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The Cognitive Model of the Vampire and Its Accommodation during the Twentieth Century

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Prehlásenie

Prehlasujem, že som diplomovú prácu vypracoval samostatne a uviedol akékoľvek pramene a použitú literatúru.

Olomouc, 27. júna 2013 ....

podpis

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Table of Contents

1. Introduction.. 6

2. Two Cultural Models of the Vampire………………………………………….……… 8

2.1 Distinctive Features of the Two Models……………………….………….. 9

2.2 Conflicting Models……………………………………………………….... 13

2.3 Foundational Schemas for the Vampire……………………….……….. 15

3. The Antagonist Model of the Vampire………………………………………...…17

3.1 The Concept of Otherness As the Antagonist Vampire's Foundational Schema……………………………………………………………….. 17

3.2 Religious Symbolism and the Vampire's Origin……………………...18

3.3 The Vampire and the 'Uncanny'……………………………….….. 20

3.4 Forms of 'Otherness' in the Vampire Model……………………..….. 25

3.4.1 Family and Faith…………………………………………..….. 26

3.4.2 The Vampire's Inferiority and the Colonial Stigma……………... 27

3.4.3 Anti-Semitic Reading of *Dracula*………………………………...29

3.4.4 Exoticism and the Fear of Femininity……………………..….. 30

3.5 Subconscious Desires, Sexual Deviations and Their Symbolic Correction….. 32

3.6 Cultural Significance of the Antagonist Vampire Model…………………..34

3.7 The Vampire in New Media ……………………………………………..... 36

3.8 Traditional and Innovative Approaches to Vampirism in the Twentieth Century ………………………………………………...………….. 38

4. The Sympathetic Model of the Vampire………………………………………..... 40

4.1 Ambiguities of the Sympathetic Vampire in the Nineteenth Century …..…… 40

4.2 From Byron to Anne Rice – The Vampire's Glamorous Rebellion ……..….. 42

4.3 Functions of the Sympathetic Model……………………………………45

4.4 Forms of Evolution of the Sympathetic Model in the Twentieth Century…..... 48

4.5 Vampires Estranged and Familiarized, in Literature and on Screen……….... 50

4.6 Origins of Characters' Vampirism As an Instrumental Element of Sympathetic Portrayal……………………………………………………..…….. 52

4.7 The Problem of Immortality and Relationship in Contemporary Vampire Fiction and Cinema……………………………………………………………………54
4.8 Questions of Morality and Sexual Themes……………………………………56
4.9 Expressions of Vampirism in Alternative Culture…………………………….59
4.10 Vampires for Children and Young Adults…………………………………...60

5. Vampire Kitsch………………………………………………………………………62

6. Conclusion……………………………………………………………………………...64

Resumé………………………………………………………………………………… 67

Bibliography…………………………………………………………………………… 71

1. Introduction

In the conclusion to her cultural study of the image of the Western vampire, Milly Williamson reasserts the idea that the vampire adapted and evolved 'in order to keep pace with the cultural moment' (183) and uses it as an explanation for the multifacetedness of the vampire figure in literature, cinema and other media today. While the cultural image of the vampire and its perception have, along with the vampire's various applications and its target audiences, shifted considerably during the twentieth century, I suggest it would be a mistake to view this image as a singular, continuous model and would like to present a concept of at least two distinct models, competing, at times, for cultural saliency.

In introducing this outlook, I will draw on the cognitive-cultural theories of Bradd Shore and use his terminology to describe the framework, origins and mutual interactions of the cultural and cognitive models of the vampire in all their plurality, dichotomy and social significance. In the foreword to his *Culture in Mind: Cognition, Culture and the Problem of Meaning*, Shore writes:

> People ... live out the details of their daily lives in terms of what they conceive to be real: not just rocks and mountains and storms at sea, but friendship, love, respect are known as false or real. Indeed, we institute such intersubjective realities, even give them embodiment in the layout of the village, in forms of address, in ritual and myth. This is the domain of meaning making, without which human beings in every culture fall into terror. The product of meaning making is Reality. (xv)

How, then, did the imposing, vivid image of the vampire, seemingly an arbitrary product of fancy, come to be embedded in our shared cultural subconscious; out of which emotion complexes did it spring into being, and how did it reach such a high profile, having spread its progeny across all manner of popular media? Rural population of Austria-Hungary in the fifteenth century likely believed in stories of vampires preying upon their livestock, but why did a relatively enlightened Victorian reader put stock in 'shilling shockers' featuring made-up monsters, and how is it possible for the vampire to hold such sway over the minds of millions of readers and movie-goers today?

