victorians most was the worry that Darwin's theories or science would lead to the abandonment of morality and ethical constraints in the society (14). Even though knowledge was usually used to mark civilization of the society, some degenerationists also agreed that too much logic and scientific intelligence could cause danger. In his work, George Frederick Drinka stated that Jacques Joseph Moreau or Moreau de Tours (1804-1884), a French psychiatrist, considered "genius" as a neuropathic feature. He believed that genius was from the same origin as madness. He described further that excessive intelligence and logic were, in fact, nervous afflictions which were similar to idiocy: "the idiot, the hysteric, the epileptic, the madman, as well as the genius are … branches growing from the same tree" (54). After conducting an experiment on 180 geniuses, Moreau stated that excessive intelligence and logic might be occasionally useful. A problematic part was the geniuses tended to take actions based

---

and scientist. It was made from a cowpox blister's lymph. Although the vaccine was effective, the use of the vaccine terrified some parents. In order to use the vaccine, the children's flesh on their arms must be scored and inserted with lymph from blisters of a person who had been vaccinated a week earlier. Moreover, some anti-vaccinators were people in the religious institution including local clergies who were against the vaccine because they considered it unchristian, for it came from animals (Porter and Porter 232).

[9]According to *Essential Clinical Anesthesia*, anesthesia was used in labor and delivery in the nineteenth century. The use of it was disputable because it was related to the "curse of Eve" which states: "In sorrow thou shalt bring forth children" (Genesis 3:16). On the religious side, Christian people supported it because they believed that God also performed the first operation under "anesthesia" through an implication in a verse that he removed Adam's rib: "The Lord God caused a deep sleep to fall upon Adam and he slept ..." (Genesis 2:21). There were people who disagreed with the use of anesthesia, for they focused on an angle of morality. Some people argued that anesthesia negatively affected and threatened women's virtues and decency. These arguments on anesthesia ended in 1853 when John Snow (1813-1858), an English physician and a leader in the use of anesthesia and medical hygiene, anesthetized Queen Victoria with chloroform during Prince Leopold's birth (3-4).

on their instincts or compulsion rather than divine inspiration (qtd. in Becker 29). Moreau was not the only degeneration thinkers who suggested this idea, but other thinkers such as Sir Francis Galton (1822-1911), an English psychologist and sociologist, and Lombroso also reached the same conclusion. According to James Cowles Prichard, Lombroso mentioned that "the man of genius" was not different from a monster. He perceived genius was a true degenerative psychosis which belonged to the group of moral insanity referring to madness with morbid perversion of natural feelings, affections, and natural impulses (252). Lombroso applied his idea about the criminals to the geniuses and established their noticeable physical stigmas such as "elevation of the forehead, notable development of the nose and of the head, [and] great vivacity of the eyes" (Lombroso 14-15). These physical traits were widely used among late-nineteenth century scientists and, especially, novelists. They became standard features of the "mad scientist" figure such as Robert Louis Stevenson's Hyde in *Strange Case of Dr. Jekyll and Mr. Hyde* (1886) (Stiles 323).

The concern about the replacement of morality and ethical constraints by science caused fears and anxieties to Victorian people. The terms 'morality' and 'ethical constraints' can be used interchangeably with others such as humanness or human qualities. According to J. S. Buckeridge, humanness refers to "quintessential human traits including complex social behaviors, the ability to produce and appreciate art and music, the appreciation of beauty, spatial and temporal awareness, the development of complex oral and written language, religion, and moral virtues" (427-428). Without humanness, the society would be in chaos regardless of advanced scientific developments, fascinating innovations and inventions, or citizens' intellectual levels. Wells's popular science fiction *The War of the Worlds* conjures an imaginative situation

of England under severe attack of highly intelligent but malicious invaders who are extraterrestrials from Mars. The invaders and their invasion portray moral degeneration caused by science and excessive intelligence and logic; they present possible consequences of the situation on English people as well.

At the beginning of the novel, only a few characters pay attention to the Martians' arrival in England. The narrator and Ogilvy who are academicians and scientists spot three mysterious glowing objects in the sky through a telescope. However, after that night, when people start noticing an increasing number of the unknown glowing objects in the sky, this incident finally receives more attention from English people including the contemporary media like *Punch Magazine*. No one knows exactly what the objects are. Some people assume that they are meteorites; however, those objects are cylinders which carry the Martians to travel from Mars to the earth. English people are extremely curious about those cylinders that they try to get a closer look at the objects which fall on the common between Horsell, Ottershaw, and Woking. They assume that, whatever creatures in the cylinders might be, they should be dead because of the heat ray around the cylinders and a crash impact when the cylinders fall on to the common. Surprisingly, however, the creatures in the cylinders are still alive. When they finally reveal themselves climbing out of the cylinders, a massive group of English people surrounding the cylinders are in a state of shock. The narrator who witnesses the event describes what the creatures, which he concludes later that they are the Martians, look like:

> I think everyone expected to see a man emerge—possibly something a little unlike us terrestrial men but in all essentials a man. I know I did. But, looking, I presently saw something stirring within the shadow: grayish billowy

movements, one above another, and then two luminous disks—like eyes. Then something resembling a little gray snake, about the thickness of a walking stick, coiled up out of the writhing middle and wriggled in the air toward me—and then another …

A big grayish rounded bulk, the size of a bear, perhaps, was rising slowly and painfully out of the cylinder. As it bulged up and caught the light it glistened like wet leather.

Two large dark-colored eyes were regarding me steadfastly. The mass that framed them, the head of the thing, was rounded and had one might say, a face. There was a mouth under the eyes, the lipless brim of which quivered and panted and dropped saliva. The whole creature heaved and pulsated convulsively. A lank tentacular appendage gripped the edge of the cylinder; another swayed in the air …

… The peculiar V-shaped mouth with its pointed upper lip, the absence of brow ridges, the absence of a chin beneath the wedge like lower lip, the incessant quivering of this mouth, the Gorgon groups of tentacles, the tumultuous breathing of the lungs in a strange atmosphere, the evident heaviness and painfulness of movement due to the greater gravitational energy of the earth—above all the extraordinary intensity of the immense eyes—were at once vital, intense, inhuman, brown skin, something in the clumsy deliberation of the tedious movements unspeakably nasty. Even the first

> encounter, this first glimpse, I was overcome with disgust and dread (Wells 19-20).

The appearance of the Martians is horrifying. At first, the narrator and other English bystanders guess that the Martians might resemble humans; however, they are petrified of what they see. According to the narrator, it is certain that the Martians do not share any resemblances with humans at all. While humans can walk upright due to their erect spines, the Martians move by crawling slowly. While humans use hands to grab and handle objects, the Martians use their tentacles to serve the similar purpose. The Martians' facial features are far from humans' with massive eyes and an absence of brows and chin. All these absurd figures and facial features of the Martians can be analyzed in the light of Lombroso's concept of atavism (Rafter 1). Traces of atavism can be detected in physiognomy and behaviors of criminals. Lombroso provided examples of some physical abnormalities or atavistic stigmata so that it would be easier to distinguish criminals through features such as asymmetrical faces, large monkey-like ears, large lips, receding chins, twisted noses, long arms, and skin wrinkles. In terms of physiognomy, the size of the eyes of the Martians is clearly asymmetrical because they are too big for their faces. Also, the large eyes juxtapose the Martians with a specific type of criminals like the geniuses. Other physical atavistic traits can still be traced through the absence of lips, brows, and chin. All of these traits are considered peculiar and abnormal compared with human beings. According to Darwin, evolutionism indicated that humans developed from primates; hence, criminals' ape-liked organs symbolize a stage of reversion to savagery. In the case of the Martians, their overall physical appearance does not even resemble primates which somehow share some physical similarities with humans. With the tentacles, the bulk bodies, the slimy

brownish skin, the Martians look more like octopuses—sea creatures—unlike the apes that they, at least, are land creatures and mammals just like humans.

