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(Yüksek Lisans Tezi)

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ABSTRACT

The aim of this thesis is to examine the transformation that the vampire image goes through from folktales of the ancient world to the twentieth century Gothic fiction. The vampire, one of the most popular embodiments of the evil, evolves in different contexts that are dominated by different worldviews of people.

In the folktales and mythologies that circulated around the world, 'the evil' was attributed to non-human, supernatural beings by ancient people whose limits to understand the ways of nature were immense. So the vampire, as an entirely supernatural creature, provided a persona for people through whom they could explain things they normally can't, such as the essence of life and death, the source of evil, the life after death.

During the eighteenth and nineteenth century, the vampire was present in the Gothic narratives of many writers. Coleridge, Keats and Le Fanu resurrected the ancient vampire Lamia/Lilith and presented vampirism and evil as the outcomes of their heroines' non-human nature. Lord Byron was the first writer to depict the male vampire in English literature. he portrayed his vampire as a Romantic hero who has acquired vampirism as a curse that he inherited as a result of his confrontation with 'the Other'. Later Polidori took up 'the Byronic Vampire' and created his own 'aristocratic' blood sucker Lord Ruthven in his short novel The Vampyre , which prepared a transition ground for Stoker's Count Dracula, the most complex vampire figure; the perfect 'Other'; the source of all kinds of anxieties of the Victorian people.

In the twentieth century, Anne Rice depicted existentialist, human vampires who invited the reader out for a journey to seek the source of good and evil; the 'ultimate' meaning of life and death. At the end of this journey, they found out that there are no divine authorities to tell them the secrets of their existence; the source of evil is not the 'supernatural', not 'the other' but the human nature itself.

Key Words: Vampire, Myth, Supernatural, Fear, Evil, Anxiety, the Other, Existentialist

ÖZET

Vampir, tarihin her döneminde, yazılı ve sözlü edebiyatta sık rastlanılan bir imgedir. Kötülüğün vücut bulduğu biçimlerden belki de en popüler olanıdır ve eski dünya söylencelerinden 20. yüzyılın korku yazınına; içinde bulunduğu toplumların sosyal, kültürel ve ekonomik bağlamlarına göre evrilerek bu güne kadar ulaşmıştır.

18. ve 19. yüzyıllarda İngiliz Edebiyatında, hem Romantik dönem, hem de Victoria dönemi yazarlarının eserlerinde vampire rastlamak mümkündür. Bu yazarlar arasında, mitolojiden aldıkları kadın vampirleriyle Coleridge, Keats ve Le Fanu; erkek vampir imgeleriyle de Byron, Polidori ve Stoker bulunur. Romantik dönem yazarlarının vampirleri, kötülüklerini insansı olmayan, doğa dışı yapılarına borçlu yaratıklardır. Erkek vampirler ise, özlerinde 'asil' ve 'iyi' bireyler iken, "öteki" ile girdikleri çatışmanın sonucunda lanetlenerek vampir olmaya mahkûm edilmişlerdir. İçinde bulundukları medeni batı toplumlarının sosyal, ahlaki, ekonomik ve dini yapılarını bu lanetli halleriyle tehdit etmektedirler ve yok edilmeleri toplumda oluşan 'kaygının' ortadan kaldırılması ve düzenin tekrar sağlanması için gereklidir.

20. yüzyılda ise Anne Rice, vampirleri benliklerinin farkında fakat var oluşsal soruların peşinde koşan karmaşık bireyler olarak tasvir eder ve kötülüğün kaynağını bulmak için doğaüstü yaratıklara ya da 'öteki' ne değil, insanın kendi benliğine, yaradılışına bakmasını öngörür.

Anahtar Kelimeler: Vampir, Mitoloji, Doğaüstü, Öteki, Kaygı, Kötülüğün kaynağı, Var oluşsal sorular.

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INTRODUCTION

Fear is one of the 'basic' human emotions assuring the survival of human beings since it keeps the attention on the 'threat', 'motivates the avoidance of harm', and 'focuses memory and problem-solving abilities on the task of coping with the threat' (Pagel, 2002). In his Introduction to Supernatural Horror Literature, Lovecraft calls "fear" as the "oldest and strongest emotion of mankind" and specifies his point saying that "the oldest and strongest version" of the fear is "the fear of the unknown". Numerous personifications of evil such as demons, monsters, vampires etc. which were employed to articulate this "fear" of the unknown have found their place both in folklore and in written literature throughout the centuries, providing personifications and making the source of fear definable and thus "known".

According to the dominant values and perceptions prevalent in different eras, these personifications of evil have evolved as well. The Vampire, one of these embodiments of evil, is quite noteworthy to study since its evolution reveals the dramatic change in humans' understanding and treatment of evil according to specific social, economic, and psychological circumstances they are in. In this study, my focus will be on the phases of this fascinating evolution of the vampire from folktales of the old world to Gothic works of the eighteenth, nineteenth and twentieth century.

The first chapter will give an overall account of the vampire in the folktales and mythologies of the old world in pre-literary period. In the ancient times when people had a lot that they failed to comprehend and assigned gods or goddesses for nearly each of these failed-comprehensions, the vampire appeared to be a god-like, supernatural being with sharp features that clearly distinguished it from human beings.

Together with other types of supernatural beings and monster figures of the folktales, the vampire infiltrated written literature and kept on flourishing in a subgenre named 'Gothic' that has prevailed in the works of eighteenth, nineteenth and twentieth century.

In the time period that was dominated by the values of Romanticism, Gothic writing first made its way into Romantic Literature reviving figures found in the ancient folklore like vampires and depicted them in a brand new manner. Although these figures existed in the folklore before the mid-eighteenth century, 'the political, social and theological landscape' of the eighteenth century Europe gave momentum to the Gothic movement (Bomarito, 2006, 3).

Bomarito asserts that the anxiety over 'the change in social and political structure' that existed due to events as the French Revolution, the rise of secularism and changing nature of the everyday world thanks to scientific advances and industrial development, helped Gothic writing rise. Gothic narratives were produced largely in response to these changes and were also boosted with an increasing aesthetic demand for realism rather than folklore and fantasy.

During the time when values of Romanticism were deeply appreciated, "Gothic writing began to move inside, disturbing conventional social limits and notions of interiority and individuality" (Bottling, 1996, 91). The Gothic narratives pictured worlds in which everything that people of the romantic age feared to face, lose or fail were depicted together with a reflection of 'the desire to return to the time of fantasy and belief in supernatural intervention'; writers of the Romantic Age who welcomed Gothic elements in their works had the chance to both express "the anxiety generated by this upheaval" as well as "society's appreciation and desire for change and progress" (Bomarito, 1996, 3).

As the Romantic Age left its place to the Victorian Age, fascination with Gothic continued. The Vampire kept on appearing in the works of Victorian writers and was widely appreciated by the readers. The dreamlike vampires of the Romantic age adopted themselves well to the Victorian norms. They are now "real" individuals whose conditions (vampirism) can be explained by the infallible reasoning of the Victorian mind and be defeated with the help of scientific techniques and camaraderie that are unique qualities of the Englishmen. The Vampire bears all the characteristic of 'the Other' who could threaten the very foundations of Great Britain, thus he had to be successfully eliminated to maintain the status quo.

Among many of these Romantic and Victorian writers who welcomed Gothic elements in their works and used the female vampires as central characters are Keats, Coleridge and Le Fanu. The second chapter of this thesis shall evaluate Coleridge's Christabel (1816), Keat's Lamia (1819), and Le Fanu's Carmilla (1872) in which the ancient female vampire Lilith/Lamia is revived and presented as the gothic heroine who threatens the established systems and values of the good natured people of Western origin. All three female vampires; Coleridge's Geraldine, Keats Lamia and Le Fanu's Carmilla enter in the worlds of European people uninvited; they use their unrepressed sexuality to manipulate and destroy just like their ancient ancestors Lilith and Lamia did. Coleridge's Geraldine and Keat's Lamia step forward as originally monstrous, unworldly beings in disguise. Le Fanu's Carmilla, which is a work of Victorian period, presents a more down-to-earth vampire with human origins complying with the literary aspirations of the Victorian Era.

The third chapter will study the male vampires of the English Literature as portrayed in Byron's The Giaour (1813), Polidori's The Vampyre (1819) and Stoker's legendary Dracula (1897). While female vampires were depicted as unworldly monsters

evil by nature, male vampires changed the focus of the source of evil; female vampires were evil creatures by nature and were not even human. Male vampires on the other hand, were once noble European aristocrats who had to confront the Others with oriental backgrounds. As a result of these confrontations, they acquired vampirism as a "curse" and became one of them. They remained European and aristocrat males in appearance but in reality, they led their doomed lives as the 'Others', going after the necessities of their doomed nature although they hated their own existence. With their liquid bodies they create immense anxiety since they transgress social, sexual, religious and political boundaries which constitute and keep the systems of the civilized West intact.

The fourth chapter deals with the vampires of the twentieth century as illustrated in the Vampire Chronicles by Anne Rice; specifically the first book of the series titled The Interview with the Vampire. The Vampire looses nothing from his popularity in the modern age; instead, he becomes much more attractive than ever before thanks to his 'chic' looks and sophisticated inner world as Rice depicts skillfully. The vampires are not straightforward monsters, dull embodiments of evil to be destroyed anymore. They appear as attractive individuals who are fully aware of their nature and perceive vampirism neither as a curse nor as a sickness. Rice's existentialist vampires are after humans for purposes greater than feeding. Instead, their search of their own identity and the true nature of evil is what constitutes the story rather than the dry conflict between vampires and humans who used to stand as the two separate polarities of good and evil.

In the conclusion part of my thesis, I will provide a summary of the evolution that the vampire has gone through restating the key points of the discussions that are made in chapters that build up my thesis.

1. THE WORLD VAMPED ALL AROUND

> He is known everywhere that men have been. In old Greece, in old Rome; he flourish in Germany all over, in France, in India, even in the Chersonese; and in China, so far from us in all ways, there even is he, and the peoples fear him at this day. He have follow the wake of the berserker Icelander, the devil- begotten Hun, the Slav, the Saxon, the Magyar (Stoker, 1897, 286).

What is life, more importantly, what exactly is death? Is there even a slight possibility for mortals to gain immortality in some way? What is good, what is evil? Surely these questions have remained permanent in the minds of people throughout the whole human history. Humans, being well aware of their limits, turned to supernatural beings to come up with possible answers for these eternal questions.

At first, they worshipped everything they feared and failed to explain and attributed both good and evil to the ones they worshipped, namely, to supernatural beings. Among these feared and worshipped ancient beings, were the first vampire figures as folktales and legends all over the world report. In the Dictionary of Literary Themes and Motifs, a vampire is defined as "a reanimated corpse or malevolent spirit whose sole purpose is to destroy the living by absorbing the life force, whether it be in the form of blood or psychic energy, or perhaps both" (Seigneuret, 1988,1373)

To spot the exact date when exactly this belief or superstition of such a being emerged is hardly possible. Forest suggests that the belief in vampires and bloodsucking demons is as old as man himself, and he adds that "it may be reasonable to suppose that the concept of the vampire was conceived in the minds of certain individuals in prehistoric times, and has subsequently become part of the collective subconscious of the human race" (1989, 3). When we think about the most prominent fears we have, we can see many

similarities with those of ancient people. What are we most afraid of? We are afraid of the Dark and Death, the Unseen. There stands the Vampire as the symbol of all these primordial fears: Vampire is the one who has been to the other side, the immortal living in the dark, the one who can become invisible and the one who is after the most valuable possession of human beings: the blood, their life source. Folktales all around the world report familiar tales of unworldly beings going after the life force (the blood), spreading terror to feed on it. A brief overview of these folktales shall reveal the common fears and anxieties of human beings who have been through more or less the same kind of experiences.

1.1. Mesopotamia

Frost states that records left by ancient Assyrians and Babylonians confirm that vampiric demons were terrorizing the inhabitants of the region as in the case of Seven Spirits, a band of tyrannical , blood-sucking demon-gods devastating the whole region. A modern translation of inscriptions describes them in the following manner:

> They rage against mankind
>
> They spill blood like rain
>
> Devouring flesh and sucking their veins (Frost, 1989, 5)

Babylonian storm-demon goddess Lilitu, who reappears in Hebrew mythology under the name of "Lilith", depicted in the form of a serpent and known as the mother of all vampires, is another prominent figure (Forest, 6). According to Chicago Assyrian Dictionary, Lilitu was a female demon; a kind of Lilu (feminine:Lilitu): the name of a demon family (1956). The name originates from the Sumerian word "lil" meaning : air, wind and spirit" and it is associated with evil according to Sumerian folklore. The lilu

demons were believed to control “stormy winds” and Lilitu could fly like a bird and easily find men to enjoy her lustful, demonic feast” (Albenda, 2005,171).

