

INTRODUCTION: THE PROLIFIC PRESENCE

From the earliest and least technological form of storytelling, the oral tradition, right through to today's latest and most technologically complex form, multimedia, the vampire as a character archetype within stories has existed. How has the vampire managed to exist so long in the popular consciousness and show no signs of flagging as the number one representative of evil? Why has the vampire proliferated in the oral tradition, folklore, fired the imagination of historians, painters, pamphleteers, poets, novelists, dramatists, directors, game designers and spread along all lines of mass communications, capturing successive generations of listeners, readers, gamers, and film and theatre audiences? After all, vampires are not the only monsters in town: the werewolf, the phantasm, Frankenstein's monster, an assortment of ghosts and spirits, savage creatures from the wilds or from the deep or from mythology, yetis, demons, succubus, incubus, alien beings and a whole host of other dark forces have all filled works of literature and appeared on stage and screen or graced the canvasses of artists - for the purpose of striking fear into curious souls - yet not nearly as often as the vampire. For general evidence as to the wide appeal of vampires I have attached a series of appendices in order to give the reader a sense of the scope and vast quantity of vampire narratives available. Whilst, for specific testament to the vampire's status as number one representative of evil, the following research carried out by members of the Media Psychology Lab at California State University concerning "the psychological appeal of movie monsters" is very revealing:

A nationwide sample of 1,166 people responded to a survey exploring choices for a favourite movie monster and reasons why a monster chosen was a favourite. The sample was comprised of equal but culturally diverse numbers of males and females. Ages ranged from 16 to 91. Results of the study indicated that, for both genders and across age groups, the vampire in general – and Dracula in particular – is the king of monsters. (Fischoff; Dimopoulos; Nguyen 2)

This extraordinary appeal is not something new. From early Hungarian and Romanic oral tradition and Eastern myth to Mediaeval period pamphlets, Romantic era poetry, the penny dreadful, erotic novella, Victorian Fin de Siècle literature, Melodramatic Theatre, German Expressionist silent film, early “talkies” cinema, lurid Technicolor horror, contemporary television drama, twentieth century literary bestsellers, Hollywood cinematic blockbusters and online gaming: it would appear the protean form that is the vampire has been around for a very long time, making exciting, sinister, comic or prosaic appearances by turn, infiltrating and embedding itself into the very fabric of successive cultures. Why has the vampire attained and retained such prominence in literary and cultural history, particularly Western literary and cultural history, whilst other monsters that once lit up the skies and burned brightly have fallen like shooting stars and Eurovision pop bands, destined for the trash heap of nearly-made-its? How has the vampire defied fad, trend and the aging process to become a classic?

In the following thesis I explore in detail the above two questions concerning the vampire’s longevity and popularity by delving into a range of the most

commercially successful or critically acclaimed vampire stories within the genre, and analysing the image of the vampire/s portrayed and their creators' choice of narrative forms and styles: balancing an analysis of these various narratives with the critical opinions of leading academics whose interest is within this genre area; academics such as: Raymond T. McNally, Radu Florescu, Nina Auerbach, David J. Skall, Ken Gelder, Matthew Bunson and Christopher Frayling amongst others. In studying the "how" and "why" questions concerning vampires alongside the critical discourses, I hope to locate the vampire's true image as not cast in stone - a concrete and distinctly defined icon in which evil can clearly be spotted - but unearth the opposite of this, that the true image of the vampire is that of a cipher, an empty vessel of numerous shapes, colours, and dimensions, whose evil is equally as flexible as its image: created by an author, director or creative artist... and in this manner, a vampire creator's genius at metamorphosis is ultimately unearthed as responsible for keeping the vampire alive alongside their ability to tap into the zeitgeist of fears and phobias of their generations and display these in varying degrees of blatancy or subtlety through their vampires.

CHAPTER 1

IMAGE TRANSFORMATIONS

The first aspect of what keeps the vampire alive in the popular consciousness is the metamorphic qualities of its image. For this century, a popular and persistent image of the vampire is as a tall, anaemic-pale, dark-haired, widow-peaked man with fangs as distinct as a wolf's and a cape billowing behind him - and may be accompanied by the facial image of Bela Lugosi, Christopher Lee, Gary Oldman, or Tom Cruise: charismatic actors (amongst many) who played the part of the vampire so convincingly that they have left a permanent snapshot in many people's minds when the word "vampire" is spoken - yet this is only one of the many visual descriptions of a vampire's appearance and proves how deceptive securing a fixed image really is. Romanic folklore depicts vampires as shape-shifting incubus, able to take on the appearance of all nocturnal creatures, such as: bats, wolves, or owls, or of hideous, demonic aspect when appearing in a human form. Lord Byron's poetic imagery in *The Giaour* (1813) tells of a self-imposed outcast who cannot forget his past deeds in the Levant and draws upon earlier folkloric imagery to depict the Giaour's (infidel's) suffering, whilst his fragmentary story concerning an aristocrat, Augustus Darvell, travelling in the orient, became the basis for John Polidori's creation, Lord Ruthven. Incidentally, the fragmentary story concerning Augustus Darvell was Byron's contribution to the famous ghost story competition at the Villa

Diodati by Lake Geneva in 1816, where, Percy Shelley, Mary Shelley and John Polidori (who was Byron's personal physician at the time) also attended. Byron's fragment provided the basis for Polidori's *The Vampyre* (1819), whilst the ghost competition provided the spur for the creation of Mary Shelley's enduring classic *Frankenstein* - all in all - a very fruitful time as a contribution to the realms of literary history. "Polidori's aristocratic vampire was the product of his antagonistic relationship with his former employee, Byron, and is descriptively and characteristically based on Byron and Byron's wild lifestyle." (Voller 1) Polidori tellingly describes his vampire as "a seductive socialite possessing a developed intellect and preternatural charm, as well as physical attraction" (Polidori 2) - yet, as the story shows, a being that causes the utmost misery to the mortal travelling companions that he chooses to accompany him - which in turn reveals plenty about Polidori's view of Byron. Unfortunately for Polidori, although the tale is now recognized as a literary classic, the public didn't give him the kind of recognition that may have helped him to exercise his personal demons concerning his (self perceived) inadequate medical and literary endeavours; "two years after the publication of *The Vampyre*, Polidori took poison and died." (McNally; Florescu 143)

Sheridan Le Fanu's vampire, Carmilla, is altogether portrayed in a different mould. Carmilla, in a short prose story of the same name, is tall, slender, waif-like, languid, and lesbian in tendency. She feeds off of the blood of female family members and can transform into animal shapes, most notably that of a monstrous black cat. The seductive and dangerous, aristocratic consumer of life now had a firmly established female counterpart.

For Bram Stoker's best selling novel, his infamous vampire, Dracula, contrary to the popular image of a tall, handsome, fanged and cloaked aristocrat as popularised and reinforced in various cinematic portrayals by the likes of Bela Lugosi, Christopher Lee, and Gary Oldman, was originally depicted as "a tall old man, clean shaven save for a long white moustache." (Stoker 22) This description is very much in keeping with the historical figure, Vlad Tepes, (pronounced tsep-pesh - and meaning Vlad the Impaler), or Vlad Dracul - a Wallachian Prince who fought the Turks during the time of the Crusades - and whose ferocity and bloodthirsty antics made him appear a sadistic tyrant to many, and, surprisingly, a national hero to some. In Raymond T. McNally and Radu Florescu's historical work, *In Search of Dracula*, a description of this powerful prince and crusader appears, based on a miniature oil painting found in the city of Vienna, that clearly shows an influence for Stoker's literary creation:

The large green eyes have great intensity; the nose is long; the mouth is large, ruddy, and thin-lipped. Dracula appears clean-shaven except for a long, well-waxed moustache; his hair was dark and slightly greyed; and his complexion a deadly, almost sickly white. He is wearing the Hungarian nobleman's tunic with an ermine cape and a diamond-studded Turkish-style fur-lined headdress.

(100)

The name "Dracul" and the feminised "Dracula" that Stoker chose to use for his classic tale, are, incidentally, nicknames meaning "devil" or "dragon" in the Romanian language, rather than a proper title. In McNally and Florescu's research they provide an extensive and fascinating etymology of the meaning of the word and

explain its links to a society, not so dissimilar to the Free Masons, called “the Order of the Dragon.” (8-10)

Stoker’s male vampire may have historical roots and a Wallachian prince’s physical characteristics, but his female vampire, Lucy Westenra, is heavily influenced by a literary source, that of fellow Irishman Sheridan Lefanu and his eroticized vampire, Carmilla.

In Deane Hamilton’s highly successful stage adaptation, the good looks have disappeared, but the class distinction remained in the choice of clothing: his vampire’s skin was putrid death yellow and wore a tuxedo and a cape that flowed behind the vampire as it moved swiftly across the stage. The dramaturge, Deane Hamilton, apparently incorporated the tuxedo and cape for practical reasons rather than because of any notions that they were emblematic of vampires in general:

[...] the tuxedo could be used on-stage for Dracula and then by the leading actor at dinner parties before and after the play, thus saving on wardrobe costs. The stand-up collar on the cape was used on-stage for the scenes in which Dracula had to disappear; it hid the actor’s head when he turned his back to the audience and thus enabled him to slip out of the cape through a trapdoor in the floor, leaving the impression that he had disappeared when the cape fell suddenly in a heap. (McNally, Florescu 157)

The cape has long since become a favourite piece of apparel for any self-respecting and fashion conscious creature of the night.

Other distinct and strikingly different vampires can further be recalled, such as F. W. Murnau’s creation, the memorable “Count Orlock” in the silent film,

Nosferatu (a loosely adapted and consequently banned adaptation of *Dracula*). The actor Max Schrek chose to portray Count Orlock as bald, hook-nosed and pointy-eared with teeth like a rat and a gait as stiff as a walking phallus: and as crude as the cinematic technology at hand was in Murnau's day, Murnau and Schrek managed to create a highly atmospheric film that still retains the power, to this day, to genuinely scare and a vampire that is still capable of causing a sense of unease, a sense of the uncanny in the viewer.

Tod Browning's early "talkie" for universal, and the first legally distributed film, has the non-English speaking Bela Lugosi playing a handsome *Boyar* with slick black hair, a hypnotic gaze, and delivering lines phonetically learnt in a heavily East European-accented English tongue, that utters the famous film lines, "...listen to them, the children of the night, what music they make." (Browning, Universal, 1930) By delivering those lines, the vampire simultaneously shows a strong identification with animal nature and gained himself a reputation in Hollywood as a villain capable of delivering great dialogue.

During the highly successful British "Hammer Productions" period that spanned the late 1950s to mid-70s, the production house introduced the tall and imposing figure of Christopher Lee, sporting crazed, blood shod, hypnotic eyes, and dripping bright droplets of blood from fierce fangs in lurid Technicolor. This new combination of letting the blood flow liberally across the screen, alongside the introduction of buxom and liberally clothed women who fell prey to the vampire's charms and fangs was enough to ensure that Hammer Productions became the most successful British production house of its time.

Meanwhile, back in the novelistic realms, Anne Rice's *Vampire Chronicles* bought back to life Byron's earlier romantic notions of vampirism: Rice's vampire's are (initially), eternally young, androgynous beings, suffering deeply from ennui - creatures so languid that voyeurism is their main occupation - and finding the perfect companion their main obsession.

Whitley Strieber's classic of the 1980's, *The Hunger*, also depicts its vampires as personifications of all that is beautiful and sensual - although, whereas, Rice's vampires are denied the sensual pleasures of the flesh, having exchanged sex for purely esoteric indulgence - Whitley's vampires indulge in carnality with great indulgence. Miriam, the female vampire of the novel, uses her unabashed erotic nature to seduce her soon to be partner in immortality, the aristocratic and indulgent John, when she first meets him at his Scottish estate in the eighteenth century. The scene is played out in the following manner:

She was looking at him, not smiling. He was shocked by the power of that glance, so shocked he turned away in confusion. His heart was pounding, his face was blazing hot. He covered his upset with a flourish of snuff. When he dared look, her eyes were merry and pleasant, as woman's eyes should be. Then, as if to tease him, she looked at him again in that shameless, wild way. Never before had he encountered such brazen effrontery, not even from the most primitive scullery or back-street whore. To see it in such an extraordinary and obviously refined beauty made him shake with excitement. His eyes teared, involuntarily he extended his hands. She seemed about to speak but only ran her tongue along the edges of her teeth. (12)

Unfortunately for John, the erotic appeal of Miriam alongside the belief that he will share an eternity of lusty adventures with her proves too appealing and leads to his accepting a life of immortality. An unfortunate acceptance on his part though, for Miriam is literally a breed apart, and therefore deceitful in her promise of immortality, for in John's case actual "immortality" only equates to an approximate one hundred and eighty years of life. His painful demise occurs when his body's immunity to the aging process suddenly fails him. Before he dies, John also suffers an intolerable hunger alongside a rapid aging process:

He began to pull himself up on the dressing-table chair. She watched the wheezing struggle appalled - he had weakened badly in these past hours. The grey skin was cracked, the hands reminded her of the claws of an animal.

His eyes, yellow and watery, sought her. He looked at her. She could hardly bear his face. "I'm hungry," said a screeching unfamiliar voice.

He managed to pull himself to his full height and stood swaying like a hobbled buzzard. His mouth opened and closed with a crackling sound.

"Please," he said, "I've got to eat!" (93)

In Stephen Sommers' blockbuster, *Van Helsing* (2004), a reworked and highly theatrical - verging on camp - Dracula, sporting slick black hair and wearing the classic black apparel of numerous film vampires (for easy identification) is portrayed as a mad scientist hell-bent on propagating the vampire species to the four corners of the globe. This strutting vampire has a morbid sense of humour and a love of walking up walls and across the ceiling. Dracula's bevy of wives, reminiscent of Stoker's trio, have also been given a special affects work-over; they bear a striking

resemblance to the Greek folkloric *empusa* or *lamia* and inhabit a more show stealing central role as they swoop and careen across the Romanian skies picking off peasant villagers willy-nilly. In Greek mythology *empusa* or *lamia* were “horrible winged demon-women who lured youths to their death in order to drink their blood and eat their flesh.” (McNally; Florescu 118) According to the classic Greek mythological story, “Lamia was once the beloved of Zeus who was driven insane by Zeus’s jealous wife, Hera. Lamia killed her own children and goes about at night killing human children for revenge.” (118) Incidentally, Strieber’s Miriam in *The Hunger* claims her mother to be Lamia and has a pretty, mosaic coffee table, with her image upon it that in the epilogue of the book features as a prominent reference and a nod to the mythological element of vampire history.

Also in the literary realm, Christopher Moore in his equally funny follow up to *Bloodsucking Fiends: A Love Story* (1995) the comical, *You Suck: A Love Story* (2007) describes his lead female vampire character in the following manner: “Jody had put on a red leather jacket, even though she could no longer feel discomfort from the cold fog coming in off the Bay. She liked the way it looked with her black jeans and a low-cut black lace camisole she’d rescued from a Nordstorm Rack Store before some slut got hold of it.” (4)

A vampire then, taking a selection of attributes from the above mentioned list, can be recognised because of its ghastly, demonic appearance and dark skin, or because of its putrid yellow skin peeling away from the bones, or because of its extreme ugliness and otherworldly appearance, or because of its animalistic resemblance, or because of its pale skin and handsome looks, or because of its

widows peak, cape and fangs, or because of its aristocratic breeding, or physical perfection, or languid and sensuous female form or its taste in hip clothes - no one clear image is really persistent - only a selection of physical and facial descriptions that a writer, director or artist believes will convince a readership, audience or onlooker that what they are reading about or viewing is a frightening representative of evil. Nina Auerbach elucidates on the essence of the changing faces of vampires in her seminal work: *Our Vampires, Ourselves*, in the following manner, whilst describing Stoker's vampires:

Lucy is transformed into a ravenous animal, Mina into a clairvoyant; neither is like their progenitor Dracula (both lack his shape-shifting ability, hairy palms, red eyes, and veneer of civility), nor do they have the ironic tinkling laughs of Dracula's Transylvanian sister-brides. No vampire, it seems, is like any other. In fact, as vampires, Lucy and Mina have less in common with each other than they did when they were alive. The discrepancy between the women's transformations hints at the range of a vampire's possible selves. (87)

This then, is one clue to the popular appeal of the vampire. It has no concrete image, its real status being that of a cipher, able to be remoulded and reshaped into any image of evil that is fashionable at the time of artistic creation. The sheer mutability of features and physicality ensures the vampire as a perennial favourite amongst those with a story to tell and who seek a villain to populate their narrative: the werewolf, ghost, demon, alien being or creature from the wilds or deep contain too fixed an image and attributes - for the purpose of being easily and clearly recognised as the consistent image of evil within the narrative - that they lack subtlety: and this

lack of subtlety leads to an easily accessible knowledge of the perceived enemy, and after all, being able to define the enemy is to be able to defeat the enemy, which creates a lack of dramatic tension and leads to an obvious and lacklustre outcome to the plot.

The vampire however, in being diverse in images, is truer to the diversity that evil encompasses, and allows for calibrated shades of evil to be represented, just as life itself contains calibrated shades of evil. In other words, Vampires authenticate evil by consistently shape-shifting. Why? Because evil has no face, evil has no shape, evil just is...yet for the purpose of representing evil in novels, films, and other narrative forms, storytellers need an image to hang the “evil label” on.

This need in citizens of today’s societies to believe it possible to spot outward manifestations of evil is nothing new. It’s a residual hangover from the Victorian era whose citizens perfected this notion. The Victorian middle and upper classes, obsessed with categorization, used their cumulative knowledge of popular pseudo-sciences, such as: phrenology, eugenics, and physiognomy, to lull themselves into a false sense of security. They believed that they could identify signs of evil by noting the arrangement, shape and imperfections of features on people’s faces and by assessing the shape and size of people’s skulls, and therefore know who to look out for amongst their populous as marked out from birth as evil. For a very interesting article on Bram Stoker’s interests in Victorian pseudo-sciences and how physiognomy, criminology, brain science, and sexology influenced his writing, see Diane Long Hoeveler’s research article: *Objectifying Anxieties: Scientific Ideologies*

in Bram Stoker's 'Dracula' and 'The Lair of the White Worm.' In her findings, she states that:

Stoker owned a copy Johann Caspar Lavater's five-volume edition of Essays on Physiognomy (1789), and declared himself to be a "believer of the science" of physiognomy. [In addition] the second major "weird science" infecting the gothic works of Stoker [was] the new field of criminology, or the bourgeois attempt to codify, control, and exterminate criminal elements in the human population. Stoker drew on both Havelock Ellis's *The Criminal*, published in 1890, and the Italian Cesare Lombroso's work, *Uomo Delinquente* (1876), a book that was available to Stoker in a two volume French translation published as *L'Homme Criminel* (1895). (Hoeveler 1)

Bram Stoker, of course, was not the only author influenced by the Victorian pseudo-sciences. Other prominent authors, most notably include: On the continent – Balzac; in America – Edgar Allen Poe; and, in Britain - Charles Dickens, Thomas Hardy, Charlotte Bronte and Oscar Wilde, who notably formed the plot basis for *The Picture of Dorian Gray* based on the principles of physiognomy and eugenics.

1.1 Blood Variations

Hand in hand with the metamorphic look and physique of the vampire is the range of skills that the vampire possesses in order to be the terrifying threat that it is. As early as the short German poem, *The Vampire* (1748) by Heinrich August Ossenfelder, the drinking of the blood of the victim by the vampire is mentioned:

“And as softly thou art sleeping / To thee shall I come creeping / And thy life’s blood drain away.” The extract is part of a poem that has as its central theme the feelings of revenge that overcome a man whose love has been spurned by a fair and chaste maiden. The spurned amorous male threatens to visit the maiden nightly and give her the seductive kiss of the vampire that will dispel all the teachings that her mother has instilled within her regarding holding onto her virtue. Drinking of blood was to become more and more pervasive a theme, and can also be found in another early work by Goethe, who, inspired by the Greek mythological tale, *Philinnion*, by Phlegon of Tralles, reworked the tale and turned it into his beautiful poem, *The Bride of Corinth* (Die Braut Von Korinth); the following is a sample: “From my grave to wander I am forced / Still to seek the God’s long serv’d link, / Still to love the bridegroom I have lost, / And the lifeblood of his heart to drink.” In this poem, a young Athenian visits the house of his father’s friend whose daughter he has been betrothed to and whose death has prevented the marriage; he receives a visitation at midnight by her vampire corpse in search of his blood to sustain her presence on earth.

Some vampires can survive by just feeding on the blood of animals, as in Brad Pitt’s character, Louis, in *Interview with the Vampire* (1992). Louis feeds off rats and vermin for many years whilst he morally wrestles with the ethics of taking human victims - although they do not provide the same quality of sustenance that human blood does - the equivalent difference between snacking on party canapés to consuming a steak dinner. Tom Cruise’s character, Lestat, on the other hand, has no qualms about taking human life. He kills for fun and for the gourmet flavours of

different blood types, and, although one killing a night is acceptable to maintain nutritional balance, Lestat enjoys two, three, or more victims in reckless binges. In Strieber's, *The Hunger* (1980), Miriam and her chosen partner only need to feed once a week providing they eat well - although once the breakdown of the sleep pattern that sustains the immortality has incurred - a futile blood feeding frenzy is needed that never satisfies or restores, akin to a junkie's need for more and more heroin fixes that never quell the craving or produce the required high. In Moore's *Bloodsucking Fiends* (1995), Jody the female vampire reviews her knowledge of vampires and discovers a couple of truths concerning her new feeding habits:

She tried to remember everything she had ever seen or heard about vampires. It wasn't much. She didn't like scary books or movies. Much of what she could remember didn't seem true. She didn't have to sleep in a coffin, that was obvious. But it was also obvious that she couldn't go out in daylight. She didn't have to kill every night, and if she did bite someone, he or she didn't necessarily have to turn into a vampire – an asshole, maybe, but not a vampire.
(42)

Some Vampires need the blood of family members or those they are attracted to, or in the case of Sheridan le Fanu's *Carmilla* (1872), sleep in a coffin filled with a few inches of fresh blood in order to rejuvenate.