However, it might seem problematic to categorize the Martians as the degenerates by observing only their appearance. Unlike most degenerates who often have feeble minds, the Martians are incredibly intelligent. The novel refers to famous innovations in the nineteenth century such as trains and bicycles. These innovations were products of the intellect of their English creators. Nevertheless, the Martians' scientific potential is far beyond English people's. It is true that trains were seen as the fastest and the most convenient transportation in the nineteenth century. The Martians' transportation—the cylinders—are even more advanced. While the trains and bicycles are for traveling on land, the cylinders are used to travel from one planet to another. It was not until 1903 that English scientists finally invented an aircraft. It also took many decades after that for spaceships to be invented. Apart from transportation, other inventions of the Martians should be focused as well. Even though the Martians have difficulties in moving due to their bulky bodies and lack of legs, they benefit from their intellect using "the Thing" that helps them with their mobility, as the narrator describes:

> And this Thing I saw! How can I describe it? A monstrous tripod, higher than many houses, striding over the young pine trees and smashing them aside in its career—a walking engine of glittering metal, striding now across the heather, articulate ropes of steel dangling from it, and the clattering tumult of its passage mingling with the riot of the thunder. Another flash, and the Thing came out vividly, heeling over one way with two feet in the air, to vanish and reappear almost instantly as it seemed with the next flash, a hundred yards nearer. Can you imagine a milking-stool tilted and bowled violently along the ground? That

> was the impression those instant flashes gave. But instead of a milking-stool imagine it a great body of machinery on a tripod stand …
>
> Seen nearer, the Thing was incredibly strange for it was no mere insensate machine driving on its way. Machine it was, with a ringing metallic pace and long, flexible, glittering tentacles (one of which gripped a young pine tree) swinging and rattling about its strange body. It picked its road as it went striding along, and the brazen hood that surmounted it moved to and fro with the inevitable suggestion of a head looking about. Behind the main body was a huge mass of white metal like a gigantic fisherman's basket, and puffs of green smoke squirted out from the joints of the limbs … (Wells 46).

What the narrator witnesses is a tripod robot. The tripod robots are controlled by the Martians and they help transport the Martians from one place to another. Flexible metal legs of the tripod machine imitate human joints and legs. Just like the British scientists and inventors, the Martians use knowledge in science and technology to build things that make their lives more comfortable. An innovation of these tripod robots is beyond ordinary humans' understanding. Even the narrator who is a scientist and a scholar does not know what to call the robot he sees. Therefore, he ends up calling it "the Thing" instead.

Although the machines invented and built by the Martians in the form of the cylinders and gigantic tripod robots prove that the Martians are highly intelligent, it does not mean that the Martians cannot be classified as degenerates. According to Prichard, Moreau mentioned that great intelligence of the geniuses was occasionally useful, but those people were driven by external desires and facts (251). Therefore, they

tended to shun morality and lack humanness. The Martians' arrival in England is not simply a visit, but they aim to take over the country and, later, the entire planet earth. The reason that the Martians desire to seize the earth is because the earth is more plentiful and more suitable for living. The narrator explains that the Martians see the earth as "a morning star of hope" with a suitable atmosphere for fertility: warmer temperatures, seas as water resources, and abundant greenery and vegetation (Wells 4-5). The desire to relocate to the earth "harden[s] their hearts" with their strong determination to do anything just to have the earth (Wells 3). Considering that the Martians are extremely smart, the English characters think that it is possible to negotiate or communicate with the Martians in order to avoid losses and maintain peace as the narrator recalls the incident: "I [the narrator] noted a little black knot of men, the foremost of whom was waving a white flag. This was the Deputation. There had been a hasty consultation. And since the Martians were evidently, in spite of their repulsive forms, intelligent creatures it had been resolved to show them, by approaching them with signals, that we too were intelligent" (Wells 23). However, this attempt to communicate with the Martians fails when the Martians respond to this supposedly civilized manner of the English Deputation by shooting a heat ray at them. The heat ray kills innocent English people. It destroys buildings and burns cities and trees (24-25). This heat ray is tremendously powerful. The English armies attempt to fight back by firing canons, their most effective weapons, at the Martians, but they cannot harm the invaders. The heat ray causes disasters to the English people. Nevertheless, the situation in England becomes worse when the Martians release black poisonous smoke all over England (89). The narrator's brother is a medical student in London when the chaos occurs. He states that he reads in a newspaper: "[t]he Martians are able to discharge

enormous clouds of a black and poisonous vapor by means of rockets. They have smothered our batteries, destroyed everything on the way. It is impossible to stop them. There is no safety from the Black Smoke but in instant flight" (81). The black smoke of the Martians can be viewed as a chemical weapon. It is very advanced for the Martians to use chemical weapon in the late nineteenth century. According to the Organization for the Prohibition of Chemical Weapon, chemical weapons have been deployed in various forms such as poisoned arrows, and boiling tar for thousands of years; however, it was not until World War I that chemical weapons such as poisonous gases were actually used in battlefields. At this point, there is certainly no doubt about the Martians' intelligence. While this problem could ideally be solved through a negotiation between the two intelligent groups of beings, the Martians and the English, the Martians choose to confront the English through the use of violence. By shooting innocent people, destroying buildings, and burning cities with the heat rays, suffocating people with the poisonous smoke without second thoughts, it is apparent that the Martians are cruel and inhumane. The state of civilization of the Martians becomes doubtful due to their lack of humanness.

The Martians turn peaceful England into a battlefield. With the weapons that cause a massive scale of destruction, England during the Martians' invasion is slowly transformed into an infernal land with corpses and wreckage caused by fire. At any rate, it seems that the Martians do not come only to slaughter, but they can also be seen to turn the English into degenerates just like them by eliminating their humanness. Humanness is human nature. Humans are living beings and sometimes are driven by instincts like animals. However, there are a few factors that distinguish humans from

animals. One of them is morality. Following J. S. Buckeridge's study of the evolution of humanness, elements of morality include:

> assertiveness, beneficence, cleanliness, commitment, compassion, confidence, cooperation, courage, courtesy, creativity, detachment, diligence, enthusiasm, excellence, flexibility, forgiveness, generosity, gentleness, honesty, honour, humility, idealism, joyfulness, justice, love, loyalty, moderation, modesty, orderliness, patience, peacefulness, perseverance, purposefulness, respect, responsibility, self-discipline, service, tact, thankfulness, tolerance, trustworthiness, understanding, and unity (428).

These moral and respectable virtues can be viewed alongside Victorian values of personal duty, hard work, respectability, chastity, and charity in the nineteenth century (Wilde 301). These values are not only distinctive features that distinguish humans from animals, but they are also the main criteria to differentiate between the morally good and the degenerate. Moral and respectable values have been emphasized in Christian teachings. Inevitably, when faith in Christianity diminished and belief in science increased, a question emerged regarding what society would be when technological progress replaced moral responsibilities. The Martians' invasion shows possible circumstances and consequences of the society as such in *The Wars of the Worlds*.