In Hebrew mythology, Lilitu is back on the stage as “Lilith” the vampire like she-demon . According to Talmud, she used to be Adam’s first wife, and she was not inferior to Adam at all. Schwartz states in his book named “Reimagining the Bible: The Storytelling of the Rabbis” that the first complete version of the story of Lilith’s creation is found in *The Alphabet of Ben Sira*, dating from the 9th century in North Africa. Here he states that Adam and Lilith are described as having been created at the same time, although Adam's dust was taken from the four corners of the earth, Lilith was created from slime. It is said that Adam and Lilith quarrelled all the time and the final confrontation that changed everything dramatically was over the question of the missionary position during sexual intercourse. Adam insisted on it to exercise his superiority; Lilith refused, as she considered herself equal to Adam. At last, she couldn’t put up with being in the same place with Adam and she pronounced the secret Name of God, Tetragrammaton, the only way to get out of the Garden of Eden. Lilith flew out of the Garden of Eden and landed on the shore of the Red Sea (Schwartz, 58).This was where she took up residence with all kinds of demons. Thereafter, she was damned and was to turn into a filthy blood-sucker, a child murdering night creature, embracing demons of the earth and bearing thousands of children with the same evil nature. Meanwhile, Adam asked his creator to bring Lilith back to him since he could no longer endure loneliness. His creator assigned this task to his three angels: Senoy, Sansenoy and Semangel. Yet, all three failed to succeed, since they couldn’t escape Lilith’s traps. In the end God gave Adam another wife: Eve, same as Lilith in appearance but completely different in character: the submissive wife created out of his own body; obedience was guaranteed. Lilith , on the other hand, took her revenge on Adam and Eve’s offspring once they started to live on Earth. With the help of her

overwhelming beauty and eroticism, Lilith was believed to allure the sons of Adam in their dreams, leading them to their painful death. She slaughtered the new born offspring of Adam by sucking their fresh blood. Since then, Jewish families have been protecting their newborn babies from Lilith with certain amulets that have the inscriptions of the three angels' names who confronted Lilith.

The belief in vampires of human origin also existed among the people of the Ancient world, where the return of the dead person as a vampire was a very common fear. In Sumerian mythology, "Ekimmu" were the extremely vengeful evil spirits of the dead people who failed to receive a proper burial. They were back among the living, trying to suck out the vitality of the living people (Campbell qtd in Forest, 1989, 6)

Similarly, Ancient Egyptians feared the vengeance of the dead who returned to the world of the living. In their belief, if the astral double imprisoned in the mummified corpse was not provided with enough nourishment, it would come back to chase the ones who failed to fulfil their burial duties properly, and would demand some fresh blood.

1.2. The Ancient Greece and Rome

Lilith also appears in the classical world, with a new but familiar name: Lamia. Lamia is one of Zeus's lovers who is cursed by Hera with extreme madness. She kills her own children and devours them, and after that, she continues her life as an incredibly beautiful night monster feeding on the blood of young men she entraps at the moment of intense passion. Lamia is often described in half-snake, half-human form which she only reveals to her victims just before she proceeds to her feast. Fur-breasted female vampires called "Empusea" were also quite feared among the male population of ancient Greece.

In the classical world, strains of Vampirism appear in the very early writings. In book 11 of Homer's epic Odysseia dating back to 8th century B.C., Odysseus accidentally

finds himself in the land of the dead - the Underworld. To get the information that will help him lead his men home safely, he needs to find the blind prophet Tiresias. First, however, he has to offer "the spirits" a drink to persuade them to reveal where Tiresias is. He tries out drinks that he thinks would be appreciated. He offers the spirits a mixture of honey, milk, wine, water but it is only after he adds the blood of many sheep that they agree to tell where Tiresias is.(Dict.Lit.Terms, 1374).

Another example of such a blood rite is told by Virgil in Aeneas in book 6. When Aeneas goes to Hades, he encounters souls trying to soothe the Furies by filling bowls with lamb's blood, which they offer to Hecate, the goddess of darkness.

Blood appears to be a very powerful symbol in both Greek and Roman epic traditions. It is the most important element that the mortals sacrifice for Gods in order to persuade them to be on their side in battles, since blood is life itself, and it is the most valuable thing that a mortal can sacrifice. There are also accounts of warriors who drink the blood of their powerful enemies to improve their strength and combat skills.

Tales of reanimated corpses with insatiable thirst for blood and various taboos associated with the dead body seem to have spread from the Orient to Greece, India and Africa (Dictionary of Literary Themes and Motives, 1372). However, "it is in Eastern Europe where vampire folklore was codified as a proto-literary narrative tradition, and in fact, here is also found the very etymology of the word "vampire" itself" (1373).

Specific details of the characteristics of the vampire differ from culture to culture. The Rumenian "Stigoi" is a reanimated corpse made alive again by the return of the soul. Both Polish and Russian vampires leave their blood-filled coffins only between midday and midnight and they are always so hungry that they eat their winding sheets. The Malaysian "Langsuir" is a flying she demon who sucks the blood of children while

Portugese “Bruxsa” seduces travelers and drinks the blood of children. The Scottish “boabham sith” takes the form of beautiful girls to drain his victim’s blood and the Danish Mara takes human form during the day and destroys those who fall in love with her (Senf, 1988, 18).

With thousands of attack reports between fifteenth and nineteenth centuries, the vampire became a literal presence in Transylvania, Rumania, Czechoslovakia, Serbia and Bulgaria. Several descriptions of the vampire physique and characteristics were reported: gruesome appearance with long sharp teeth, the insatiable thirst for blood, supernatural strength, shape shifting powers and fear of Christian iconography. Along these, the techniques to prevent an attack were also shared: garlic, wolfbane , crucifix, rosary and mirror were the items to be used. To dispose a vampire, a stake would be driven through the heart, and the body would be buried with mouth full of garlic. This was to prevent the spirit of vampire from coming back and claiming its mouth back to exercise its evil actions further on (Seigneuret, 1988, 1374).

Yet, the most vivid definition formed out of all traits from various European visions belongs to Summers:

> A vampire is generally described as being exceedingly gaunt and lean with a hideous countenance when, however, he has satiated his lust for warm human blood his body becomes horribly puffed and bloated, as though he were some great leech gorged and replete to bursting…the nails are always curved and crooked, often well high the length of a great bird’s claw, the quicks dirty and foul with clots and gouts of black blood. His breath is unbearably fetid and rank with corruption, the stench of the charnel (Senf, 1988, 19)

Although England seems to have no native tradition of vampires, reports on vampire epidemics around the continent of Europe, provided English writers with enough information and motivation. During the eighteenth century vampirism and vampires were the most controversial subjects of pamphlets, newspapers and conversations. Although the well respected intellectuals mocked this hot issue as much as they can, it was indeed taken quite seriously. Summers refers to the historical records which clearly indicate that English sovereigns sent their officers to investigate vampire attacks reported to have taken place in "Istra(1643), East Prussia(1710 and 1721), Hungary (1725-1730), Austrian Serbia(1731-2), East Prussia (1750), Silesia (1755), Wallachia(1755) and Russia (1772) (Frayling qtd. in Senf, 1988, 20)

Gabriel Ronay cites Dom Augustin Calmet , author of the first anthology of vampire material, who offered one possible cause for these epidemics. According to him, fear of vampires began in Hungary, Morovia, and Silesia during the late seventeenth century when the serious conflict between the Roman Catholic and Greek Orthodox Curch reached its peak. Ronay explains that reports of vampires came from border areas where Catholic Hungarians and Orthodox Serbs and Walachs intermingled. According to him:

> That the names of the alleged vampires were Slavonic suggests that they were probably followers of the Greek faith who came from villages that had lost their Hungarian population during the Turkish occupation. After the Turks were ousted from this area, these newly colonized villages were subject to considerable pressures from the Hungarian Government and the Catholic Hapsburg military regiments who administered the villages. Racial and cultural differences in this area led people to suspect and distrust their neighbors and the proximity in which these different people lived intensified suspicions. These suspicions- combined with a well established

> belief in vampires in this part of the world – may have led to the vampire epidemics in the eighteenth century"(20)

Ronay adds that there were other reasons to distrust one's neighbors since this area was cursed with epidemic disease during this period: The Black Plague between 1692 and 1694, smallpox in 1708 and again in 1719. Before scientists discovered the causes of disease, people often attributed epidemics to supernatural intervention.

The English interest in the vampire comes directly from Germany (21). During the eighteenth century, German universities were the centre of debate about the vampire epidemics and ensuing mass hysteria; and these debates led to the publication of monographs and philosophical treatises on vampires. Frayling suggests how the discussion of vampires moved from folklore to scientific speculation within a fairly short period of time.

> If the fashionable journals made much of the Arnold Paole story (one of the best documented vampire cases) for a season or two, the interest aroused in intellectual circles by this prototypical example of "peasant superstition" lasted much longer. The report on 1732 directly stimulated at least fourteen treatises and four dissertations; at one time or another debate involved such leading figures of the Enlightenment as the Marquis d'Agens, Voltaire, Rousseau, Van Swieten (Empress Mari Theresa's personal physician and adviser) and the Chevalier De Jaucourt (a prolific contributor to the great Encyclopedia) (Frayling as qtd. in Senf,1978, 21).

These philosophical works inspired many German writers to express their evaluations of 'the vampire'. They were under the influence of romantic nationalism and the romantic quest for mystery and they turned to folklore and classical Greek and Latin

mythology to enrich their works. Among many others, the vampire was a subject of mystery and became popular among writers. Ossenfelder wrote Der Vampir in 1748, Burger wrote Lenore in 1773; and Goethe wrote The Bride of Corinth in 1797. These works were soon translated into English.

Yet, vampirism , as a fully developed theme did not appear until the beginnings of continental and British Romanticism. The first literary works of Western Literature in which the theme of vampirism was evaluated, only had female vampires until the year 1810, when John Stagg introduced the male vampire in literature with the ballad "The Vampyre". The literary works before that were mainly interested in female vampires and were written in English. In these works, the myth of Lamia is revived in the form of the very prototype that we now know as "femme fatale". Among these literary works with female vampires, I have chosen to study Coleridge's "Christabel", Keat's "Lamia" and Le Fanu's "Carmilla" which I believe have contributed a lot to *both* literary vampire tradition and the concept of "femme fatale"; defined in the Oxford English Dictionary as "an irresistibly attractive woman who leads men into difficult, dangerous, or disastrous situations".

For many years since it was first brought up, 'femme fatale' has been an indispensable stereotype for fiction and film industry depicting the powerful aspect of female sexuality as something to fear, to desire and sometimes to degrade and mock. No matter in what manner it is presented, femme fatale has articulated the never ending discomfort toward female sexuality in patriarchal societies; and using an archaic female vampire figure from mythology (Lilith/Lamia) as a ground for the development of this stereotype has emphasized the consistency of this discomfort in different times and different social contexts.

2. REVIVAL OF LILITH/LAMIA AS FEMME FATALE IN COLERIDGE'S "CHRISTABEL", KEATS' "LAMIA AND LE FANU'S "CARMILLA"

The mythical female vampire figure Lamia has infiltrated Western literature during the romantic age particularly in the works of Coleridge's Christabel, Keat's Lamia and finally, Sheridan Le Fanu's Carmilla. In these works where the theme of unrepressed female sexuality prevails, Lamia is revived as femme fatale. I will attempt to uncover Lamia in each work by exploring the very themes and characteristics which appeared in the myths of classical world previously, as well as identifying some elements that have contributed to the vampire literature that we are familiar with now.

2.1.Coleridge's Christabel (1816)

As Twitchell suggests, there is too much vampire evidence to ignore in Christabel (1820). The poem basicly re-introduces Lamia as the female vampire Geraldine: the exceedingly beautiful noble woman, who found a shelter near an oak tree around the noble knight Sir Leoline's house. Sir Leoline's troubled maiden Christabel, who is yet to become a woman if her beloved knight comes back in one piece from the crusade, finds a weary Geraldine in her white dress near a tree. The atmosphere is quite vampirish, the moon is full and the night is chilly, it is nearly midnight and the old mastiff of the house is barking as she senses something devilish. Like Lamia is known to do to her chosen victims, Geraldine allures Christabel, speaking in a "faint and sweet" voice so that the naive Christabel could offer her house to this beautiful noble lady in need as any good Christian would do. Just like Lamia, Geraldine bedazzles her victim by her head spinning beauty, and then, she exercises the power of her sexuality over her victim. Just before the final scene of sexual release followed by violent destruction, the feeling of repulsion is provided through a physical description of Geraldine's deformed bosom to indicate that there is something repulsive and demonic about it.

Her silken robe, and inner vest,

Dropt to her feet, and full in view,

Behold! her bosom, and half her side-- --

A sight to dream of, not to tell !

O shield her ! shield sweet Christabel !