In Richard Matheson's *I am legend* (1954) - set in a (then) futuristic Los Angeles of 1976-1979 (post nuclear war) - a pandemic of a bacterium causes all the inhabitants apart from the main protagonist, Robert Neville, to have infected blood that causes vampire-type cravings and results in the creation of two types of

vampire, those who have died and arisen to seek blood in a state more akin to a George Romero Zombie creation than a human being and those who are alive but crave blood intensely. After living a miserably solitary existence for three years, systematically killing vampires by day and studying everything he can about them by night in his fortified house, between bouts of self-loathing, classical music appreciation, and alcoholism, Neville comes across a woman who appears to be not infected. Cautiously he shares his scientific findings with her concerning the cause of the vampirism: “He looked at her and then spoke. ‘It’s a bacillus,’ he said, ‘a cylindrical bacterium. It creates an isotonic solution in the blood, circulates the blood slower than normal, activates all bodily functions, lives on fresh blood, and provides energy. Deprived of blood, it makes self-killing bacteriophages or else sporulates.’” (133–34) In this manner, vampirism is attributed to a germ that needs a host body and is itself a post nuclear by-product carried on dust storms. Neville assumes the simple craving for blood is the only intellectual capacity left to those alive but infected and thereby feels justified in his daily slaughter of the comatose LA inhabitants.

One other novelist who uses scientific language to identify and authenticate his female vampire, Miriam, and her blood obsession, is Whitley Strieber, in his novel, *The Hunger* (1981). Miriam checks into a sleep clinic as a patient for the dual purposes of finding a means to prolong her chosen vampire soul mate’s chances at immortality - as they never last the eternity that Miriam promises them - but instead, suddenly develop a wasting disorder that turns their frozen youthful countenances into hideous advanced decrepitude akin to the painting that Oscar Wilde’s character

Dorian Gray keeps hidden deep within his attic; whilst at the clinic Miriam also intends placing in the groundwork to seduce her next chosen companion, a female Doctor who is a specialist in Gerontology. Whilst Miriam is asleep and being monitored for nightmares, the head of the laboratories blood analysis team, Geoff Williams, enters with the following information concerning Miriam's blood sample:

He thrust a sheet of numbers at them. "It isn't a human type as far as I'm concerned. It has a whole extra component of leukocytes, for one thing."

"Could a human being survive with it?"

"It's a better blood than ours. Very similar, but more disease resistant. The cellular material is more dense, the plasma less. It would take a strong heart to pump the stuff and there might be some minor capillary clogging, but whoever had it in their veins could forget about sickness if their heart was strong enough to pump the stuff." (173)

Miriam is successful in her seduction of Sarah to the point where she leads Sarah back to her house and transfuses her blood into Sarah's veins. Sarah is unaware of the transfusion at the time, but slowly the memory of it is recalled and hurriedly blood tests are taken at Riverside clinic, in her Lab. Once again, a scientific language is used to break the bad news to Sarah. Geoff, the blood analysis expert explains the difference between normal blood and vampire blood in the following way:

"The transfused material will replace the natural blood. No question about it.

The native blood is now nothing more than a nutrient bath for the new tissue."

"The body produces blood. Replaces the whole volume eventually."

“New blood is the stuff’s food supply. It’s a parasite except that it carries nutrients and performs gas transference.” (286)

Another dominant theme in many vampire stories that contains a multitude of variations is that of the act of killing. Back to Rice’s character Louis in *Interview with the Vampire*: after he loses his ethical battle concerning human or vermin sustenance, Louis takes a victim and experiences the entire life and feelings of his victims in an intensity of emotional feeling as he sucks the blood from them, in a sensation akin to an explosive orgasm of otherworldly intensity.

“Killing is no ordinary act,” said the vampire. “One doesn’t simply glut oneself on blood.” He shook his head. “It is the experience of another’s life for certain, and often the experience of the loss of that life through the blood, slowly. It is again and again the experience of that loss of my own life, which I experienced when I sucked the blood from Lestat’s wrist and felt his heart pound with my heart. It is again and again a celebration of that experience; because for vampires that is the ultimate experience.” (34)

For Louis, and the other of Rice’s Vampires, blood has replaced sexual and all other olfactory desires and become the singular physical need, turning them into aesthetic voyeurs - life’s consummate spectators - whose only need to participate is to kill and extract and then return to the fringe to posture and pose within each other’s company: for these guys, although their intellectual and emotional needs remain manifold, their method of feasting remains fairly straightforward. The technique of taking their victims is the popular bite to the neck and the sucking of blood, although

for Rice's vampires strict rules apply to this method, they can only drink the blood of the victim until the heart stops pumping as Louis finds out the hard way:

I was drowsing, falling into weightlessness; and then Lestat pulled me back.

“He’s dead you idiot!” he said with his characteristic charm and tact. “You don’t drink after they’re dead! Understand that!” I was in a frenzy for a moment, not myself, insisting to him that the man’s heart still beat, and I was in an agony to clamp onto him again. [...] “You’ll die if you do that,” Lestat was saying. “He’ll suck you right down into death with him if you cling to him in death. And now you’ve drunk too much, besides; you’ll be ill.” (35)

Despite this traditional method, in one memorable scene in the film version of *Interview with the Vampire*, Louis and Lestat sit at opposite ends of the table drinking blood inside wine goblets in decadent poses. Rice's vampires are atavistic throwbacks to Byron's decadent languid aristocrats, whereas, a comparison with Strieber's Vampires modus operandi in dealing with their victims reveals a very modern sensibility, Strieber's vampires have kept apace with modernisation and have become expert consumers within a world populated by consumerism and by following trends and excelling at them have kept their anonymity that has allowed them to kill selectively and undetected: in the following scene, John, compelled by hunger, takes his next victim: “John raised his scalpel with swift expertise and plunged it in behind her collarbone. It popped through the viscera and just touched the artery. In an instant he was upon her.” (84) The use of a scalpel takes away any notion of romanticism from the act of killing; here the victim dies in agony and fear

to a monster whose attributes are cold dexterity and clinical accuracy, characteristics of a practiced serial killer.

In their 2005 survey, Fischhoff, Dimopoulos and Nguyen found that “Vicarious enjoyment” (29) ... “holding a mirror up to our darker sides and assisting us in understanding evil” (29) and the ability to “evoke in us extreme emotions, especially the adrenalized emotion of fear” (29) were three of the most powerful reasons for the appeal of horror narratives. Vampire narratives in particular allow for multiple shades of evil to be experienced. By reading or watching a cross-section of vampire stories the audience are informed that vampires’ feeding habits range from taking a harmless amount of blood, such as Moore’s characters Tommy and Jody, or using a singular person as a blood bank as Lefanu’s Carmilla and Stoker’s Dracula do with their chosen victims, to selective murder, like Strieber’s Miriam and her chosen partner in immortality perform on their victims, or hedonistic abandonment to desire, as in Rice’s Lestat, who revels in his ability to extinguish mortal life. In each instance the distance we put between ourselves as readers or viewers, and the vampire - who in many of the works is the main character - is safely established by them being works of fiction and our feelings towards the horror they perpetrate can be safely reflected upon from the comfort of an armchair or within the darkness of the movie house.

1.2 Creating a Vampire

Alongside the drinking of blood for rejuvenation and sustaining immortality, the transforming of the vampire into one of its own is another theme that holds

manifold variations: many fictions reveal that vampires can give of their blood freely in order to make a vampire companion – as is the case in Anne Rice’s *Vampire Chronicles* or Christopher Moore’s *Bloodsucking Fiends: A Love Story*. The following extract describes Moore’s female protagonist, Jody, being turned into a vampire in San Francisco:

‘Drink!’ A hand clamped over her nose. She struggled, tried to breathe, tried to pull his arm out of her mouth to get air, sucked for air and nearly choked on blood. Suddenly she found herself sucking, drinking hungrily. When he tried to pull his arm away she clutched at it. He tore it from her mouth, twisted her around and bit her throat again. (14)

This occurrence, and overtly stated in many cases, implies the blood of vampires is highly intoxicating and, once tasted, cannot be easily relinquished.

1.3 Sleeping Habits

On the theme of sleeping, some narratives maintain that vampires need to sleep in a coffin filled with their native soil or return to their native soil, or if travelling abroad, take native soil with them to sleep upon - as is the case in Stoker’s *Dracula* or F.W. Murnau’s *Nosferatu*, where Count Orlock with amazing agility, strength, and speed, loads up a carthorse with a sizable supply of coffins and soil for his journey to Germany. This need to bring soil by the vampire can be read as an indication of an intention to impose a foreign culture on the host country by the vampire and is representative of fears of invasion and reverse colonisation that were rife at the fin de siècle. Other narratives forego of this device completely: either

having moved on from invasion fears or, more pragmatically, in order to free their stories from the cumbersome logistics and potentially mundane detailing that catering for soil transference from one location to another would encompass within the narrative. Most vampire stories also opt for incapacity during daylight hours for the un-dead, although Miriam, in *The Hunger*, only needs a power snooze of four hours after feeding, rendering her active and deadly by day or night and Stoker's character, Dracula, could appear out during daylight hours, albeit, in a weakened state.

1.4 Vampire Qualities

In some stories, vampires can levitate, fly, or turn into a bat. This has proven to be a particularly popular storyline in cinematic renditions: *Condemned to Live* (1935), *The Devil Bat* (1940), *Le Vampire* (1943), *Devil Bat's Daughter* (1946), *Abbott & Costello Meet Frankenstein* (1948), *Kiss of the Vampire* (1963) and *Scars of Dracula* (1970) all have scary bats as an evil force to be reckoned with, as does the novel *Nightwing* by Martin Cruz. The vampire bat incidentally, although prolific in European vampire accounts and movies is actually native to Central and South America only: Approaching vampires using a historic framework, *In Search of Dracula* provides the following information concerning these bats, and goes some way in explaining why these creatures make such marvellously visual antagonists:

The vampire bat, the *Desmodus rotundus*, is marvellously agile. It can fly, walk, dodge swiftly, and turn somersaults, all with swiftness and efficiency.

Generally it attacks cattle rather than men. The victim is not awakened during the attack. The vampire bat walks very softly over the victim and, after licking a spot on the flesh, neatly inserts its incisor or canine teeth. As the blood surfaces, the bat licks it up. That the vampire bat subsists on blood alone is a scientific fact. (126)

In Tod Browning's adaptation of *Dracula* (1931), a rather ineffectual looking bat dangles in rubbery ineptitude outside the bedroom window of Mina Harker, whilst the Victorian men huddle and discuss strategy. By the time *Van Helsing* (2004) is reached however, female bat creatures swooping from the Romanian skies attacking a young and very active Van Helsing diving around acrobatically have decidedly pushed the special effects barrier up a notch or three.

Some vampires need to be invited into a house before procuring their victims, as in when the main vampire specifically asks for permission before entering the house of his intended victims in *The Lost Boys* (1987), directed by Joel Schumacher - in this way, evil is something bought on by ones own actions rather than conjured up by fate. Some plots maintain that vampire's reflections cannot be seen in mirrors - an idea that originated in Bram Stoker's *Dracula* - Tina Rath, a lecturer on Vampires and writer of vampire fictions, expounds on possible reasons for this:

The Vampire stands before the mirror, but has no reflection, allowing the reader or spectator to insert any image they please, so the vampire image can be repeatedly reconstructed and deconstructed in text after text. Often the vampire is reconstructed in the image of the author's own interests or anxieties:

Polidori's sexual anxieties, and literary jealousy produce Lord Ruthven,

Stoker's fin de siècle preoccupations with the received breakdown of barriers, between human and animal, man and woman, Rice's vampires caught in a perfect stasis reflecting, perhaps, our current obsessions with youth and bodily perfection. (Rath 2)

Another flexible set of materials that the writer, director or artist has at their disposal when creating vampire stories is to be found in the whole array of religious iconography and miscellaneous household products that have been put into play for the purpose of holding the vampire at bay or bringing about its total demise: holy water, running water, sunlight, garlic, rosary beads, crucifixes in all shapes and materials, the Star of David, the stake, poppy seeds and fire have all have been known to either burn the vampire's skin (crucifixes, fire, rosary beads, the Star of David and holy water), ward it off: (garlic, running water), preoccupy it: (poppy seeds – vampires love to count), or put an end to it: (the stake and sunlight).

Entering religious buildings have also all been used to show ways of keeping the vampire at bay: 1970's *Taste the Blood of Dracula* by Hammer-Warner Pathe Studios has the evil one finally perish at the hands of the children of two of his victims in a church.

Most of these materials originate from the folkloric tales of vampires to give the terminally superstitious peasants some measure of hope in case they did run into a blood-sucker one evening, but further to this it has provided literature, theatre and movies with some of its finest moments when mortal encounters immortal and battle commences.

In some narratives these objects of protection have been reversed in order to add a novel twist to the plot and show the immunity of the vampire to these devices. For example, Richard Matheson's antagonist, Robert Neville, systematically acquires knowledge on vampires and tests out his theories on the vampires that he comes across locally in order to ascertain physical or psychological reactions, akin to a scientist experimenting on lab rats:

A bolt of self-accusation struck him. To know for five months that they remained indoors by day and never *once* to make the connection! He closed his eyes, appalled by his own stupidity. [...] Was it possible, then, that all things bore relation to the blood? The garlic, the cross, the mirror, the stake, daylight, the earth some of them slept in? He didn't see how, and yet...(33) [...] Once they were forced to accept vindication of the dread of being repelled by an object that had been a focal point of worship, their minds could have snapped. Dread of the cross sprang up. And, driven on despite already created dreads, the vampire could have acquired an intense mental loathing, and this self-hatred could have set up a block in their weakened minds causing them to be blind to their abhorred image. It could make them lonely, soul-lost slaves of the night, afraid to approach anyone, living a solitary existence, often seeking solace in the soil of their native land, struggling to gain a sense of communion with something, anything (108).

Robert Neville continues systematically getting to know his enemy and in this manner, knowing the vampire is the sure way to defeat it. In the 1994, *Interview with the Vampire*, however, directed by Neil Jordan, and filmed from the Anne Rice

novel of the same name, iconography also has no effect on the immortal Tom Cruise, Brad Pitt and Kirsten Dunst vampires – instead, they are given skills of telepathy and extreme speed of movement and depicted as growing more powerful with age; these vampires will not yield so easily to acquisitive knowledge and weapons fashioned by mortal vampire specialists.

1.5 Killing a Vampire

Alongside keeping the vampire at bay, a whole variety of methods of killing the vampire have become common knowledge: although exposure to sunlight was not agreeable to Carmilla and merely weakened Dracula in Bram Stoker's novel, it proved to be the Achilles heel of Count Orlock in *Nosferatu* (1922): *Nosferatu* was the first to use sunlight to destroy its vampire. In a poetic and memorable last scene, Count Orlock lingers too long by the bedside of his beloved and disintegrates with the morning light. *Curse of the Undead* (Universal 1959) has the vampire killed by a bullet containing part of a crucifix, *Dracula – Prince of Darkness* or otherwise known as *Blood for Dracula* (Hammer 1965) has the Count killed by running water, *Dracula Has Risen from the Grave* (Hammer, 1968) has the count meet his ends at the end of a large wooden cross, whilst *Scars of Dracula* (1970), again by Hammer, has the master of evil electrified – in fact for such immortal creatures as the vampires their appear to be an amazing amount of varied and novel ways of dispatching them: a silver bullet or a wooden stake through the heart, an attack from a werewolf, incineration or decapitation or deprivation of blood have all been put into effect as

causing the demise of vampires. In *Carmilla*, the vampire is thoroughly disposed of by a stake through the heart, decapitation, incineration and the scattering of her ashes to the winds – a very thorough job indeed; in Stephen Sommer's *Van Helsing* (2004) however, Dracula's immunity to silver bullets, fire, stakes, religious iconography and the like is all used for dramatic and comic effect and his eventual demise is a throwback to the folkloric belief that a vampire can be put to death by a werewolf.

One further great source of inspiration that adds to the gumbo stew of vampire attributes is to be taken from the historic vampire, Vlad Tepes and his bloodthirsty antics. Historians McNally and Florescu's *In Search of Dracula* cites a historic letter from the papal legate at Buda, Nicholas of Modrussa, reporting to Pope Pius II in 1464, which includes the following information concerning the antics of Dracula and a massacre that he undertook involving 40'000 men and women of all ages and nationalities who were put to death by order of Dracula:

He killed some by breaking them under the wheels of carts; others stripped of their clothes were skinned alive up to their entrails; others placed upon stakes, or roasted on red-hot coals placed under them; others punctured with stakes piercing their heads, their breasts, their buttocks and the middle of their entrails, with the stake emerging from their mouths, in order that no form of cruelty be missing he stuck stakes in both the mother's breasts and thrust their babies unto them. Finally he killed others in various ferocious ways, torturing them with many kinds of instruments such as the atrocious cruelties of the most frightful tyrant could devise. (87)

This account and others like them abound, such as Dracula burning whole villages, impaling all the inhabitants and then eating his lunch and dipping his bread into a bowl of his victim's blood as the impaled writhed around him in agony. "A contemporary papal nuncio, Gabriele Rangone, bishop of Erlau, reported that in 1475 that by that date Dracula had personally authorized the murders of 100,000 people." (87) In a letter that Dracula himself wrote to King Matthias Corvinus, dated February 11, 1462, he casually lists the numbers slain during a campaign on the Danube at the outset of the Wallachian-Turkish War in 1461:

I have killed men and women, old and young, who lived at Oblcitz and Novoselo where the Danube flows into the sea up to Rahova, which is located near Chilia from the lower [Danube] up to such places as Samovit and Ghighen [both located in modern Bulgaria]. [We killed] 23,884 Turks and Bulgars without counting those whom we burned in homes or whose heads were not cut by our soldiers...thus your highness must know that I have broken peace with the Sultan (48).

With so many seemingly indiscriminate deaths to his name, and so many of those deaths carried out in conjunction with the excessive use of violence and torture, it would appear a clear cut and easy job as identifying the personality of the historic Dracula as that of despised tyrant and probably attributable with more deaths and savage deeds than all the literary and filmic vampires combined, yet this image of a sadistic and psychopathic killer, although held by many of Dracula's contemporaries, was not held by all:

Dracula was not defined as all-villain in Romanian folklore, in contrast to German, Turkish, and, in part, Russian traditions. The German Transylvanians bore him a grudge because he massacred them; the Russians because he abandoned the Orthodox faith; the Turks, because he fought them. Romanian folklore – which is, of course, the product of peasant imagery, not the *Boyar* chroniclers who labelled him the Impaler – has somehow attempted to explain away Dracula's cruel idiosyncrasies. Thus it records in Robin Hood-style, as cruel to the rich and a powerful friend of the poor. (34)

McNally and Florescu, by applying a clear historical eye, and placing Dracula in historical context, balance the more lurid accounts by Dracula's detractors, and cite some of the following reasons for Dracula's seemingly inexhaustible use of cruelty:

Revenge on those who killed members of his family; inter-family feuding between rival factions of the Wallachian princely family; protection of Transylvanian commerce against commercial monopoly exercised by the German Transylvanian Saxons; establishment of personal authority in a country dogged by internal anarchy, rival factions, Hungarian political pressure and *boyar* intrigues and affirmation of national sovereignty. (88–89)

The point here then, is that all of the above mentioned attributes are not all present in any one vampire, but are nonetheless accepted as pertaining to the vampire. These interchangeable elements can be creatively blended, making new varieties of vampires that retain a curiously familiar air.

1.6 Personality Traits

In the historic Dracula's case, brutality and creating memorable scenes of horror was the method in his madness that scared his subjects into cooperation and kept the fear of him in his enemies. He appears to have been a deeply ambitious personality willing to put aside conscience to hold onto power by demonstrating extremes of violence in a violent age.

What of the personalities of other vampires? Are they all violent killers? Or do they contain elements of ambiguity like Vlad Tepes - friend to some and enemy to others? Polidori fashioned Lord Ruthven's personality as not that of the solitary killer but as that of an irresistible but ultimately destructive companion. Ruthven offers the promise of intimacy and friendship but brings on only an awareness of the horrors of the world and destruction to any intimate companions who cannot fathom as to whether their intended status is as either friend or victim. Rymer's Varney is another deadly friend who attracts people to him like moths to light. Varney needs mortal people - both for sustenance and to help with acquisition: money and capital gains are what drives him. Nina Auerbach writes concerning Varney, "The power he seeks is neither sexual nor theological; unlike Frankenstein's creature or [Stoker's] Dracula, he has no Darwinian ambitions for the triumph of his species over humans; like most middle-class mid-Victorian males, he wants only money." (30) Varney eloquently puts his acquisitive capitalist feelings across in the following speech, "That greatness which I have ever panted for, that magician-like power over my kind, which the possession of ample means alone can give." (Varney 151) What's more, for Varney's acquaintances, his bouts of bloodsucking appear to be excused in

the main as long as money remains his primary pursuit; his company therefore retains the status as that of a friend and not that of the enemy of the people. Varney's personality is summed up by one of the stock comic characters within the narrative, the nautical Uncle of Charles Holland, who explains: "Lor, bless you, he is quite an old acquaintance of ours is old Varney; sometimes he hunts us, sometimes we hunt him. He is rather a troublesome acquaintance, notwithstanding and I think there are a good many people in the world a jolly sight worse vampires than Varney." (Varney 541) Ironically then, as long as larger Victorian corruptions remain, the odd vampire who literally takes the blood from those around him is still favoured to those figurative vampires within society that siphon off the wealth from the middle-classes.