At the beginning, the narrator states that the Martians have been observing the planet earth for a very long time. They spot fruitfulness and plentifulness of the earth and finally decide to invade and take it as their new home. They choose the first stop of their journey in England. Before the Martians' invasion, the narrator describes the overall atmosphere of England at night:

> It was a warm night. Coming home, a party of excursion from Chertsey or Isleworth passed us singing and playing music. There were lights in the upper windows of the houses as the people went to bed. From the railway station in the distance came the sound of shunting trains, ringing and rumbling, softened almost into melody by the distance. My wife pointed out to me the brightness of the red, green, and yellow signal lights hanging in a framework against the sky. It seems so safe and tranquil (Wells 9).

The narrator's description shows what England is like before the dreadful invasion of the Martians. England, from the perspective of the narrator, is seen as a desirable country with peacefulness and safety. However, the invasion of the Martians turns this image of England upside down. They use their highly developed weapons to destroy both the buildings and the environment of the country. Undoubtedly, the Martians are the main cause that devastates the English landscape. Their degeneration is not only reflected through the ruins of the landscape, but they also turn English people to become like them—beings that are deprived of moral and respectable virtues.

The invasion of the Martians in England forces English people to strive in order to survive. A survival mode led by the war state stimulates crimes and evokes unpleasant human instincts such as greed, wrath, sloth, gluttony, lust, and violence. While people in London evacuate to a safe place, the narrator's brother spots a suspicious looking man with his handbag in which, as it is revealed later, there is a large number of gold coins in it:

> Then my brother's attention was distracted by a bearded, eagle faced man lugging a small handbag, which split even as my brothers' eyes rested on it and

> disgorged a mass of sovereigns that broke up into separate coins as it struck the ground … (100).

From the man's physiognomy, his "eagle face" looking obviously recalls Lombroso's description of atavism. Although nothing is known about the source of the eagle faced man's gold coins—whether they are his or if he has stolen them from someone else during the chaos, they seem to attribute to the man's excessive greed, which is another atavistic trait beyond his animalistic physiognomy. The moment when the coins fall to the ground is when the man is in a busy street. While trying to collect all the gold coins, he is accidentally hit by a cart resulting in his broken back:

> The man stopped and looked stupidly at the heap, and the shaft of a cab struck his shoulder and sent him reeling. He gave a shriek and dodged back, and a cart wheel shaved him narrowly … The man was writhing in the dust among his scattered money, unable to rise, for the wheel had broken his back, and his lower limbs lay limp and dead.

> As soon as the cab had passed, he flung himself, with both hands open, upon the heap of coins, and began thrusting handfuls in his pocket. A horse rose close upon him, and in another moment, half rising, he had been borne down under the horse's hoofs (100-101).

His severe injury does not stop him from putting the scattered gold coins in his pocket. He is driven by greed that makes him forget that he is almost dead. Although the narrator's brother tries to help him by dragging him away from the occupied street so that he will not be run over by any vehicle again, he appears aggressive in order to break free from the helper of his grip so that he can collect his coins:

> My brother stood up and yelled at the next driver, and a man on a black horse came to his assistance.
>
> "Get him [the eagle faced man] out of the road," said he; and clutching the man's collar with his free hand my brother lugged him sideways. But he still clutched after his money, and regarded my brother fiercely, hammering at his arm with a handful of gold. "Go on! Go on!" shouted angry voices behind. "Way! Way!"
>
> There was a smash as the pole of a carriage crashed into the cart that the man on horseback had stopped. My brother looked up, and the man with the hold twisted his head round and bit the wrist that held his collar (101).

Richard F. Wetzwell contends that there were various medical explanations of criminal behaviors during the nineteenth century. One of the explanations was that the criminals usually developed greed which could lead to theft, the instinct of self-defense which could lead to violent fight, and the "carnivorous instincts" which could lead to murder (17-18). Greed is a root of selfishness and can certainly lead to corruption and exploitation later on. It is also against one of Victorian values—charity. Greed has fully seized the eagle-faced man. It also ruins his mentality because he does not understand the good intention of the narrator's brother for saving him from being killed by the cart wheel. Instead of expressing his gratitude, he hurts the narrator's brother because he attempts to stop the man from retrieving the coins. The eagle-faced man becomes a criminal for hurting an innocent person. The novel illustrates the consequence of his action through his death from being run over by another cart. That the eagle-faced man can be viewed as a degenerate is not surprising. Considering his physiognomy along

with his excessive greed, it is sufficient to predict that he has a high potential to become a criminal and he finally becomes one.

In case of intelligent people, it is more difficult to detect traits of degeneration. In fact, the intelligent people were expected not to be easily influenced by anything that might stimulate unpleasant traits of humans. Unfortunately, the arrival of the Martians and the wars that ensue seem to weaken the mentality and morality of all English people even though some of them are intelligent. There are two main characters that can be considered as the intelligent people: the curate and the narrator. The curate represents religion. During the Victorian era, any occupation that was Christianity-related such as the clergy was considered as a noble profession. Teaching religious precepts and philosophies, the curate should understand practices of morality and humanity better than others. However, he is unable to maintain his virtues during the Martians' invasion. He meets the narrator for the first time after trying to escape heat ray shots of massive robots controlled by the Martians. The narrator is so badly injured that he becomes unconscious and comes to faith by a river. When he wakes up, he spots the curate sitting close to him. From the curate's look, it is certain that he has also tried to escape from the Martians' attack. He is covered with dirt. His clothes are torn. Although he is not physically injured like the narrator, he appears to be mentally injured because of the invasion. This assumption can be proved through a scene of the narrator's and the curate's first encounter. The narrator asks the curate for water, but the latter completely ignores the request. Instead of hurrying to get water for the narrator, he chooses to ponder and rant:

> I [the narrator] sat up, and at the rustle of my motion he turned, and looked at me quickly.

> "Have you any water?" I asked abruptly.
>
> He shook his head. "You have been asking for water for the last hour," he said.
>
> For a moment we were silent, taking stock of each other. I dare say he found me a strange enough figure … he spoke abruptly, looking vacantly away from me.
>
> "What does it mean?" he said. "What do these things mean?"
>
> I stared at him and made no answer.
>
> He extended a thin white hand and spoke in almost a complaining tone.
>
> "Why are these things permitted? What sins have we done? The morning service was over. I was walking through the roads to clear my brain for the afternoon, and then—fire, earthquake, death! As if it were Sodom and Gomorrah! All our work undone, all the work—what are these Martians?" (Wells 68-69).