Feeling of repulsion is also created in the poem through a reference to Geraldine's original monstrous physical form that Lamia has always been associated with: the creepy and crawly creature, snake. In the poem, Christabel hisses whenever she attempts to attack her victims just like Lamia, who changes into her actual form of serpent there by turning the victim's lust into a heavy disgust and she starts hissing when she is feeding on the victim. There is a more direct reference to this metaphor which Coleridge communicates through Barcy the Bard's propethic dream that he had the same time when Geraldine violated Christabel:

I saw a bright green snake

Coiled around its wings and neck.

Green as the herbs on which it couched,

Close by the dove's its head it crouched ;

And with the dove it heaves and stirs,

Swelling its neck as she swelled hers !

I woke ; it was the midnight hour,

The clock was echoing in the tower

It is very easy to associate the snake with Geraldine and the fragile dove with Christabel.

Lamia has been challenging the authority of men since the moment she appeared. In the earliest form of the myth, when she was Lilitu, Adam's first wife, she refused to let Adam exercise his authority over her at the expense of being exiled to the shady demon-habited lands of the earth. Later on, as Lilith in Hebrew mythology and as Lamia in Ancient Greek lore, she continued to mock male authority when men enjoyed experiencing it most: during sexual intercourse.

Just like her predecessor, Geraldine shakes the very authority of male supremacy, Sir Leoline is completely defenseless in his own castle, and there is nothing worldly that he can do about it. In a way as Lamia did, Geraldine undercuts the power of patriarchy in its own place (Green, 1376). She puts a spell on Christabel after getting what she wants and her next stop is too predictable, Sir Leoline. She has easily taken over whatever is in Leoline's possessions, his daughter, his property and himself.

Green (1988,1376) states that besides this attraction to /repulsion from the female sexuality theme, Coleridge's ballad has also contributed to the vampire concept by introducing the idea that a vampire can only enter a house if s/he is clearly invited by the victim. In the poem, it is explicitly indicated as follows:

> The lady sank, belike through pain,
> And Christabel with might and main
> Lifted her up, a weary weight,
> Over the threshold of the gate :
> Then the lady rose again,
> And moved, as she were not in pain

This motif has been carried into the following works of vampire literature and it has come to be considered as one of the defining characteristics of a vampire.

2.2Keats' Lamia

The second major example of "femme fatale" can be found in Keats' narrative poem Lamia which was published in 1819. In his work which reflects all the essential literary conventions of Romantic age, Keats offers a peculiar perspective for the idea of femme fatale. In the poem, he presents Lamia as a victim that many can sympathize rather than a destructive demonic being.

The source of Keats's Lamia seems to be Burton's Anatomy of Melancholy which indeed was derived from Philostratus' Life of Apollonius (Twitchell, 48). Despite being well aware of these previous accounts of Lamia, Keats seems to have refused to utilize certain aspects of the "Lamia" character, reevaluating and exploiting the material and focusing on overlooked aspects of the mythical "Lamia" to introduce a brand new, sympathetic, more humanized character instead.

An overview of these sources is essential to see what Keats preferred to take and skip while forming his own character. In his Life of Apollonius, Philostratus tells the story of a young man called Mennippus enchanted by a foreign woman. The woman is extremely beautiful and she takes good care of Mennippus by providing him with both bodily and spiritual pleasures. Being way too in love with her, Mennippus fails to realize her demonic identity and attempts to marry her. However, on the wedding day, wise Apollonius, Mennippus's tutor, manages to reveal her true character; by publicly exposing that she indeed is a "lamia" and that she has been planning to devour Mennippus. At first, she tries to deny the fact and pretends to weep, but in the end she admits "she was a vampire and was fattening up Mennippus with pleasure before devouring his body, for it was her habit to feed upon young and beautiful bodies because their blood is pure and strong" (Twitchell, 50). However, Burton's account of this same text bears vital differences in translation that played quite an important role in Keat's forming his own

character. In Burton's version, the woman is not introduced as a demon in disguise. She makes no confessions of her evil intentions, she does not pretend to weep but she actually weeps, she appears to be genuinely heart broken and desperate. She begs Apollonius to remain still but it is when she realizes that this won't be happening, she humbly disappears. (Twitchell, 51)

In his own evaluation, Keats follows the path that Burton has illuminated. He preserves the mythical elements of the story but he reshapes the attitude of the character to make her sound more human. In a way, he romanticizes the whole piece. In the beginning of the poem, the reader is drawn into a dreamy setting which makes it sound like a fairy tale telling off Nymphs, Satyrs, Gods and other unworldly creatures and unworldly situations. The first part introduces Lamia in her encounter with Hermes who has been in a passionate search for his beloved Nymph. In the forest of Crete, Hermes is unable to find the beautiful Nymph because a "lamia" has made her invisible since that is the only way to protect Nymphs from the libidinous satyrs. While searching, Hermes encounters Lamia for the first time. She appears in the body of a serpent and makes a brief remark about her past. She says:

> I was a woman, let me have once more
>
> A woman's shape and charming as before
>
> I love a youth of Corinth
>
> O the bliss!
>
> Give me my woman's form, and place me where he is" (I.117-120)

It is short but enough for us to connect her to ancient Lamia or Lilith. She didn't use to be a serpent, this is not what she really is but she somehow was turned into her

present form as a punishment. She must have been a beautiful woman once; yet, she is entrapped in this form. Keats helps the reader speculate about her past and it gets easier to recognize further similarities between the story of Lamia and her predecessors:

She seem'd at once, some penanced lady elf.

Some demon's mistress or the demon's self (55-56)

Lilith and Lamia had their reputations as demons. Lilith, as I pointed out earlier, took refugee in the lands of Earth which were actually inhabited by demons. Here, she continued her life as the mistress of these demons. She embraced them and gave birth to thousands of new demons everyday who would come to be known as the source of all evil among Adam's offspring. So, Lilith was the demon and the demon's mistress at the same time.

Both Lamia and Lilith led a damned lives and had terrible reputations because they raged against the offspring of the Adam. In time, the fact that they were suppressed and victimized was forgotten and they were only remembered as ruthless, repulsive blood craving demons. Their stories before their transformation into demons were completely ignored and people were left with no reason to even consider sympathizing with these characters. The part of their identity belonging to their pre-transformation was all forgotten. The reasons behind their evil actions came to be disregarded. In fact, just like Keats's Lamia, the ancient Lamia and Lilith didn't use to be filthy creatures. These characters rebelled against the oppression exercised by men in one way or another. Protesting God, Lilith left the Garden of Eden and chose to lead a demonic life instead of going under Adam's supremacy. Lamia chose to take revenge from Zeus whenever and however she could. It is also remarkable how comfortable they were in using their femininity in their struggle. Similarly, Keats implies that his Lamia didn't use to be what

she is, and she is also a rebel type. In the narrative, we are told that Lamia acts as a protector of females in the forest she is bound to live in. She has cast a spell on the Nymphs to protect them from satyrs and made it possible for all nymphs "to wander as they love, in liberty" (Lamia, 109).

Keats' story of Lamia and the traditional tales of Lilith and Roman Lamia also resemble in terms of their male characters and their attitude which actually manage to ruin everything . Adam's dissatisfaction with what he owns and his pride leads Lilith to her damned life among demons. Zeus's insatiable lust causes Lamia to wander around as a vengeful demon. Keats' narrative portrays a similar male character. In the second part of the poem, Lycius appears to be obsessed with power. In the poem, he is described in such a way that it feels as if Lycius is the vampire and Lamia is only the victim:

> Against his better self, he took delight
>
> Luxurious in her sorrows, soft and new.
>
> His passion, cruel grown, took on a hue
>
> Fierce and sanguineous as 'twas possible
>
> In one whose brow had no dark veins to swell.
>
> Fine was the mitigated fury, like
>
> Apollo's present when in act to strike
>
> The serpent—Ha, the serpent! certes, she
>
> Was none. (471-479)

The pleasures and bliss of the love affair no longer satisfy Lycius. Lamia only wants their love to endure in her shielded sanctuary and that is the only thing she wants

whereas Lycius insists on "recognition, acclaim, and power" (Twitchell, 1981, 52). Lycius demand for social exposure which would feed his pride, brings both Lamia's and his own destruction. In the end, Mennippus reveals her uttering her name; Lamia and everything she has disappears mythically. Lamia, unlike her ancient relative, chooses not to rage and rave, instead the story ends in a romantic manner. All in all, the elements of the myth of female vampire Lamia are successfully carried into this narrative dressed with the essentials of the romantic age, and the dignity of the character is restored. Mythical elements are preserved but Lamia is now more down to earth, humanized.

2.3. Le Fanu's Carmilla

Joseph Sheridan Le Fanu's gothic novella Carmilla, was first published in 1872. The work is quite important in the sense that it is a fusion of inherited themes and motifs and in folkloric and literary tales of vampires and vampirism, together with the tendencies and concerns of its time and society. This outstanding work of Le Fanu seems to have prepared the ground for the forthcoming gothic writers to shape their own vampire stories borrowing freely from other works and gradually re-evaluating the material, as I shall discuss in detail in the next chapter.

The setting in Carmilla is quite similar to that of Coleridge's Christabel. The story takes place in Styria, not surprisingly, in a feudal residence of a wealthy, retired army officer who lives with his daughter Laura, the narrator. The *schloss*, as she prefers to call it, is located in the middle of a forest and also has a Gothic Chapel next to it. It is quite isolated and the only *inhabited* schloss, where General Spielsdorf lives, is seven miles away. Until here, everything feels familiar. Yet, as Geary states in his essay Carmilla and the Gothic Legacy: Victorian Transformation of Supernatural Horror, the effect of the setting doesn't evoke the same old feeling when Laura gets into details of how "marvelously cheap" everything in this picturesque place was (1999, 25). In other words,

she takes the setting from a highly romantic location to a more worldly one. It is clearly not one of those settings that is just there to evoke the necessary atmosphere that the author needs to scare his or her reader. Laura explains under what conditions her father got this schloss and how dull her life is there. Laura starts the story by telling a vision that she thinks she had in her bedchamber twelve years ago, when she was only six years old. She describes the vision as follows:

> It was that of a young lady, who was kneeling, with her hands under the coverlet. I looked at her with a kind of pleased wonder, and ceased whimpering. She caressed me with her hands, and lay down beside me on the bed, and drew me towards her , smiling; I felt immediately delightfully sootheed , and fell asleep again. I was weakened by a sensation as if two needles ran into my breast very deep at the same moment, and I cried loudly (90).

Laura's experience sounds considerably similar to Geraldine's visit to Christabel where we also see the breast imagery. In both cases, the motherless child, in need of care and company, is visited by a female figure that first soothes but then attacks. In both cases for both victims, attraction is immediately followed by repulsion and fear.

Twelve years later, in a pleasant summer evening, Laura's father mentions his daughter of a letter that he received from General Spielsdorf, who was supposed to pay a visit together with his niece. The visit is no more possible since Spielsdorf's niece is dead now, because of some mysterious illness that the General purposely avoids giving detailed explanation of in his letter.

Laura, desperately in need of a friend, feels sad, but she is soon to be distracted by the accident of some carriage outside of their house. A girl of Laura's age, named Carmilla

and her suspicious looking mother get out of the carriage. Carmilla seems injured but her mother wants to continue her journey telling Laura's father that it is a matter of life and death. Laura's chivalrous father, asks the mother to leave Carmilla there with his own daughter, assuring great hospitality and exclusive care. Before she leaves, Carmilla's mother firmly notes that her daughter will not disclose any information about any issue about who she and her family is. Being extremely proud of his manhood, Laura's father does not ask for any further explanation and takes pride in being so brave and protective. He is too proud to realize anything that could stand as a threat. When Laura comes face to face with Carmilla, both girls recognize each other from their visions they said they had seen when they were young.

Laura is extremely delighted to have a friend in that isolated, lonely place and their friendship develops day by day. As she states, she is "drawn towards her" (101) .Yet, there are moments that confuse Laura's mind and shadows her happiness. Carmilla does things that Laura can not make sense. Carmilla makes romantic, actually erotic advances to Laura when they are alone and this make Laura feel "something of repulsion" (101), a feeling that Coleridge also mentions in "*Christabel*". "In this ambiguous feeling", the sense of attraction immensely overcomes her disgust since for Laura "she was so beautiful and so indescribably engaging"(101). Like those young victims of Lilith and Lamia, Laura is allured by the extreme beauty of this stranger. She feels something wrong is there but she is not able to resist:

> She used to place her pretty arms about my neck , draw me to her and laying her cheek to mine , murmur with her lips near my ear, "Dearest , your little heart is wounded; think me not cruel because I obey the irresistible law of my strength and weakness; if your dear heart is wounded, my wild heart bleeds with yours. In the rapture of my enormous humiliation

> I live in your warm life, and you shall die – die sweetly die—into mine (104).