With female vampires their personalities are fashioned to be more overtly erotic: the intimacy of friendship that Byron's, Polidori's, and Rymer's creations teasingly promised their victims takes a step forward and becomes fulfilled action. Beginning with LeFanu's creation this trend in eroticism is noted by Nina Auerbach: "everything male vampires seemed to promise, Carmilla performs: she arouses, she pervades, she offers a sharing self. This female vampire is licensed to realize the erotic, interpenetrative friendship male vampires aroused and denied." (Auerbach 38) The erotic personality of female vampires and acquisitive nature of early male vampires become perfectly balanced in Strieber's vampire of the 1980's, Miriam. Miriam knows that eternity can be an awfully long time and is not prepared to spend it alone, she acquires property and wealth for specialized security systems to protect her vulnerability during her deep sleeping hours and uses her erotic nature to acquire

companions, male or female, who willingly accept her brand of dominant behaviour in return for an extended life that promises sexual fulfilment and heightened perception: “‘Yes! I love you!’ Her body, perfect in shape, pert and yet voluptuous, overwhelmed him with its beauty. She lifted her face to his, brought her arms around his neck, parted her lips.” (Strieber 16) Miriam offers perfect companionship to those who can overcome their squeamishness and put aside their moralizing at the thought of living off the blood of others, as does Moore’s creation, Jody who within the first few weeks of turning into a vampire cannot abide the thought of living alone and amplifies her sexual charms in order to coerce her mortal boyfriend, Tommy, into stepping over to the dark side and enjoying her company from this new perceptive point of view.

Unfortunately for Rice’s vampires, sex cannot be used to persuade their chosen ones over to the dark side, as the need for and the enjoyment of are both surplus to requirement: instead esotericism and vampire skills denied to mortals are the selling points to entice those seeking immortality. As Nina Auerbach notes concerning Rice’s amoral aesthetes: “Its vampirism is a select club, a fraternity of beauty and death whose members are expected to be handsome and refined enough not to irritate each other throughout eternity. They do little, but they are superb spectators. When they are not killing, they flex their highly developed vampire sight.” (154) After Louis turns into a vampire his joy at voyeurism is amplified: “I was so enthralled with the buttons on Lestat’s black coat that I looked at nothing else for a long time. Then Lestat began to laugh, and I heard his laughter as I never heard anything before.” (Rice 20)

Lestat and other vampires who have been around for a while have acquired the rich vocabulary of the folk storyteller and eloquently conjure up such pictures of the life of a vampire that the listener is mesmerized – although, at heart, Lestat is as deceptive as a used car salesman with a dodgy motor to sell as he highlights all the benefits of vampirism whilst conveniently missing out the eternity of loneliness, ennui and longing that this entails.

Stoker's Dracula, although living with a trio of sister brides who can so easily entice Harker, remains aloof and unable to love. His lonely abode, Castle Dracula, and his soliloquies concerning his glorious past achievements and noble bloodline reveal his complete detachment from the present. Dracula is a man living in the past, the abundant memories of a glorious and long existence has made him unable to function in the modern society. His planned conquering of England is to be the awakening of his spirit once again, but only starkly highlights his inability to function in the age of industrial advancement. For an immortal, with accumulative life-times of experience, who can turn into a bat, wolf, or mist at leisure, and climb sheer surfaces, alongside his heightened perceptions he is easily outfoxed and put to death with a bowie knife by a bunch of mild, middle-aged, middle-class Victorian gentleman. One particular personality trait of Dracula's, his loneliness, is amplified in Murnau's Count Orlock, who spends most of his screen time looking like a wounded animal that is seeking shelter. This trend however, becomes completely reversed with Lugosi's portrayal of a Dracula for MGM Studios - Lugosi specializes in ironical one-liners - the kind of vampire you'd want to hang out with in order to catch a few snappy lines to try out at party gatherings.

With each successive retelling of a vampire story, there occurs a remodelling of the features, attributes and the personality of the vampire in order for the author, auteur, painter or poet to claim it as their own. To use a cooking analogy: this is akin to a chef who starts a new job at a restaurant that has a well-stocked larder of ingredients and an existing book of recipes with popular and, or critically well received dishes within its pages. All the basic ingredients to create these dishes are stocked in the larder, but not all the ingredients need to be used for any one particular dish; they are, however, always on hand if needs be. To this, the chef adds their particular knowledge of cooking and also adds their own ingredients in order to elaborate on the existing dishes or subtract from them in order to simplify the dish and intensify the flavours. In this manner, the chef creates their own signature dishes – it's all food, yet only when combined by the hand of someone with knowledge of food, skills in blending flavours and cooking, and an artistic eye in presentation does it become something elevated out of the ordinary, out of the mainstream. In order to show this cooking analogy in context of literature, a study of the styles used and sources mined by vampire creators reveals the abundance of ingredients at hand and the freely available knowledge that is inheritable to those concerned with keeping the vampire alive.

CHAPTER II

NARRATIVE FORM TRANSFORMATIONS

As outlined above, the creators of vampire stories that have been perceived as either a critical or commercial success have been able to successfully transform their vampire's image, personality traits, and skills from existing models in order to offer the very best fictional character representations of their generation's fears, phobias and fascinations with the darker side of human nature. Their ability to transform what, at first, appears as a stereotypical character into something new, and often sublime, has ensured the vampire is kept alive for successive generations of readers and audiences to enjoy. The creators of vampire stories' ability, however, isn't solely down to their skill at characterization: a significant part of their ability to maintain interest in vampire fictions is down to two other factors: the ability to transform the narrative in terms of plot from what has gone before, and also, and just as importantly, by transforming the narrative form itself, and thus proliferating vampire narratives through all modes of creative production.

In this section of the thesis, by taking a chronological look at the major works that have achieved critical or commercial success over the history of the genre, the function of changing the narrative form to what is most contemporary or novel alongside the storyteller's adopting of fresh narrating styles from what has gone before can be noted as rejuvenating the vampire time and time again - or to phrase it another way – I hope to show that, aside from story content, fresh narrative styles

and narrative forms have proved as refreshing for audiences and readers, as has the blood of its victims for the vampire.

2.1 Vampire Folklore

The first mode of delivery is that of folklore, passed on in the oral form and kept alive for centuries by the vividness of these renditions and their usefulness for reinforcing moral, social and religious codes within society, and therefore, not only spoken from the mouths of superstitious peasants in remote villages to their households and friends, but also from the mouths of “Church leaders, and ‘learned men’ [who were] steeped in the pseudo-science of their time, chained by rigid theological doctrine and folk belief.” (Bunson 263) Just by casting an eye over the widespread distribution of these tales, the depth, breadth and prevalence of vampirism can be attested: “Many regions and countries have been suggested over the years as the cradle of vampirism. Some vampirologists hold Egypt to be their birthplace; others believe it to be India, China, Russia, Mesopotamia, and, of course, Romania (or Transylvania).” (Bunson 263) A further study of the etymology of the word reveals the ambiguity and widespread usage that makes pinpointing a location as to its origins so elusive. Matthew Bunson in *The Vampire Encyclopedia* has the following to say:

The word *vampire* (*vampir*, *vampyre*) has hazy origins, although scholars generally agree that it can be traced to the Slavic languages, with debates continuing as to its etymological sources. The word may have come from the

Lithuanian *wempti* (“to drink”), or from the root *pi* (“to drink”), with the prefix *va* or *av*. Other suggested roots have included the Turkish *uber* (“witch”) and the Serbo-Croatian *pirate* (“to blow”). Cognate forms developed, so that there can be found in the Serbo-Croatian the term *vampir*, *upyr* in the Russian, *upior* in the Polish, and *upir* in the Byelorussian. Some scholars prefer the concept that *upir* is older than *vampir*, an eastern Slavic name that spread westward into the Balkans, where it was adopted by the southern Slavs and received vigorous circulation. The word *vampire* (or *vampyre*) arrive in the English language with two 1732 publications: the March translation of a report by the investigators looking into the case of Arnold Paole of Meduegna and the May release of the article “Political Vampires.” (Bunson 262)

Many of these folklore tales served social functions by instilling fear, such as parents scaring their children into behaving by letting them know of dark forces that would devour them if they misbehaved, or wives kept faithful by frightful tales of the consequences of adultery. In Romanian folklore, a common type of vampire is known as the *Strigoi* (the female version is known as *strigoica*); there are numerous ways that these Romanian vampires come into being: “suicide, witchcraft, criminal activities, perjury, death at the hand of a vampire, being the seventh son, being born with a caul, having a cat jump over ones corpse, being stared at in the womb by a vampire, or dying unmarried with an unrequited love” (Bunson 247) are some of the most prominent ways. Again, it can be noted that most of the list contains the most unsavoury practices and obsessions within society, and abstinence from these activities saves the societal member from turning into a vampire, and the society

from a criminal member. Additionally, these vampires are easy to spot, because “they lay in their coffins with one eye open, and appear, when fully dead with red hair, blue eyes and possess two hearts” (Bunson 247); and luckily for the Romanian populous, “a sickle stabbed through the heart will kill the vampire, or nine spindles placed into the ground will prevent the vampire from rising, or better still, drinking copious amounts of wine will act as a natural defensive shield to ward off attacks.” (Bunson 247)

2.2 Byron and Vampire Poetry

On the literary front, the first appearances of vampires are in poetic form. When members of the Romantic Movement discovered the vampire “[...] they released the un-dead from the boundaries of their primitive and essentially rural environment. Still rooted in the age-old terrors of death, blood, and the grave, the vampire began suddenly to function in the social, intellectual, and even political world.” (Bunson 263) Goethe made vampirism a subject worth literary attention with his *Bride of Corinth* (1797), and, the respected poet Heinrich August Ossenfeld reinforced this with *The Vampire* (1748); adding to these dark subject matters, another widely circulated and immensely popular poem of its day that elevated vampirism was *The Giaour* (1813).

The Giaour was the first of four verse narrative poems that all featured brooding and emotionally tormented romantic heroes set in exotic, eastern, oriental locations; the other three poems in the set, being: *The Bride of Abydos*, *The Corsair*

and *Lara*; these were all instant bestsellers during their day and built on the literary success that *Childe Harold's Pilgrimage* (1812) had already bought Byron. 1812 – 1816 saw Byron as the darling of literary London, a true media star.

Byron's romantic poem recounts the *Giaour's* flight from the court of Hassan, whom he has cuckolded. Hassan has his unfaithful concubine, Leila, sewn up in a sack and drowned for her infidelity. *The Giaour* has his revenge by ambushing and killing the despot, Hassan; his revenge, however, rings hollow and he retreats to a monastery with a troubled conscience, neither asking forgiveness or allowing to be consoled of the emotional turmoil that having blood on his hands has resulted in. The following is an extract recounting the *Giaour's* tormented soul:

But thou, false Infidel! shalt writhe
Beneath avenging Monkir's scythe;
And from its torment 'scape alone
To wander round lost Eblis' throne;
And fire unquenched, unquenchable,
Around, within, thy heart shall dwell;
Nor ear can hear nor tongue can tell
The tortures of that inward hell!
But first, on earth as vampir sent,
Thy corpse shall from its tomb be rent:
Then ghastly haunt thy native place,
And suck the blood of all thy race;
There from thy daughter, sister, wife,

At midnight drain the stream of life;
Yet loathe the banquet which perforce
Must feed thy livid living corpse:
Thy victims ere they yet expire
Shall know the demon for their sire,
As cursing thee, thou cursing them,
Thy flowers are withered on the stem.
But one that for thy crime must fall,
The youngest, most beloved of all,
Shall bless thee with a *father's* name -
That word shall wrap thy heart in flame!
Yet must thou end thy task, and mark
Her cheek's last tinge, her eye's last spark,
And the last glassy glance must view
Which freezes o'er its lifeless blue;
Then with unhallowed hand shalt tear
The tresses of her yellow hair,
Of which in life a lock when shorn
Affection's fondest pledge was worn,
But now is borne away by thee,
Memorial of thine agony!
Wet with thine own best blood shall drip
Thy gnashing tooth and haggard lip;

Then stalking to thy sullen grave,
Go - and with Gouls and Afrits rave;
Till these in horror shrink away
From spectre more accursed than they! (Byron)

The depth of the emotional suffering that the *Giaour* endures after the act of killing, springing from the actions of his romantic heart is truly heightened by the poetic language of Byron and deepens the readers understanding of the intensity of this affliction: folkloric vampirism is not glamour, but hunger that conquers conscience long enough to kill, yet lacks the charity to forget the act of trespass upon that conscience - for once the need has been fed the memories still remain - as the following lines remind us: “And fire unquenched, unquenchable / Around, within, thy heart shall dwell;” Byron’s use of the traditional folkloric image of the vampire can be noted in the lines: “Then ghastly haunt thy native place / And suck the blood of all thy race / There from thy daughter, sister, wife;” In this instance, where future vampires are to become highly mobile creatures who move with fluidity from country to country seemingly at their whim, the folkloric vampire is tied to its native soil and feeds from its race and, worse still, from its immediate family. Once again, the horror of what being a folkloric vampire entails is vividly portrayed for the reader. Later vampire pursuits, such as: international travel, indiscriminate feeding, consumerism, extreme aestheticism and the obsession with beauty gives these later un-dead an air of glamour that the folkloric vampire in its geographic immutability, cursed form of feeding and extreme physical ugliness would kill for.

Byron's imagery of what horror the vampire endures is again heightened as the beautiful form of his poetry persists with the lines "But one that for thy crime must fall / the youngest, most beloved of all"... "Wet with thine own best blood shall drip / Thy gnashing tooth and haggard lip;" here then is a being cursed to lose its most loved and compelled to do so by its own doing and thereafter find no relief in death or forgetting to distance it from the deed, for, unlike vampires to come who possess no heart beat, the folkloric/romantic vampire has two hearts that beat to bring agony through an excess of emotional outpouring. And who to share this grief with? "Go – and with Gouls and Afrits rave / till these in horror shrink away / From spectre more accursed than they!" For the sins of the folkloric vampire, no hand of friendship is readily proffered, even from those most foul. This may account for why later vampires are concerned in spending so much of their un-dead life grooming, cultivating charm and creating the kind of seductive image and depth of personality that will make them an irresistible companion and a much sought after friend.

The narrative, aside from its poetic intensity, dark imagery, and borrowings from folklore, is also recounted from a number of points of view; this was a technique that Bram Stoker was later to use in order to authenticate his account of his vampire, in his novel, *Dracula*. An additional feature is that the poem is delivered in fragmentary sections of no chronological order. In this last instance, if it had been written, say, 180 years later, then this poem would be considered distinctly postmodern and further attests to Byron's genius. Of the poem, Byron wrote: "The story in the text is one told of a young Venetian many years ago, and now nearly forgotten. I heard it by accident recited by one of the coffee house storytellers who

abound in the Levant, and sing or recite their narratives. The additions and interpolations by the translator will easily be distinguished from the rest, by the want of Eastern imagery; and I regret that my memory has retained so few fragments of the original.” (qtd in Mole 1) Tom Mole in the *Literary Encyclopedia* states this is a poetic device of Byron’s: “the fiction of an ur-narrative from which the poem was derived served two important purposes. Firstly, it turned Byron’s characteristically accretive compositional practice into a marketing strategy, and secondly it sustained interest in the poet behind the poem.” (Mole 1) It would appear a little Byronic spin, brought the romance of the oral tradition and the folkloric vampire into the poetic realm and assisted with sales, as did another literary method of Byron’s - that of writing a quick first draft and making a number of alterations thereafter – “In the case of *The Giaour*, his publisher John Murray issued fourteen editions of the poem, many of which contained new sections as Byron produced them. The fragment form and the practice of issuing multiple editions turned Byron’s accretive compositional practice into a strategy for arousing and sustaining reader’s desire.” (Mole 2)

2.3 Polidori and the Vampire Short Story

Byron was one of the first literary stars and an antihero of the romantic age, perceived of by the general public as immoral and slightly sinister - an image that Byron courted, played upon, but would later grow tired of - an image, however, that his former friend and former physician, John Polidori, after their departing from the Villa Diodati in 1816 on particularly frosty terms would put to good use for his own

literary ends. Byron's fragmentary story concerning a vampire produced at the "ghost story competition" at the Villa Diodati and his immoral and sinister image as perceived by Polidori were both incorporated into Polidori's *The Vampyre* (1819), which also has a literary claim as the first piece of prose of substance centred on the figure of the vampire to appear in the English language. The following is a description of Polidori's vampire, Lord Ruthven, who is undoubtedly modelled on Byron, and can be noted as a product of his continued malice towards his former friend.

IT happened that in the midst of the dissipation attendant upon a London winter, there appeared at the various parties of the leaders of the *ton* a nobleman, more remarkable for his singularities, than his rank. He gazed upon the mirth around him, as if he could not participate therein. Apparently, the light laughter of the fair only attracted his attention, that he might by a look quell it, and throw fear into those breasts where thoughtlessness reigned. Those who felt this sensation of awe, could not explain whence it arose: some attributed it to the dead grey eye, which, fixing upon the object's face, did not seem to penetrate, and at one glance to pierce through to the inward workings of the heart; but fell upon the cheek with a leaden ray that weighed upon the skin it could not pass. His peculiarities caused him to be invited to every house; all wished to see him, and those who had been accustomed to violent excitement, and now felt the weight of *ennui*, were pleased at having something in their presence capable of engaging their attention. (Polidori 2)

Lord Ruthven is the first aristocratic vampire and one borne out of class antagonism. Polidori wrote after his dismissal from Byron's retinue, "There was no immediate cause, but a continued series of slight quarrels. I believe the fault, if any, has been on my part, I am not accustomed to have a master, & therefore my conduct was not free & easy." (Macdonald 192-196)ⁱ The class gap, unable to be bridged in the real world by Polidori, resulted in a demonising of the upper classes by him through the fictional realm.

Fictionalising his former employer in a negative light provided Polidori an opportunity for personal revenge, and in addition, also captured the *zeitgeist* of the era. For Polidori was not the only person who felt class consciousness, as the aristocratic vampire was an image that struck an immediate note of approval with the general reading public, and was to endure through countless vampire tales to come, and, especially when appropriated by Hollywood, became the dominant image in cinematic portrayals. This demonising of the aristocracy in England can be attributed in part to the rise in fortunes of skilled tradesmen, businessmen, small entrepreneurs, shopkeepers, merchants, and other key city dwellers. They formed what was to become known as the middle classes. These skilled workers became increasingly profitable and freed themselves from any subjugation by rich land owners and the often corrupt aristocracy, and in many cases became as rich, or in some cases, exceeded the wealth of the aristocracy. This rise in fortunes of skilled workers and merchants became even more marked in America, where a majority of early settlers transcended class barriers with greater ease than in England and made full use of the new lands available and the trading potential. Early novels, such as Daniel Defoe's

Robinson Crusoe (1719) and *Moll Flanders* (1722) focus on opportunist characters whose policy of economic realism and adventurism in the East Indies and America respectively lead to a rise in wealth and social status. Other early novels, such as Samuel Richardson's *Pamela* (1740) and *Clarissa* (1748) and Henry Fielding's *Joseph Andrews* (1742) also begin to show the aristocracy in a negative light - lascivious, corrupt, indolent and arrogant characters who feed off the nation without giving a return are portrayed - whilst the classes below are shown to have the virtues that are required to keep England productive and fertile. A look at Victorian history after the industrial revolution reinforces these images: the middleclass become thoroughly established, grow consistently, take the power further from the aristocracy and are generally shown in a new heroic light - these captains of industry increasingly become the protagonists of literature - whereas the aristocracy become antagonists, vampires.

Aside from being the first aristocratic vampire, Ruthven is also the first vampire who, unlike folkloric versions, is not routed to his native soil but free to travel. This new mobility of the un-dead meant that vampires were no longer routed in distant, archaic, and superstitious lands, but were able to move freely amongst society. The vampire now moved freely amongst the civilised and those who welcomed the exotic. And, just like the public image of Byron as: immoral, slightly sinister, aristocratic, an eloquent charmer and an oriental traveller - yet, whose, "remarkable singularities" and "... peculiarities caused him to be invited to every house" - so too, was Lord Ruthven - both were dangerous antidotes for ennui amongst the moneyed classes.

2.4 Rymer and the Vampire Penny Dreadful

The next milestone of the vampire novel came in the shape of *Varney the Vampire: Or the Feast of Blood* - which was written as part of the “Penny Dreadful publications,” - and published between 1845–1847 in England. It was subsequently compiled into a complete volume in 1847, the year Bram Stoker was born. “Penny Dreadfuls” were the names given to cheap, serialised pamphlets, printed on pulp paper, costing a penny, containing sensationalist or gruesome stories and aimed at working class, teenage boys, as their primary audience.