I believe the answer to these questions to be: in some manner or another, the stories and their characters have managed to ring true with their contemporary audiences. Values, worldviews and emotions encoded within the model of the vampire are our own and represent an inseparable part of our cultural subconscious. The vampire inhabits our intersubjective realities and channels these underlying values and emotions, enabling us to impose on our worlds a brand new order. The real question, then, should not be why we cling to something so unreal as the vampire in our day and age, but how the vampire helps us shape our Realities.

That these new orders of things and intersubjective realities differ dramatically among readers of vampire fiction both synchronically and diachronically is my basic claim; to describe why and how they differ, around which main traditions they are centered and who they appeal to is the purpose of this work. Acceptance of the model of the vampire is not universal, of course, but it divides even readers of one genre – vampire fiction – and to better understand this, it would serve us best to establish a notion of plurality of the model of the vampire as a basic premise.

2. Two Cultural Models of the Vampire

There are sentiments among consumers of popular culture and writers of unrealistic fiction bemoaning the fact that contemporary vampires are not what they used to be.[1] This may be considered a result of conflicting expectations – a conflict which stems from the fact of co-occurrence of different cognitive models of the vampire in a common cultural domain. Since they occupy overlapping spaces in popular culture, one of the models must necessarily become subdued in order for the other to acquire greater saliency. Williamson summarizes the current 'balance of power' between the two models thus:

> Dracula no longer holds centre stage in the world of vampires. The twentieth century produced a new generation of morally ambiguous, sympathetic vampires who lure audiences with the pathos of their predicament and their painful awareness of outsiderdom. … This signals one of the most important transformations in our perception of the vampire – it is no longer predominantly a figure of fear in Western popular culture, but a figure of sympathy. (29)

Before analyzing the interplay and competition between the two models of the vampire, I will first define what exactly they represent and where they originated. The defining distinction between the models of the vampire is to be one regarding their content, symbolic power and connotations. Many of the telltale characteristics of the Western vampire have been hard set since the nineteenth century, when the vampire emerged as a prominent figure in literature written in English, resulting in a large degree of unification. Yet, it is that very same era when the division in the model of the vampire took place.

The first model described herein is a strand that came down to us from folklore of the East Europeans and gained traction in the English-speaking world of the nineteenth century in the form of 'penny dreadfuls', serialized stories printed on cheap paper, culminating in the quintessential vampire figure of Dracula. It became a staple of Gothic fiction and, later, of

[1] In an interview with *The Independent*, author Neil Gaiman likened the overabundance of vampires in books, films and television shows to a cockroach infestation: 'Maybe it's time for this to play out and go away. It's good sometimes to leave the field fallow. I think some of this stuff is being over-farmed.' The 'field' in this case is 'farmed' by the hugely popular authors of paranormal romance and teen vampire fiction, such as Charlaine Harris, Stephanie Meyer or LJ Smith. In the same article, Sam Stone, an author of Gothic horror and fantasy fiction, refers to these contemporary authors' new vampire characters as 'soft' and criticizes their being lackluster in comparison with Stoker's Dracula. Along with Graham Marks, a children's author, they all agree on the contemporary vampires not being 'scary' any more (Akbar).

horror movies and televised series. This image is an echo of deep-rooted human fears, an archetypal shadow, a mythological figure that is, in essence, merely a repainted image encompassing ideas that could be found in the ancient cultures of Sumer and Greece. Its central theme is society's perception of otherness, its importance lies in the relation to the human community and to the shared culture in the minds of its members. Let us call this strand of vampirism the *antagonist vampire*.

The romantic era, during which many popular vampire stories were written, and the emergence of the bohemian were the springboards that can be identified as being chiefly responsible for the formation of the other model of the vampire. Through *The Vampyre,* the work of John Polidori and its association with Byron, as well as some other endeavors of later writers of 'penny dreadfuls' catering to wide working class masses, the model of the *sympathetic vampire* took shape.[2] This variant has more to do with human desires than fears, it represents the outsider, not in the sense of a threat to society, but as a means of self-realization. Its importance lies in the individual's sense of the self and their own standing in the world.[3]