Whenever Laura attempts to free herself from these "foolish embraces" as she names them, she fails. To her: "her murmured words sounded like a lullaby in my ear and soothed my resistance into a trance". She says she experiences "a strange tumultuous excitement mingled with a vague sense of fear and disgust" (104).

Although we can't say if it is because Keats' has softened the female vampire figure by emphasizing her human characteristics or not, Carmilla is not a shallow, ruthless leech. She makes remarks that sound like apology even if we ignore the love manifestations that we could undervalue as necessary strategies to hunt the victim. She gives an explanation that sounds incomprehensible to Laura saying " think me not cruel because I obey the irresistible law of my strength and weaknesses"(104).

There are other incidents that Laura cannot fully understand. Carmilla sleeps much of the day and seemingly suffers from sleepwalking. She reacts furiously against the religious exercises. She is not very keen on eating as well and she is slow by nature. One day, family heirloom portraits arrive at the castle. Among these portraits, there is the portrait of her ancestor Countess Mircella Karnstein, dating back to two hundred years , which resembles Carmilla exactly, down to the mole on her neck.

During Carmilla's visit, Laura has visions of a cat-like beast in her room biting her on the chest. The beast turns into a female figure and leaves the room without unlocking it. Laura's health declines day by day but she doesn't reveal what she experiences to her rational father, until one day he invites a physician over to examine Laura. The physician secretly tells Laura's father not to leave her unattended. Laura, and her father head off to the ruined village of Karnstein now, and Carmilla is to attend them later on after she wakes

up. In the ruined village, they encounter General Spielsdorf, who tells them the horrifying details of her niece's death. Spielsdorf and his niece had met a young woman named Millarca and her mysterious mother at a costume ball. The General's niece was immediately taken with Millarca's extreme beauty. Millarca's mother convinced General to host her daughter while she was away for a duty of great importance.

During Millarca's visit, General's niece suffered from a mysterious illness the symptoms of which match Laura's exactly. General understood that his niece was being visited by a vampire and soon discovered that the vampire was Millarca ; but he failed to save his niece. Now he is in Karnstein in order to cut off Mircalla Karnstein head, who is exactly the same person with Millarca and Carmilla. In the end, Carmilla is spotted in a coffin flooded with blood, and she is exterminated with a technique that General learned from some "serious" articles he read, along with other things about vampires.

Unlike the previous vampire tales, Le Fanu lets his plot resolve itself in the worldliest manner possible, as the rationalist and positivist nature of the era demanded from him. Everything in the tale is down to earth. There are no Gods, no fairies, no half-monster half-human wickets, nothing supernatural. Everything takes place in the ordinary lives of ordinary people. The only extraordinary thing is that they have a real vampire case. Even so, the men use a rational way to handle this issue. The vampire does not choose to disappear out of humiliation like in Keats' Lamia, or the resolution is not left to the wonders of reader's wild imagination. Instead, the case is handled quite systematically, in the most reasonable way. They owe their discovery of Mircalla Kernstein's grave to Baron Vordenburg's studies of the case. Their reasonable and positivist attitude is quite remarkable in the scene where these noble men destroy the vampire, documented as follows:

> The next day the formal proceedings took place. The grave of the Countess Mircalla was opened […]The two medical men, one officially present, the other on the part of the promoter of the inquiry, attested the marvelous fact that there was a faint but appreciable respiration and a corresponding action of the heart. The limbs were perfectly flexible, the flesh elastic; and the leaden coffin floated with blood, in which to a depth of seven inches the body lay immersed. Here, then, were all the admitted signs and proofs of vampirism. The body, therefore, in accordance with the ancient practice, was raised, and a sharp stake driven through the heart of the vampire […] Then the head was struck off, and a torrent of blood flowed from the severed neck. The body and head were next placed on a pile of wood and reduced to ashes, which were thrown upon the river and borne away; and that territory has never since been plagued by the visits of a vampire. My father has a copy of the report of the Imperial Commission, with the signatures of all who were present at these proceedings, attached in verification of the statement. It is from this official paper that I have summarized my account of this last shocking scene (145).

Let it not be rational and reasonable; Victorian men treat the case as rational as they possibly can. Documenting it like this, they take down the vampire from its spiritual state to a material one, making the whole issue sound rather like a medical case that is no longer beyond ordinary men's comprehension and a threat to the community.

The characteristics and the techniques of the vampires change, the settings and the tone change, things add to the vampire tradition in time, yet, as I have explained so far, male characters of the vampire tales show no improvement or alteration. As Twitchell suggests, the male protagonist remains "remarkably consistent" and the female seductress

manages to assert power with various techniques that she uses according to the needs of her time and society (27). It is my observation that each and every male figure runs to his downfall in the light of his progenitor Adam's teachings, which are already proven to be wrong. Busy with taking pride in being and thinking better than womankind thus showing the bravery to protect them, they fail to realize the very threat at the tip of their nose. In some cases, admiration and love adds to this blindness and in Carmilla's case, it is the "smug rationality", as Geary names it, that suits her purpose to hide things that are tend to be considered as mere superstitions anyway(26).

3. THE EMERGENCE AND DEVELOPMENT OF THE MALE VAMPIRE AS THE OTHER IN LORD BYRON'S THE GIAOUR, POLIDORI'S THE VAMPYRE AND STOKER'S DRACULA

McGinley suggests that as they passed Enlightenment and moved into Romantic Period which Marigny defines as "a rebellion against the atmosphere of material positivism and an expression of nostalgia for a fascinating and magical past", writers rushed to revive the vampire in their works. First in the poems of Goethe and Coleridge, then in the works of Byron, Keats and Baudelaire and in the short stories of Poe, Dumas, Maupassant and Gautier, the vampire was present (1996, 71).

Twitchell is certain that the male vampire was an attractive demon to the second generation of Romantics, since this "peculiar kind of exiled man, eternally outcast yet dependant on others, a lover yet incapable of loving, a superman yet a pathetic weakling, a Napoleon", was the personification of Romantic artist himself. (75) Many Romantics used the myth of vampire, but it was Lord Byron who first focused on the masculine and demonic side of the myth. He is the one to provide the skeleton that would support the vampire in its many incarnations, actually by just being himself (75) In order to grasp what the Byronic Hero really stands for, it seems essential to dwell upon the relevant parts of Byron's quite engaging biography.

3.1.Lord Byron Himself as the Byronic Hero

"Mad, bad, and dangerous to know" (Castle, 1997).

The famous judgment above belongs to Lady Caroline Lamb, Lord Byron's first lover, describing Byron in the most accurate and shortest manner possible. According to the Columbia Encyclopedia; George Gordon Noel Byron was the son of Jack Byron-known as "Mad Jack" and his second wife Catherine Gordon of Gight (7902). He was born

with a clubfoot and he received excessive tenderness from his troubled mother whose violent temper he inherited. For many years, he suffered poverty until he inherited the 'Lord' title and took up residence at the family seat, Newstead Abbey. He attended college, though he did not enjoy it very much, he managed to make a lot of friends in spite of his oversensitivity of his lameness (2007, 7902).

Soon after his first publications became famous, he left England to embark on a Grand tour through Spain, Portuga, Italy and the Balkans. From this tour, he returned with other works he had written which made him quite popular in London. His physical beauty and seductive attitude added a lot to his reputation among the London aristocracy.

Byron was quite famous for his love affairs. The first one was that he had with Viscount Melbourne's wife Lady Croline Lamb the owner of the quotation in the beginning of this section. He married Anne Isabella Milbanke who was often considered as a serious, cold young woman, his complete opposite in every way. Although the precise reason is never revealed, it is believed that Anne Isabella secured a separation after discovering Byron's scandalous liaison with his half-sister, Mrs. Augusta Leigh. Although Byron's love traffic was quite busy with women coming in and getting out, it is believed that he also had time to experience homosexual affairs as well.

For all the scandalous relations he had; In April 1816, Byron had to leave England as a social outcast never to return this time. In 1819, he started an affair with Countess Teresa Guiccioli, the only woman whose name was pronounced together with Byron's thereafter.

During the final years of his life, Byron acted passionately to help and motivate Greeks in their cause against Turks. He worked very hard with Alexander Mavrocordatos to unify the divergent forces of the Greek army. However, unlike his heroic life, his death

was of an insignificant reason; he caught fever and died in 1824. Terry Castle summarises Byron's life in a biographic article published in New York Times in 1997:

> his compulsive love affairs with women and boys; his drinking and excess; the scandalous liaison with his half sister, Augusta (who may have borne him a child in 1814); the bizarre athletic feats; his exile in Italy and exotic death in 1824 at the age of 36 while trying to foment a revolution in Greece -- without detecting the faint whiff of brimstone. Jesus lacks charisma in comparison.

3.2. "The Giaour" as the Byronic Hero

Lord Byron wrote during the Romantic Period, when the gothic novel was taking off. In this very genre existed the "gothic villain" from whom "Byronic Hero" descended. Whereas the gothic villain was absolutely diabolical and straightforward, Byron modified this figure in a sort of softening manner, blurring the boundaries between a villain and a hero, thus creating his Byronic Hero (Gelder,1994,73).

Byron's poem "The Giaour" (1813) presents such a hybrid of gothic villain and romantic hero who is accurately described as "passionate, pessimistic, self-exiled, dark, handsome, melancholic, and mysterious" (Skarda,ctd in Hoppenstand and Browne,1996, 73).

The story "the Giaour" is about takes place in Athens; the city that Byron describes as "The city won for Allah from the Giaour" in his Canto II, Verse, 77. (Gelder, 1994, 27). In Gelder's point of view, Byron experiences a "revenge fantasy" for Athens' occupation by Turks which indeed distressed him immensely, especially during the last years of his life (27). Giaour is the anonymous term still used by Turks to describe non-Muslims; and the hero of the narrative is being referred as Giaour instead of a name. His nationality

remains uncertain. It is only certain that he is neither Greek nor Turkish-but he is "Christian in his face" (I, 1329). As Gelder suggests, although there are implications of his possible Albanian or Venetian nationality form time to time, by the end he appears completely neutral in terms of identity; he has no "name or race" of his own (line 1329) The only thing that makes him a solid character seems to be his passionate love to Leila; Turk Hassan's wife who is thrown into the sea to be drowned after Hassan's discovery of her affair with Giaour. Giaour, desperate and furious for being unable to help, rushes to take his revenge. He traps and kills Hassan. Just before he dies, Hassan curses the infidel as in the following passage, which was frequently used in prefaces of many vampire narratives thereafter :

> But first, on earth as Vampire sent,
> Thy corse 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 corse:
> Thy victims ere they yet expire
> Shall know the demon for their sire,
> As cursing thee, thou cursing them,
> Thy flowers are wither'd on the stem. (755-766)

By having him cursed in the end, Byron finishes the development of his hero, which clearly stands for his own monumentalization on the whole (Gelder, 1994, 28). Giaour, just like Byron himself, is the social outcast in exile. His name and nationality do

not mean anything to the people of the land. In Gelder's point of view, Leila stands for the fallen Athens, with which Byron was rather obsessed. In his lifetime, he worked hard to help Greeks in their 'cause' to save Athens together with the other classical heritage of the Ancient Greece. Unable to stop Hassan's brutalizing of Leila/Athens, Giaour turns to revenge. He exacts his revenge in the end but he is cursed to suffer a life of absolute exile, crime and actually incest. Now he is condemned to "ghastly wander" his native land and suck the blood of the most beloved and closest women in his own family, implying incest, a situation that made Byron himself face severe criticism and live in exile. With all these qualities that Byron added from his own, "Byronic Vampire" was ready to use, and Polidori, his young doctor, was the first to do that in his only known work The Vampyre (1819). The following section will discuss Lord Ruthven, Polidori's noble vampire to uncover his Byronic qualities.

3.3. "Lord Ruthven" as Byronic Vampire in Polidori's "The Vampyre"

John William Polidori, known as Byron's young physician rather than a writer, is often discredited for his literary practices. It is often claimed that he recklessly plagiarized Byron's fragment for his own narrative that he wrote as a part of a game. In 1816, Polidori accompanied Lord Byron on a Grand Tour of the Continent. In Geneva, Byron met the other famous romantics; Percy Shelley, Mary Godwin and Clair Clairmont. They stayed near the shores of Lake Leman. One night in mid-June, after staying indoors for the heavy rain and reading J.B.B.Eyries's Tales of the Dead, Byron came up with a suggestion that each write a ghost story. Mary Godwin worked on a narrative that was soon to become Frankenstein (1818); Byron wrote a fragment of a horror story which may have been about a vampire; a short while after June, Polidori published The Vampyre (Gelder,1994, 23). Majority of the critics agree that Polidori used Byron's fragment to create his own vampire story; but even if he did not, he seems to have had access to sufficient material that enabled

him create his own vampire: Polidori had the opportunity to observe Byron himself very closely during the Grand tour, in addition to that, he knew fair enough about the poem The Giaour that Byron wrote earlier. Yet, Polidori's own treatment of the vampiric tradition and his additions seem to have made his story somewhat original and is considered to have contributed a lot to the development of male vampire.