His indifference to the physical injuries of the narrator and the narrator's request signifies self-absorption. Victorian morality strongly encouraged charity and social services (Eyebright 156). A way to practise charity and social services is to offer help to people who are in need. However, the curate does not care if the narrator's condition gets better or worse. Self-absorption is usually developed from selfishness which is against the Victorian moral code. An interesting feature of self-absorption is an obsession with one's self which is almost similar to narcissism. Nordau addressed this characteristic as "egomania". To Nordau, egomania is a mental illness which makes people fail to comprehend reality, as he asserted that "the 'ego-maniac' does not see things as they are, does not understand the world, and cannot take up a right attitude

towards it" (243). That the curate only focuses on himself, lost in his own world and refuses to understand current situations represent his moral decay. Nordau also stated further that another characteristic of the egomaniac is a lack of amiability (243). Amiability is frequently associated with supports, share, and helps which are important traits of social animals. Humans are social animals. We depend on other people to help us achieve our goals and, sometimes, to survive. It is impossible for the egomaniacs and the curate to have these traits since their focus is on themselves. At first, the curate follows the narrator around when the war becomes more intense. Both of them hide in an abandoned house. They collect food and drinks that are left in other deserted houses for survival. Due to the limitation of food and drinks, the narrator divides them equally so that they are sufficient for both throughout their stay in the house. However, an amount of the equally divided food and drinks is not enough for the curate. At this point, his gluttony slowly swells. Normal people would have controlled this desire; however, the curate is far from being realistic. He is not concerned about the scarcity of food during the war which could happen if he decides to overconsume his portion. Even though the narrator helps him throughout the escape and thinks of a careful plan so that they can survive, he does not appreciate the narrator's help at all. Like the Martians and the eagle faced man who are driven by greed, the curate does not hesitate to put the narrator in danger by making loud noises to attract the Martians that wander around the house and nearby areas. This action could cause death to the narrator. It also proves that the curate is morally declined. During the Martians' attack, the curate is not mentally ill, but he becomes less human. There are several times that the narrator notices blankness in the curate's eyes (Wells 68-69). It implies absence of sympathy, compassion and sensitivity—in other words, absence of humanity. He transforms from

a knowledgeable pastor into an irrational being and, later, becomes an amoral being like the Martians through his intention to cause the narrator's death. His behaviors make him an egomaniac who is mentally and morally degenerate. Similar to the Martians and the eagle faced man, the curate faces death.

Another intelligent man in the novel is the narrator himself. He is a scientist and a scholar. In general, scientists are usually critical thinkers. Moreover, they tend to be free from bias because they rely on facts and data (Shapin 177). These characteristics are similar to the narrator's. For example, while the curate tries to find a relation between God's purpose and the Martians', the narrator thinks about the reason for the Martians' arrival on the earth as well. However, he uses science and facts to rationalize the incident:

> The immediate pressure of necessity has brightened their intellects, enlarged their power, and hardened their hearts. And looking across space with instruments, and with intelligences such as we have scarcely dreamed of they see, at its nearest distance only 35,000,000 of miles sunward of them, a morning star of hope—our warmer planet, green with vegetation and gray with water, with a cloudy atmosphere eloquent of fertility, with glimpses through drifting cloud wisps of broad stretches of populous country and narrow navy crowded seas (Wells 4-5).

He uses facts about the planet earth in order to understand why the Martians decide to land on the earth and plan to seize it. The narrator starts his assumption by describing the earth as plentiful. It is filled with necessary elements that are suitable for living such as atmosphere, temperatures, food, and water. To think critically along with considering these elements from the narrator, it becomes easy to understand the Martians' motives.

They, like other beings, strive to have better lives and better places for their kinds to settle down. Using facts and reasoning without prejudice, he warns readers not to judge those Martians because what they do is for "struggl[ing] for existence" (5) which resonates with Darwin's *On the Origin of Species* which argues that only the fittest would survive. It is a mechanism of nature which even the narrator's kind, the European people, also does it to native people and animals so that the Europeans can settle down in a new and better territory as he narrates:

> And before we judge of them too harshly we must remember what ruthless and utter destruction our own species has wrought not only upon animals such as the vanished bison and the dodo, but upon its own inferior races. The Tasmanians, in spite of their human likeness, were entirely swept out of existence in a war of extermination waged by European immigrants in the space of fifty years. Are we such apostles of mercy as to complain if the Martians warred in the same spirit? (Wells 5)

Therefore, it is not exaggerated to consider the narrator as an embodiment of a man of science. The degenerationists also seemed to believe in these stereotypes of the man of science, for they exempted rational men from being categorized as the potential degenerates. However, the exception cannot immune a rational man like the narrator from being mentally weakened by the Martians' invasion.

Indeed, the Martians' invasion strongly affects English people's lives in many ways. One of the important consequences of the invasion is that it mentally affects English people. The narrator shows signs that he becomes mentally weakened after the Martians' attack:

> "It is you," said he—"the man from Woking. And you weren't killed at Weybridge?"
>
> I recognized him at the same moment.
>
> "You are the artillery man who came into my garden."
>
> "Good luck!" he said. "We are lucky ones! Fancy *you*!" He put out a hand and I took it. "I crawled up a drain," he said. "But they [the Martians] didn't kill everyone. And after they went away I went off toward Walton across the fields. But—it's not sixteen days altogether—and your hair is gray" (152).

On a physical level, the narrator's sign of being mentally weak is shown through the change of his hair color. His stress, fears and anxieties are so intense that they change his physical attribute in a negative way, for grey hair signifies humans' ageing process or physical decay. Apart from the deterioration of the narrator's physicality, these stress, fear and anxieties caused by the war destroy his sense of rationality and leave him to be emotional instability. Staying sane and rational during the war is difficult. Facing the pressure from the war and spending days with a mentally ill person like the curate are tougher tasks for the narrator:

> I grew very weary and irritable with the curate's perpetual ejaculations; I tired of the sight of his selfish despair. After some ineffectual remonstrance I kept away from him, staying in a room—evidently a children's schoolroom—containing globes, forms, and copybooks. When he followed me thither, I went to a box room at the top of the house and, in order to be alone with my aching miseries, locked myself in (116).

At the beginning, the narrator asks his readers to understand the Martians' action and not to judge them; however, he refuses to use the same idea with the curate when he is

mentally pressured. He cannot remain empathetic at this point and starts thinking about only himself like the degenerates—the Martians, the eagle faced man, and the curate. Although the narrator is seen as a human with rationality throughout the novel because he, as a scientist, describes everything according to facts and reasons, being under stressful and unsafe circumstances makes him lose his rationality and, worse of all, his morality.

The situation in England while being under attack by the Martians puts English people in a state of "stuggl[ing] for existence" in which people are forced to do anything, whether it is moral or not, in order to survive. Many degenerationists strongly believed that the degenerates usually had feeble minds and undeveloped brains. They could not distinguish what was good or bad. As a result, they tended to commit crimes due to a lack of moral judgment. Based on this thought, the reasonable and logical scientist like the narrator can turn into one of the moral degenerates. Unfortunately, the war state caused by the Martians changes him from a respectable scientist to a morally degenerate—a criminal. During the escapade from the Martians, he wanders around in order to find a safe place to hide in. He has to find food to soothe his hunger. He starts finding food from trees, but nothing is found. Being driven by starvation, he breaks into houses nearby in order to find food:

> I would come upon perfectly undisturbed spaces, houses with their blinds trimly drawn and doors closed, as if they had been left for a day by the owners, or as if their inhabitants slept within. The red weed was less abundant; the tall trees along the lane were free from the red creeper. I hunted for food among the trees, finding nothing, and I also raided a couple of silent houses, but they had already been broken into and ransacked. I rested for the remainder of

> the day-light in a shrubbery, being, in my enfeebled condition, too fatigued to push on (147).