2.1 Distinctive Features of the Two Models

As I mentioned, aspects of appearance and supernatural traits of vampire characters, derived from folklore and conventionalized in Gothic forms, can be ascribed to both of the models and even if they are not employed in core structuring of characters themselves, they are commonly alluded to or manipulated in a playful manner (in case of more postmodern works), so that new possibilities for the utilization of the vampire model in fiction open up.[4]

Therefore, since the fantastic characterizing elements of the vampire are not helpful in distinguishing between the models, we must look to other devices: the point of view, the way

[2] In the time of its conception in the nineteenth century, however, the popular English literary vampire could not be neatly divided into the two distinct models that I discuss here. Polidori's work itself is a fusion of both, and we can attribute to him not only the establishment of the model of the sympathetic vampire, but also the creation of the tradition of English vampire fiction in general (including, of course, the antagonist vampire). As Guillermo del Toro points out: 'With *The Vampyre*, Polidori gave birth to the two main branches of vampiric fiction: the vampire as romantic hero, and the vampire as undead monster' (Del Toro and Hogan).

[3] To better reflect the distinctiveness of the two models, I will use in singular the neuter personal pronoun 'it' while referring to vampires within the antagonist model and the politically correct 'them' for vampires within the sympathetic model in their respective chapters.

[4] For example, vampire Luis in Anne Rice's *Interview with the Vampire* clears up many of the 'misconceptions' about vampires and garlic, crosses, running water and other such popular tropes associated with the figure. In Roman Polanski's *Fearless Vampire Killers*, a Jewish vampire implies that the cross, a Christian symbol, would not have on him the repulsive effect that its wielder would expect.

a vampire character is constructed, and the literary tradition a given work of fiction draws from.

Williamson suggests that 'melodrama is the inevitable home for the vampire' (40) and that the sympathetic vampire draws heavily on it. According to Peter Brooks, the melodramatic mode is also key in the construction of the traditional Gothic novel (19), the genre from which both of the aforementioned vampire models emerged. Williamson further suggest that the sympathetic vampire has more in common with the persecuted heroines of Gothic novels than with their villains (40). I would follow this line of though further and establish that the sympathetic and the antagonist vampire models occupy distinct, even opposite slots in not only the Gothic genre of the nineteenth century, but in the contemporary cultural space and popular consciousness as well.

The point of view is often a reliable device for distinguishing between the two models. The first person accounts of Rice's *Vampire Chronicles* or Fred Saberhagen's *The Dracula Tape* are written is such a way so as to allow us to identify with the vampire character. This may be more difficult in formats and media which do not rely on an overt narrator, and in such cases, it is the structuring of the vampire characters and their function in the story as well as the literary tradition which surrounds them that we must look to.

A key element of the antagonist vampire model is its monolithic, flat character construction. There is very little internal struggle in such characters. They are their function – an archetype, a symbol, a pivot around which the plot revolves. Of this type, the character of Dracula is the most representative. Williamson opens her discussion of symbolic capacities of Stoker's vampire by reasserting that it was 'Dracula [that] has dominated critical interpretations of the vampire, eclipsing earlier incarnations of the vampire' (5) and goes on to explain the character's popularity throughout the better part of the twentieth century:

> The character of Dracula has come to stand for the vampire generally because this figure is seen as representative of a universal psychic condition or, alternatively, of the spirit of the age. Thus despite the mutability of Dracula, from novel to stage to screen, this figure has tended to be interpreted as a set of fixed metaphors and symbols which … tend to universalize the nature of the psyche and foreground issues to do with masculinity. (ibid.)

What really makes the antagonist vampire such as Dracula attractive in the mind of the reader is its relation with the fictional world. The appeal of these traditional vampire tales lies in the

reaction of the human characters to this representation of supernatural evil and in the conflict occurring between them and the vampires. In this kind of stories, it is the reaction of the characters to the incursion of supernatural evil into their worlds that really resonates with us. We can fear for them, sympathize with them and feel their triumph when the evil is eventually vanquished. By following the conflict to its conclusion, we make some realizations about society, culture, the world we live in. The primary importance of the antagonist vampire is for the *community*.

In sympathetically constructed vampire tales, it is the vampire character which is the focus of our attention and emotion. The sympathetic vampire's emotions are of a more broader range, its cravings and motivations are not metaphysical or articulated as a representation of some cosmic evil, but personalized and individualized. As Jules Zanger writes, their 'condition permits them to love, to regret, to doubt, to question themselves, to experience interior conflicts and cross-impulses – to lose, in other words, that monolithic force possessed by Dracula, his unalterable volition' (25). In fundamental terms, he or she is a human character in a body of a devil and in circumstances that such ontology gives rise to. The appeal of tales featuring this kind of characters is in their protagonists' inherent duality – a space that makes psychological turmoil and internal conflict possible.