The authorship of *Varney the Vampire* is slightly contentious, with either Thomas Preskett Prest - a manically prolific author of “Penny Dreadfuls” and “Shilling Shockers” (so-called because they cost a shilling and shocked), whose *Sweeney Todd, the Demon Barber of Fleet Street*, is an enduring example of his work, or James Malcolm Rymer, another prolific writer of Penny Dreadfuls, as the other strong contender for the claim. Reverend Montague Summers claimed Preskett as the author (Bunson 271), whilst recent research by academics, Christopher Frayling and Alan Ryan, place Rymer as almost certainly the author.ⁱⁱ

The plot of *Varney the Vampire* centres on Sir Francis Varney, a vampire, who persecutes the Bannerworth family during the reign of King George II. Sir Francis Varney is compelled to enter the bedchamber of the daughter of the family, Flora, on a regular basis and suck her blood. Sir Francis, unable to control his appetite, ultimately attempts redemption by throwing himself into mount Vesuvius

and committing suicide - which is, incidentally - a very brief synopsis of a vast and sprawling work. The following is an extract taken from Chapter 9 to show an example of the writing style: “One glance, one terrified glance, in which her whole soul was concentrated, sufficed to show her who and what the figure was. There was a tall, gaunt form - there was the faded ancient apparel - the lustrous metallic-looking eyes - its half-opened mouth, exhibiting tusk like teeth! It was - yes, it was - *the vampyre!*” (Varney 58)

As can be noted from the extract, the style is distinctly gothic, sensationalist, and melodramatic - all effort has been put into making the writing as vivid in description and as suspenseful as is possible - with the intention of keeping the reader hung on every word and waiting for the next gripping scene or gruesome description to unfold. The repetition of key phrases with additional adverbs (one glance, one terrified glance...) in which the protagonist's viewpoint is built up in waves of emotion draws out the tension of the moment to the maximum; the device of repeatedly using hyphens to elongate sentences and interject commentary “...It was - yes, it was - *the vampyre!*” again, is devised to build up tension: a description of a character usually slows the pace of a sentence - whilst hyphens push the reader forward quickly, and in this manner creates a tension within the form that the reader is invested into. The use of exclamatory remarks is also a sensationalist device, guiding and inviting the reader to feel wonder at what they are taking in, “...its half-opened mouth, exhibiting tusk like teeth!” “... *And – the vampyre!*” This kind of writing was enormously popular during the Victorian era, where the appetite was geared towards novelty, thrills and sensate experience - although negative traits of

this style of writing can be noted - by drawing out the descriptions with hyphenated interjections and using every opportunity to add dramatic tension with overused exclamatory remarks and vivid, gruesome descriptions of scenery and character, the story is long and rambling, to the point of losing the thread of its own plot. This is hardly surprising when the length of the work is taken into account: “*Varney the Vampire* ran for 100 serialised episodes, and, when accumulated, became an impressive 868 double columned pages, divided into 220 chapters.” (“*Varney the Vampire*”) This also accounts for the authorship contention, as it is possible that both writers worked on the series or were part of a larger group of writers that contributed collectively. The problems faced by writers of serialised fictions in the Victorian era is akin to problems faced by modern day television drama and sitcom writers; often what starts out as an exciting and fresh idea is often made dull by the pressures of sustaining the length of production and creating a quantity of episodes for financial gain - most series tend to run until a drop in the ratings signal the impending deceasement of yesterdays popular sensation - the same fate was set for *Varney*. “At the request of Edwin Lloyd, the publisher who felt that *Varney* had run his course after some 868 pages of story, Rymer had his character leap into Mount Vesuvius.” (Bunson 271)

The “Penny Dreadful,” although a distinctive format and style of writing soon became a term used to encompass any cheap, sensationalist fiction and eventually morphed into the British Comic magazine format (Smith 1). *Varney the Vampire*, long and rambling though the story is, retains a distinct and influential place in vampire literature, whilst *Varney* - “reprehensible, cadaverous, cruel misanthrope

who attacks beautiful maidens” (Bunson, 271) was to become a big influence for Bram Stoker’s creation, *Dracula* - although, not before another vampire storywriter was to have his day.

2.5 LeFanu and the Vampire Novella

The next notable metamorphosis of the vampire and its form of literary delivery took place in Irishman Sheridan Le Fanu’s *Carmilla*, originally published in a magazine entitled *The Dark Blue* in 1872 and running for three issues, and then later appearing in the author’s own collection of short stories, entitled *In a Glass Darkly*, published in the same year.

In this work, Laura, the heroine of the story, resides in a castle in Styria with her father, a retired Austrian civil servant. She receives a visitation at the age of six from a mysterious woman, falls asleep in her arms, and awakes with the sensation of two needles entering her breast and the mysterious woman vanished. Twelve years later, a woman with a pale complexion and an otherworldly presence has an accident in a carriage outside the Karnstein residence and is taken in by the family. The woman, Carmilla, bears an uncanny resemblance to a family portrait of a deceased member of the family, Millarca Karnstein. Carmilla seduces Laura and takes her blood in nightly visitations, hiding herself in the shape of a monstrous black cat, that is, until a friend of the family, General Spielsdorf arrives and relates the sad story of the death of his niece at the hands of a vampiress that he witnessed taking his niece’s blood with his own eyes. When Carmilla enters the room the General recognises who

it is; Carmilla swiftly flees to the ruins of nearby Karnstein castle, only to be tracked down and despatched of as she lies in a pool of fresh blood, resting in her grave.

The plot, like Byron's, draws upon folkloric legends in having the vampiress routed to a familiar spot and compelled to feed off of a family member. In addition, it is distinctly melodramatic in tone, using an array of gothic scare devices to great effect: the castle setting, the graveyard and the elements of supernaturalism. Le Fanu's is a seminal work that added some important elements that rejuvenated the vampire genre: The following is an extract from chapter 4 as Laura describes the sensory effect Carmilla has on her:

Sometimes after an hour of apathy, my strange and beautiful companion would take my hand and hold it with a fond pressure, renewed again and again; blushing softly, gazing in my face with languid and burning eyes, and breathing so fast that her dress rose and fell with the tumultuous respiration. It was like the ardour of a lover; it embarrassed me; it was hateful and yet overpowering; and with gloating eyes she drew me to her, and her hot lips travelled along my cheek in kisses; and she would whisper, almost in sobs, 'You are mine, you *shall* be mine, and you and I are one for ever (Le Fanu 4).

Here the vampire has transformed into a female, a vampiress, who only chooses cultured female victims and approaches them in a highly seductive manner, wooing the intended victim with an explicitly eroticised language: "You are mine, you *shall* be mine, and you and I are one forever." The language used to set the scene is also highly charged, "...with gloating eyes she drew me to her, and her hot lips travelled along my cheek in kisses..." The events are related to the reader in the first person

narrative style by the heroine of the story, Laura, and in this manner, the writing becomes confessional, confidential, the reader drawn intimately into the retelling of the tale as if privy to a diary entry or some other intimate writing, which in turn adds an added charge of eroticism and secrecy. It would appear then, that the vampire, although on the wane with Varney and dispatched by a publisher with poor sales, was allowed to rise, phoenix-like from the ashes of Vesuvius and given new life by Le Fanu who transformed it into the realms of the erotic feminine and morphed its mode of delivery from serialisation to that of the compact novella. Both transformations found an enthusiastic Victorian readership.

Carmilla also appears to have lent itself easily, in later eras, to visual adaptation and has been made into film on a number of occasions with differing degrees of faithfulness to the original: *Vampyr* (1932), *The Vampire Lovers* (1970), *Lust for a Vampire* (1971), *Twins of Evil* (1971), the Spanish made – *La Novia Esangrentada (The Blood Splattered Bride)* (1972), *Vampyres* (1974), *Carmilla* (1998), *Vampires Vs Zombies* (2004) and *Batman Vs Dracula* (2005) all testify to the versatility of the vampiress Carmilla, and, if such releases as *Vampires Vs Zombies* seems a little lowbrow, then, the 1960's *Et Mourir de Plaisir*, translated as, “And to Die of Pleasure” - and released in England as “Blood and Roses” (1960) - was directed by Roger Vadim and boasts cinematography by the impressionist painter Claude Renoir. In this version the lesbian implications behind Carmilla's choice of victims are thoroughly explored; the film is also considered one of the greatest of the vampire genre. (“Carmilla”)

2.6 Stoker and the Vampire Novel

A vampire tale that has firmly established itself as a literary classic and also spawned numerous film and stage adaptations is Bram Stoker's *Dracula* (1897). Due to its importance in keeping the vampire alive, this particular work deserves a close analysis of Stoker's background, his sources of influence and his style of writing in order to go some way as to explain why this particular work has lingered in the popular consciousness of generation after generation of audiences and readers.

In looking at Bram Stoker's history, certain factors can be assumed as shaping Bram Stoker the novelist. An incapacitating illness at a key stage in his early development left him in solitude for long lengths of time with a lively imagination fired by folklore tales read to him by his mother as a companion. Upon recovery, Stoker appeared to have developed a determination to experience and excel in all areas of life: academic, physical, and societal. A love of history, philosophy, law, literature, travel, society, the theatre and theatrical people blossomed. Stoker also developed a deep admiration of his employer, Henry Irving, who is reported to have charmed and dominated Stoker by turn, and according to biographical accounts, holds many of the characteristics that Stoker incorporated into the fictional persona of Count Dracula, (alongside those he modelled on Vlad Tepes). According to Nina Auerbach in *Woman and Other Glorified Outcasts* "The Svengali-like Irving was mannered to the point of grotesquerie; his intensely self-obsessed performances, onstage and off, moved his adoring assistant Bram Stoker to create the lordly vampire Dracula." (Auerbach 269–70)

2.6.1 Bram Stoker's Era: 1830 – 1900

Approaching the text from a New Historicist point of view, a *précis* of some of the key characteristics and social practices that dominated Queen Victoria's reign (1837–1901) during Bram Stoker's writing of the novel *Dracula* can, I feel, also shed light on its popularity with Victorian readers.

Stoker's era was an age of technological and industrial advancement that saw the influence of the British Empire spread to four continents and its highly structured moral and social conventions becoming the norm. Railways brought millions of people to cities and steamships criss-crossed the Atlantic. The Lumiere brothers brought cinema into prodigious being in 1897, (the year that *Dracula* was released), further reducing people's boundaries of experience and knowledge of each other, whilst highlighting the new capabilities and possibilities of technology. The aristocracy also became increasingly less prosperous and middle class fortunes increasingly rose. Printed material became abundant and caused an insatiable appetite for poetry, fairy tales and serialised novels in a wide range of genres and thereby increased peoples desire to want to learn how to read. Religious beliefs began to be questioned as science came to the foreground and an interest in occult practice such as séances, palmistry, ouija boards, phrenology and tarot cards filled Victorian parlours, creating an avid interest in supernaturalism and unknown phenomena right alongside the new gods of logic and rationalism. It would appear an insatiable appetite for acquisition of knowledge had been unleashed during this era. (Hindle 4)

Although the dominant mode of thinking had been that of the Enlightenment, strengthened by Darwinism, and scientific knowledge was idolized, change was afoot, and the momentum of the British Empire started to falter - the last couple of decades leading up to the nineteenth century saw the influence of the British Empire in decline; and many considered these decades to be decadent. The phrase *fin de siècle* was borrowed from the French symbolist poets of the day, gained cultural currency and came to define the changing times; “*fin de siècle* expresses a sense of revolt against positivism, bourgeois values, conventions and conventionality in general.” (Baumer 5) Sally Ledger and Roger Luckhurst describe these changes vividly in *The Fin de Siècle: A Reader in Cultural History*:

Britain’s cultural and political landscape was being lit up by a constellation of new formations: the new woman, the new imperialism, the new realism, the new drama, and the new journalism, all arriving alongside ‘new’ human sciences like psychology, psychical research, sexology, and eugenics. This was an era of extraordinary technological advance (duplex telegraphy, the gramophone, the telephone, wireless telegraphy, X-rays, cinematography), of educational and democratic reform, of transformations in political representation, and yet it was an age of very real decline. (Ledger & Luckhurst xiii)

The dominant impression during Stoker’s day then, was a society anxious over huge and rapid changes and having to come to terms with new technologies and scientific evidence that threw up very difficult questions to answer concerning existing beliefs, whilst also highlighting the inadequacies of existing modes of expression. In

addition, these changes were also having to be dealt with by a different class: in other eras, changes to society and the environment would have been left to an intellectual elite to ponder, or a council of elders - yet the fact of rising literacy rates, middleclass fortunes, women in society gaining “a voice” and the visible effects of improved transport and communication systems for all to see meant that even the more passive, remote or underrepresented members of British society were gaining the ability to voice an opinion on their rapidly changing environment - the age of mass communications had arrived, and Bram Stoker had the insight to utilise all that passed before him and incorporate it into a single text, akin to a huge gumbo stew.

Stoker’s position at the centre of cultural life made him more than aware of all these new and disparate elements that surrounded him. His answer to the melting pot of beliefs and systems, alongside the rise in technology, human sciences and cultural shifts lay in a policy of “inclusion” and “bridging” of these Victorian concerns rather than an adherence to one system or another.

Even a cursory glance at the novel shows how disparate literary techniques and plot devices have been incorporated alongside disparate content to create the novel. In analysing plot points in *Dracula* it can be noted how fable and occult are included alongside religion and science, and all are shown to have value in relation to each other by being bridged by dramatic circumstance that allows symbiosis of these elements. The most evident narrative element is that of the Gothic style:

2.6.2 Gothic Fiction

Dracula is a romance written in the Gothic style, of which, Horace Walpole and his *Castle of Ontrato* (1764) is considered to be the first example. J. A Cuddon in *Literary Terms and Theory* provides an essay on the history and development of the Gothic Romance, tracing its history from the 1760s and citing its importance in the evolution of the ghost and horror genres. In defining its main content he has the following to say:

Most Gothic novels are tales of mystery and horror, intended to chill the spine and curdle the blood. They contain a strong element of the supernatural and have all or most of the now familiar topography, sites, props, presences and happenings: wild and desolate landscapes, dark forests, ruined abbeys, feudal halls and medieval castles with dungeons, secret passages, winding stairways, oubliettes, sliding panels and torture chambers, monstrous apparitions and curses; a stupefying atmosphere of doom and gloom; heroes and heroines in the direst of imaginable straits, wicked tyrants, malevolent witches, demonic powers of unspeakably hideous aspect, and a proper complement of spooky effects and clanking spectres. (Cuddons 355–60)

Looking at the plotline of *Dracula*, it becomes immediately apparent that all the above mentioned popular Gothic scare devices are present within the narrative: Dracula's lair with its hidden areas, the female vampires, the forest at night inhabited by wolves, the 'ghost ship' that sails into Whitby Bay, the ruined abbey where

Dracula makes his home in London, Lucy Westenra turning into the “bloofer lady,” a supernatural being, Dracula, wielding power over innocents, and so on. All these elements are sensationalist attention-grabbers when listed separately, yet Bram Stoker’s success lay in interweaving these shock elements with other narrative styles in order to bind the novel’s structure together tightly and assist in giving it fluidity. Also of importance, Patrick O’Malley states that “Often, the rhetorical tropes and narrative structures of the [Victorian] Gothic, with its lurid and supernatural plots, were used to argue that both Catholicism and sexual difference were fundamentally alien and threatening to British Protestant culture.” (Malley 1) This can certainly be evidenced in *Dracula* where sexual deviance by Dracula, his multiple brides, and Lucy and Mina are displayed, and how these deviances are dealt with by the pillars of society, are strongly evidenced within the narrative. The Victorian Gothic as a genre however, was not just used as a means to condemn Catholics and perceived decadent practises, it also functioned, as Patrick O’Malley writes, to provide “an imaginative space in which unconventional writers from John Henry Newman to Oscar Wilde could articulate an alternative vision of British culture.” (1)

2.6.3 Journals and Diaries

The following is an extract that appears in Chapter 1 as a notebook entry by Jonathan Harker as he prepares to set of to meet Count Dracula in Transylvania for their real estate meeting:

In the population of Transylvania there are four distinct

nationalities: Saxons in the South, and mixed with them the Wallachs, who are the descendants of the Dacians; Magyars in the West, and Szekelys in the East and North. I am going among the latter, who claim to be descended from Attila and the Huns. This may be so, for when the Magyars conquered the country in the eleventh century they found the Huns settled in it. I read that every known superstition in the world is gathered into the horseshoe of the Carpathians, as if it were the centre of some sort of imaginative whirlpool; if so my stay may be very interesting. (Mem., I must ask the Count all about them.) (Stoker 6)

Three items of interest are present within this extract: The first is that Stoker creates a historical background for the setting of the novel and a historically probable past and origins for the character of Count Dracula - a background that, according to Raymond McNally and Radu Florescu - drew heavily on the real Dracula, Vlad Tepes (alongside Henry Irving), whose family tree, geographic locality and reputation, Stoker was well aware of during his pre-novel research. The inclusion of these historical details (for character and setting) lends the fiction an air of authenticity, an effect that Bram Stoker appears to have been particularly striving for.

The second item of interest is the mention of the superstitions to be found in the Carpathians. By mentioning superstitions alongside historical and geographic knowledge, Stoker introduces one of the themes of his novel, that of factual and scientific knowledge versus superstition and folklore; in doing so, he also sets up anticipation for the reader and builds expectations as to what may be found further along within the pages of the novel - in essence, making his novel a page-turner.

The memorandum, "I must ask the Count all about them," is a third point of interest - it provides an understanding to one aspect of the personality of Jonathan Harker - for Harker can be visualized as a logical, scientific-minded Victorian gentleman about to set out on a business related journey, who swats up on the journey and compiles a list of questions to ask his host on arrival, to either stimulate gentlemanly conversation and/or impress his host with his interest of the host's country. Unfortunately for Jonathan though, his host is interested in something more pressing than idle chitchat.

The memorandum also creates a further layer of realism to the text, as, in the pursuit of added realism Stoker harnesses a popular device of the turn of the century by having the narrative compiled of fragmentary elements in the form of letters of correspondence: memorandum, journal entries, diary entries, newspaper cuttings, phonograph transcriptions, etcetera create the text. The following are two examples of imitating authentic text that are included within the novel: the first is in the style of a newspaper cutting and the second an example of an official letter.

CHAPTER 7: CUTTING FROM "THE DAILYGRAPH", 8 AUGUST

(PASTED IN MINA MURRAY'S JOURNAL) From a correspondent: Whitby.

One of the greatest and suddenest storms on record has just been experienced here, with results both strange and unique. The weather had been somewhat sultry, but not to any degree uncommon in the month of August. Saturday evening was as fine as was ever known, and the great body of holiday-makers laid out yesterday for visits to Mulgrave Woods, Robin Hood's Bay, Rig Mill, Runswick, Staithes,

and the various trips in the neighborhood of Whitby. The steamers Emma and Scarborough made trips up and down the coast, and there was an unusual amount of 'tripping' both to and from Whitby. (Stoker 50)

LETTER, SAMUEL F. BILLINGTON & SON, SOLICITORS WHITBY,
TO MESSRS. CARTER, PATERSON & CO., LONDON. 17 August

"Dear Sirs --Herewith please receive invoice of goods sent by Great Northern Railway. Same are to be delivered at Carfax, near Purfleet, immediately on receipt at goods station King's Cross. The house is at present empty, but enclosed please find keys, all of which are labelled. "You will please deposit the boxes, fifty in number, which form the consignment, in the partially ruined building forming part of the house and marked 'A' on rough diagrams enclosed. (Stoker 62)

The novel *Dracula* expands on the first person narrative that was used in *Carmilla* by compiling a series of logs, journal entries and such forth, collected from various sources of "the new media" available by people who witnessed or wrote about the incidences as they unfolded. In this manner, eyewitness accounts authenticate the action of the story like eyewitnesses would authenticate the evidence in a court hearing. Furthermore, elements of the story are told from the viewpoint of multiple protagonists, such as Jonathan Harker, Lucy Westenra, Mina Murray, Dr. Seward, Van Helsing and so on, rather than accepting a single narrator to relay their knowledge truthfully. In Maurice Hindle's introduction to *Dracula*, he writes:

This displacing, evasive quality had been characteristic of the Gothic novel ever since the publication of Horace Walpole's initially pseudonymous 'The Castle of Otranto' (1764), where the text was originally presented as a recently discovered medieval manuscript conveyed as both 'miraculous' and also (in the 'translator's' opinion) 'found on truth'. [...] Stoker (however) appears to have borrowed the technique of multi-narration from the more recent work of Wilkie Collins, 'The Woman in White' (1860). On the first page of his novel, Collins explains that the story will be told by each character 'from their own knowledge', just as 'the story of an offence against the laws is told in Court by more than one witness'. (xxxix)

Stoker starts *Dracula* with a similar preface, claiming the following narration to be "contemporary" and compiled "within the range of knowledge of those who made them" (*Dracula*, Preface). In this manner, the reader is always privileged to more information than any one singular character within the narration and holds a superior viewpoint - at once willing the protagonists to be aware of coming danger and simultaneously knowing more of what lies ahead - again, this is a technique for ensuring the novel becomes a page-turner.

2.6.4 Detective Fiction

The commission and detection of crime, with the motives, actions, arraignment, judgement, and punishment of a criminal, is one of the great paradigms of narrative. Textualised theft, assault, rape and murder begin

with the earliest epics, and are central to Classical and much subsequent tragedy. (Cuddon 192)

Dracula's central narrative is held together by means of a detective plot. Jonathan Harker journeys to Dracula's castle, where once within, he discovers criminal elements in his host and is held prisoner. Harker is then left to perish as the villain of the story makes his way to England. The narrative is then successfully split between the evil that the villain perpetrates: stealing out of the castle at night to steal babies, sucking the blood of Harker, the bloodsucking and murder of the ship's crew, Lucy's death and renewal as a vampire and Mina's attempted seduction to the dark side and other shadowy tricks and dealings; these events are balanced by the chapters and passages given over to the heroes of the story and what measures they incorporate to quash the villain and bring about justice; some of these measures include: writing an account of the facts as evidence, gathering together a band of professionals to unite in force against the villain, researching up on the history of the villain and systematically and logically using the accrued information to track down the villain to his lair.