The story takes place in the early 1800s. London's elite society has gained a new member; a mysterious Lord named Ruthven; the same name that Lady Caroline Lamb used in her autobiographical novel to refer to Byron as the disloyal Ruthven Glenarvon "who was fatal to his mistresses and was finally carried away by the devil" (Frayling,1978). In a very short period of time, Lord Ruthven has gained a massive reputation among the elite society thanks to his extremely introverted nature making people speculate more and more about him. His "mesmeric grey eyes" and very pale complexion add to his significant coolness. Like his concrete counterpart Byron, Ruthven is particularly popular among women who keep on failing in their attempts to meet him in one way or another.

Meanwhile, a young gentleman called Aubrey enters London high society but he remains quite dissatisfied and bored with what he has seen until he finds out about Lord Ruthven. He is completely taken away by Lord Ruthven like the others, and decides to get closer to this outstanding character as much as he can. He learns that Lord Ruthven is to go on a "tour" and he mentions his wish to come too. Lord Ruthven allows him to join his trip. After they leave Europe, Aubrey gets the chance to observe Lord Ruthven more closely. To his surprise, Lord Ruthven turns out to be quite different from what he seemed in London. He is not as virtuous as he was regarded. He behaves very generously towards common people; yet, Aubrey realizes that those who receive Lord's generosity often face much serious problems, sometimes even death. During their stay in Rome, an Italian Countess accompanies Lord Ruthven while Aubrey goes sightseeing around the fascinating

remains of great Rome. Meanwhile, Aubrey receives a letter which warns him of Lord Ruthven .He immediately thinks of an excuse to leave him and writes to Lord Ruthven that he will no longer be able to accompany him on the rest of his tour. Surprisingly, Aubrey receives a calm letter from Lord Ruthven agreeing on this separation.

Aubrey continues his trip alone and ends up in Athens where he would study archaeology. Here he meets Ianthe, a local girl like Giaour's Leila, with whom he immediately falls in love but fails to protect for good. Ianthe warns him about vampires, who prey "upon the life of a lovely female"(Polidori, 74). As soon as she gives him a detailed description of these creatures called vampires, Aubrey can immediately realize how perfectly Lord Ruthven fits in this description. Nevertheless, he tries hard to adopt a realistic perspective and laugh it off.

One stormy night in a dark forest trying to find his way back to the town, Aubrey hears "the shrieks of a woman mingling with the stifled, exultant mockery of a laugh" coming from a hut (76). He rushes inside to help but is attacked by a creature with supernatural strength. Upon other people's approach, the creature leaves him and goes away. When the peasants enter the hut, they find out the pale corpse of Ianthe lying next to Aubrey, and a curious dagger on the floor. Ianthe's throat has teeth marks on it and is covered with blood.

Aubrey returns from Athens but weakens and ends up in bed. Upon hearing the unfortunate news, Lord Ruthven comes near his friend to take care of him. After recovering from his illness and deep sorrow of the lost love, two friends head off to their next destination where they are attacked by robbers and Lord Ruthven is shot in his shoulder. Lord Ruthven's health declines rapidly due to the infection of the wound. When he is about to die, Lord Ruthven makes Aubrey swear than he wouldn't reveal his death to anybody for 366 days. Before Aubrey gives it a decent burial, the corpse disappears

mysteriously. Later on he learns that Ruthven arranged some of the robbers to drag his body to a nearby mountain where it would be "exposed to the first rays of the moon" (79); the first time in any vampire story that moonlight's rejuvenative powers are mentioned (Twitchell, 136). The last proof that makes him have no doubt that Ruthven is a vampire, is the sheath to the dagger that he finds among Ruthven's possessions just before he leaves.Later in Rome, he learns that the Italian countess Ruthven was often seen with has also fallen into ruin and disappeared. He returns to his home where his young sister is waiting to be introduced to the society.

Aubrey discovers the awful truth about Lord Ruthven at home. While his sister is being introduced to the society, Ruthven grabs Aubrey while he is standing in the crowd and reminds him of his oath. After a short while, Aubrey's mental health starts to decay. He spends one year at home, resting in his room. His health starts to improve when one of his servants informs him of his sister's awaited marriage to the Earl of Marsden. He is pleased with the news and wants to meet the groom. He finds out from his sister that Earl of Marsden is indeed Lord Ruthven. He begs his sister not to marry him, but he is not able to reveal why. He is considered completely insane by the physicians who are in charge. By the time Aubrey is finally able to reveal the secret to his guardians finally, it is too late to rescue his sister from Lord Ruthven. They find out that Ruthven has already preyed on his new bride.

According to Twitchell, like Keats and Coleridge, Polidori used the vampire myth in part as an analogy to point out psychological interaction between people (113). Whereas to Ianthe and Aubrey's sister Lord Ruthven is an actual vampire, he is "a psychological sponge" to Aubrey (113). Ruthven grows strong when Aubrey declines; despite never attacking him directly, Lord Ruthven drains his life to the last drop even in the best sheltered place; that is, Aubrey's own family house. Just like Coleridge's Christabel,

Aubrey's mouth is sealed not with a spell but with an oath; being unable to reveal the truth, he is trapped in his own home that is supposed to be the safest place for one. Lord Ruthven knows the weaknesses of the people surrounding him since he actually is one of them; he mocks and terrorizes anything sacred to Aubrey. Leave aside his decadency and murderous nature, his existence shakes the very foundation of the Christian belief that Christ alone returned from the dead (Mishra, 1994).

Unlike Byron's Giaour, Polidori's Ruthven is not a passive character who is condemned to suffer remorse silently. Unlike a romantic villain, he does not wait for the lovely victims to throw themselves into his noble orbit; instead he schemes, plots and traps his victims like an ordinary animal who has to hunt in order to survive. Like Byron and Byronic heroes, he despises his very existence while he asks Aubrey for his help: "Assist me! You may save me---you may do more than that---I mean not my life, I heed the death of my existence as little as that of the passing day; but you may save my honor, your friend's honor" (Polidori, 1819, 79). It is a fact that he is a noble aristocrat accepted in social circles; yet, this does not stop him from pursuing his essentials to survive both physically and psychologically. As Auerbach remarks in her essay Our Vampire, Our Leader: Twentieth-Century Undeaths (,1995), Polidori "has shifted focus from a passive, suffering protagonist to the compelling, dynamic figure of the vampire itself". Now, the vampire appears to be more like an individual who is aware of his strengths and weaknesses and needs than someone posing to maintain his pre-established and wildly celebrated romantic figure. He appears as an individual with supernatural qualifications; but with more humane, down to earth needs and motives.

In this sense, one can claim that Polidori's vampire Lord Ruthven prepared the ground for a smoother transition from Byron's exceedingly romantic, heroic vampire to Stoker's anti-hero Count Dracula. It is quite apparent that Lord Ruthven is not as bohemian

as Lord Byron's Giaour. He does not isolate himself from the rest of society out of despising himself. Instead, like the real people and fictional characters of the nineteenth century, he is after the most realistic goal of any species; the survival itself.

The following section will provide historical background for Stoker's Dracula and it shall also discuss the work in detail under several subtitles in order to be able to cover as various readings of the novel as possible.

3.4. Bram Stoker's Dracula

After spending seven years doing his research on European folklore dealing with vampires, on May 18, 1897 Abraham Stoker published his sensational novel *Dracula*. Readers of the Victorian era enjoyed the work immensely as a good adventure story; following stage and screen adaptations of the book has added a lot to its popularity since it was published (Frost, 1989, 52) But it was in the twentieth century when a "veritable academic industry built itself around the novel" and it was "canonized" when it exceeded its mere sensationalism and gained remarkable literary value (Gelder, 1994, 65). After each genuine reading and interpretation of the work, "new Draculas" were born (65).

Unlike the vampire narratives discussed earlier, Stoker ensures the influence of his work not only by depending on his literary skills to depict his characters but also making sure that his text is structurally credible too. Along with the "form", the content of the book reflects main concerns and motives involved in Stoker's portrayal of his vampires which could be identified through different readings of the text.

Nicholas Daly asserts in his essay Incorporated Bodies: Dracula and the Rise of Professionalism that in the popular fiction of late nineteenth and early twentieth century, "literature of anxiety" prevailed (1997). A whole variety of anxieties were mirrored in the works of this era and Dracula is one of these works. It uses anxiety as an "essential and

natural tool" to generate a specific context of homosocial, heterosexual, Christian, English professional combination. This desired context of the late Victorian society is threatened by Count Dracula and his allies who stand as "the Other" embodying all kinds of fears of moral degeneration, reverse colonization, subversive female sexuality, transgression of the social and religious boundaries. Before taking a closer look on these issues that constitute the vampire's otherness, a brief description of the late Victorian context related to the discussion could be useful.

According to Longman Anthology of British Literature; by the end of nineteenth century; as the British Empire reached its peak both economically and politically, Britain's self-confidence to maintain its military strength and economic superiority weakened in the same amount (1939). The general sense of "fatigue and anxiety" was articulated through a French phrase 'fin-de-siécle', meaning "end of the age" (1939). The term suggested that Victorian values and motives lost their essence and that "an unsettling, amoral, post-Darwinian world was emerging" (1939). Daly asserts that British people started to lose their interest in the myth of progress and they started to worry about the 'degeneration' of their institutions, their culture and their "racial stack"; Darwin's speculations on the possibility of species "reversion" in the Descent of Man led images of cultural and physical degeneration to circulate widely in fin-de-siécle*;* Max Nordau found a wide audience for his book titled Degeneration*,* through which he criticized the degenerative outcomes of the rapid urbanization .Although by that time Britain managed to colonize 5.150.000 square miles in total in Asia, South Pacific and Africa between 1870 and 1900, what Brantingler calls "imperial Gothic" was at its climax (qtd in Daly, 1997) The anxiety over the blurring of gender boundaries was so bothersome that even Karl Marx's daughter who was known to be a radical supporter of socialist free love expressed his horror over "effeminate man and masculine woman" that she considered absolutely unnatural (LAEL, 1942).

Emergence of New Women Movement, a social and literary phenomenon during the last two decades of the nineteenth century, was another thing that led to discomfort. Talia Schaffer describes New Women in The Literaty Encylopedia as follows:

> New Women were middle-class women who agitated for changes in etiquette: an end to chaperones, long hair, and long skirts. They wanted extended professional opportunities: employment and independent accommodations and transportation. Finally, they insisted upon a code of absolute honesty in sexual matters: information about venereal disease, and alternatives to marriage. They fought for these new opportunities in the popular press and fiction primarily. (Schaffer, 2002)

So, having been produced in such a parade of anxieties, Stoker's Dracula makes plenty of readings available. On the whole, the work could be seen as an "order-versus-chaos dichotomy" which emphasizes that boundaries between order and chaos are "not only blurred but drawn subjectively by the author's highly perceptive understanding of his society and the human condition" to assure sustainability in "an ordered, safe, explainable world" of English (Schaffrath, 2002). Even the bare structure of the text highlights this aspiration together with the content. Hence, I aim to discuss Stoker's presentation of vampire and vampirism in the context of late nineteenth century referring both to different readings of the text done in different discursive fields and the form itself. Along with that, I shall also refer back to the previous vampire narratives to draw attention to the historical development of the vampire figure .

3.4.1 The Form of Dracula

One can easily realize the effort Stoker puts to make his novel "authentic". As Gabriel Ronay states in The Dracula Myth, Stoker tries hard to make the reader see the possibility in the impossible. Although the book narrates series of unlikely events featuring a supernatural being; the way Stoker presents these events make the whole thing sound quite likely. In the context of nineteenth century England, where "reason" was credited greatly and considered as the means of "progress", Stoker's significant effort can only be considered as essential rather than obsessive.

From the very beginning of the book, Stoker reveals this "realistic" attitude he has adopted. The epigraph to Dracula warns the reader that whatever s/he is about to encounter has nothing to do writer's imagination:

> How these papers have been placed in sequence will be made clear in the reading of them. All needless matters have been eliminated, so that a history almost at variance with possibilities of latter day belief may stand forth as simple fact. There is throughout no statement of past events wherein memory may err, for all the records chosen are exactly contemporary, given from the standpoints and within the range of knowledge of those who made them. (Stoker, 1987)

Stoker asserts from the start that the book itself is not even a novel in the traditional sense; indeed, it is a collection "documents" that give a solemn account of real people's real life experiences. Stoker wants to ensure his reader that the story is down to earth. It is desired to be so realistic and concise that all the needless matters are eliminated. It is made sure that the book is there to report a real life experience as transparent as possible, free from all kinds of artistic and commercial concerns of the author. In fact, there is even no

author, since the documents are kept and organized by the characters. Stoker does not take on any responsibility; he steps aside and acts as an observer rather than a contributor.