A shortage of food caused by the war encourages the narrator to commit a crime. By breaking into houses that are not his own, he is considered as a trespasser. He also steals food and drinks from the houses when he is with the curate:

> We then crossed to a place where the road turns towards Mortlake. Here there stood a white house within a walled garden, and in the pantry of this domicile we found a store of food—two loaves of bread in a pan, an uncooked steak, and the half of a ham. I give this catalogue so precisely because, as it happened, we were destined to subsist upon this store for the next fortnight. Bottled beer stood under a shelf, and there were two bags of haricot beans and some limp lettuces. This pantry opened into a kind of wash-up kitchen, and in this was firewood; there was also a cupboard, in which we found nearly a dozen of burgundy, tinned soups and salmon, and two tins of biscuits. We sat in the adjacent kitchen in the dark—for we dared not strike a light—and ate bread and ham, and drank beer out of the same bottle (119).

The narrator takes the food and drinks into the house. He consumes them with the curate and saves some for later. At this point, it is clear that he commits the crime of theft. He also does not show any sign of remorse for his action. It is noticeable that his morality is slowly obscured during the Martians' attack. His moral degeneration continuously increases to an extent that he commits the worst form of crime. In the deserted house that the narrator and the curate hide, the curate who suffers from insanity constantly irritates the narrator. It is difficult to find comfort and convenience during the war. Food is also scarce. Therefore, the narrator and the curate have to bear this uncomfortable

life until the war ends. The amount of food and drinks one can have is already limited. However, the curate still wants more food. He nags the narrator for it. When the narrator refuses to grant his wish, the curate threatens to make loud noises and eventually does to attract the Martians to their place of refuge. The narrator whose sense of morality is lessened responds to the curate's action in a shocking way. Losing his temper, he murders the curate:

> 'I have been still too long,' he said, in a tone that must have reached the pit, 'and now I must bear my witness. Woe unto this unfaithful city! Woe! Woe! Woe! Woe! Woe! To the inhabitants of the earth by reason of the other voices of the trumpet—"
>
> 'Shut up!' I said, rising to my feet, and in a terror lest the Martians should hear us. 'For God's sake—"
>
> 'Nay,' shouted the curate, at the top of his voice, standing likewise and extending his arms. 'Speak! The word of the Lord is upon me!'
>
> In three strides he was at the door leading into the kitchen.
>
> 'I must bear my witness! I go! It has already been too long delayed.'
>
> I put out my hand and felt the meat chopper hanging to the wall. In a flash I was after him. I was fierce with fear. Before he was halfway across the kitchen I had overtaken him. With one last touch of humanity I turned the blade back and struck him with the butt. He went headlong forward and lay stretched on the ground. I stumbled over him and stood panting. He lay still (139).

Being emotionally unstable causes the narrator to lose his temper easily. At the beginning, he was sympathetic towards the Martians because he used facts to try to understand their actions. However, fears, stresses, and anxieties caused by the Martians'

invasion unleash his emotions to replace his rationality and also activate his primitive instinct for violence. In *Degeneration*, Nordau argues that emotional people were prone to be degraded. He raised examples of people whom he considered emotional such as artists, novelists, philosophers. He labeled these people as the morally corrupt because they produced works that might corrupt the perceivers' minds (19). The narrator's unstable emotion leads him to murder. His compassion and kindness which constitute humanity vanish before he decides to hit the curate with the butt of the meat chopper. His image now switches from an intelligent and rational man of science to a murderer.

However, unlike the Martians, the eagle faced man, and the curate, the narrator survives the war. The reason is probably that there is a glimpse of his decency whereas the Martians, the eagle-faced man, and the curate are entirely driven by their own greed and a lack of empathy throughout the novel. When the war starts, the narrator is depicted as a good-hearted character. He also expresses and maintains moral and respectable virtues in several situations before he completely loses his temper when he is with the curate. For example, he shows honesty by keeping a promise he makes to a bar owner who lends him a carriage to flee from Woking to Leatherhead. When the Martians start attacking English people and the surroundings of Woking, the narrator and his wife decide to leave their home to Leatherhead where their relatives reside (Wells 40-41). In order to go to Leatherhead, they need transportation. The narrator goes to meet the bar owner and asks him to lend a horse and a dog cart. While the bar owner agrees to allow the narrator to rent the cart with the horse, the narrator promises to the bar owner that he will return them by midnight of that day (41). Giving the promise as such gets the narrator into trouble. Once he arrives at Leatherhead, he has to return to Woking, which is turned into a battlefield by the Martians, right away in

order to keep the promise while his wife stays with the relatives. In a situation like this, other people would have thought only to keep themselves safe and ignore the promise. However, the narrator proves his honesty by traveling through a warzone to return the cart and the horse without concerns for his own safety. Unfortunately, he has to face the fact that the bar owner is dead with a broken neck once he arrives at Woking.

Apart from honesty, the narrator also shows the virtue of charity. At the beginning of the Martians' invasion, the narrator is at home with his wife when one of artillerymen sent to fight against the Martians randomly trespasses his lawn. Instead of chasing away the man who is a stranger to him, the narrator treats him with hospitality. He invites the soldier into his house and offers him whisky to calm him down when seeing him sobbing and weeping (51-52). The narrator's actions imply a sense of duties and responsibilities towards a person in trouble. He understands that the soldier is in need of a safe place to hide and his house is that place at that time. While the narrator could have pushed the soldier away, he offers help and comfort to the terrified and helpless soldier until the latter feels better. The narrator even shares food—mutton and bread—kept in his pantry with the soldier in spite of food scarcity which is usual during wartime (53). That the narrator shares what he has with the soldier and takes care of him might seem normal. However, because of the chaotic atmosphere, it is unlikely to find charity in the difficult time. The war caused by the Martians forces people to struggle in order to survive. Therefore, they tend to think only about themselves. A relevant example is when the narrator leaves the abandoned house in Mortlake after unintentionally murdering the curate. He travels to Putney Hill and coincidentally meets the artilleryman whom he used to help at his home in Woking. Before the narrator says anything to the soldier, the soldier suddenly states that he refuses to help the narrator:

> "I [the narrator] come from Mortlake," I said. I was buried near the pit the Martians made about their cylinder. I have worked my way out and escape.
>
> "There is no food about here," he [the solider] said. "This is my country. All this hill down to the river and back to Clapham and up to the edge of the common. There is only food for one" (152).

Although the soldier is helped by the narrator when the invasion starts, the soldier automatically refuses to help other people while he is in a position to provide help. He also makes a clear statement that he will not share food with the narrator and that the narrator is not welcomed to stay in Putney Hill which the soldier claims to be his own property. Comparing the narrator's action to the soldier's action, kindness and charity of the narrator are certainly highlighted through his noble acts of hospitality towards the soldier.

Another example which affirms that the act of decency can possibly save the narrator's life is the story of the narrator's brother. The narrator's brother is in London and encounters the Martians' attack. Certainly, the war forces him to steal a bicycle from a shop to use it to escape. However, he is also a survivor from this war. What the two brothers have in common are moral virtues which the Martians, the eagle-faced man, and the curate do not have. When the war begins, he decides to evacuate from London and encounters the eagle-faced man. He could have ignored him and continued his journey, but he insists on helping the eagle faced man even though the man hurts him. Moreover, he also helps two women who are complete strangers to him from being robbed. He, later, discovers that one of the women whom he helps is the wife of a surgeon and the other is the surgeon's sister. He is proved to be brave and, undoubtedly, selfless for refusing to ignore the incident which has nothing to do with him. By helping

the eagle-faced man and the two women from being robbed, it is clear that he puts someone else who is in need of help as his first priority. Like the narrator, these two incidents seem to suggest that it is his virtues, such as bravery, selflessness, and charity that save himself and the narrator from death. By presenting two men of science, who have flaws as well as virtues, as survivors of the war, the novel emphasizes that humans are a combination of good and evil. We could turn to be entirely evil without moral virtues. The death of the Martians also seems to indicate an important message that the society will be chaotic if English people are entirely driven by science but completely abandon morality. It is true that science enhances convenience in people's lives and helps explain complexity and diversity of nature and beings in a logical and reliable way, but scientific mindsets should compromise with morality. Regarding the decline of Christianity, it is understandable that Biblical stories might be hard to prove, but moral teachings which are parts of the religion are still necessary. These two worlds— science and morality— can strengthen each other's weakness and make English people become more intelligent but still remain virtuous and "human".