All external action is secondary to what happens in the sympathetic vampire's mind or it is only an external realization and outlet for the tensions that lie within. Identifying with these characters, following their internal conflicts to their conclusion (be it self-destruction as in *Varney the Vampire* or a symbolic attaining of freedom as in *Interview with the Vampire*) leads us to certain realizations about ourselves and our relation to the world. The primary importance of the sympathetic vampire is for the *self*.

The manner of engagement by the reader is also a very important point that sets the antagonist and the sympathetic vampire apart. Zanger notes that sympathetic vampire narratives are experienced in a different way, 'not voyeuristically, as in the case of *Dracula*', and that readers engage in them 'as conjoiners and communicants' (25). The troubles and predicaments of the sympathetic vampire are more humanized and readily recognizable from our day-to-day experience.

As for the literary tradition, we can see which slots the sympathetic and the antagonist vampire occupy in the space demarcated within the Gothic novel. Take the character of Luis from *Interview with the Vampire*, who was made a vampire against his will, being rendered an ontological status he did not choose. Williamson uses him as a prototypical example of the sympathetic vampire and tries to place him in a literary context broader than vampire fiction:

> Luis has more in common with the heroine of melodrama and the Gothic tale than he does with their villains, for like the heroine of melodrama and the Gothic novel, what Louis suffers is as a result of one caught in circumstances beyond his control and understanding; he is a pathos-ridden creature and as such represents one of the key emotional and ethical categories of melodrama – the depiction of misrecognised and persecuted innocence, voicing incomprehensible wrongs, and ultimately, the recognition of that innocence. (40)[5]

So, at one hand we have the concept of persecuted innocence, a melodramatic heroine that is drawn into circumstance beyond her control – this is the place for the sympathetic vampire in any work of fiction that follows the melodramatic mode.[6] In an interesting gender-swap, Stoker gives the role of melodramatic heroine to Jonathan Harker, the young hero of the novel *Dracula*, who finds himself in a gloomy castle and a perilous situation at the hands of some female vampires and the devilish Count himself. In works of the sympathetic vampire vein, however, the hero himself would be a gloomy character and potentially terrifying to his surroundings (albeit not to the reader), and there would be no Gothic backdrop to imprison him – it would be society itself, as well as his own nature of the nocturnal outcast.[7]

Then we have the villainous 'otherness'. While a sympathetic vampire is oppressed (in the eyes of the reader) by society that misunderstands him, the villainous antagonist vampire of the Stokerian vein is the oppressor of the people amongst whom he appears. The devilish monk, the mad lord, the vampire – the traditional Gothic antagonists who represent the full realization of the Jungian shadow, the externalization of the dark recesses of our own subconscious.

While a certain transgressive element (the notion of undeath, the ambiguous physiology, the sexual orientation) is characteristic for both of the vampire models, in the antagonist

[5] The characteristics of the sympathetic vampire may not be so clear-cut however. Later, Williamson describes Luis and other Rice's characters as ambiguous, reluctant and roguish. For her, they 'blend the characteristics of the Gothic heroine, locked in circumstances outside of her control with those characteristics that Maggie Kilgour terms the Gothic hero-villain, a rebel and rogue; a fatal man operating outside the limits of social norms. They are pathos-filled creatures, but they also have the preternatural strength and longevity to aid their predicament; they are strong individuals even in their communal arrangements.' (48)

[6] Peter Brooks considers melodrama sharing many important features with the Gothic novel: the preoccupation with nightmare states, claustration, thwarted escape, 'innocence buried alive and unable to voice its claim to recognition' (20).

[7] Note that the actual condition of vampirism, as Williamson observes (70) in the vampire-biker flick *Lost Boys*, is not a necessary prerequisite for establishing the sympathetic vampire figure, the mere anticipation of vampirism is enough.

model it is utilized to make the character more alien and monstrous, in the sympathetic vampire it makes the character more appealing (to a specific group of readers, at least) and presents some techniques or outlets for a more fully realized self. Speaking in a simplified interpretative manner: the antagonist vampire is suppression, oppression and rejection, while the sympathetic vampire is freedom and acceptance (or the desire thereof).