The epistolary form that Stoker uses in Dracula also adds to the sense of reality that the author wishes to create. Letters, journal entries, newspaper articles, medical reports are all arranged skillfully and they also carry the information of how and when they were documented. There are gaps in the timeline from time to time and that makes readers involvement essential in making sense, which reader can only do once s/he acknowledges the text as eligible. The unreal creature Vampire has been pulled on a highly realistic ground where he can be easily beaten by the reasoning ability and scientific knowledge of the Victorian men, whose various anxieties the vampire Count Dracula and his devotees evoke.

3.4.2. Dracula and the anxiety of Unrepressed Sexuality

Cyndy Hendershot interprets Bram Stoker's Dracula as a representation of a gender identity crisis that actually overlaps with an actual crisis in fin-de-siecle.

> Bram Stoker's *Dracula* (1897) introduces a problematic body in the form of the vampire … Although written in a climate in which the two-sex anatomical model was firmly established and in which anatomy was used obsessively to explain sexual, racial, and class behaviour, it was also written in an atmosphere of great confusion concerning gender stability. *Fin-de-siècle* anxieties included a fear of the destabilization of rigid gender roles: both the New Woman and the aesthete threatened gender "normality" through their redefinitions of sexual and gender codes. (qtd. Schaffrath, 2002)

Although vampires have apparent sexes, they don't comply with the roles of their sexes; in other words, they do not adopt certain gender roles and thus threaten the gender rules of the society. Gelder suggest that Dracula overcodes sexuality at the level of performance whereas it undercodes it at the level of utterance making it easy to fill in the blanks and come up with long pages of interpretations of certain scenes that underpin the troubled sexualities of the characters (66).

In his essay The Psychoanalysis of Ghost Stories, Maurice Richardson mentions the vampire's polymorphous sexuality (70). It is this polymorphous nature of the vampire which helps Dracula cross back and forth between and over gender boundaries (70). Count Dracula's sexual desire is not restrained by the rules of straight people. He "loves" women, and similarly, he asserts that he can love men too. In the scene where Dracula's women approach Jonathan Harker in the Castle, Count reacts furiously declaring his own right on the man. "How dare you touch him, any of you? How dare you cast eyes on him when I had forbidden it? Back, I tell you all! *This man belongs to me*!" he shouts frantically; the fair one replies with an accusation "You yourself never loved. You never love!". While the other two back up the fair one with their humiliating laughter, Count turns to Jonathan looking at his face "attentively" and he whispers softly: "Yes, I too can love. You yourselves can tell it from the past. Is it not so?" (Stoker, 53) Count Dracula loves and has loved before and obviously he is not quite selective in his taste. His sexual desire transgresses all kinds of boundaries.

Count Dracula reproduces, but in a perverse manner. He does not follow the usual route to reproduce. Blood, which Earnest Jones calls the common equivalent of semen in the unconscious mind, is the means by which the vampire produces. Blood is actually much more effective than semen since it does not need a womb to function thus it enables homosexual reproduction as well. So, in a way, vampire's blood replaces the functions of both semen and womb making redundant the physical importance of the sexual roles of man and women. The

vampire takes a very important component of male and female identity: motherhood and fatherhood. This peculiar quality of the vampire threatens the very core social unit of Victorian society: the family. Family is the unit in which reproduction is supposed to be provided by a man and a woman who are officially married. The vampire on the other hand, can eradicate the foundational necessities upon which such a unit is built.

The Count's lovemaking sets the repressed sexual desire in women free creating/reflecting the anxiety of unrepressed female sexuality; yet fortunately, Stoker's male power manages to restore order punishing women for their free libido release. The first case study is Lucy who turns into a Victorian Lilith/Lamia after being vamped. From the beginning, even before she is infected with 'desire', Lucy shows the tendency of being sexually assertive. In her letter to Mina, she first informs saying "Just fancy! Three proposals in one day!" and then she complains asking "why can't they let a girl marry three men, or as many as want her?" (Stoker,1897, 76). She does not like having to choose amongst three handsome and hardworking good men. Lucy's desire to have the right to have more than one partner threatens the established gender roles in society Stoker was a member of (Signorotti, 1996). Stoker does not leave her wish unanswered though, he makes Lucy ask herself "Why are men so noble when we women are so little worthy of them?" (76).

After being vamped by Dracula, Lucy's wish to have multiple sexual partners comes true and her libido flows freely. Dr. Seward tells about the troubling change Lucy has gone through: "Lucy Westenra, but yet how changed. The sweetness was turned into adamantine, heartless cruelty, and the purity to voluptuous wantonness" (Stoker,1897, 252). Now Lucy has become a Lamia/Lilith, an extremely beautiful and sexually aggressive child murderer who lures men into their destruction through seduction. The scene in which Lucy allures Arthur overlaps perfectly with the stories of Lamia/Lilith :

> There was cold-bloodedness in the act which wrung a groan from Arthur. When she advanced to him with outstretched arms and a wanton smile he fell back and hid his face in his hands. She still advanced, however, and with a languorous, voluptuous grace, said, "Come to me, Arthur. … My arms are hungry for you. …" There was something diabolically sweet in her tones, something of the tinkling of glass when struck, which rang through the brains even of us who heard the words addressed to another. As for Arthur, he seemed under a spell, moving his hands from his face, he opened wide his arms (254)

Lucy is now an alluring she-demon who entraps decent men with her sweet tone. Men are rendered powerless and in a possible sexual encounter they won't be the active party anymore. Dracula's kiss has reversed the woman's role from the penetrated to that of the penetrator ; leading to a confusion of fixed gender roles (Signorotti,1996,10). Brides of Dracula , the three ladies of absolute charm, also remind of the Lilith/Lamia myth and suggest the same gender reversal issue. In the scene when they approach Jonathan in Dracula's castle, they play the active part. They allure and almost "rape" Jonathan when the Count arrives with a child he has in a bag on which these women will prey on. They are obviously Lamias but they don't get punished for how they behave. But Lucy, must be punished as she is, by "the crew of light": the gang of brave men...

Lucy, who is into "polyandry" from the beginning ironically gets what she wants. Van Helsing and his band of brave men transfuse their blood into Lucy's veins. Blood transfusion is similar to marriage/intercourse. Penetrating Lucy's body with needles, each member of the band leaves his blood/semen to flow around Lucy's body. They each become her lover granting her wish to marry as many man as she desires. As Gelder maintains, Van Helsing makes a confirming remark on the issue:

> Ho, ho!Then this so sweet maid is a polyandrist, and me, with my poor wife dead to me, but alive by Curch's law, though no wits, all gone – even, who am faithful husband to this no-wife, am bigamist. (Soker, 1897,212)

Her final punishment comes with a scene which "resembles nothing so much as the combined group rape and murder of an unconscious woman" (Senf, 1997: 430) Signirotti asserts that Stoker makes use of vampire lore's extreme phallic corrective by staking and beheading Lucy. According to her, Stoker's brave and noble men who can stabilize gender roles, approach Lucy's tomb dripping sperm from their "candles". Lucy is now sexually more alive while her body "shakes and quivers" and is "twisted in violent contortions". Arthur, who has devoted himself to this "high duty", drives "deeper and deeper the mercy bearing stake into her chest" (11). As Craft states in his article Kiss Me With Those Red Lips (1984), Arthur and his friends repossess Lucy's body, correct her sexuality in stabilized distinctions of gender (224) .

Stoker's treatment of Mina, on the other hand is much less violent. One can easily realize the difference between Lucy and Mina in terms of their moral attitude. As it has been discussed earlier, Lucy does not comply with the standards of virtuous English women even before she is vamped. Mina, on the other hand, always accepts "patriarchal ideology and remains sexually passive, submissive, receptive" (Cranny-Francis,1988: 78). She does not make any outrageous remarks like Lucy does and proves to be an asexual caretaker. Her reaction to the New Women movement is remarkable since it resembles to that of men's rather than a women's. In her journal she writes as follows: "Some of the "New Woman" writers will some day start an idea that men and women should be allowed to see each other asleep before proposing or accepting. But I suppose the New Woman won't condescend in future to accept; she will do the proposing herself "(Stoker, 111). Her

mocking tone reveals her discomfort of the daring attitude these New Women have. Mina is satisfied and happy with the role given to her. In a letter to Lucy, Mina says discloses the type of woman she wants to be remarking as follows " I have been working very hard lately, because I want to keep up with Jonathan's studies, and I have been practicing shorthand very assiduously. When we are married I shall be able to be useful to Jonathan" (Stoker, 70).

Given that Mina is such a wonderful woman cherishing the role assigned to her by men and not taking part with other women who want to reconsider that, Stoker might have considered that she definitely does not deserve what Lucy goes through. Leah M Wyman in his essay "Transcending the Virgin /Whore Dichotomy: Telling Mina's Story in Bram Stoker's Dracula" draws attention to two different kinds of treatment these women receive. While Lucy is brutally punished by men, Mina "the brave and gallant" woman who selflessly supported men deserves a noble rescue. In the end she provides the last noble service to men by giving birth to a son : "the result of their social union rather than the product of a sexual union between one man and one woman" (Craft, 1997: 459). It (motherhood) is also a part of her assigned identity anyway and she shall surely cherish and be proud of that too.

Signorotti asserts that Dracula is Stoker's answer to Le Fanu's Carmilla which portrays the empowerment of the female. While Le Fanu lets his female characters to take over male authority and assert themselves as solid individuals in a patriarchal society, Stoker takes them back to where they are supposed to be. He praises and rewards the one who accepts the passive, subordinate role which is only valuable in binding men together as in Mina's case, and he punishes the one who stands as a threat to patriarchy being sexually assertive.

3.4.4. Dracula and the Anxiety of Reverse Colonization

> I have asked my friend Arminius, of Buda-Pesth University….He must, indeed, have been that Voivode Dracula who won his name against the Turk,…The Draculas were, says Arminius, a great and noble race (Stoker,1897, 288).

Similar to Lord Byron himself and his heroic character Giaour, Byron's Count Dracula has a noble history of fighting against Turks. In Byron's narrative, we know that the reason of Giaour's turning into a vampire is the curse of a Moslem Turk. In Dracula's case, we have a similar issue. Although when and how Dracula, the great noble statesman with a huge reputation, ended up being a bloodsucker is not uttered precisely, the reader can draw an easy parallel between these two stories. Since Dracula cannot have been born as a vampire, he must have been infected somehow and the infection or curse in Giaour's case may probably have come from some Moslem Turk. This curse shall stay on during lifetime and as Mina observes. Dracula shall find peace on his death. But of course, before he is destroyed, Dracula feeds the Westerners' anxiety of "reverse colonization" by 'primitive' justifying the reasons of Westerners' constant attack on the Orient to defend and maintain Western order (Arata,1990).

Count Dracula comes from a place where Jonathan Harker observes to be chaotic. In the very first chapter when he explains how he journeyed to Count's castle he wonders saying; "It seems to me that the further East you go the more unpunctual are the trains. What ought they be in China?"(Stoker, 1897, 11). His lame remarks express his low opinion of the East and his shallow reasoning is not peculiar to him. He continues with his descriptions talking about some "strange figures" who he finds out to be Slovaks. They are "more barbarian than the rest"; with their "long black hair and heavy black moustaches

they look like an "old Oriental band of brigands" (11). Both place and the people who inhabit there are exactly the opposite of what Jonathan is used to see.

In her essay "Technologies of monstrosity: Bram Stoker's Dracula", Judith Halberstam claims that Count Dracula resembles stereotypical anti-semitic representations of the Jew in several ways. With his "peculiar physique, his parasitical desires, his aversion to the cross and to all the trappings of Christianity, his blood-sucking attacks and his avaricious relation to money", Count Dracula fits perfectly into the nineteenth century perception of the Jew (Halberstam,1993). For many centuries Jews were considered to have been the cause of many misfortunes such as the plague, the sufferings of Jesus Christ, venereal diseases, which is why it is not surprising that Stoker has made Dracula look like a cliché in order to emphasize "not only the count's otherness but also to illustrate him as a threat to Western Civilization that had a long history of marginalizing and persecuting Jews" (Schaffrath, 2002, 5). The Jews supposedly posed on threat on the order of European societies since they refused to get assimilate in the ethnic and religious mainstream of any nation they lived among. Sue-Ellen Case quotes from Hitler's Mein Kampf to describe the dominant discourse of "blood, death, purity, and heterosexual generation" which shows itself in the most "obscene" form in the following passage:

> The Jew…like the pernicious bacillus, spreads over wider and wider areas….Wherever he establishes himself the people who grant him hospitality are bound to be bled to death sooner or later…. He poisons the blood of others but preserves his own blood unadulterated ….The black-haired Jewish youth lies in wait for hours on end, satanically glaring and spying on the inconspicuous girl whom he plans to seduce, adulterating her blood and removing her from the bosom of her own people….The Jews were responsible for bringing Negroes into the Rhineland, with the ultimate idea of bastardizing the white race (Cited in Case, 1991, 202).