By employing a detective style narrative, the numerous exciting locations visited within the story - the castle, the abbey, the asylum, the ports and coastal towns, the zoo and so on - become more than sensational "set pieces;" they are imbued with meaningfulness, necessity, and, therefore, added believability – whilst also ensuring the action doesn't flag - as the reader eagerly looks forward to the next twist of good or bad fortune in the protagonist's pursuit of the evil menace.

2.6.5 Melodrama

Another strong feature of the writing is the melodramatic style Stoker incorporates that compliments the gothic elements so well. According to the Columbia online encyclopaedia, the term “Melodrama” can be defined and traced along a linear path in the following manner “[...] generally romantic, full of violent action, and often characterised by the final triumph of virtue. The common term melodrama refers to sentimental stage plays of this sort. One of the most popular theatrical genres in the nineteenth century England and America, its ‘tear-jerking’ style easily made the transition to film, radio and television.” (Thompson 810)

Within Stoker’s novel, the following can be differentiated: gothic fictional elements, detective fiction, melodrama, historical elements, the imitation of authentic materials in the shape of journals, diaries, etcetera and a character in the shape of Dracula derived from literary, historical, folkloric, and real life sources - all woven together to form an intricate structure and villain - but what of the content?

2.6.6 Contemporary Content

Looking back over a hundred years of industrial and technological innovation, the modes of transport, communication, and technology that the novel incorporates are decidedly primitive by today’s standard, yet during Stoker’s day, were very cutting edge. They provided for the reader an exciting list of how the latest innovations could be put to use to defeat evil. Much emphasis is placed on the

benefits of the typewriter for its portability and speed of providing accurate notes, the phonograph for recording speech, the telegram for up to the minute correspondence, the steam boat in navigating distance in awkward terrain, blood transfusions in saving lives...this style of contemporary content could be compared to how Ian Flemming provided his hero, James Bond, with an array of up-to-the-minute gadgets to use in his latest quest to save the world. When seen in this light, Stoker and Flemming were not so many worlds apart. In the preface to the Penguin edition of *Dracula*, Christopher Frayling writes: “Late Victorian readers seem to have read the book as an early piece of techno-fiction: blood transfusions, phonograph recordings and shorthand typing in an adventure yarn about a committee of the forces of good (science, religion and social connections) versus the demon king and his ilk from the land beyond the forest in the east.” (viii)

2.6.7 Representations of Stoker’s Novel

A united band of friends using gadgetry against a force of evil makes for a gripping narrative, especially when two other classic primal components are thrown into the pot: romance and sensuality are both key components that run through the narrative. At the beginning of the novel, as Jonathan Harker journeys through Transylvania, his thoughts turn to his fiancée; later, the romance between Lucy Westenra and Lord Godalming unfolds; onto this scenario an air of sensuality permeates the writing when the character of Dracula is introduced. Judith Weissman in *Dracula: The Vampire and the Critics* differentiates the sexuality inherent in the novel as the following:

The difference between the sexuality of Dracula and the women vampires is...the key to the psychological meaning of the book. For him, sex is power; for them it is desire. He is the man whom all other men fear, the man who can, without loss of freedom or power himself, seduce other men's women and make them sexually insatiable with a sexual performance that the others cannot match. (Weissman 76)

The above reading by Judith Weissman is just one of many ways that the novel *Dracula* can be interpreted. Other interpretations are also explored further on in this chapter.

Bram Stoker was a model of Victorian integrity, and although advancement in Industry and Science were characteristic of the Victorian age, sexual repression was also a ruling factor, with sex considered a metaphor for death and incurable disease. Strict rules of etiquette dictated male and female behaviour; refined women and independent-spirited patriarchal men were the Victorian role models of the day and in Stoker's choice of protagonists, the "crew of light," these would appear to affirm this.

This was the *presented* face of Victorian respectability, yet the sublimated sexuality of Victorian gentry had to surface somewhere and it manifested itself in the numerous brothels and areas where prostitution was available. Widespread syphilis became a very Victorian predicament and therefore a taboo subject looking for outlets. Bram Stoker's *Dracula* narrative works so well and has been canonised not so much for its quality of writing style – which as shown, is constructed of populist means. Rather, it has been canonised for its thematic content and multiple

interpretations. *Dracula* captures the ambiguity of the Victorian obsession with manners that the “crew of light” embody, whilst simultaneously hinting at the dark underbelly of Victorian anxieties and fears embodied in the *persona ingrata* that is Dracula. David J. Skall in *Hollywood Gothic* notes that, “*Dracula* can be read fruitfully as a Christian allegory (or parody), as a parable of cultural xenophobia, as an occult text, or as a thinly veiled Darwinian or even Marxist tract.” (Skall 39) Christopher Craft, observes the text to contain fear of homosexuality, stating: “the sexual threat that this novel evokes, manipulates, sustains but never finally represents is that Dracula will seduce, penetrate [and] drain another male.” (qtd in Skall 58) Stoker Scholar, Carol E Senf, notes a clear syphilis parable running through the text: “its images of wanton women, contaminated blood, telltale skin lesions, and pseudoscientific ‘remedies’ all resonate powerfully with Victorian panic about sexual contagion, the scape-goating of prostitutes, and the attendant rise of blood-purifying quack cures.” (qtd in Skall 74) Feminist readings of the novel, such as Elaine Showalter, Phylis A. Roth and E. Dijkstra trace highly misogynistic elements. Dijkstra views the novel as “acting out a hatred towards sexually independent women typical of misogynistic *fin-de-siècle* culture.” (qtd in Gelder 77)

The above is by no means an exhaustive list of how the vampire narrative that Stoker created can be interpreted. As to which one carries the most weight is also not the issue here; what it does signify however is that the narrative is highly contested and the character of Dracula is over-determined; by this, I mean all anxieties and fears of the *fin de siècle* are present and can be found somewhere in the text or at least potentially projected into it. These *fin de siècle* anxieties and fears are then

transferred to the character of Dracula, who becomes a classic scapegoat. When Dracula is finally dispatched by the “crew of light” Victorian anxieties and fears are also dispatched along with him in what amounts to a cathartic cleansing.

The way that Stoker structures the novel is within the pattern that forms across many vampire narratives. The ritualistic catharsis is carried out by those of society the author, dramatist or filmmaker perceives as the most upstanding and progressive; whilst the plot is constructed from an ever expanding selection of vampire narratives (that in themselves are intertextually woven from popular literary styles); and incorporates as the third major ingredient the latest advances in technology for the purpose of both contemporising the narrative and representing technology as positive to society.

2.7 Murnau and the Vampire Film

Having analysed the change in narrative form and style from that of oral and folklore, to poetry, the serialized form, the novella and onto the first of the famous vampire novels, I would like to turn to a vampire story that uses a different narrative form, that of film, and that is also set in a different era, that of post-World War 1. My hope is to chart the transformation of the narrative and the metamorphosis of the vampire for the purpose of highlighting that what people considered to be “a Dracula narrative” is actually structured very differently from Stoker’s selection of literary and cultural elements. In highlighting these changes I hope to reinforce that it is this very sense of misleading familiarity with the story, yet marked difference upon closer inspection that sustains the tradition of vampire narratives and generates

interest in vampires time and time again – what Freud referred to as *unheimlich* and *Heimlich*.ⁱⁱⁱ

F.W. Murnau was one of the greatest directors of the silent era, considered by many a great *auteur*, whose signature style could be identified in all that he created. His filmic experimentalism and superb creativity made his name well known in his native country, Germany, and also made him much sought after by the big studios of Hollywood where he was to later secure his reputation as a Director of note before ending an even more promising career in a tragic car accident at the height of his potential.

Not his first film, but his tenth^{iv}, Murnau's *Nosferatu: Eine Symphonie Des Grauens* (Nosferatu: A Symphony of Terror), released in 1922, was the first, (and unofficial) screen adaptation of Bram Stoker's long enduring novel, *Dracula*. Over 86 years on from that *Nosferatu* remains one of the most potent and deeply disturbing horror films ever made. The Hungarian film critic Bela Belazs wrote that: "a chilly draft from doomsday passes through its every scene." (Cooke 117)

The film's scare factor is due to its brilliant technical values: particularly Murnau's special effects and camera techniques that were highly experimental and therefore cutting edge for their day. Aside from the technical values, an equally important ingredient in building the scare factor can be attributed to the cadaverous Max Schrek playing the part of Count Orlock who, in so doing, created one of the movie world's most iconic figures. For my money, Max Schrek's characterization of the vampire is the living embodiment of what Freud referred to as *unheimlich* - the uncanny - for whenever Count Orlock appears on screen with his mixture of

neglected humanity and a decided otherworldliness, a sense of the uncanny appears also.

The flipside of the film's fascination is the tangled history surrounding the production and copyright and the subsequent legal wrangling and contested distribution of the film that these factors instigated. All these above areas of interest: technical values, acting, production history and legal issues, alongside its status as the first full-length vampire flick have conspired to make it an important part of film history and of particular importance in keeping the vampire alive.

2.7.1 The Problems of Adaptation

Although Murnau was found to be guilty of copyright infringement, he didn't just lift the text of Stoker's novel, *Dracula*, and then create a film version of the book: the format, the antagonist, the protagonists, the secondary characters, the location, the plot points, the style, the tone, the mood, the thematic concerns and the final climactic scene are all so totally different from what Stoker created as to be quite distinct. Indeed, when analysing Stoker's novel within its historic period in conjunction with an analysis of the development of the vampire genre, it becomes clear that Stoker used many existing ideas from his precursors: Byron, LeFanu and Rymer's influences are evident in his novel. The primary difference being Murnau admitted the plot was "freely adapted" from Stoker's novel and therefore left the way open to legal dispute in an age when both literature and film were fast becoming very lucrative commercial markets.

Despite this taint, *Nosferatu* is a very artistic creation that provided strong ground for those academics of the era pushing to have film recognized as a distinct art form – in fact, in making the film, Murnau provided ample examples of how other art forms could be incorporated into film: music, painting, theatre and poetry are utilised for instance, and blended so successfully, as to create a unique new experience, a new art form, all overseen by the hand of an *auteur*. For my purpose, by studying the transformation of characters and narrative form from Stoker’s book to Murnau’s film, in conjunction with placing them both within their historical contexts, the film’s cultural relevance and representative difference from Stoker’s can be usefully observed, whilst providing an interesting analysis of adaptation from the medium of literature to film that continued to keep the image of vampires alive.

2.7.2 Transformed Characters

One principal difference between *Dracula* and *Nosferatu* is the elimination or transformation of key characters present within Stoker’s novel. For instance, the American adventurer “Quincy Morris,” who, in the novel appears to represent the bold pioneering spirit of the “new world” inhabitants that so fascinated Victorian males, and the aristocratic “Lord Godalming,” the character in the novel who possesses a seemingly limitless supply of cash and social connections, and therefore makes it easy for the band of vampire-chasing friends to navigate the book’s terrain - both key characters in the novel and key representations of Victorian heroic figures - are removed from the film completely. Three possible reasons for their elimination

could be: 1) To streamline the amount of characters on screen, and therefore make filming more cost effective, or, 2) Murnau anticipated his potential audience would not be interested in these characters – English heroic models were, after all, not the same as German ones - or 3), The elimination of these characters created a very different plot dynamic, taking it away from the action/adventure narrative and into the realms of romance, an area that Murnau was very much schooled in. Whatever the reason, the film certainly has a distinctly different pace as a consequence.

The next considerable alteration is Jonathan Harker. In the film, Harker undergoes a drastic transformation from upright and dependable Victorian gentlemen whose plot circumstances in the novel consist of: 1) Mistreatment at the hands of Dracula. 2) A period of trauma from which he subsequently recovers and makes his way back home to England. 3) A period of shame and silence concerning the above event, before finally gaining courage and a voice to express his vampire encounter. 4) Actively partaking in the pursuit of the vampire alongside his peers. 5) Assisting in the destruction of Dracula and the saving of his fiancée Mina Murray to create a happy outcome.

In *Nosferatu*, Harker's name is changed to Thomas Hutter, and he is portrayed as naïve, empty-minded, afraid of confrontations and ineffectual in saving Ellen, who is his fiancé. When we first encounter him he is getting dressed in his room, exuberantly chuckling to himself, full of the joys of life; when he learns of his forthcoming journey to Transylvania, he informs his fiancé like an excited child "I am going far away to the land of robbers and ghosts (*Nosferatu*)" then obliviously leaves her distraughtly staring into the mid-distance as he rushes around the room

packing his belongings with no consequence to the dread his words have provoked. A couple of days later, at Nosferatu's castle, when Hutter is aware the vampire is after his blood, he runs to his bed and hides under the covers as the vampire approaches.

For a leading man - the character that the audience is supposed to identify with - to be portrayed as so weak and ineffectual strikes as nothing less than an indictment of the German male post World War 1. The character, Hutter, has more in common with twenty-first century post-modern depictions of lead men than the traditional strong and brave lead men, so beloved of the 1920s era. What is similar in both Harker and Hutter's characters is that they both experience a physical attack from a more powerful male than themselves; which can be interpreted as a form of male rape or, if symbolic, the loss of Empire for Stoker and the loss of German masculinity Post World War 1 for Murnau.

Mina Harker, Stoker's "new woman" of the Victorian era - the pragmatic typist - undergoes a transformation: in the novel, Mina is portrayed as a new age, technology embracing, Victorian lady of morals and class and subsequent object of much male adulation, whose active research and compilation of evidence on Dracula assist the gentlemen heroes in bringing about Dracula's eventual downfall. In the novel, her vampire half-state brought about by Dracula's bite is made to be recoverable from once the vampire has been vanquished. In essence, Stoker was displaying a model of Victorian womanhood, whilst showing that within the patriarchal system, even a fallen woman - one who had succumbed to the bite of a foreigner - was still redeemable in a Christian nation.

In the film, Mina's name is changed to Ellen and her character is portrayed as deeply sensitive, with an almost psychic connection to the pain that her husband suffers. When Hutter brings her some flowers he has picked for her, Ellen looks at him sadly and says "Why did you kill them...the lovely flowers...?! (*Nosferatu*)" Whilst a later scene - and a fine example of early cross-editing camera technique - shows Ellen awaking in her bed and screaming out Hutter's name at the precise moment that, hundreds of miles away, Hutter is being attacked by the vampire. Murnau may possibly have meant this close alignment as a representation of nationhood, the shared psychic wound of all Germans, and the pain they were suffering by defeat, economic ruin and a pandemic outbreak, post World War 1.

In the film, interestingly, it is Ellen's supreme sacrifice of herself to the vampire by enticing him to stay until the sun rises that brings about the vampire's demise and the saving of her husband and the townsfolk from the plague that has befallen them. A possible poetic reason for this ending could be that Ellen's beauty and purity of spirit have literally transfixed evil, allowing natural light to dissolve darkness - this makes sense when - in the final sequence, Orlock, sitting on Ellen's bed, flickers and dissolves into sunlight. Or, if we consider the film as having more pragmatic concerns, then Orlock could be a living representation of a plague germ, and Ellen's cleanliness and health have stopped the plague from spreading further. Judging by the first opening inter-title of the film, that reads "A Chronicle of the Great Plague in Wisborg. Anno Domini 1838" it is clear that the plague and its cause are the two central concerns of the story.

What also seems apparent is that both Mina and Ellen can be interpreted as (male) idyllic 'feminist' representations: Mina uses modern technology and keeps the men sane with her pragmatic Victorian womanly presence whilst not overstepping the authority of the men, and Ellen is invested with a purity of spirit and a self-sacrificing resolve that give her the power to stop the plague where the men of the film clearly fail.

Other transformations: the dynamic patriarchal 'Professor Van Helsing,' who, in the novel is a simulacrum of the essentialism of open-mindedness for Victorians - combining as he does, his knowledge of folklore, religion and science, whilst actively partaking in the fight against evil - is renamed Professor Bulwer in the film and given a secondary role of lecturing on carnivorous plants and shown distinctly as ineffectual in his dealings with the vampire. One possible reading could be construed as "intellectualism without action" in post-war Germany was deemed by Murnau to have no merit, and thereby hints at a call for nationalism and force. As with any reading however, eisegesis has to be guarded against and further readings will be represented throughout the analysis to show that *Nosferatu*, like Stoker's novel, like other vampires stories before them and since them, are able to accommodate so many possible readings that, it is this very specific ability to represent almost anything that ensures their perennial existence.

As touched upon earlier, Count Orlock (the re-named Dracula) has been distinctly changed from Stoker's depiction. Orlock is all sharp teeth and rat-like features. (The fact that Orlock is 'rat-like' fits well with him as a living embodiment of the plague); the French critic Roger Dadoun calls Count Orlock "a walking

phallus or phallumbulist;’ Orlock’s rigidity is that of a corpse, ‘but signs of an aggressive sexuality are abundant and spectacular.’” (qtd in Skall 86) This type of reading, again, is a strong indication of Orlock as the embodiment of a disease, but in this case, a sexually transmitted one.

Other changes include the relegation of Lucy Westenra to a minor role. In the film she becomes Ruth, a devoted friend of Ellen with very few scenes indeed, whereas in the novel, Lucy’s character is used to centralise and link all other protagonists as she falls prey to Dracula and becomes transformed from a pretty aristocrat to a fiendish creature of the night intent on only seduction; a fiendish creature whose “necessary destruction” by her friends is used as a plot device to reveal the full extent of Dracula’s power and danger and unite the central protagonists. This “necessary destruction” can also be interpreted in a moral context, and thereby show that Lucy’s character represents the outcome for those that succumbed to the decadence available to them at the fin de siècle. Decadence - like Oscar Wilde’s and Lucy’s - had to be judged and dealt with by the remaining “upstanding” denizens of Victorian England.

As a final note on character elimination, transformation or representative intent, I would just like to add that, absent within the film is a whole range of colloquial speaking subsidiary characters that pop up and assist in Stoker’s novel’s factual accumulation of knowledge on the whereabouts of Dracula. Stoker’s interest in representing various “London types” can be seen in the novel; these include: “the zoo keeper,” “the coffin deliverymen,” “the harbour workers,” “gypsies,” and so forth. In the novel, this makes the narrative read like a detective fiction with each

subsidiary character assisting in bringing the investigators closer to the villain, whilst in the film, most detective narrative elements are omitted altogether, making *Nosferatu* a highly compressed and streamlined film. The effect this has visually is that it concentrates the energy of the viewer on the remaining few screen personae, who in themselves have been portrayed in more simplistic forms, giving a more fairytale feel to the narrative.

2.7.3 Plot Changes

In *Nosferatu* the plot begins in Germany, showing Hutter, Ellen, and their idyllic world, then moves the action to Transylvania and the horrors of Count Orlock's castle. This is followed by Count Orlock's journey by boat, the mysterious death of all the ship's crew, and ends back in Germany with Orlock's menacing presence, the spread of plague, and his consequent death by sunlight, thereby eliminating the need for a return journey to Transylvania as in the novel. The omission of the return journey eliminates the sensational chase sequence of the novel, whilst fewer characters in the film simplify the narrative enormously. These eliminations could either be perceived in terms of an economic decision to keep the budget down, which is highly reasonable considering the cash-strapped nature of the production team, or, it can be perceived artistically, (and more generously) as intentionally creating a more straightforward *fabula* in keeping with the style of German folklore - in which case - *Nosferatu* can be viewed in one type of reading as a looking back and yearning mournfully for a past filled with simplicity, rather than,

as Stoker decided, an embracing of the future and its technological and industrial sophistication.

Character and plot transformations are very important of course, but what makes *Nosferatu* such a memorable cinematic treat however is not just a matter of borrowing some of the strong narrative elements of Bram Stoker's successful literary accomplishment, then changing characters and condensing the plot line. The lasting appeal of the film lies in the complete transformation of the "feel" of the narrative. Murnau successfully takes a compelling literary narrative that holds strong detective and action fiction elements and turns it into a compelling visual and silent atmospheric narrative that holds strong poetic and melancholy elements. The transformation is accomplished by the great attention to detail given to each *mis en scène* using a number of emerging film enhancing techniques that were borrowed from other mediums, such as: theatre, painting, calligraphy, literature and music.

2.7.4 Expressionism

The term Expressionism that F.W. Murnau is associated with and as applied to a certain grouping of German films of the 1920s and 1930s that include Robert Weine's *The Cabinet of Doctor Caligari* (1920), Fritz Lang's *Metropolis*, (1926) and George Willhelm Pabst's *The Joyless Street* (1925)^v originated from theatre and painting.

An essay on German Expressionism by Pam Cook in the *B.F.I. Cinema Book* expounds on the key elements that were used by Filmmakers influenced by

Expressionism: “The stylistic features of German Expressionism are fairly specific and include chiaroscuro lighting, surrealistic settings and, frequently, a remarkable fluidity of mobile framing. The ‘Gothic’ appearance of these films is often accompanied by similar acting styles and macabre or ‘low-life’ subject matters.” (67) Using these techniques “[...] allowed them [German Expressionists] to emphasize design over verisimilitude.” (Monaco 158)

2.7.5 Camera Positioning and Editing

Film academic, Stephen Prince, in *Movies and Meaning*, provides an example of Murnau’s reputation for ingenuity in producing the “remarkable fluidity of the framing” in an anecdotal story that occurred two years after *Nosferatu*, when *The Last Laugh*, shot in 1924 was released:

Murnau experimented with many different ways of producing camera movement. The camera was attached to a ladder, to scaffolding, to a rubber-wheeled trolley, and to the stomach of a cameraman Carl Freund while he rode a bicycle. So impressed was Hollywood with the work of Murnau and Freund in *The Last Laugh* that it sent a telegram to Ufa, the German studio that produced the film, inquiring about the special camera that had been used to take the shots, adding that in the United States there was apparently no such device. Robert Herlth, the set designer for *The Last Laugh* and several other Murnau films, remarked that what the Americans didn’t know was that “we

had discovered new methods with only the most primitive means at our disposal.” (Prince 35)

Another ingenious use of camera position was to enlarge the threat of Nosferatu, the vampire king, by filming him from extremely low angles (now known in the film business as the ‘low angle shot’); this was a technique that makes him appear gigantic and monstrosly sinister on the screen “(a device not lost upon Orson Welles, who would employ it obsessively throughout *Citizen Kane* eighteen years later.” (Cooke 117) A good example of this technique occurs on the ghost ship that brings Nosferatu to Wisborg. The vampire emerges from the hold of the ship to the deck as if levitating through the hatch, then, the next frame is shot from the bottom of the hold looking up, making the vampire appear enormous and menacing against a (colour-tinted) purple sky as he stalks towards the captain of the ship.