2.2 Conflicting Models

Any coexistence of two models entertaining radically different notions within the same domain tends to lead to confusion and cognitive dissonance, and such is the case of the readers, audiences or fans participating in the vampire-centered discourse. Our cultural frame has but one apparent place for the variants of the vampire model – they are not complementary distributed, and often a single work of fiction features both of the aforementioned models – and the model itself has a relatively conventionalized form that makes it difficult to distinguish between its variable contents. In cases of varying experience with one or the other of the models, the audience inevitably reacts differently. As Shore comments in his study on culture and cognition: ‘in the case of conflicting models ... confusion, ambivalence, and irony [is experienced]’ (315). The sarcastic reactions to some of the features of Meyer’s vampires, along with derision of their ‘vegetarianism’ and emasculated attitudes, is one example of such a clash. For someone with prior knowledge of works based on the sympathetic model, however, many of those features may not be surprising, since many of them are just a continuation within an established tradition, albeit brought to an extreme.

Conversely, Williamson documents many responses of women vampire fans familiar with the model of the sympathetic vampire, primarily from the works of Anne Rice. One of the fans voices her discontent when she has finally read *Dracula*. Coming from the standpoint of the sympathetic reading of the vampire, she is appalled by the one-sided, monstrous depiction of the main vampire protagonist: ‘Dracula is just mean and nasty, so I don’t like the ones with all the gore and I really don’t think that that’s a true portrait. That’s not really what a vampire is like’ (59). Her strong affinity with the sympathetic model leads her to the rejection of the antagonist structuring of Count Dracula, any literary qualities of the work notwithstanding. Williamson notes ‘a widespread disapproval among female fans of the depiction of vampirism in “Dracularised” modes’ (ibid.).

Contemporary readers' different experience and perception of the vampire show how establishing a framework distinguishing between the two suggested models might be worthwhile. The common view that the vampire image has been changed beyond recognition, corrupted by the popular mainstream and bereft of its genuine appeal could be only partially true, since it does not take into consideration the coexistence of the two distinct models. This synchronic existence might have been obfuscated, since at a given point in time one or the other had always held a dominant position within the common domain.

The dominant model at the beginning of the twenty-first century seems to be that of the sympathetic vampire, whose domesticated and infantilized versions populate bookshops and readers' imagination, while the antagonistic model struggles to survive. The waxing and waning of one or the other can be observed repeatedly throughout the twentieth century and largely has to do with appearances of popular works that gave the subject material new vivacity. Apart from authorial ingenuity, social and cultural atmosphere also played a key role in this process. To better understand the varying reactions to the contemporary incarnations of the vampire, a more thorough look at the different contexts in which the two models found its apexes is needed.

The situation gets more complicated, however, when we note that from the very beginning of the vampire fiction in English, the antagonist and the sympathetic model have been intertwined and commonly appeared meshed together in a single story or character. By carefully removing all expressions of the sympathetic model in the most important works in the genre in the nineteenth century, we are virtually left only with *Dracula*. But the purpose of this work is not to isolate the elements of one or the other as if they operated in a vacuum, or claim their complete exclusivity to one another. Any conclusions made in this direction would also be implausible, for the cognitive model is by definition a subjective realization in a person's mind. Furthermore, I conceive of the two vampire models not only as functioning in the process of creation, but, more importantly, as a way to read the vampire fiction and think about it – and, by extension, of our own realities. Thus, many works analyzed on the following pages will be looked on through the lens of both models, and many claims will then appear to be at odds with each other. Then again, I believe such dialectics is inherent in the very character of the vampire.

2.3 Foundational Schemas for the Vampire

For describing the creation, mapping and various interactions of the two models, Shore's three-tiered system of schematizing may be employed. He opens up his discussion of schematization thus:

> Cultural models employ analogical schematizing in a number of different ways. Most commonly, meaning construction draws upon a store of previously learned foundational schemas in relation to which novel information can be analogically mapped. … Behavior is structured at three different levels of abstraction. At the greatest level of particularity are (1) specific cases, concrete experiences which provide the most direct basis for general reasoning. More abstract and institutionalized are (2) instituted models, which are the behavioral equivalent of conventional "categories" for experience. Instituted models are usually labeled or otherwise explicitly coded by members of a community, so that they are easily recognized forms of institutionalized experience. Most abstract are (3) foundational schemas. Foundational schemas are very general models which work across empirically heterogeneous domains of experience and underlie a community's worldview. Foundational schemas are usually only tacitly known and not explicitly cognized by members of a community. Few people are able spontaneously to describe their operative foundational schemas. (366)

Shore talks about *instituted models* that society uses to make sense of their experiences. These models could be outcomes of abstraction of specific cases and are expressed or coded in such a fashion that they are immediately recognizable. We can assume the antagonist vampire to be such a model. An instituted model fits into a *foundational schema*, which in case of the antagonist vampire would be the notion of 'otherness'.