Late-nineteenth century England faced the religious decline due to various groundbreaking scientific discoveries. Many English people turned their back from religion. Some of them became atheists, while many chose to believe in science. This incident brought worries to the Victorians about what humans would become without religion. An assumption was that humans who believed in science might become amoral and immoral. This concern among the Victorian public was similar to the idea of the degenerationists. They called people who were extremely intelligent as "the geniuses" and stated that they could be categorized as the mental and moral degenerates as well. This fear of the Victorian people was shown in H. G. Wells's *The War of the Worlds*

with highly intelligent but unfeeling and selfish Martians as invaders. The Martians attack England with a long-term plan of seizing the earth as their new home. They create and develop machines to destroy surroundings and slaughter mankind. Their attack mentally and morally affects English people. When people are in the "struggle for existence", they do anything to survive even though it is amoral. The curate becomes mentally insane shortly after the Martians' invasion and, later, turns into the morally degenerate regardless of his profession in the Church. The narrator also suffers from fears, stress, and anxieties that affect his physical condition. As his mental state becomes weaker, he, later, loses his sense of rationality even though he is a man of science. He loses his temper and kills the curate who continuously provokes his anger and fear. In the end, it is noticeable that the main characters such as the Martians and the curate encounter death while the characters who have flaws but show some virtues, such as the narrator and his brother, survive the war. When the period witnessed instability in faith, the outcome provided by the novel seems to suggest an alternative solution for the Victorian people by pointing out the pros and cons of science and religion. Science provides advantages, but it has to be used carefully. For religion, some parts of the Bible might sound doubtful; however, moral teachings about compassion, honesty, bravery and other virtuous qualities are still essential. Beliefs in both science and religion should be compromised and balanced to maintain and enhance prosperity and peace in society.

CHAPTER V: CONCLUSION

When degeneration became a source of the Victorians' fears and anxieties, writers of the era highlighted the theme of degeneration in their works and elaborated problems of degeneration from various angles. The problems and threats of the country are represented in novels in the form of invasion fantasy when England is, literally and metaphorically, under attack. In the three select novels, three different kinds of monsters seem to be used as symbols of various threats of the era. In *Dracula*, sexual degeneration is revisited. This was the time when gender roles and sexuality that did not conform to the Victorian values were seen as threats. Vampires can be seen as symbols of fears that Victorian people had regarding changes of gender roles. In *The Beetle*, racial degeneration was presented in novels as a possible cause of moral and mental declines in the late-nineteenth century. Witnessing foreigners in England and in the English colonies, the writer captured fears and anxieties of the Victorians toward foreigners in the novel through an ancient Egyptian monster called the Beetle which can freely shift its shape into a man, a woman and an insect. Each form of the monster matches stereotypes of the Arabs according to the Victorians' worldview. In *The War of the Worlds*, the serious notion regarding humanness or human virtues is highlighted. This was during the time when Victorian people preferred science to Christianity which was believed to be the sole truth, but failed to provide explanations on deviance of species and sufferings of mankind. This shift of beliefs worried religious Victorian people and public. They assumed that English people without religion would become amoral, or even immoral. This idea inspired a creation of the monsters in the novel, the Martians, which are extremely intelligent but inhuman and selfish.

These monsters have different tactics to attack England and English people. The Count in *Dracula* and the female vampires turn English women into the sexual degenerates just like them. Apart from their physical transformation, their behaviors drastically change. For example, Lucy Westenra becomes excessively sexual and lacks maternal senses while Mina Harker becomes more intelligent and bold. These transformations were seen as unconventional and unacceptable traits to the Victorians regarding Victorian sexuality. Likewise, the Beetle in *The Beetle* also negatively influences the English characters in the novel. The Beetle in all its three forms physically, mentally and psychologically abuses Robert Holt, Marjorie Lindon, Paul Lessingham and the English teenage boy through rape, kidnapping, visionary and auditory hallucinations and primitive magic. The Beetle makes use of various stereotypes to corrupt people: the Arab woman as an excessively sexual being, the Arab man as an irrational and violent being, and the insect as a primitive being. The English victims become mentally sick. One of the Beetle's victims, the English boy, dies after being kidnapped and abused by the Beetle in the Isis temple in Egypt. In the case of the Martians, their attack is quite different from the Count and the Beetle. The Martians do not directly attack English people; however, it is the consequence of the war caused by the Martians that corrupts English people. The war state puts English people to "struggle for the existence" whereby their unpleasant instincts such as greed and violence are awaken. They have to do anything for their own survival. Religious, knowledgeable and educated English people, such as the curate, the narrator and the narrator's brother, express uncontrollable temperament and commit crimes signifying their moral decline.

At the end of all these novel, the monsters are killed. The Count, his subordinates and Lucy, who fully transforms into a sexual and cruel vampire, are eliminated by the vampire hunting group. The Beetle, the representative of the sexual, violent and uncivilized Arabs, is killed by the train. The Martians, the highly intelligent but amoral beings, are simply killed by the terrestrial bacteria. Not only are these monsters killed in the novel, but some English people who are corrupted by these monsters also face death or have an unfortunate ending such as Lucy Westenra in *Dracula*, the Isis worshippers in *The Beetle* and the curate in *The War of the Worlds*. Death of the monsters and English people who are the degenerates proves that the Victorians found that it was difficult to accept anything extreme such as female sexual liberation, foreign cultures and beliefs and progressive science.

However, it does not mean that the Victorians banished all changes because some characters who are considered as the degenerates still survive and live on. Their conformity, though not entirely, to the Victorian values is a possible cause for their survival. Despite of her New Woman trait on intelligence, Mina Harker in *Dracula* chooses to follow roles according to Victorian femininity as the loyal wife and the caring mother and uses her unconventional trait to support her husband and the vampire hunting group. Likewise, the Arabs in *The Beetle* are described with negative terms. However, their portrayal once changes to be positive when the group of Arab people saves the English boy from the desert. Xenophobia toward foreigners had been and has been a problem in England, but this act of mercy seems to slightly shatter the inaccurate and biased stereotypes that the Victorians viewed the foreigners as barbaric and uncivilized people in the late-nineteenth century. Likewise, in *The War of the Worlds*, the intelligent and educated people such as the narrator and his brother become

degenerate because of the crimes they commit during the Martians' invasion. However, unlike the greedy Martians and the curate, these people express some decencies by helping other people. These qualifications reveal the morality that is rare in tough times. With these scenes and explanations, it suffices to conclude that these three novels seem to imply the fact that changes are unavoidable. However, the novels propose the solution that some changes can be accepted under the condition that they must not be too extreme. In other words, the changes have to somewhat resonate the Victorian values. It would, then, be easier and more effective for the Victorians if they were more opened and adjusted themselves to the changes like what the three novels have suggested.