In addition to the above-mentioned techniques, a few more of note are: speeded up camera frames to give Nosferatu the appearance of supernatural ability, negative film stock incorporated to create bleak forests around the Transylvanian castle, and, throughout the film, the camera being positioned in such a way as to include a multitude of arches: buildings, doorways or windows that are arched provide a gothic motif that helps to emphasise the horror elements of the plot and give structural depth to many scenes. As to editing; the use of an iris eye that slowly created an ever-decreasing circle of light to signify the end of a scene (iris in), and an iris eye that created an ever-widening circle of light to signify the beginning of a shot (iris out), this, plus shot/reverse-shot for dialogue sequences and cross-editing - of which Murnau was a particular pioneer - are the main editing techniques used. For an

interesting article on early editing techniques see David Bordwell's *On the History of Film Style*. (149–158)

2.7.6 Lighting

Concerning the lighting, “chiaroscuro lighting is the effect of using extremes of light and shadow and can be traced back to Murnau’s time spent in the theatre and the influence of Max Rhinehart who was a particular pioneer in the effect.” (Cook & Bernik 67) Chiaroscuro creates visual scenes that are full of contrast and tend to magnify the performance and emotional states of the actors. This coupled with the highly stylised acting, where each movement was exaggerated and each emotional expression was overstated - a technique that was also borrowed from the theatre - these aspects when used in conjunction with Murnau’s otherworldly backdrops (outdoor location shots) of gothic buildings, haunted forests and tempest seas, provide a highly visual treat. As film academic, David A, Cook, wrote in *a History of Narrative Film*:

Like the Scandinavian directors whose films flooded Germany during the war, Murnau had an affinity for landscapes, and he had most of *Nosferatu* shot on location in Central Europe by the great cinematographer Fritz Arno Wagner, whose specialty was a kind of low-contrast, realistic photography which exchanged stark black-and-white for a whole range of intermediate greys. (qtd. in Cooke 115)

Fine examples of these combined techniques: camera angle, location shots, chiaroscuro lighting and exaggerated acting, can be noted in the scene of Orlock’s

disembodied vampire shadow, grotesquely enlarged, slowly climbing the stairs to Ellen's bedroom, highlighted against a circular pool of white light, with claw-like hands quivering in midair like weapons at the ready - with the camera perspective looking up from the base of the stairs to enlarge Orlock's figure - is an incredibly memorable sequence. This particular series of shots has been used in countless film noirs and modern thrillers ever since with the claw hands being replaced with a pointing gun, knife or other such weapon - in fact, noir thrillers, it can be said, are the natural inheritors of most of Murnau's filmic creativity - and testament to the ability of vampires to transform into other genres.^{vi}

2.7.7 Inter-titles

Films of the silent era were particularly reliant on inter-titles as a means of conveying essential dialogue, especially when conveying internal emotions that could not easily be expressed through visual acting style alone. For many filmmakers and for many audiences inter-titles were perceived as an intrusion that broke the visual spell of film and were increasingly used sparingly as more creative methods of portraying the narrative visually came into practice. "In *Nosferatu*, 75 inter-titles are used, whilst a later film by Murnau, *The Last Laugh* (1924), only two years later, contains only one in its entirety," (Ashbury 39) thus showing that Murnau grappled with alternate means of conveying information with each successive film that he produced.

This process of grappling with the conveyance of key information can be noticed in *Nosferatu*: the inter-titles for instance, are written in such a way as to be not only informative, but also poetic and highly literate, and presented on screen in a calligraphic style in order to blend more harmoniously with the overall style of the film. They were designed by Albin Grau, (Ashbury 7) and add wonderfully to the film's allure as a multi-faceted artwork. The first introduction of the vampire for instance, is via an elegantly worded and calligraphically written book, long before we visually see the vampire: "Nosferatu – Does this word not sound like the midnight call of the Bird of Death? Do not utter it, or the images of life will fade into pale shadows and ghostly dreams will rise from your heart and feed on your blood." (*Nosferatu*) This is an example of one area of Stoker's style that Murnau chose to keep and that worked particularly effectively within the film: the device of using Journals, books and Documentation of various sorts as a means of keeping the viewers informed of plot development. Some information, instead of being placed on inter-titles where thus able to be incorporated as props and consequently considered as part of the film proper.

In *Nosferatu* the action was linked to three books: to the 'diary', a kind of chronicle of the plague, whence the action initially emerges and into which it finally returns; to, secondly, the vampire book that Hutter finds in the Carpathian inn – just as one might find a Bible in a hotel room today – which shows him and his wife their future; and, finally, to the ghost-ship's log book. In these books the action never simply moves on – rather the books edge what is seen and shown into a shadowy half-light – from both

the characters' and the viewer's point of view. There are, in addition, letters, a page from a newspaper and various official documents. (Patalas BFI)

2.7.8 Music

When no dialogue is heard during the course of watching a film, the importance of music in enhancing a film becomes apparent. Especially for drawing out emotions at the extremities of the spectrum: fear, sorrow, anger, pity, or joy for instance. The original soundtrack by Hans Erdmann for *Nosferatu* is regrettably missing, yet in naming the full title of the film *Nosferatu: Eine Symphonie Des Grauens* (Nosferatu: A Symphony of Terror) Murnau made clear the value of music for giving voice to pathos and drama: light-hearted flute sounds combats with piercing violins and bursts of moody cello arrangements throughout. The music it can be said also combines beautifully with the Expressionist acting style, enhancing the theatricality of the performances, lending it an allusion of being a stage performance that has incidentally been filmed. Hans Erdmann's 1922 music, has been newly arranged by Berndt Heller, (Cooke 115) and the restored BFI version also contains a score arrangement by James Bernard. ("*Nosferatu*" BFI)

2.7.9 A Painterly Film

In painting, Wassily Kandinsky pioneered the movement of using strong lines and colour to express the artists emotions concerning the feelings of the people portrayed within the paintings; finding ways of visually displaying strong and striking emotional feelings became the predominant emphasis of the Expressionist painters, and this, was in turn, picked up by German Expressionist film makers. This is especially true in the case of Murnau whose background as a student of art history would have made him particularly receptive to the medium of art and of applying a painterly eye to the medium of film. Murnau possessed a great awareness as to the effectiveness of setting up each frame as if it were a scene to be painted, whilst his awareness of the effectiveness of depth positioning learned through art gave him a great awareness of where to position each camera shot.

Many of the film's images are strikingly composed in depth, with action sharply in focus in the foreground, middle ground, and background simultaneously. This mode of composing the frame has the effect of integrating character and landscape, and much of *Nosferatu's* "Naturalness" derives from it. Composition in depth also produces some memorable expressive effects. Near the film's conclusion, its heroine, who is situated in the foreground of the frame, gazes through her window at a mass funeral procession for the vampire's victims, which is shot so that it seems to stretch away endlessly from the middle ground to infinity, suggesting the enormity of *Nosferatu's* crimes (Cooke 117).

Angela Dalle Vache and French critics Bouvier and Leutrat [also] consider *Nosferatu* to be a highly intertextual film, tracing a number of its shots to specific pictures:

The opening shot of Wisborg evokes a painting entitled ‘The Blue Church’ by Ludwig Kirchner. The shot of Harding at his desk (as Ellen sleepwalks) looks remarkably similar to a picture by Kersting called ‘The Elegant Reader’. When Ellen looks out to sea, one is reminded of paintings by ‘Caspar David Friedrich’ in which figures, their backs to us, stare yearningly into the far distance. When the vampire crosses the river to the warehouse, gliding on a shallow-bottomed boat, the scene evokes a painting by Arnold Böcklin called ‘Isle of the Dead’. When the vampire feeds on Ellen in her bed, paintings by Fuseli come to mind. (Bouvier & Leutrat qtd. in Ashbury 6)

2.7.10 German Romanticism

Many of the paintings mentioned above belong to another great source of inspiration for Murnau, that of German Romanticism. The Romantics believed that only one part of the self could still connect with the infinite, and that it consisted of the soul, the spirit and the unconscious. In the act of expressing the emotional, spiritual experience of nature in the physical, human form of words or painting, German Romantics saw themselves as “translators of the infinite - as messengers of nature - unifying the people and nature once again.” (“Geocites”) This would have been very relevant to post-war Germany as “alongside the several million who

perished in the war an outbreak of Spanish influenza had claimed the lives of the same number of citizens in the winter of 1918.” (Ashbury 56) The pandemic “withered out in 1919, but not before it had claimed 70 million lives worldwide.” (Duffy 1) Count Orlock, in some readings, is viewed as a personification of the plague, a visual representation of a very real German anxiety. Also, during this era, “Invasion Novels” became incredibly popular. In Britain, the publication of *The Battle of Dorking* in 1871 began this phenomenon, and between that first publication and the start of First World War in 1914 there were “hundreds of authors writing invasion literature, often topping the bestseller lists in Germany, France, England and the United States. During the period it is estimated over 400 invasion works were published.” (“Invasion Novels”)

2.7.11 Representations of Murnau’s Film

In choosing a fantasy subject matter and injecting it with a strong melancholic tone, Murnau could have been making a conscious decision to match the German audience’s introverted emotional mood post World War 1 using traditional German cultural styles. Overtly happy films such as America famously produced through their studio system would not have suited the mood of a nation recovering from defeat and gripped by an economic, political and health crisis.

A psychoanalytical reading of experiencing such films as *Nosferatu* places it on par with dreaming. One particularly popular psychoanalytic view of the experience of cinema is that “we are in a dark room, our defences are relaxed) [...] to

enjoy fantasies and work through anxieties that normal consciousness rejects.”

(Ashbury 75) This type of reading places the macabre as the ultimate escapism from an “all to real reality” of (any) present situation. The horror that is displayed on the screen becomes potentially more hideous than reality, and that assumption, twinned with the subconscious knowledge that cinema is a pact that the audience has chosen to enter into and that can be broken at anytime just by leaving the cinema auditorium allows for cinema to be both a refuge from the outside world’s emotional demands and a testing ground for working out emotional responses to new sensations, and carried out in shared solitude with other like-minded souls.

A sociological reading on the other hand, such as that of Kim Newman, notes that: “horror film has always boomed at times of social crisis, but that each new wave has had features relevant to specific issues of that moment (for example, fears of Communism in the 1950s).” (qtd. in Ashbury 76–77) In *Nosferatu* this would place the central fear as that of the pandemic.

There are many other ways of interpreting *Nosferatu* alongside that of an allegory for plague or a means of escapism from national crisis: some critics view the film as anti-Semitic, believing Count Orlock to be a caricature of stereotypical Jewish features – hook-nosed, all in black and lusting after the blood of pure Christians; other critics see the film as xenophobic in depicting a “foreigner” buying up land during a time of economic crisis, or, a fear of capitalist mobility. If these interpretations are invested in, then similar criticisms that were levelled at Stoker’s *Dracula* - stating that it was a novel expressing a fear of reverse-colonization - can be found. For a more innocent interpretation, *Nosferatu* can also be interpreted on an

artistic plain as an experiment in avant-garde techniques and a product of passionate film experimentalism; or again, just as innocently, it can be viewed as a nostalgic reworking of bygone German cultural traditions from a man who was schooled in these forms and wanted to present them to a new generation.

2.7.12 Legal Wrangling and Plagiarism

Relating to its production history, “*Nosferatu* was produced by a small company called Prana Film launched on 31 January 1921 by businessman Enrico Dieckmann and artist-architect Albin Grau. Prana claimed (in *Der Film*, No. 8) a capital of 20,000 marks and announced an ambitious slate of nine films, principally on supernatural themes, titles including *Dreams of Hell* and *The Devil of the Swamp*. *Nosferatu* was its only production.” (Cooke 49) *Nosferatu* in spirit, style, thematic concerns and narrative feel is markedly different from Bram Stoker’s *Dracula*, yet is clearly sourced from the novel, and as such Prana Film Company should have obtained the film rights from Stoker’s Estate. This oversight led to many years of legal wrangling with Florence Stoker’s lawyers and the subsequent order of all copies of the film to be withdrawn from public viewing and destroyed. This terrible situation resulted in the film leading an underground existence with rare and sporadic sightings of dubious quality prints. David J. Skall writes about the history of the legal proceedings in great detail and with great wit in *Hollywood Gophic: The Tangled Web of Dracula from Novel to Stage to Screen*, whilst in a lively film essay by Enno Patalas, in the restored B.F.I. DVD release of *Nosferatu*, historian, Enno Patalas

recounts the film's path of restoration up to its fully restored and colour-tinted re-release and corresponding accompanying musical score. As a further point of interest, the respected director, Werner Herzog made a colour version in 1978, with hardly a change from the original script, whilst the Munich Film Museum recently reconstructed the original for their archives.

Murnau's vampire movie, *Nosferatu*, is black and white, very grainy in places, without sound and decidedly dated in its use of special effects - especially when compared to more recent vampire movies like Francis Ford Coppola's *Dracula* (1992) or Stephen Sommers' *Van Helsing* (2004): two movies which both positively push the special effects and cinematic possibilities to the maximum - yet despite the limitations of the day, *Nosferatu* can also be seen as an enduring example of the maxim "Technology without intelligence [...] is just mechanics. [And that] it must be balanced by artistic vision and ingenuity." (Prince 35) If we take this maxim into account, then it can be clearly shown why *Nosferatu* has become a classic of the genre and an enduring part of film history.

CHAPTER III

CONTEMPORARY APPROACHES TO VAMPIRES

3.1 Richard Matheson

Back in the literary world and jumping to the 1950s a novel of note that deserves a look at its style of writing is Richard Matheson's acclaimed vampire masterpiece. *I am Legend* is the first instance of a vampire novel using analytical, psychological, and scientific language to explain the effects of vampirism instead of accepting it as supernaturalism. The novel also offers a medical curative as a final hope to the lycanthropic inhabitants: Ruth, the woman Neville has encountered is actually infected with vampirism but has learned to contain the cravings by taking a supplementary pill, as has the rest of her newly formed society. After escaping from Neville (with the aid of a large mallet to his head) - for fear of what he will do to her when he discovers she's infected - she leaves a note explaining her actions and the new pill: "You'll discover that they're a combination of defibrinated blood and a drug. I don't know myself just what it is. The blood feeds the germs, the drug prevents its multiplication. It was the discovery of this pill that saved us from dying, that is helping to set up society again slowly." (145)

Neville, in his isolated and self-preservationist state, believing himself to be the only real human left, has never really stopped to consider what he must look like

to another group within society, and indeed, although the infected around him crave and seek the blood of the living, his daily round of slaughtering them as they sleep has given him a legendary status as a bloodthirsty tyrant on par with the historic vampire, Vlad Dracul.

One further point of interest is that the title is *I Am Legend*, not *I Am a Legend*. It would appear that this articular difference is not random, but instead, more intimately associates the reader with the protagonist, and in this sense further acquaints them with the intensity of the loneliness that Neville projects; the title also suggests a more sweeping idea of legendry itself, generalizing the notion of legend - even the one it deconstructs and reassembles within the novel. The following is an extract as Neville rages at his circumstances and with twisted philosophical reasoning he tries to comprehend the figure that is the vampire:

...Is he worse than the distiller who gave bastardized grain juice to stultify the brains of those who, sober, were incapable of progressive thought? (Nay, I apologize for this calumny; I nip the brew that feeds me.) Is he worse, then, than the publisher who filled ubiquitous racks with lust and death wishes? Really, now, search your soul, lovie - is the vampire so bad?

All he does is drink blood. Why, then, this unkind prejudice, this thoughtless bias?" (Matheson 25)

After reading the novel, a realization that the narrator throughout has been an omniscient one sets in, and this omniscient narrator is constantly directing questions at the reader to reflect on without supplying convenient answers - open-ended philosophical questions to keep the reader on their toes - perhaps this is Neville

narrating from the afterlife or Matheson's way of stopping any complacency in the reader. The omniscient narrator constantly breaks out and confronts the reader through the mythic fourth wall.^{vii}

3.2 Anne Rice

A traditional vampire literary narrative tended to focus the attention of the reader on a hero/heroine or a band that represented the good forces of society and have the reader tag along with these protagonists whilst they uncover and confront the evil force or forces in the narrative, fight them, vanquish them, and restore harmony to their world, thus allowing the community to collectively let out a big sigh of relief and get back to normal business once again. One problem with this style of narrative is the one dimensionality of the figure whose job is to represent the evil force. We only know *its* evil because of the (usually) lurid descriptions given to us as the protagonist confronts the evil force, hence the repeated imagery of "hypnotic eyes," "lurid looks," "evil countenance," "sinister airs," "foul breath" and other distinctly melodramatic language often found in vampire narratives, to enforce to us, the readers, that what we are being shown is truly, and unquestionably evil... because other than the description and the otherworldly skills and antisocial behaviour of the vampire, we cannot know it, for our attention is taken up with the world of the forces of good and their preparations in dealing with this disruptive presence. We are left with an image of evil that has no personality or soul - and when the forces of evil number more than one, the problem of allowing satisfactory depth

of characterisation multiply along with the numbers of evil representatives - the evil force often becomes an amalgam of mass vagaries and cliché.

Anne Rice, author of the *Vampire Chronicles*, rejuvenated vampire literature and became a perennial bestseller by using the device of placing the reader directly into the world of her vampires and showing life from their point of view. This gave a unique point of entry for the reader into the fictional world, and opened up a whole range of new potential experiences for the reader, as the vampires reveal their unique and individualized emotions - after all - even evil characters have personalities.

Anne Rice's vampires are shown to be excessively emotional, sensitive, and sensual beings, prey to emotional suffering: they do not age, but become more 'statuesque' with time. Most cannot embrace their true vampiric nature and grapple with what it means to be immortal. This allows a lot of room for the grand philosophical themes of Anne Rice's work to be put into play: love, death, immortality, existential crisis, and "the human condition" are all explored through the eyes of the vampires as they try to come to terms with their unique condition.

Aside from the interweaving of philosophical ideals, a historical thread is woven throughout the narratives as well, this is made possible as the vampires have existed for so long - historical backstories are introduced - of which, later creators of vampires became increasingly fond of.

One of Anne Rice's most enduring vampires is the vampire Lestat de Lioncourt, a French nobleman made into a vampire in the eighteenth century. Lestat appears in the first of "the vampire chronicles" series, *Interview with the Vampire* (1976) resurfaces again as the main character in *The Vampire Lestat* (1985) features

strongly in the third in the series, *The Queen of the Damned* (1988) and makes further appearances throughout the remaining chronicles. He is represented as sinister, cruel, but radiant and highly materialistic. Through his eyes we are treated to multiple existences in different eras and come to know the allure of becoming a vampire - Lestat possesses the wealth of worldly experience, he is witness to the fall and rise of civilizations, he is the invisible witness to the passing of historical moments of magnitude and the victim to the gradual sociopath tendencies that appears to come with overconsumption and epicurean overkill. Evil, then, is not only given a face by Anne Rice, but a set of skills, a personality, a history, a reason for desire and a unique point of view – the reader is treated to a fleshed out and full character with endless potential.

The writing also succeeds because the character/s of the story are placed against lushly described backdrops – initially, Anne Rice used her native New Orleans as the setting for her first novel, but soon extended the settings to encompass all points of the compass where the highly consumeristic creatures that her vampires are would want to inhabit. Add to this the interplay of philosophy and historical elements woven into the narrative fluidly and the writing gains a great deal of depth and can account for Anne Rice's popularity commercially and as an invigorator of the vampire genre.

With Rice's vampires they appear at once, the most modern of beings - akin to the international jet set - wealthy, talented, highly consumerist beings, sensate with experience and grown languid through over-stimulation - who flit across the globe in search of *more* and reveal their personalities, taste and abodes on the pages of

“Hello” or other glossy magazines to confirm their status and to send out a calling card to the “others.” Yet they are also atavistic, linking Rice with Byron, and his heady world of romance, obsession, aristocracy and bad company.

3.3 Christopher Moore

Amidst all these serious views of the vampire: stories loaded with horror, foreboding, plots exploring death and disease, a lighter element exists, that is, the vampire as a comic figure. One such author who has chosen to tread this path with outstanding success and gain a cult following in the process is American author, Christopher Moore and his vampires, Jody and Tommy.