We can say that the instituted model of the vampire was created for the English-speaking world by a process of analogical mapping of specific cases or rumors concerning vampirism, which attracted public interest and appealed to people's fears and imagination in Britain from the 17th century onward. Thus a general idea of the vampire came to exist in the public consciousness, with its cues, such as fangs or blood-drinking, and it was used to make sense of other particular cases of vampirism in 'real life' or literature. This model would then contribute to the foundational schema of 'otherness', along with ghosts, ghouls, women, or

people of non-Caucasian ethnicities. Its foundational schema enables people to subconsciously understand the role of the vampire model.

It is equally imaginable that, in a reverse process, the foundational schema of ‘otherness’ found its more concrete, readily recognizable and stylized expression in the model of the vampire. Instituted model of the antagonist vampire would then be used in particular works of fiction by the authors of ‘penny dreadfuls’ and their followers.

At the same time, in the model of the sympathetic vampire, a whole another set of cases and a wholly different schema came together to institute it. Images of the bohemian, the glamorous outcast, the Byronic hero and the melodramatic heroine all came together in works such as Sheridan LeFanu’s *Carmilla* or James Malcolm Ryder’s *Varney the Vampire*, works of a tradition independent of *Dracula*. While not entirely human, heroes of these books certainly have more redeeming features than the Stokerian antagonist vampire. This new vampire model fits comfortably into the schema of ‘glamorous rebellion’. In this schema, the point of view is no longer society’s, but the individual’s. It is utilized by various programs, ranging from self-search to resistance to other instituted models.

3. The Antagonist Model of the Vampire

3.1 The Concept of Otherness As the Antagonist Vampire's Foundational Schema

Although vampire-like creatures or deities appear in mythologies and folklore all around the world, what we now conceive of as the vampire with its fangs, blood-sucking and nocturnal habits has most probably originated somewhere amid the cultural exchange between Slavic folklore of Eastern Europe or the Balkans and Greek folk traditions (Summers, *Kith and Kin* 9). In any case, wherever we come across tales concerning vampires or vampire-like creatures, the common themes are always there – the demonic influence, the crossing of boundaries between life and death, the violation of taboos, the sinister threat to the community. These are the concepts connected with 'otherness', a key principle in cultural perception that has influenced social thought of communities as well as cultural and political interactions between them throughout history and found its expression in every kind of artistic endeavor.

Since the concept of 'otherness', whether examined from cognitive, philosophical or artistic standpoint, is extremely broad, I need to first of all state that it will be considered as a particular *foundational schema,* one encompassing the antagonist model of the vampire. However, to better grasp the cultural pertinence of the vampire model to the Western culture, other realizations of this particular schema will be considered; primarily its expressions in the Gothic tradition, its role in the Victorian cultural mindset and its continuing influence in all kinds of media that it exerts on consumers and general public to this day.

Coming back to Shore's observation in the previous chapter - not many people are able to identify and describe particular foundational schemas of their culture. This suggests that they operate at an unconscious level as a kind of universal blueprint. If we formulate a foundational schema very generally, it is quite possible to observe it appearing cross-culturally, and although the cognitive models that constitute it vary culture to culture, their function might be virtually the same. Also, let us not forget about instituted models that are common to cultures otherwise very much removed in time and space.

One of those models is, of course, the vampire model, which inhabits the superstitions of the sixteenth century Slovak peasants, as well as contemporary primetime American subscription television. On the following pages, I will make an argument that in these two instances (among numerous others) we are talking about the same function and application of a particular cognitive model. To assert this supposition, we have to look to the unconscious,

where suppressed fears and desires of our common humanity remain invariable to cultural changes.