REFERENCES

"Asians in Britain (1600-1947)." British Library. Web.

Blind-Man's Buff. Punch Magazine Cartoon Archive.

"Brief History of Chemical Weapons Use " *Brief History of Chemical Weapons Use* the Organization for the Prohibition of Chemical Weapon 2006. Web.

A Drop of London Water. Punch Magazine Cartoon Archive.

Father Thames Introducing His Offspring to the Fair City of London. Punch Magazine Cartoon Archive.

"The Genealogy of the Gorilla; or, Can a Race Degenerate." *Science in the Nineteenth Century Periodical Project*. Universities of Leeds and Sheffield 1867. Web. 19 Mar. 2015.

"Hands Kurella and Max Nordau." *Criminals and Their Scientists: The History of Criminology in International Perspective*. Eds. Becker, Peter and Richard F. Wetzell. London: Cambridge UP, 2006. Print.

"History of Anesthesia." *Essential Clinical Anesthesia*. Ed. Urman, Richard. 1 ed. London: Cambridge UP, 2011. Print.

Islamic Homosexualities Culture, History, and Literature. New York: New York UP, 1997. Print.

Sacred Animals of Ancient Egypt. BBC.

"Travel and Tourism." *Victorian County History*. University of London. Web.

Victorian Literature: A Sourcebook. London: Palgrave Macmillan, 2012. Print.

"Victorian Park in Peril." *Science in the Nineteenth Century Periodical Project*. Universities of Leeds and Sheffield 1867. Web. 19 Mar. 2015.

Ackerknecht, Erwin H., and S. Wolff. *Short History of Psychiatry*. New York: Hafner, 1969. Print.

Allam, Rasha. "Countering the Negative Image of Arab Women in the Arab Media: Toward a "Pan Arab Eye" Media Watch Project." *The Middle East Institute Policy Brief* (2008): 1-5. Print.

Arnold, Matthew. *Matthew Arnold: Complete Poetical Works*. East Sussex: Delphi Classics, 2013. Print.

Baldwin, P. M. "Liberalism, Nationalism, and Degeneration: The Case of Max Nordau." *Conference Group for Central European History of the American Historical Association* 13.2 (1980): 103. Print.

Bammer, Angelika. "Power and Authorities." *Displacements: Cultural Identities in Question*. New York: Indiana UP, 1994. Print.

Becker, George. *The Mad Genius Controversy: A Study in the Sociology of Deviance*. California: Sage Publications, 1978. Print.

Bédarida, François. *A Social History of England 1851-1990*. New York: Routledge, 2013. Print.

Buckeridge, J. S. "The Ongoing Evolution of Humanness: Perspectives from Darwin to De Chardin." *South African Journal of Science* 105 (2009): 427-31. Print.

Butler, Allison. *Victorian Occultism and the Making of Modern Magic: Invoking Tradition*. London: Palgrave Macmillan, 2014. Print.

Colligan, Colette. *The Traffic in Obscenity from Byron to Beardsley: Sexuality and Exoticism in Nineteenth-Century Print Culture*. Basingstoke: Palgrave Macmillan, 2006. Print.

Craft, Christopher. "'Kiss Me with Those Red Lips': Gender and Inversion in Bram Stoker's Dracula." *Representation* 8 (1984): 107-33. Print.

Cullen, Francis T. *Encyclopedia of Criminological Theory*. New York: Sage, 2010. Print.

Darwin, Charles. *The Origin of Species*. London: Bantam Classics, 1999. Print.

Demir, Çağlar. "The Role of Women in Education in Victorian England." *Journal of Educational and Instructional Studies* 5.2 (2015): 55-59. Print.

Drinka, George Frederick. *The Birth of Neurosis: Myth, Malady, and the Victorians*. New York: Simon and Schuster, 1984. Print.

Ellis, Havelock. *The Contemporary Science Series: The Criminal*. New York: Elibron Classics, 2005. Print.

Evans, Richard. "Victorians: Empire and Race." Museum of London 2011. Web.

Evans., G. R. *The University of Oxford: A New History*. London: I.B. Tauris, 2013. Print.

Eyebright, Daisy. *A Manual of Etiquette with Hints on Politeness and Good Breeding*. New York: Dodo Press, 1868. Print.

Franey, Laura E. *Victorian Travel Writing and Imperial Violence: British Writing on Africa, 1855-1902*. Basingstoke: Palgrave Macmillan, 2003. Print.

Gallagher, John. "Nationalism and the Crisis of Empire, 1919–1922." *Modern Asian Studies* 18.3 (1981): 155-65. Print.

Gibson, M. S. "The 'Female Offender' and the Italian School of Criminal Anthropology." *Journal of European Studies* 12.47 (1982): 155-65. Print.

Goetsch, Paul. *Monsters in English Literature. From the Romantic Age to the First World War*. Frankfurt: Peter Lang, 2002. Print.

Habersham, Judith. "Technologies of Monstrosity: Bram Stoker's Dracula." *Victorian Studies* 36.3 (1993): 333-52. Print.

Hamilton, Edith. *Mythology*. Massachusetts: Little, Brown and Company, 1942. Print.

Härmänmaa, Marja, and Christopher Nissen. *Decadence, Degeneration, and the End*. New York: Palgrave, 2014. Print.

Hughes, Williams. "Decadence." *Historical Dictionary of Gothic Literature*. New York: Scarecrow, 2013. Print.

Hume, Kathryn. *Fantasy and Mimesis: Response to Reality in Western Literature*. New York: Methuen, 1984. Print.

Hurley, Kelly. *The Gothic Body: Sexuality, Materialism, and Degeneration at the Fin-De-Siècle*. London: Cambridge UP, 1996. Print.

Johnson, Samuel. "Rambler." 1750. Web.

Karschay, Stephan. *Degeneration, Normativity and the Gothic at the Fin De Siècle*. New York: Palgrave Macmillan, 2015. Print.

Kershner, Gregory D. "Horror and Eroticism: Bram Stoker's *Dracula*." *HOFSTRA Horizons* 2006. Print.

Kline, Sally J. *The Degeneration of Women: Bram Stoker's Dracula as Allegorical Criticism of the Fin-De-Siècle*. Koln: Schneider and Sohne, 1992. Print.

Kungl, Carla T. "Fears and Femininity at the Fin-De-Siècle: Of Vampires and Vampire Slayers." *Vampires: Myths and Metaphors of Enduring Evil*. Ed. Day, Peter. New York: Rodopi, 2004. Print.

Layton-Jones, Katy. "The Grand Tour." Adam Matthew Digital 2009. Web.

Ledger, Sally. *The New Woman: Fiction and Feminism at the Fin De Siècle*. New York: Manchester UP, 1997. Print.

Lombroso, Cesare. *The Man of Genius*. Breinigsville: Nabu Public Domain Reprints, 2011. Print.

Lombroso, Cesare, and Guglielmo Ferrero. *Criminal Woman, the Prostitute, and the Normal Woman*. Trans. Rafter, Nicole Hahn and Mary Gibson. Durham: Duke UP, 2004. Print.

---. *The Female Offender*. London: P. Owen, 1959. Print.

