

## **Abstract (EN)**

The transformation of gender is one of the fundamental topics of the late Victorian Gothic. While the earlier Gothic contended with representing a woman as either a victim or a monster, the appearance of the ambiguous New Woman, the journalistic phenomenon that became both the proto-feministic ideal and the conservative counter-ideal, prompted the creation of sympathetic monsters desiring independence. The Gothic alters the strategies of survival, punishing those who stray from social, political, and moral norms. In this way, the Gothic genre not only reacts to cultural ideals and counter-ideals, but it also arouses feelings and challenges readers' preconceptions. The thesis explores relations between figures of monstrous women and the gender ideal dominant at the fin-de-siècle. The female vampire is connected to the qualities commonly associated with the New Woman like promiscuity, hateful behaviour towards children, and yearning for freedom from the shackles of patriarchal society. Though these uncontrollable female fiends are then reduced to the ideal of a dead woman who no longer has any control over her narrative, they return as ghosts, further muddling the lines between traditional feminine and masculine qualities. A possessed woman may behave in a masculine way; a man tortured by a ghost may get lost in feminine hysteria. But survival in these conditions is impossible. The 19th century Gothic, hence, shows that it is no longer enough to slay the monster, but that the cultural conditions leading to anxiety over the shifting gender roles and to the birth of the monster must be addressed.

**Keywords:** ideals, New Woman, late Victorian Gothic, vampire, ghosts, survival