In the first of his vampire novels, *Bloodsucking Fiends: A Love Story* (1995) the action takes place in San Francisco and starts when Jody is attacked by an old vampire, Elijah Ben Sapir: from this point on the narrative primarily follows Jody as she learns to cope with her new vampire persona, builds a relationship with a new and mortal boyfriend, Tommy, and simultaneously tracks down the old vampire who made her in order to discover some answers to some burning questions concerning her new condition. In this way, Jody is the central character and strongest thread that runs through the story. The following line of thought occurs early in the novel after Jody is attacked at night and wakes up the following night: “She thought, ‘there must be a hundred thousand dollars here. A man attacked me, choked me, bit my neck, burned my hand, then stuffed my shirt full of money and put a dumpster on me and now I can see heat and hear fog. I’ve won Satan’s Lottery.’” (17)

Using a mystery as a plot starting point allows the story to use detective style narrative elements, whilst the sudden possession of a large sum of money takes away the need to explain the means of character movement throughout the novel and adds an amusing element; also, having Jody undergo a drastic change in her personality and abilities provides a lot of scope within the writing for humanist, emotional and metaphysical exploration and allows for the use of such writing elements found in the *bildungsroman* style, but here, incorporated for the benefit of charting the change into a creature of the night.

The novel's narrative continues with three distinct strands: The first of which, is the world as seen and felt through the eyes of Jody as she grapples with her new vampire status and reflects on her relationship troubles; the second, is the world of Elijah Ben Sapir as he plays cat and mouse with Jody for personal amusement and observes how she is coping - a backstory of his origins and transformation into the un-dead is supplied two thirds through the novel (239) - and the third strand, sequences dedicated to the goings on of Jody's mortal boyfriend as he works nightshifts with a gang of shelfstackers named "the animals" or runs errands for Jody during the day whilst grappling with his conscience concerning dating a vampire and weighing this moral conundrum up against the fact of the great sex he is having. Within this pattern, Jody provides the reason for the story's initial occurrence and comical angst, the old vampire provides the darker story elements and the use of history, and Tommy provides a sense of absurdism to the goings on. The tone is light throughout.

The comedy appears to be justified in the novel, as these vampires are modelled as antiheroes not villains - they only take enough blood to survive and only kill those who are dying anyway - as Jody demonstrates when she stalks one of the story's victims:

His hair was gone from the chemotherapy. His lungs hurt, and his feet hurt; the sarcomas that spotted his body were worst on his feet and his face. His joints ached and he couldn't keep his food down, but he could still walk. [...]

When he reached the doorway of a Russian restaurant, Jody stepped out in front of him and he stopped and looked at her.

Somewhere, way down deep, he found that there was a smile left. 'Are you the Angel of Death?' he asked.

'Yes,' she said.

'It's good to see you,' Philly said.

She held her arms out to him.

The writing emphasizes the pain the victim is already suffering, of which, Jody with her vampire senses can spot, by noticing a black aura of impending death surrounding certain people. Incidentally, the old vampire also carries out the same function, by travelling the world in a high-tech yacht locating and feeding on the terminally sick, and is therefore, also a misunderstood antihero, rather than a villain. Once this is established, the moral concern that a reader may suffer concerning aligning their sensibilities with a character who is, regardless of their motivation, still a murderer, is withdrawn. This allows the comic and absurdist elements to be foregrounded and the reader to relax into the spirit of fun that the writing gives.

Like Richard Matheson's *I am Legend*, the novel also displays a high level of intertextual referencing by naming and incorporating fictional and nonfictional books of the vampire genre into the plot, to research, authenticate or dispel vampire myth; but whereas Matheson incorporates them in a serious fashion, giving his nihilistic hero, Neville, a reason to continue, Moore chooses to use them in a playful manner: The following dialogue occurs after Tommy comes back from the library:

'[...] *A Reader's Guide to Vampirism, Vampire Myths and Legends, Those That Stalk the Night* – Kind of ominous title, huh?' [...]

'That's just the nonfiction that they had on hand. I ordered a bunch more through the library exchange. Check out some of the fiction.' He picked up another stack from the floor.

'*A Feast of Blood; Red Thirst; Fangs; Dracula; Dracula's Dream; Dracula's Legacy; Fevre Dream; The Vampire Lestat* – there must have been a hundred novels.'

Jody, a little overwhelmed, stared at the books. 'There seems to be a theme here on the covers.'

'Yeah,' Tommy said. 'Vampires seem to have an affinity for lingerie. Do you have any particular craving for sexy nightgowns?' (129)

This playful inclusion of previous texts from the genre paradoxically provides a key method of individualizing the novel from those that have gone before whilst being simultaneously in the act of adding to the vast body of work already extant; this is achieved by recalling the mythology, qualities and abilities of a would-be-vampire then dispelling or confirming certain aspects, and in this way, the novel creates its

own mythology out of existing mythologies. Moore also does similar with the location, by having Tommy, a would-be-writer, drawn to San Francisco to be inspired by its Beat Generation associations and throughout the novel Tommy wax's lyrical and imagines himself a Beat Poet. This literary self-referencing, antihero characters and absurdist humour give the writing a distinctly postmodern texture. In the sequel, entitled *You Suck: A Love Story* (2007) the characters even acknowledge themselves as literary creations by announcing the fact that they are appearing in a sequel; the following extract occurs after Jody, fearful of eternal loneliness, turns her mortal boyfriend into one of the creatures of the night at the beginning of the novel:

She knew how he felt – actually, she had felt worse when it happened to her. At least he knew what was happening to him. “Yeah, sweetie, we’re going to have to make a few adjustments.”

“Well what do I do? What did you do?”

“I mostly fed off of you, remember?”

“You should have thought this through before you killed me. I’m fucked.”

“We’re fucked. Together. Like Romeo and Juliet, only we get to be in a sequel.

Very literary, Tommy.”

“Oh, that’s a comfort. I can’t believe you just killed me like that.”

“And turned you into a super-being, thank you very much.”

“Oh crap, there’s burrito spooge all over my new sneakers.”

“You can see in the dark, now,” Jody said cheerfully. “Wanna try it? I’ll get naked. You can look at me in the dark. Naked. You’ll like it.”

“Jody, I’m starving over here.”

She couldn't believe that he didn't respond to the naked persuasion. What kind of monster had she created? "Okay, I'll find you a bug or something."

"A bug?! A bug!? I'm not eating a bug."

"I said there'd have to be some adjustments." (Moore 2)

CONCLUSION: THE VAMPIRE AS ARCHETYPE

The majority of vampires: the Giaour, Lord Ruthven, Varney, Carmilla, Dracula, Count Orlock, MGM's Dracula, the Hammer Vampires and a vast assortment of other creatures of the night are beings physically remodelled from story to story, and from generation to generation, imbued with skills - given or taken away to likewise suit the era - and written of in the latest style or through the latest mode of communication. They are however, at least beings consistent in most stories in one attribute, and that is that *it* or *they* are clearly the evil force within the narrative, and as such, are powerful and dangerous to the extent that a hero or heroine is singled out to deal with the threat that the vampire represents. This forms the basic structure of a majority of vampire stories. Christopher Booker in *The Seven Basic Plots: Why We Tell Stories*, sums up the role of the evil figure inhabiting the narrative in the following way:

And even though the monster wields such terrifying power that, almost to the end, its dark presence is the dominant factor holding sway over the world described by the story, it has one weakness that ultimately renders it vulnerable. Despite its cunning, its awareness of the reality of the world around it is in some important respect limited. Seeing the world through tunnel vision, shaped by its egocentric desire, there is always something that the monster cannot see and is likely to overlook. That is why, by the true hero, the monster can always in the end be outwitted. (Booker 33)

Even in stories where the vampires are given antihero status, there is usually a darker presence acting the villain: In Rice's literature for instance, the reader inhabits the

world as seen through the eyes of the vampire, but here, some vampires like Louis or Armand have a greater conscience and resist or fight against the darker of the vampire impulses, like setting themselves apart from those who exist in the *Theatre des Vampires*, or to take Moore's Jody and Tommy characters who function as antiheroes, it is the older vampire who is the key villain of the story, until at the dénouement, he also turns out to be an antihero in that he only kills the terminally ill. What does this fascination with one intrinsic plot retold in a thousand different ways suggest? According to Christopher Booker:

At the most basic level, whenever we identify with the fate of a hero or heroine, we share their experience as the story unfolds in a particular sense. As they face ordeals, or come under threat, so we feel tense and apprehensive; even in extreme cases so terrified that we can scarcely bear to watch or listen. As the threat is lifted, we can relax. Our own spirits are enlarged. In other words, along with the story's central figure, we feel a sense either of constriction, or of liberation; either of being shut in and oppressed, or of being opened out. And in a story which is well-constructed, these phases of constriction and release alternate, in a kind of systole-diastole rhythm which provides one of the greatest pleasures we get from stories.

(Booker 49)

A few further examples of the vampire representing a certain evil can be noted in the following: Alan Gibson's *The Satanic Rites of Dracula* (1973) where 'a smartly-dressed Dracula administers a modern corporation'^{viii} or Joel

Schumaker's *The Lost Boys* (1987) and fears concerning 'video nasties' and teenage delinquency or Tony Scott's film version of Strieber's novel, *The Hunger* (1983) and anxiety caused by rampant consumerism.

In analysing the images, qualities, personalities, sources, styles, modes of communication, eras and critical representations concerning the narratives of some of the most well known vampire stories: Byron's poem *The Giaour*, Polidori's novella *The Vampyre*, Malcolm Rhymer's serial *Varney the Vampire: Or a Feast of Blood*, Sheridan Le Fanu's femme fatale *Carmilla*, Bram Stoker's novel *Dracula*, F.W. Murnau's celluloid masterpiece *Nosferatu*, Richard Matheson's study of one-sided perspectives, *I am Legend*, Rice's insular world of vampirism, *The Vampire Chronicles*, Whitley Strieber's consumers in *The Hunger* and Moore's comical antiheroes in *Bloodsucking Fiends: A love Story*, it can be noted that they are artistic products very much influenced by their creators socio-historical-context and brought to life by their creator's perception of the zeitgeist, combined with a thorough understanding of their literary precursors. Each successive vampire creator moulded from existing sources and used the most popular narrative forms of the day in new and original ways to create memorable stories.

This in the final analysis is the beauty of the vampire narrative, it can be made complex or stripped back to a few vital elements, yet still retain the ability to captivate. This has been the ongoing circumstance - they are literally 'vamped' together - using what is known and what is new for the purpose of expressing anxiety and fear.

Why have vampires managed to exist so long in the popular consciousness and excite the imagination of so many successive generations? The answer exists in their status as ciphers - a person who represents evil that we all believe to have a certain look and certain set of characteristics - and yet, on closer examination these same attributes turn out to be our imaginings of what we perceive manifest evil to look and act like. These imaginings, whether we are conscious of them or they are lodged in our unconscious are what artists gauge out and play upon. Their vampires are able to embody all the contemporary anxiety and fear of a culture in one singular being, or set of beings who offers temptations, such as: intimacy, the offer of partaking in (perceived) sexual taboos, an encounter with “the other” or with those of a different (and therefore feared) class, or those who offer entry into a marginalized set, or offer alternative opinions that run contrary to those that govern society. When these vampires are intermittently and ritualistically destroyed by the (perceived) good of society, a set of emotions, akin to a cathartic release occurs to reassure the reader or viewer that all is well again... and yet, these vampires have the ability to rise phoenix-like from their ashes in order to embody once again the fears and anxieties of the next age.

This fact has ensured vampires a certain future as a perennial evil force to be reckoned with: an ongoing process that has created numerous films, dramas, paintings and written narratives, marking vampires out as the Horror genre’s shining jewels in its crown, or to borrow a title from the Hammer Horror collection, the vampire is “The Prince Of Darkness.” What remains is a set of questions: When will

the current vampire die out in favour? Who will revive its flagging corpse and foreground it with a new face and set of abilities? Will the new vampire be a horrid creature or sensitive and misunderstood or possess a sense of its own absurdity and crack one-liners at a dime a dozen? Will it acknowledge its past and bring forth the ghosts of those who came before along for the ride? Or will it shed skins and come forth, unrecognisable in its metamorphosis? One thing is for certain, somewhere out there a new vampire is being created. It just remains to be seen how this is done and to what degree of success.

ENDNOTES

¹ Macdonald, D.L., Poor Polidori: A Critical Biography of the Author of “The Vampyre” (Toronto: University of Toronto Press, 1991, 102. Macdonald also notes that Ruthven is the first of many travelling vampires. He is also the first aristocrat and the first vividly individualized vampire, as opposed to the automaton-like animated corpses of folkloric tales. 192 – 196.

¹ Frayling, Christopher. Vampyres. 145. Until recently Varney was attributed to Thomas Preskett Prest, but Frayling and Alan Ryan agree that: “recent scholarship has established James Malcolm Rymer as almost certainly the author.”

¹ Ibid, “Vampires and the Uncanny”: Le Fanu’s “Carmilla” *Unheimlich* (unfamiliar) and *Heimlich* (familiar): they coincide around a sense of “something hidden and dangerous”, particularly in relation to sexual knowledge. Something seems unfamiliar only because one has “alienated” it – repressed it – from consciousness, so that its (re) appearance or (re) animation causes anxiety. 43

¹ Murnau made nine films before *Nosferatu: Der Knabe in Blau* and *Satanas* (1919); *Sehnsucht, Der Bucklige und die Tanzerin*, *Der Januscopf*, *Abend...Nacht...Morgen* and *Der Gang in die Nacht* (1920); and *Marizza*, *Scloss Vogelod* (1921). Ashbury, Roy. “Nosferatu” The ultimate Film Guides. London: York Press, 2001, 9

¹ An extensive list of films deemed to be German Expressionist are listed in: Cooke, Paul, German Expressionist Films, London: P. E. Publishing, 2002

¹ For evidence of *Nosferatu*’s influence on Noir and Thrillers, see: Duncan, Paul, Film Noir. P. E. Publishing, 2003, 11.

¹ Matheson also wrote vampire themed short stories: *Drink My Red Blood* (1951), *Dress of White Silk* (1951), *The Funeral* (1955), *No Such Thing as a Vampire* (1959) and *First Anniversary* (1960). Bunson, Op. Cit.

WORKS CITED

- Ashbury, Roy. "Nosferatu" The Ultimate Film Guides. London: York Press, 2001.
- Auerbach, Nina. Woman and Other Glorified Outcasts New York: Columbia University Press, 1985.
- Auerbach, Nina. Our Vampires, Ourselves Chicago & London: University of Chicago Press, 1995.
- Antal, Friedrich. "Reflections on Classicism and Romanticism." The Burlington Magazine for Connoisseurs. Vol. 66. No. 385 April 1935, 159-168. Stable URL: <http://www.jstor.org>
Retrieved: 9th June 200.
- Ashbury, Roy. The Ultimate Film Guides: Nosferatu. London: York Press, 2001.
- Baumer, L. Franklin. "Fin-de-Siecle". Ch. 5. Modern European Thought: Continuity and Change in Ideas, 1600-1950. New York: Macmillan, 1971
<<http://coursesa.matrix.msu.edu/~hst337/Baumer-ch5.htm>> Retrieved: 9th June 2008.
- Booker, Christopher. The Seven Basic Plots: Why We Tell Stories. London – New York: Continuum, 2004.
- Bordwell, David. On the History of Film Style Cambridge, Massachusetts, and London: Harvard University Press: 1997.
- Bouvier, M, and Leutrat, J. "Nosferatu" Cahiers Du Cinema. Seuil: 1981. Qtd in Ashbury, Roy. The Ultimate Film Guides: Nosferatu. London: York Press, 2001.
- "Bram Stoker". The Literature Network <www.online-literature.com/stoker>
Retrieved: 9th June 2008.

Bunson, Matthew. The Vampire Encyclopedia NY: Gramercy Books, Random House, 2000.

Byron, Lord. The Giaour: A Fragment of a Turkish Tale.

<http://www.readytogobooks.com/LB-Giaour> Retrived 5th July 2007.

Cuddons, J.A. The Penguin Dictionary of Literary Terms and Literary Theory London:

Penguin:1999.

Cook, Pam & Bernik, Mieke. Ed., "German Expressionism and New German Cinema." The Cinema

Book, 2nd edition London: BFI Publishing, 2001.

Cook, A. David. A History of Narrative Film, 3rd edition, New York – London: W.W. Norton &

Company:1981.

Cooke, P, German Expressionist Films. London: P. E. Publishing, 2002.

Duffy, Michael. "Spanish Influenza Outbreak." History Online

<<http://www.firstworldwar.com/atoz/influenza.html>> Posted: 2000, Retrieved: 10th July 2007.

Duncan, Paul. Film Noir. London: P. E. Publishing, 2003.

Fischhoff, Stuart, Dimopoulos, Alexandra, Nguyen, Francois. "The Psychological Appeal of Movie

Monsters." Journal of Media Psychology: Vol. 10, No. 3, Summer 2005.

<http://www.calstatela.edu/faculty/sfisco/psychological_appeal_of_movie_monsters.>

Retrieved 11th June 2008.

Frayling, Christopher. "Nosferatu." London: BFI DVD. 2000. Frayling lectures on "Nosferatu's Impact" as part of the subsidiary material to the restored and re-released version of this classic film.

Frayling, Christopher. "Preface" Stoker, Bram. Dracula. London: Penguin Classics, 2003.

Gelder, Ken. Reading the Vampire. London: Routledge, 1994.

"German Romanticism" <www.geocities.com/athens/forum/7905.html> Posted 1999 Retrieved: June 10th 2007.

Gordon, Mel. "German Expressionist Acting." The Drama Review Vol. 19, No. 3, MIT Press: Expressionism Issue. Sep 1975. 34-50. Stable URL: <<http://www.jstor.org/1144991>> Retrieved: 10th June 2008.

Hindle, M. "Introductory Essay." Stoker, Bram. Dracula. (London: Penguin Classics:1897.

Hoeveler, Diane Long. "Objectifying Anxieties: Scientific Ideologies in Bram Stoker's Dracula and The Lair of the White Worm." Romanticism on the Net No. 44, November 2006. <<http://www.erudit.org/revue/ron/2006/v/n44/014003ar>> Retrieved: 11th June 2008.

"Invasion literature." Wikipedia, The Free Encyclopedia Wikimedia Foundation, Inc. <http://en.wikipedia.org/w/index.php?title=Invasion_literature&oldid=215817867> Retrieved: 29 May 2008.

Ledger, Sally & Luckhurst, Roger The Fin de Siècle: A Reader In Cultural History C. 1880 – 1900. Oxford University Press: 2000.

Loftus, Donna. "The Rise of the Victorian Middle Class." BBC British History Online. Publ: 2001.

<www.bbc.co.uk/history/british/victorians/middleclasses> Retrieved: 10th July 2007.

Matheson, Richard. I Am Legend. NY: Orion Publishing Group, 1954.

Macdonald, D.L., Poor Polidori: A Critical Biography of the Author of "The Vampyre." Toronto:

University of Toronto Press: 1991.

Monaco, James. Ed., How to read a Film: The Art, Technology, Language, History, and Theory of

Film and Media New York, Oxford: Oxford University Press, 1981.

Moore, Christopher. Bloodsucking Fiends: A Love Story. NY: Black Swan, 1995.

Mole, Tom. "The Giaour" The Literary Encyclopedia 21 March 2002.

<<http://www.litencyc.com/php/sworks.php?rec=true&UID=776>> Retrieved 9 June 2008.

Nelmes, Jill. Ed. An Introduction to Film Studies: 2nd edition. London and New York:

Routledge: 1999.

Odell, Colin, and Le Blanc, Michelle. Vampire Films. London: P. E. publishing, 2000.

O'Malley, R. Patrick. "Catholicism, Sexual deviance, and Victorian Gothic Culture." Cambridge,

Studies in Nineteenth-Century Literature and Culture, No. 51.

<<http://www.cambridge.org/catalogue/catalogue>> Retrieved: 12th June 2008.

Patalas, Enno. On The Way to Nosferatu, (Downloadable Essay) London: BFI Publishing, 2000.

Polidori, John William. The Vampyre; a Tale. <<http://www.gutenberg.org>> Retrieved: 12th June 2008.

First published in the April 1819 issue of New Monthly Magazine and erroneously attributed to Lord Byron.

Prince, Stephen. Movies and Meaning: An Introduction to Film, 3rd Ed. London: Pearson Education Inc: 2004.

Rath, Tina. "Homepage" The Academic Vampire <<http://www.academicvampire.co.uk/thesis.htm>>
Retrieved: 9th June 2008.

Rice, Anne. Interview With The Vampire. NY: Warner Publishing, 1976.

Smith, R. Helen. "Penny Dreadfuls." Aspects of the Victorian Book
<http://www.bl.uk/collections/early/victorians/pu_penny.html> Retrieved 11th June 2008.

Stoker, Bram. Dracula. London: Penguin Classics, 2003.

Strieber, Whitley. The Hunger. NY: Simon & Schuster Inc, 1981.

Skall, J., David, Hollywood Gophic: The Tangled Web of Dracula from Novel to Stage to Screen.
NY: Faber and Faber, 2004.

Skall, J. David. "Anthologies of Short Stories." The Vampire Library: 1998-2008.
<www.vampirelibrary.com/lists/short.htm> Retrieved: 11th June 2008.

Thompson, Alan. "Melodrama and Tragedy." Modern Languages Association., Vol. 43, No. 3, Sep.
1928. 810-835. Stable URL: <<http://www.jstor.org/457503>> Retrieved: 10th June 2008.

"Vampire literature." Wikipedia, The Free Encyclopaedia 7 Jun 2008. Wikimedia Foundation, Inc.

<http://en.wikipedia.org/w/index.php?title=Vampire_literature&oldid=217717032>.

Retrieved: 9 Jun 2008.

Voller, Jack G. "John Polidori." The Literary Gothic See also: "John Polidori and the Vampire Byron." <<http://www.litgothic.com/Authors/polidori.html>> Retrieved: 11th June 2008.

Weissman, Judith. "Dracula as a Victorian Novel," Dracula: The Vampire and the Critics.

London: 1975.