Lowe, Brigid. *Victorian Fiction and the Insights of Sympathy: An Alternative to the Hermeneutics of Suspicion*. London: Anthem, 2007. Print.

Lucy, Hartly. *Physiognomy and the Meaning of Expression in Nineteenth-Century Culture*. Cambridge: Cambridge UP, 2005. Print.

Malane, Rachel. *Sex in Mind: The Gendered Brain in Nineteenth-Century Literature and Mental Sciences*. New York: Peter Lang International Academic, 2005. Print.

Mannheim, Hermann. *Comparative Criminology*. London: Routledge, 1980. Print.

Marsh, Richard. *The Beetle: A Mystery*. Hertfordshire: Wordsworth Editions, 2007. Print.

Mawani, Renisa. *Working through Whiteness: International Perspectives*. Albany: State U of New York, 2002. Print.

Mazzoni, Cristina. "Decadence and Saintliness: Hagiographies or Pathographies?" *Saint Hysteria: Neurosis, Mysticism, and Gender in European Culture*. New York: Cornell UP, 1996. Print.

Meštrović, Stjepan G. *The Coming Fin De Siècle: An Application of Durkheim's Sociology to Modernity and Postmodernism.* London: Routledge, 2013. Print.

Morris-Reich, Amos. "Arthur Ruppin's Concept of Race." *Israel Studies* 11.3 (2006): 1-30. Print.

Mumm, Susan. *Stolen Daughters, Virgin Mothers: Anglican Sisterhoods in Victorian Britain*. London: Leicester UP, 1999. Print.

Nichols, Kate. *Greece and Rome at the Crystal Palace: Classical Sculpture and Modern Britain, 1854-1936*. Oxford: Oxford UP, 2015. Print.

Nordau, Max Simon. *Degeneration*. New York: H. Fertig, 1968. Print.

Pick, Daniel. *Faces of Degeneration: A European Disorder C. 1848-1918*. London: Cambridge UP, 1989. Print.

Porter, Dorothy, and Roy Porter. "The Politics of Prevention: Anti-Vaccinationism and Public Health in Nineteenth-Century England." *Medical History* 32.3 (1988): 231-52. Print.

Prichard, James Cowles. "Forms of Insanity." *Embodied Selves: An Anthology of Psychological Texts: 1830-1890*. Eds. Taylor, Jenny Bourne and Sally Shuttleworth. Oxford: Clarendon Press, 1998. Print.

Rafter, Nicole. "Cesare Lombroso and the Origins of Criminology: Rethinking Criminological Tradition " *The Essential Criminology Reader*. 1 ed. New York: Westview Press, 2005. Print.

Ranjan, Priyansh. "Edward Said's 'Orientalism': A Post-Colonial Culture Study." *IOSR Journal of Humanities and Social Sciences* 20.9 (2015): 85-88. Print.

Ratcliffe, Brett C. "Scarab Beetles in Human Culture." *The Coleopterists Bulletin* 60.5 (2006): 85-101. Print.

Ridouani, Driss. "The Representation of Arabs and Muslims in Western Media." *RUTA Comunicación* 3 (2011): 20-49. Print.

Rose, Nikolas Simon. "The Birth of Individual Psychology in England, 1870-1939." University of London, 1984. Print.

Rubinstein, David. *Before the Suffragettes: Women's Emancipation in the 1890s*. London: Palgrave Macmillan, 1986. Print.

Ruddick, Nicholas. "The Fantastic Fiction of the Fin De Siècle." *The Cambridge Companion to the Fin De Siècle*. Ed. Marshall, Gail. New York: Cambridge UP, 2007. Print.

Russell, Colin A. "Science and Religion: Conflict or Complexity." *Science and Religion: A Historical Introduction*. Ed. Ferngren, Gary B. 2 ed. New York: Johns Hopkins UP, 2017. Print.

Said, Edward W. *Orientalism*. New York: Vintage, 2004. Print.

Saler, Michael. *The Fin-De-Siècle World*. London: Routledge, 2014. Print.

Shapin, Steven. "Man of Science." *Science: Early Modern Science*. Vol. 3. London: Cambridge UP, 2006. 177-91. Print.

Sharma, Suniti. *Girls Behind Bars: Reclaiming Education in Transformative Spaces*. New York: Continuum International Group, 2012. Print.

Shorter, Edward. *A Historical Dictionary of Psychiatry*. New York: Oxford University Press, 2005. Print.

Showalter, Elaine. *Sexual Anarchy: Gender and Culture at the Fin-De-Siècle*. New York: Virago, 1992. Print.

Spencer, Kathleen L. "Purity and Danger: Dracula, the Urban Gothic, and the Late Victorian Degeneracy Crisis." *ELH* 59.1 (1992): 197-225. Print.

Spongberg, Mary. *Feminizing Venereal Disease: The Body of the Prostitute in Nineteenth-Century Medical Discourse*. New York: New York UP, 1998. Print.

Spooner, Catherine. *Fashioning Gothic Bodies*. London: Manchester UP, 2004. Print.

Stiles, Anne. "Literature in 'Mind': H.G. Wells and the Evolution of the Mad Scientist." *Journal of the History of Idea* 70.2 (2009). Print.

Strauss, S., and H. Brechbill. "Traits of Scientists." *Science Education* 43 (1959): 35-41. Print.

Symondson, Anthony. *The Victorian Crisis of Faith*. London: S.P.C.K, 1974. Print.

Tasca, Cecilia. "Women and Hysteria in the History of Mental Health." *Clinical Practice & Epidemiology in Mental Health* 8.1 (2012): 110-19. Print.

Turnbull, Paul. "Psychiatry and Hereditary Degeneration, 1860-1914." Web.

Turner, Frank M. "The Victorian Conflict between Science and Religion: A Professional Dimension." *ISIS* 69.3 (1978): 356-76. Print.

Walkowitz, Judith. *Prostitution and Victorian Society: Women, Class, and the State*. London: Cambridge UP, 1980. Print.

Wells, H. G. *The War of the Worlds*. New York: Modern Library, 2002. Print.

Wetzwell, Richard F. *Inventing the Criminal: A History of German Criminology, 1880-1945*. New York: University of North Carolina Press, 2014. Print.

Wilde, Oscar. *The Importance of Being Earnest and Other Plays*. London: Penguin Books, 2000. Print.

Williams, Katherine S. *Textbook on Criminology*. New York: Oxford UP, 2001. Print.

Wilson, A. N. *The Victorians*. New York: Cornerstone Digital, 2011. Print.

Woiak, Joanne. "Drunkenness, Degeneration, and Eugenics in Britain, 1900-1914." University of Toronto, 1988. Print.

Wolffe, John. *The Expansion of Evangelicalism: The Age of Wilberforce, Chalmer and Finney*. Illinois: Inter Varsity, 2007. Print.

Wolfgang, Marvin E. "Pioneers in Criminology: Cesare Lombroso (1835-1909)." *The Journal of Criminal Law, Criminology, and Police Science* 52.4 (1961): 361. Print.

VITA

Nathamon Sunthikhunakorn was born on February 12, 1990 in Chiang Mai, Thailand. She received her bachelor's degree in English (first class honors) from Payap University in 2013 and pursued her master's degree in English at Chulalongkorn University in the same year. She was a teaching assistant at the English Department, Faculty of Arts, Chulalongkorn University in 2014 and an editorial coordinator of MANUSYA, Journal of Humanities from 2015-2017.