According to Case, in such a discourse was created the particular vampire image who "waits, strikes, and soils the living, pure blood" and against this "bloody discourse" the vampire strikes against (202).

If Dracula is represented as a Jew, it is not a coincidence Schaffrath claims, that Gypsies are Dracula's only allies. Gypsies with no land of their own, have been accused of being criminals and together with Jews and homosexuals, were systematically murdered in order to make sure that they would not bring chaos and degeneration to the order that National-Socialistic Worker's Party of Germany wanted to establish (5).

Jewish or not, Dracula obviously has an easterner side to him and he is in England -the most civilized spot of Europe- to contaminate English land. He arrives in England and spreads his coffins filled with the "bloody land" of his hometown.. His first victim is Lucy Westenra, the name suggesting that she is "the light of West" (Wasson, 1966: 26).

Dracula knows how important the "blood" is and uses it to colonize the English. In Somebody Stole My Gal: Word Cluster analysis of Exogamy Fears in Dracula (2002), Gloria McMillan draws attention to the scene in which Dracula "contaminates" Mina's blood declaring that this is very definitely a racial pollution. In this scene, Dracula makes Mina swallow the blood that comes from a wound that he himself has opened in his chest and declares that now she is flesh of his flesh, blood of his blood and kin of his kin (Stoker, 1987, 303). By drinking their blood and making them have his own blood circulate in their veins, the Count jeopardizes his victims' racial identity.

Yet, the Count fails in his attempts since his rivals are a band of brave English men who get their power not only from their race and religion but also from their scientific reasoning, a quality special to civilized nations. Even Renfield is able to realize the unacceptable degeneracy that the Count is to bring to the nation and "he resists the Count's

bribes of a repast of live rats and bats in order to warn the others of Dracula's strategy…" (Nicholas, 1997, 27). All in all, Renfield proves that "English reason is strong enough to counter Eastern European bloodlust, even in a lunatic (27).

3.4.5. Dracula the Social Class Violator

One of the many 'values' of Victorian society that Dracula ridicules is the existing social class structure. The reader is informed of Dracula's aristocratic background. He is a Transylvanian nobleman but he doesn't comply with the standards. Dracula warns Jonathan saying "It is Transylvania, not England" and "our ways are not your ways, and there shall be to you many strange things"(Stoker, 1897, 32) and indeed his ways are different. Although he is "the master" of people and lives in a "castle", he travels between couple of social roles. He is the meeting point of social extremes for he "is driver, butler, and maid as well as master […] He is a lumpen dressed in aristocratic clothing"(Croley, 1995).

Dracula's close relationship to the gypsies is another sign of his ties to the lumpenproletariat - the poorest of the poor; parasites producing nothing but consuming as much as they can. These gypsies are Dracula's allies in his battle against the 'Crew of Light' and they are close enough to Dracula to call him by his name (Croley,1995).Dracula has abilities that are attributed to gypsies; he can cast an evil eye upon his enemies, he can easily tame animals like the lion in London zoo and he can hypnotise.

In both ranks, either as an aristocrat or as a lumpenproletariat, Dracula poses threat to highly respected and productive middle-class of Victorian society. He transgresses spatial boundaries and is of no use; thus must be eliminated to ensure progress.

3.4.6. Dracula and the anxiety of Religion

While religion played an important role in binding the nation on the road to scientific progress and development at the beginning of the Victorian period in Great Britain; the attitude towards religion altered dramatically in the second half of the era. By

the middle of the century, a more skeptical point of view to religion had come to prevail. The Church of England had evolved into three major divisions, and contradictory beliefs about religion circulated. As it is stated in the Norton Anthology of English Literature, rationalist challenges to religion "including Utilitarianism, developed by Jeremy Bentham and James Mill, and science in the work of Thomas Henry Huxley and Charles Darwin fueled up this skeptical attitude and shook the strong religious basis of the mainstream".

R. H. S. Crossman states "probably in no other century, except the seventeenth and perhaps the twelfth, did the claims of religion occupy so large a part in the nation's life, or did men speaking in the name of religion contrive to exercise so much power" (as quoted in Altick,1973) When such a huge component of his nations life was at stake, it is not surprising to see that Stoker has created an anti-Christ and destroyed him in a fictional battlefield to restore the stability and to emphasize the principles of Christian belief. Dracula, as the embodiment of all kinds of anxieties, manages to challenge the whole range of established belief systems of Christianity. He appears as an alternative Christ with exactly the opposite characteristic. Clive gives a very fine summary of what Dracula stands for and leaves very little to add:

> Christ is good; Dracula is Evil…Christ was a humble carpenter: Dracula a vainglorious aristocrat. Christ offers light and hope, and was resurrected at dawn: Dracula rises at sunset and thrives in darkness. Christ's death at the 'stake' was the moment of his rebirth: for the vampire the stake heralds 'death' and oblivion. Christ offered his own life so that others might live: Dracula takes the lives of many so that he might live. The blood of Christ is drunk at the Eucharist by the faithful; Dracula reverses the process and drinks from them. Both preach resurrection and immortality, the one offering spiritual purity, the other physical excess" (Clive ,1985, 87).

During Dracula's mission to invade the faithful West, Renfield plays the role of John the Baptist, aiding him in the most devoted manner possible. No matter how supernaturally strong and devoted Dracula is, he and his ally Renfield are defeated in the most insulting manner possible. They don't die as individuals with their own peculiar belief systems; instead they both convert before they die, embracing the Christian faith and finding peace finally.

4. RICE'S VAMPIRES as "OURSELVES"

Martin J Wood, in his essay New Life for an Old Tradition :Anne Rice and Vampire Literature, asks if "we are supposed to take seriously a myth about a cadaver that walks, drinks blood, turns into bat, and endures for centuries, but runs in terror from a plastic crucifix"(1999: 3) . The answer is obvious; we can neither take this myth seriously nor be afraid of such mythical creatures. It takes a lot more to scare the people of the modern age who have realized the existence of a lot more scary beings: themselves, who have managed to annihilate around 70 millions of human lives during the two World Wars, and who have the means and motivation to sweep even the whole life on the planet with their nuclear weapons that they spend billions to develop. Having faced the real source of evil, modern people could no longer be satisfied with the naïve representations of vampires who were simply evil in a shallow, beastly manner and who could easily be destroyed with the ridiculous techniques of the faithful, good Christians. Anne Rice, on the other hand, revised and modernized the vampire myth and presented vampires as "ourselves". The Vampire Chronicles, the first three vampire books of Rice, have been appreciated immensely and together with her other books, they were made into films. Interview with the Vampire, the first book of the trilogy will be the focus of my discussion. I will try to explore how Rice has utilized the vampire tradition in her own work; what she has skipped and kept, and more importantly what contribution she has made to the vampire literature.

Ricean vampires share few traditional traits with their predecessors. Louis and Lestat, the two central vampire characters to the book are aristocratic, undead, nocturnal and parasitic. But, this, more or less, is the end of similarities. Rice's vampires and their stories differ from the ones that we are familiar with.

First of all, Ricean vampires are more 'human'. They are not repulsive. In terms of their physique and spirituality, they are outstanding characters. They do not have weird

forms that they transform themselves into whenever they need. They do not turn themselves in fog, bats wolves or any other weird stuff. Crucifixes, crosses, eucharist and other Christian iconography can not possibly scare or repel them. They do not need an invitation to enter a house. Garlic, whitethorn, wild rose, a stake through hart, stealing the soil of their homeland: these are all of no use. Rice's vampires are more profound characters and anything that would make these characters look pathetic has been eliminated. Rice seems to have cleaned the myth of its 'silliness' and 'illogical' superstitions and created something "vigorous, coherent, and modern" (Wood, 1999,1).

In the earlier vampire narratives, it can be observed that there are two parties strictly distinguished from each other: the satanic, immoral, ruthless Vampire as a loner; and faithful, reasonable, devoted, good humans as comrades working together to defeat the evil and save the world. All the good features were embodied in humans and all the evil was depicted as inhuman and attributed to the vampire. So everything used to be as clear as daylight; the mere evil is to be destroyed by the ultimate good. Yet, Rice's vampires are not so simple personifications of evil. Wood draws attention to Carmilla and Dracula who "characterize the old code that represents evil as something outside, not in the reader, in something other" (1999, 4). Then in comparison, he calls attention to a part of the speech that Louis gives on his way to find the meaning of vampires' existence in the Old World:

> It seemed at moments, when I sat alone in the dark stateroom, that the sky had come down to meet the sea and some great secret was to be revealed in that meeting […]But who was to make this revelation when the sky and sea became indistinguishable and neither and longer was chaos? God? Satan? It struck me suddenly what consolation it would be to know Satan […]to know that I belonged to him totally, and thus put to rest forever the torment

> of this ignorance. To step through some veil that would forever separate me from all that I called human nature (146).

Louis' concerns and confusions are not unfamiliar to modern readers living in a world of ambiguities. Unlike the previous depictions vampires as 'ruthless' monsters going only after their wild appetite, Louis and other Ricean vampires contain evident human traits and have more sophisticated needs and motivations in their lives. Finding fresh blood to sustain their eternal life is not the first and the foremost aim, instead, they desperately struggle to attach meaning to life and death; to good and evil; to moral and immoral, like humans have been doing for thousands of years. Wood asserts that by portraying such characteristics "Rice refuses to endorse a convenient morality that allows us to locate evil outside human will" (Wood, 1999, 3).

Ricean vampires do not obtain vampirism as a "curse". Most of them either receive vampirism as a gift from other vampires who care about them or they choose to be vampires with their own free will. An ancient vampire Magnus gets attracted to Lestat when he is on stage; kidnaps him and turns him into a vampire. After becoming a vampire, Lestat blesses his best friend and companion Nicolas de Lenfent with 'the dark gift'. Later, he turns his beloved mother Gabrielle de Lioncourt into a vampire just before she dies of fatal tuberculosis. Next, he approaches Louis de Pointe du Lac, the beautiful young man who is overwhelmed with the guilt and sorrow of his brother's death. Louis wishes to be killed in the first place but then he accepts Lestat's offer of immortality in return of the du Lac plantations. Although Louis mentions that Lestat's materialistic desires initiated this deal, Lestat reveals that the main motivation behind his turning Louis into a vampire was the fact that he was "fatally in love" with him. While Louis and Lestat are on their way out of New Orleans, Louis feeds on a five year old child whom they find next to her mother's corpse infected with plague. While she is about to die, Lestat turns the little girl into a

vampire naming her Claudia. He calls her their daughter and hopes that she would stop Louis from leaving him. Louis and Claudia develop a deep relationship that I shall discuss later on. After Louis gets attracted to the ancient vampire Armand, Claudia demands a mother figure who would substitute for Louis, and this is when Louis turns a Parisian doll maker, Madeleine into a vampire. In none of these transformations are vampires motivated by hostility or anger towards the person to be transformed. Attraction, care or necessity is the factor behind a vampire's transforming another person into a vampire.

Vampires are no longer solitary, pathetic outsiders in Rice's works. For the first time, instead of being narrated by humans, a vampire narrates his own story getting so close to the reader as he was never allowed to do before. The reader has access to the innermost thoughts and feelings of the vampire and s/he is able to find so much in common. Louis' existentialist concerns are not so much different from humans. Existentialist questioning that dominates the whole book makes it available to draw parallels between the vampire and the human by providing new angles form which to evaluate certain subjects such as Good and Evil; moral and immoral; and sexuality. Well established values according to which humans differentiate themselves from other beings are re-evaluated and questioned.

According to Waxman, Rice uses the vampire character as a means of engaging in philosophical speculation (1999,1). She states that the vampire, an image of the "anthropomorphized evil", has turned into what Susan Ferraro calls "loquacious philosophers who spend much of eternity debating the nature of good and evil" (4) in Rice's novels. Rice's vampires, Louis in particular, goes through a long journey during which he struggles to find concrete answers to his existentialist questions, the questions that are frequently asked by the people of the twentieth century. Waxman claims that Rice

"presents the vampire as a metaphor for the ambiguities of human nature and our moral energies"(Waxman, 1999, 6)

Louis's existentialist journey starts before he becomes a vampire with a tragedy that he experiences. His brother, to whom prayers and lives of the saints mattered only, starts to see visions. He tells about these visions to Louis, but Louis, although he believes in everything that a good Catholic would believe, finds this idea ridiculous. One day his brother tells him that St. Dominic and Virgin Mary appeared to him to tell him that they need to sell the family property and use the money to do God's work in France. Louis laughs at this idea and tells his brother that the idea was "the product of an immature and even morbid mind" (6). Overwhelmed with despair, his brother commits suicide right after the argument. From then on, Louis starts to feel guilty and wishes to die, questioning in the meantime everything that he has believed. He wants to die but he has no courage to kill himself.