APPENDICES

Appendix I: Vampire Literature

The Giaour by Lord Byron (1813)

Christabel by Samuel Taylor Coleridge (1816)

The Vampyre by John William Polidori (1819)

La Morte Amoreuse by Theophile Gautier (1836)

Varney the Vampire or The Feast of Blood by James Malcolm Rymer (or Thomas Peckett Prest) (1847)

Le Chevalier Ténèbre (Knighshade) by Paul Féval (1860)

La Vampire (The Vampire Countess) by Paul Féval (1865)

Carmilla (1872) by Sheridan le Fanu

La Ville Vampire (Vampire City) by Paul Féval (1874)

Manor by Karl Heinrich Ulrichs (1884)

The True Story of the Vampire by Count Stanislaus Eric Stenbock by (1894)

Dracula by Bram Stoker (1897)

The House of the Vampire by George Sylvester Viereck (1907)

I Am Legend by Richard Matheson (1954)

"Pages from a Young Girl's Diary" (1973) by Robert Aickman

'Salem's Lot by Stephen King (1975)

For younger readers, the *Little Vampire* series, by Angela Sommer-Bodenburg, began in 1979

The Vampire Tapestry by Suzy McKee Charnas (1980)

The Keep by F. Paul Wilson (1981)

Castle Dubrava (1982) by Yuri Kapralov

The Curse of the Vampire (1982) by Karl Alexander

Fevre Dream by George R. R. Martin (1982)

The Dragon Waiting by John M. Ford (1983)

The Stress of Her Regard by Tim Powers (1989)

Vampire\$ by John Steakley (1990)

The Silver Kiss by Annette Curtis Klause (1991)

Darkness on the Ice by Lois Tilton (1993)

Guilty Pleasures (1993) and subsequent books in the Anita Blake series by Laurell K. Hamilton

Pam Keesey edited two anthologies of lesbian vampire stories, Daughters of Darkness (1993) and Dark Angels (1995)

The books I, Strahd, Memories of the Vampire (1993) and I, Strahd, the War with Azalin by P.N. Elrod tells the tale of the vampire lord Strahd von Zarovich who occupies the castle Ravenloft

The Hunger and Ecstasy of Vampires by Brian Stableford (1996)

Dracula the Undead by Freda Warrington (1997)

Carpe Jugulum by Terry Pratchett (1998)

Amelia Atwater-Rhodes novels In the Forests of the Night (2000), Demon in My View (2001), Midnight Predator (2002), and Shattered Mirror (2003)

Låt Den Rätte Komma In (Let the Right One Slip In) by John Ajvide Lindqvist (2002)

Sunshine by Robin McKinley (2003)

The Historian by Elizabeth Kostova (2005)

Twilight by Stephenie Meyer (2005)

New Moon by Stephenie Meyer (2005)

Peeps by Scott Westerfeld (2005)

The Nymphs of Rocky Flats by Mario Acevedo (2006)

The Last Days by Scott Westerfeld (2006)

Tantalize by Cynthia Leitich Smith (2007).

Appendix II: Vampire Fiction Series

There are many series in vampire fiction. They tend to either take the form of direct sequels (or prequels) to the first book published or detail the ongoing adventures of particular characters.

Christopher Moore's A Love Story series:

Bloodsucking Fiends: A Love Story (1995)

You Suck: A Love Story (2007) (will be released January 16th, 2007)

Fred Saberhagen's Vlad Tepes series:

The Dracula Tape (1975)

The Holmes-Dracula File (1978)

An Old Friend of the Family (1979)

Thorn (1980)

Dominion (1982)

A Matter of Taste (1990)

A Question of Time (1992)

Seance for a Vampire (1994)

A Sharpness on the Neck (1996)

The Vlad Tapes (2000)

Anne Rice's *Vampire Chronicles* series:

Interview with the Vampire (1976)

The Vampire Lestat (1985)

The Queen of the Damned (1988)

The Tale of the Body Thief (1992)

Memnoch the Devil (1995)

The Vampire Armand (1998)

Merrick (2000)

Blood and Gold (2001)

Blackwood Farm (2002)

Blood Canticle (2003)

Chelsea Quinn Yarbro's *Saint-Germain* series:

Hotel Transylvania (1978)

The Palace (1978)

Blood Games (1980)

Path of the Eclipse (1981)

Tempting Fate (1981)

The Saint-Germain Chronicles (1983)

Darker Jewels (1993)

Better in the Dark (1993)

Mansions of Darkness (1996)

Writ in Blood (1997)

Blood Roses (1998)

Communion Blood (1999)

Come Twilight (2000)

A Feast in Exile (2001)

Night Blooming (2002)

Midnight Harvest (2003)

Dark of the Sun (2004)

States of Grace (2005)

Roman Dusk (2006)

Whitley Strieber's *Hunger* series:

The Hunger (1980)

The Last Vampire (2001)

Lilith's Dream: A Tale of the Vampire Life (2002)

Brian Lumley's *Necroscope* series:

Necroscope (1986)

Necroscope II: Wamphyri! (Necroscope II: Vamphyri!) (1988)

The Source: Necroscope III (1989)

Deadspeak: Necroscope IV (1990)

Deadspawn: Necroscope V (1991)

Necroscope: The Lost Years (1995)

Necroscope The Lost Years: Volume II (aka Necroscope: Resurgence) (1996)

Invaders (1999)

Defilers: Necroscope (2000)

Avengers: Necroscope (2001)

Harry Keogh: Necroscope and Other Heroes (2003)

The Touch (2006)

Kim Newman's *Anno Dracula* series:

Anno Dracula (1992)

The Bloody Red Baron (1995)

Judgment of Tears (aka *Dracula Cha Cha Cha*) (1998)

Laurell K. Hamilton's *Anita Blake, Vampire Hunter* series:

Guilty Pleasures (1993)

The Laughing Corpse (1994)

Circus of the Damned (1995)

The Lunatic Cafe (1996)

Bloody Bones (1996)

Club Vampyre (omnibus) (1997)

The Killing Dance (1997)

The Midnight Cafe (omnibus) (1997)

Black Moon Inn (omnibus) (1998)

Burnt Offerings (1998)

Blue Moon (1998)

Obsidian Butterfly (2000)

Narcissus in Chains (2001)

Anita Blake: Vampire Hunter Set (omnibus) (2003)

Cerulean Sins (2003)

Incubus Dreams (2004)

Anita Blake, Vampire Hunter Omnibus (omnibus) (2005)

Nightshade Tavern (omnibus) (2005)

Micah (2006)

Danse Macabre (2006)

Christine Feehan's Dark series:

Dark Prince (1999)

Dark Desire (1999)

Dark Gold (2000)

Dark Magic (2000)

Dark Challenge (2000)

Dark Fire (2001)

After Twilight ("Dark Dream") with Amanda Ashley and Ronda Thompson (2001)

Dark Legend (2001)

Dark Guardian (2002)

Dark Symphony (2003)

The Only One ("Dark Descent") with Susan Grant and Susan Squires (2003)

Dark Melody (2003)

Dark Destiny (2004)

Hot Blooded ("Dark Hunger") with Emma Holly, Angela Knight and Maggie Shayne (2004)

Dark Secret (2005)

Dark Demon (2006)

Dark Celebration: A Carpathian Reunion (2006)

Gene Wolfe's *Urth: Book of the Short Sun* trilogy:

On Blue's Waters (1999)

In Green's Jungles (2000)

Return to the Whorl (2001)

Jim Butcher's *The Dresden Files* series:

Storm Front (2000)

Fool Moon (2000)

Grave Peril (2001)

Summer Knight (2002)

Death Masks (2003)

Blood Rites (2004)

Dead Beat (2005)

Proven Guilty (2006)

White Night (2007)

E. E. Knight's *Vampire Earth* series:

Way of the Wolf (2001)

Choice of the Cat (2004)

Tale of the Thunderbolt (2005)

Valentine's Rising (2005)

Valentine's Exile (2006)

Karen Koehler's *Slayer* series:

Slayer (2001)

Black Miracles (2002)

Stigmata (2003)

Stephenie Meyer's *Twilight* series:

Twilight (October 2005) - The first book in Stephenie Meyers popular series. The story revolves around an incredibly beautiful vampire named Edward Cullen who had fallen deeply in love with a young human female, Bella Swan. The thirst for Bella's delicious blood and other complexities add to the addicting plot of the romance, suspense, and mystery story.

New Moon (August 2006)

Eclipse (October 2007)

Midnight Sun (in development)

Maggie Shayne's *Wings in the Night* series

Twilight Phantasie (1993)

Twilight Memories (1994)

Twilight Illusions (1995)

Beyond Twilight (1995)

Born in Twilight (1997)

Twilight Vows (1998)

Twilight Hunger (2002)

Embrace the Twilight (2003)

Run From Twilight (2003)

Edge of Twilight (2004)

Blue Twilight (2005)

Prince of Twilight (2006)

Appendix III: Vampire Films

A Chronological Selection Of Dracula Related Films:

Nosferatu (1922; starring Max Schreck, remade 1979 with Klaus Kinski) – unlicensed German adaptation of Bram Stoker's novel

Dracula (1931) – the first Universal Studios Dracula film, starring Bela Lugosi

Dracula (Spanish Version) (1931) – Spanish-language version starring Carlos Villar, made simultaneously with the Bela Lugosi film, using the same sets on a timeshare basis

Dracula's Daughter (1936) – Follow up to the 1931 film, starring Gloria Holden

Son of Dracula (1943) – further sequel to the 1931 film starring Lon Chaney Jr.

House of Frankenstein (1944) – John Carradine plays Dracula as part of an ensemble cast in this Universal Studios film

House of Dracula (1945) – The final serious Universal Studios Dracula film, starring Carradine

Abbott and Costello Meet Frankenstein (1948) – Lugosi played Dracula on film for the second and final time in this comedy-horror hybrid that concluded the Universal Studios series.

Dracula (1958; aka Horror of Dracula) – the first Hammer Horror Dracula film, starring Christopher Lee

Dracula (1968) a made-for-television version starring Denholm Elliot

Count Dracula (1969 film) was the Jesus Franco-directed adaptation.

Countess Dracula (1970)

Blacula (1972) – a blaxploitation cult film in which an African prince is turned into a vampire by Dracula

Dracula (1973) was directed by Dan Curtis and starred Jack Palance in the title role.

Blood for Dracula (1974) - also released as Andy Warhol's Dracula (x-rated)

Count Dracula (1977) was the second BBC production, this one remarkably faithful and starring Louis Jourdan.

Lust at First Bite (1978) - (x-rated)

Nosferatu: Phantom der Nacht (1979) was Werner Herzog's remake of Murnau's silent classic.

Dracula (1979) – a film in the gothic romantic tradition starring Frank Langella

Love At First Bite (1979) – romantic comedy spoof starring George Hamilton.

Sundown: The Vampire in Retreat (1991) is a comedy western about a ghost town populated by vampires.

Bram Stoker's Dracula (1992) – attempt at filming the story quite close to Stoker's novel, but merging the medieval story of Vlad Tepes; starring Gary Oldman as Dracula

Interview With the Vampire (1994) – While no appearance or rendition of Dracula is made, the vampire Louis denounces the Dracula legend as "the vulgar fictions of a demented Irishman."

Monster Force (1994) – an animated television series featuring Dracula as the mastermind of Evil, the Prince of Darkness and the main antagonist of the series

The Addiction (1995) A philosophical variant on the vampire film directed by Abel Ferrara and starring Lili Taylor. It uses vampirism as a metaphor for the AIDS epidemic and ends with a notorious and extremely sexually charged orgy of blood-sucking.

Dracula: Dead and Loving It (1995) – a parody of Dracula films by Mel Brooks; Leslie Nielsen as Dracula

Dracula 2000 (2000) - a modern reworking of the story

Buffy vs. Dracula episode of *Buffy the Vampire Slayer* (2000)

Dracula (2002) was an Italian miniseries which updated the story to modern day.

Hellsing (2002) - Alucard is Dracula, controlled by the desendent of Abraham Van-Helsing, Integra.

Dracula, Pages From a Virgin's Diary (2002) - a silent interpretation of the Royal Winnipeg Ballet's take of Bram Stoker's Dracula.

League of Extraordinary Gentlemen (2003) - Mina Harker, vampiric thanks to her encounter with Dracula, is a member of the League.

Van Helsing (2004) – action movie only loosely connected to the original *Dracula*; Richard Roxburgh as Dracula

Blade: Trinity (2004) - Drake the vampire is supposed to have had many forms throughout the centuries, Stoker's *Dracula* being one of them.

Lust For Dracula (2005) is an all-lesbian, very surreal adaptation (x-rated).

Hellsing Ultimate (2006) - Remake of *Hellsing* following the original manga series more closely.

Dracula (2006) is the third BBC version, starring Marc Warren as the title character and reworking the plot.

Appendix IV: Vampires in Movies and Television Appearances

The Vampire (1913) - directed and co-written by Robert G. Vignola

Les Vampires (1915)

London After Midnight (1927) - a lost silent film

Vampyr (1932) - a classic silent film

Mark of the Vampire (1935) - a remake of *London After Midnight*, this time as a talkie. At the conclusion of the film the vampires are revealed to be fraudulent.

The Return of the Vampire (1944)

Not of This Earth (1957)

Curse of the Undead (1959)

La maschera del demonio (aka *Black Sunday*) (1960)

Camilla (1964)

The Last Man on Earth (1964) - based on the novel *I Am Legend*

Kiss of the Vampire (1964)

Dark Shadows TV series (1966 and 1991)

Blood Bath (1966)

The Fearless Vampire Killers (1967) - a semi-spoof of the genre directed by Roman Polanski

Count Yorga, Vampire (1970).

The Return of Count Yorga (1971)

The Vampire Lovers (1970) based on the story Carmilla by Sheridan Le Fanu and featuring Ingrid Pitt as a lesbian vampire. This was the first of Hammer's Karnstein Trilogy and set a trend for lesbian erotica in the genre

Lust for a Vampire (1971) - the second film in the Karnstein Trilogy

Twins of Evil (1971) - the third film in the Karnstein trilogy

Le Rogue aux Levres (Daughters of Darkness) & (Children of the Night) (1971)

The Omega Man (1971) - also based on the novel I Am Legend

The Night Stalker (1972)

Vampire Circus (1973) - a Hammer Horror

Vampyres (1974) - an erotic film which features two lesbian vampires who inhabit a Gothic mansion in England: includes much in the way of bloody violence

Kolchak: The Night Stalker (1974) episode 4 "The Vampire"

The Legend of the 7 Golden Vampires (1974) - a kung fu vampire movie

Rabid (1976)

Salem's Lot (film) (1979) - based on the novel of the same name by Stephen King

The serials State of Decay (1980) and The Curse of Fenric (1989) from the BBC science fiction television series Doctor Who

Dr. Slump (1981) - episode 17 part 2

The Hunger (1983)

Fright Night (1985)

Fright Night II (1989)

Real Ghostbusters (1985) episode "Transylvanian Homesick Blues"

Once Bitten (1985)

Vampire Hunter D (1985)

Dragon Ball (1986) - episodes 69 and 70

Vamp (1986)

The Lost Boys (1987)

Near Dark (1987)

My Best Friend is a Vampire (1988)

Vampire's Kiss (1989)

Red-Blooded American Girl (1990)

Dracula: The Series (1990)

Subspecies (1991)

Bloodstone: Subspecies II (1993)

Bloodlust: Subspecies III (1994)

Vampire Journals (1997)

Subspecies 4: Bloodstorm (1998)

Buffy the Vampire Slayer (1992), the TV show of the same name and its television spinoff Angel

Forever Knight TV Series (1992)

Innocent Blood (1992)

Cronos (1993)

Interview with the Vampire (1994) - based on the book by Anne Rice.

Embrace of the Vampire (1994)

The Addiction (1995 in film) A philosophical variant on the vampire film, that uses vampirism as a metaphor for AIDS and ends with a notorious and highly sexually charged orgy of blood-sucking.

Vampire in Brooklyn (1995)

From Dusk Till Dawn (1996)

From Dusk Till Dawn 2: Texas Blood Money (1999)

From Dusk Till Dawn 3: The Hangman's Daughter (2000)

Tales From the Crypt: Bordello of Blood (1996)

Ultraviolet (1998)

Blade (1998)

Blade II (2002)

Blade: Trinity (2004)

Blade: The Series (2006)

Vampires (1998)

Vampires: Los Muertos (2002)

Modern Vampires (1998)

Hot Vampire Nights (1999) (x-rated)

Shadow of the Vampire (2000)

Port Charles - daytime serial on ABC that utilized vampires in story arcs from 2001 - 2003.

Vampire Hunter D: Bloodlust (2001)

The Forsaken (2001)

Queen of the Damned (2002)

Hellsing (2002)

Hellsing Ultimate (2006) - new series that sticks closer to the original comic.

Underworld (2003)

Underworld: Evolution (2006)

'Salem's Lot (2004)

Night Watch (Nochnoi Dozor) (2004) Russian fantasy film partially involving vampires

Day Watch (Dnevnoi Dozor) (2006)

Van Helsing (2004)

Vampires: The Turning (2005)

Ultraviolet (2006)

Frostbitten (2006) - Sweden's first vampire movie

Dracula (BBC) (2006) - Adaptation from ITV Productions.

Appendix V: Gaming

Video game series featuring vampires primarily use Dracula or Dracula-inspired characters. Konami's Castlevania series is the longest running series which uses the Dracula legend, though its writers have made their own alterations to the legend. An exception to this trend is the Legacy of Kain video game series, which features vampires set in an entirely fictional world called Nosgoth.

Other vampires seen in games include:

The Elder Scrolls game series involves vampires created by demon lord. They have all the typical attributes, but some (though not all) can walk in sunlight if they have fed on a victim.

In the tabletop wargame Warhammer Fantasy: Vampire Counts are one of the playable forces.

Role-playing games such as Vampire: The Masquerade (1992), in which the participants play the roles of fictional vampires (for specifics, see vampires in the World of Darkness).

The Darkstalkers (1994) fighting game series (known as Vampire Savior in Japan) features a vampire along with other mythological and horror-themed characters.

Shadowrun features vampires whose existence is explained by a resurgence of the Human Meta-Human Vampiric Virus. As such, the afflicted are not *undead*, but instead are still *alive* but radically changed by the retrovirus. They normally do not suffer from the supernatural limitations such as crosses, but still are vulnerable to sunlight.

The Sims 2: Nightlife, the second expansion pack for popular series The Sims 2, introduces vampires to the game. These vampires in this game follow many fictional conventions, such sleeping in ornate coffins, wearing gothic clothing, and being able to transform into bats. Vampirism can be spread between game characters through biting. If caught outside during the day, a Sim Vampire's will soon die.

The video game series Castlevania establishes a new origin for Dracula and chronicles the never ending struggle between him and the Belmont clan of vampire hunters stretching from the 11th century all the way to the 21st century.

The video game series Shadow Hearts have four known vampires (Three playable) in the games (though hardly stereotypical).

The video game series Boktai revolves around the Vampire Hunter Django. However, even though the games sometimes equalize the terms of *Vampire* and *Immortal*, there are only a few true vampires in the games, such as the Count of Groundsoaking Blood.

The scrolling shooter Embodiment of Scarlet Devil features two vampire sisters as the final boss and the extra stage boss. The older of the two, Remilia Scarlet, became playable in two later games of the Touhou Project.

In addition to gaming, vampires populate other popular media such as graphic novels, comics, theater, and musicals:

Appendix VI: Comic Books and Graphic Novels

Vampirella (1969),

Tomb of Dracula (1972),

Blade (1973),

30 Days of Night (2002).

In addition, many major superheroes have faced vampire supervillains at some point.

Appendix VII: Stage Plays

The stage play, *Love & Darkness*, by Vancouver Island Playwright David Elendune depicts the Nephilim as a race of vampires - ie the resulting offspring of fallen angels and the daughters of man.

First performed at the Limbo Lounge in New York City's East Village in 1984, the play *Vampire Lesbians of Sodom* became so popular it was moved Off-Broadway in June, 1985. It ran five years at the Provincetown Playhouse.

Dance of the Vampires (1997) is a musical from Jim Steinman.

Appendix VIII: Japanese Anime and Manga

JoJo's Bizarre Adventure (1987),

Vampire Princess Miyu (OAV 1988, TV series 1997),

Nightwalker (1998),

Vampire Hunter D (2000),

Blood: The Last Vampire (2000),

Hellsing (2002),

Vampire Host (2004),

Tsukihime, Lunar Legend (2003),

Tsukuyomi - Moon Phase (2004),

Bleach (2005), *Blood+* (2005),

Trinity Blood (2005),

Black Blood Brothers (2006).

The Fempiror Chronicles (2004) is a virtual series which uses the vampire mythology as a basis for its race of creatures known as Fempiror (which is a play on the word "vampire").

Appendix IX: Game Cards

Yu-Gi-Oh! Trading Card Game: vampires are all zombie-type monster cards: "Patrician of Darkness", "Vampire Lord", "Vampire Lady" and "Red-Moon Baby" ("Vampire Baby" in Japanese version). In Yu-Gi-Oh! R manga, the character Tilla Mook uses the card monster "Curse of Vampire".

Appendix Works Cited

All of the above Appendix lists of vampire related items: Literature, Fiction Series, Film: Dracula Films, Movies and Television Appearances, Gaming, Comic Books and Graphic Novels, Stage Plays, Japanese Anime and Manga, and the category 'Game Cards' are all taken from lists compiled on the Wikipidea online encyclopedea at <http://en.wikipedia.org/wiki/vampire_fiction>, and <http://en.wikipedia.org/wiki/vampire_films>, respectively.