Lestat shows up and drags Louis into a new realm where he would keep on struggling with his moral dilemmas, guilt and despair to attach meaning to life itself. He turns into a vampire but this does not provide him with a fixed ground where he would stand comfortably and stop asking questions. Unlike Stoker's Dracula, Louis does not become a vampire who knows what exactly to do by nature with no hesitations whatsoever.

The first challenge he has to face is 'murder'. Louis finds it quite difficult, though exciting, to kill a human to feed on it. Once he learns from Lestat that he can survive on animal blood too, Louis refuses to feed on humans. When the reporter boy asks if that was an aesthetic or a moral choice, Louis makes his point on the subjectivity of morality:

> Had you asked me then, I would have told you it was aesthetic, that I wished to understand death in stages. That the death of an animal yielded such pleasure and experience to me that I had only begun to understand it, and wished to save the experience of human death for my mature understanding. But it was moral. Because all aesthetic decisions are moral, really (70).

But the boy says he is not able to understand and remarks: "I thought aesthetic decisions could be completely immoral. What about the cliché of the artist who leaves his wife and children so he can paint? Or Nero playing the harp while Rome burned?"(70) Louis's reply to that comment is profound:

> Both were moral decisions. Both served a higher good, in the mind of the artist. The conflict lies between the morals of the artist and the morals of society, not between aesthetics and morality. But often this isn't understood; and here comes the waste, the tragedy.(70)

Although murder sounds like a distinguishing trait between vampires and humans, it is something that humans do more often. In fact, it is not even called murder since the nature of this act is never considered so deeply. Wood compares vampires' murder to that of humans':

> Their murder is human violence on a grand scale: we too kill that we might live, though our victims are less thrilling, less challenging, less sentient. And we kill so that we might live a paltry hundred years; vampires kill to live forever (Wood, 1999, 7)

Everyday, human beings kill other creatures systematically so that they can live on. The fact that they do not drink their blood but eat their flesh and use their limbs does not make the act less violent; less evil. As Lestat points out provocatively, "Evil, is a point of view"(89). Humans kill in order to live, vampires kill in the same way; as Lestat puts it even "God kills indiscriminately…He takes the richest and the poorest" (Rice, 86). So, how lucid is the border line between vampires and humans; good and evil, moral and immoral?

Louis tries very hard to get information about 'the devil' or 'God' to be able to see this border line clearly and situate himself where he belongs to. He is obsessed "with the questions of his divided nature" (77) like so many troubled human beings Louis is "full of self-loathing and doubt…in short, he is Everyman Eternal"(Ferrero qtd. In Waxman, 1992)

Lestat does not disclose any satisfactory information to Louis. Louis, on the other hand, is willing to do anything for that. Once, he visits a church sincerely hoping to find some answers to his questions. But he understands that "God did not live in that church; these statues gave an image to nothingness" (142). He wants to talk to the Father and find out if there is any forgiveness to the killers. When he mentions the truth that he is a vampire and did so many horrible sins, the Father rages. At the end of the scene, Louis, full of anger and dissatisfaction, kills the Father, which Waxman considers to be "a Nietzchean act conforming that God is dead".

Louis's quest to find the meaning of the life and evidence that would confirm the presence of ultimate good and evil continues. With Clauda, he travels to Eastern Europe hoping to find others like themselves who would help him with his questions. Yet, the vampires he finds are nothing but "mindless, animated corpses" (188) They leave empty handed and set out to Paris, where they will meet the most ancient vampire on the face of Earth. Louis gets attracted to Armand both physically and spiritually. He directs his

question about the nature of good and evil to the wisest of his kind, but the answer he receives is far from relieving him:

> This evil, this concept, it comes from disappointment, from bitterness! Don't you see? Children of Satan! Children of God! Is this the only question you bring to me, is this the only power that obsesses you, so that you must make us gods and devils yourself when the only power that exists is inside ourselves? How could you believe in these old fantastical lies, these myths, these emblems of the supernatural? (Rice, 237)

Now Louis, having found out the main principles according to which people construct their belief systems did not exist at all, replies in frustration:

> Are you mad?[…] We stand here, the two of us, immortal, ageless, rising nightly to feed that immortality on human blood; and there on your desk against the knowledge of the ages sits a flawless child as demonic as ourselves; and you ask me how I could believe I would find a meaning in the supernatural! I tell you, after seeing what I have become; I could damn well believe anything! Couldn't you? And believing thus, being thus confounded, I can now accept the most fantastical truth of all: that there is no meaning to any of this! (237)

Since there is no system which defines what to believe and what not to believe, Louis can believe in anything. Like Armand suggests, the individual is responsible for his own choices and for his own morality given the fact that all the established belief systems and moral rules have no solid ground. The individual has to make sense of the universe on his own and take the initiative. There is no higher authority to consult; the individual has to deal with the absurdity of his existence in a world where he was ‘thrown into’. The despair

of Louis resembles to that of Young Man, the character in Kierkegaard's *Repetition*, who complains as follows:

> How did I get into the world? Why was I not asked about it and why was I not informed of the rules and regulations but just thrust into the ranks as if I had been bought by a peddling shanghaier of human beings? How did I get involved in this big enterprise called actuality? Why should I be involved? Isn't it a matter of choice? And if I am compelled to be involved, where is the manager—I have something to say about this. Is there no manager? To whom shall I make my complaint? (Kierkegaard, 2004, 45)

So, this is what "vampires" look like in the last phase of their evolution as depicted in Rice's novel: some kind super-humans with much more developed physical systems and more complicated diets. They are no longer pathetic outsiders living all alone in shady castles located in the furthest places of the world possible, yearning to complete their cursed lifetime. Rather, they are among human beings; they travel to and live in the most civilized parts of the world. They have communities and are even capable of forming families, although a queer one in the case of Louis, Lestat and Claudia. They too, maybe more than ordinary human beings, are in search of the answers to the most existentialist questions. There is no God or Devil that they can recklessly follow, thus they are completely responsible of their own decisions, which make it quite complicated for them to be a vampire unlike the simple personifications of evil existed in the earlier works of the Gothic genre.

CONCLUSION

In my thesis, I explored the transformation that the vampire figure has gone through until the twentieth century. I tried to illustrate how the vampire had its various representations in folk tales and mythologies of the world regardless of geographical and cultural differences. One of the most fundamental human emotions, 'fear', (specifically the fear of the unknown) catalyzed the creation of numerous supernatural figures such as gods, goddesses, good and evil spirits, half-human monsters and vampires etc. as embodiments of evil. All of these supernatural figures helped human beings attach some sort of meaning to the things that were beyond their comprehension. So, the vampire as one of the common representations of the evil who supposedly has the knowledge of the essence of life and death, always remained popular for people who were never to discover the meaning of life and what waited for them after death, if there was an after to that too.

In the first chapter, my focus was especially on Lilith, the Babylonian storm/demon goddess who reappears in Hebrew mythology. Lilith is Adam's first wife and she turns into a vampire after she rejects to acknowledge Adam's supremacy, which does not exist in the first place. To be away from Adam, she gets herself expelled from Eden and chooses to lead a damned life among the demons of the earth. After Adam and his second wife Eve come to live on the Earth, Lilith and her counterparts rage against Adam's offspring. Lilith allures the sons of Adam to their death and feeds on the new born babies. In Roman Mythology, Lilith reappears as Lamia this time. Lamia, originally a normal human being, turns into a bloodsucking night demon after Hera discovers the affair that Zeus had with her. Hera curses Lamia with extreme madness which makes her devour her own children and later on, the children of Zeus on the Earth to exact her revenge. Lamia is often described as a vampire in half snake half human form which she reveals only to her victims once she makes sure that she has entrapped them. Just like Lilith, Lamia uses her extreme

beauty and assertive sexuality to terrorize and destroy human beings. Despite of the differences in the tales of how these two characters (Lililth and Lamia) acquire vampirism, the techniques and motives they have for their vampiric acts are remarkably similar.

In the second chapter of my thesis, I discussed how Coleridge, Keats and Le Fanu revived the ancient Lilith/Lamia in their gothic narratives. Coleridge's Christabel, Keats' Lamia and Le Fanu's Carmilla refer back to the ancient myth of Lamia/Lilith and depict female vampires as 'femmes fatales', the extremely beautiful and deadly women who threaten the values and norms of the patriarchal societies they live in. While Coleridge and Keats build their narratives in the context of Romantic Age, Le Fanu's story treat vampirism within a realistic context peculiar to the Victorian Era.

In the third chapter, I focused on the male vampire as he appears in the works of Romantic and Victorian Gothic. Lord Byron, who introduced the concept of Byronic Hero to the English literature by means of his own character and works, depicts the first male vampire in his epic narrative The Giaour . The hero of the narrative is not a demon or supernatural being. He is originally a noble man who is cursed with vampirism by a Muslim Turk who discovers his secret liaison with Leila, his wife. Because of the curse of vampirism, the Giaour turns into an outsider who is doomed to wander the lands of the world taking the blood of his most beloved ones in remorse. The source of evil is the curse that he has inherited from an Easterner. The Giaour leads his life as a complex outcast figure and inspires the creation of other male vampire figures for the forthcoming writers.

John William Polidori takes up the vampire and develops him into an aristocrat villain preparing a transition ground for Stoker's Count Dracula. Polidori's aristocratic vampire Lord Ruthven is no longer a romantic hero waiting in the shades passively to spend his doomed lifetime. He is an active evil figure not hesitating to do whatever it takes to saturate his evil needs.

Bram Stoker's Count Dracula has always remained as the best known and most appreciated one among all the vampires in Gothic writing and that is the reason why my analysis of his portrayal makes up the longest section in the thesis. Together with the Byronic traits that he has inherited, Dracula has numerous new features which make him a perfect combination of all kinds of monstrosities. Count Dracula is the perfect other, the source of all kinds of anxieties that the people of 'fin de siecle' suffer from. Dracula transgresses all the boundaries that the Victorian people had to build their civilized society on. He is sexually ambiguous with both male and female features. He violates the racial purity of the English people with his 'oriental' blood. He reproduces in the most perverse manner possible and reverses the established gender roles and family rules that are sacred and essential to the Victorian society. Count Dracula travels back and forth between social classes and thus manipulates the social rules of the Victorian society. Because of his physical features and his close relationship with capital, Dracula is often considered to be an anti-Semitic representative of the Jew. The vampire Dracula is also an Anti-Christ since his very existence challenges the teachings of Christianity. Although he is not Jesus, he is resurrected, travels back and forth between the world of the dead and the living; feeds on blood though it is strictly forbidden and plays God by creating vampires of his own kind. For all those threats that Dracula poses against the Victorian society, he has to be destroyed to maintain the order in Victorian society.

The last chapter of my thesis dealt with Ricean vampires as they are illustrated in the first book of Vampire Chronicles entitled Interview with the Vampire by Anne Rice. The twentieth century vampires of Anne Rice are not straightforward representations evil. They are neither supernatural creatures that are evil by nature nor 'others' who are there to threaten and destroy the Western order. They are sophisticated, humane vampires wandering the world not to feed themselves with blood but to find answers for the

existentialist questions about their own kind and nature. Ricean vampires are self conscious and portrayed in a brand new context clean from all kinds of superstitions that the vampire Gothic used to offer. The vampire that Rice offers is one that everyone can sympathize and identify with, instead of being afraid of it. Ricean vampires take the readers out for a journey within their own soul to show that the source of evil is neither in 'the other' nor in 'the supernatural' but in their own human nature.

Now, in our age, when evil is possible in any form like any other thing, there are no limits to the portrayals of the vampire. Provided that it has the market value, any representation of the vampire is welcomed. All kinds of vampires that are revived or created to appeal different tastes of consumers are in the market. Clumsy puppet Counts for kids; half-naked, good looking female vampires in men's magazines; mysterious, dazzling male vampires designed to keep women stick to the screen; cyborg-robot vampires for science fiction and fantasy fans; samurai vampires in manga series... Unless humans acquire the ultimate knowledge of the most archaic questions to their existence there will be no limits to their imagination. As long as there are no limits to the human imagination, there will be no limits to the variations of the vampire myth which feeds on this handicap of the human mind.

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ÖZGEÇMİŞ

1982 yılında Kahramanmaraş'ın Çardak kasabasında dünyaya geldim. İlk, orta ve lise öğrenimimi Adana'da tamamladım. 2000 yılında kazandığım Beykent Üniversitesi İngiliz Dili Edebiyatı Bölümünden 2004 yılında mezun oldum. Aynı tarihten bu yana Beykent Üniversitesi Yabancı Diller Hazırlık Bölümünde öğretim görevlisi olarak görev yapmaktayım.