In literature, the genres of horror and Gothic fiction in particular, primal fears and urges are excited as a means by which authors impress a given desired feeling on their reader. Among the plethora of emotional responses such as shock or abhorrence it is the feeling of the 'uncanny' that stands out in its sophistication and garners attention of literary theoreticians. It may even represent the centerpiece of a successful sensational work that aims to scare or unsettle its audience, for, as Freud writes, the 'subject of the "uncanny" … belongs to all that is terrible – to all that arouses dread and creeping horror' (1). The concept of the 'uncanny' is closely related with the foundational schema of 'otherness', but that is by no means to suggest that everything classified as the 'other' also possesses the quality of the 'uncanny'. However, in due course, we will see that it is this quality that is central to the understanding of the model of the antagonist vampire.

3.2 Religious Symbolism and the Vampire's Origin

To trace the origins of the model of the antagonist vampire is to delve into the history of folklore surrounding vampirism in general. The motif of blood and blood-drinking has to have priority in any such attempt. Pagan beliefs in all corners of the globe associated blood with vitality, energy, life itself. Not only was blood considered an indicator of one's health and vigor, it was considered to be a material representation of life, as its absence, quite straightforwardly, meant death. As James B. Twitchell summarizes the mythical importance of blood, 'blood-drinking as a way to partake of another's energy was the logical extension of … a casual nexus between blood and vigor' (13). Tribal warriors resorted to drinking the blood of their fallen enemies in order to gain their strength and blood sacrifices were part of many pagan rituals. On the other hand, human attitudes to blood have always been deeply ambiguous and even the relatively primitive animistic beliefs such as the Japanese Shinto (rituals and beliefs of which can be commonly encountered to this day) found ways to taboo-ize blood and activities connected with handling of blood.[8] In our Western cultural sphere, the most important influence in this regard was, naturally, the influence of Christianity.

Before we look at the connection of vampirism and Christianity, let me note an underlying cognitive process concerning our vampire recognition with regards to blood-

[8] For more on Shinto and the blood taboo, see Kasulis, 48.

drinking. Whenever we come across the phenomenon of blood-drinking, we tend to think 'vampire'. This is a process of assimilation based on indices, as blood-drinking is an *index* for the vampire. According to Piaget, it ranks among 'signifiers', that is 'the "indices" which enable [us] to recognize objects and relationships, to assimilate consciously and even to imitate. But the index is only one aspect of the object or of the situation, and is therefore not a "signifier" which is differentiated from the "signified"' (163).

What does make blood-drinking, which holds only a metonymic relation to the vampire, so salient, that it can function as a 'signifier' for the vampire itself? One reason may be the documented phenomena of blood-drinking in psychopaths, classified as 'vampirism', but that still does not account for why this is perceived as *the* defining characteristic, mention of which never fails to bring a vaguely Bela-Lugosi-shaped image to our mind. I suggest it is because blood-drinking shares the central traits underlying the model of the antagonist vampire, that is: its transgressive nature, its potential as a threat to the 'community' (both literal and figurative) and its repression, from which the feeling of 'uncanny' arises. We will see how these traits are articulated in the antagonist vampire further on.

Mentions of blood representing life occur many times throughout the Old Testament and the figurative drinking of Christ's blood is a part of the Eucharist. Because, 'if blood was important to classical myth, it was also central to early Christianity … in both [Testaments] the "blood is life" motif is repeated again and again' (Twitchell 13). Christianity gave blood new symbolic significance, utilizing it for its own ends, replacing the older beliefs connected to it, while retaining a certain sense of continuity. This sense of continuity was deemed especially important in places where Christianity had to compete with surviving Pagan beliefs. Where it couldn't transform a certain element of heathen faiths, it strived to demonize it.

This process can easily be described in Piaget's terms as *assimilation.* In a wide sense, it is an 'integration into previous structures' (Montanegro, Maurice-Naville 72). In this case, we use the term 'previous' in the sense of 'dominant', we adopt the viewpoint of the church. The symbolic structure of blood and blood-drinking was assimilated into the new belief system, but the belief system also had to *accommodate* to it, since 'the mechanisms of assimilation and accommodation are complementary, and intelligent activity is characterized by their equilibrium' (Montanegro, Maurice-Naville 75), hence the numerous mentions of blood in holy scriptures, which we can perceive as an outcome of this process of accommodation.

Although the stories of undead revenants sucking their neighbors' blood predate Christian times, the church made them its own without much hesitation. Imagine a representative of the faith coming across a tale or even an actual occurrence of vampirism.

His mind assimilates the concept to fit the category of the Devil. However, as Montanegro and Maurice-Naville remind us, 'assimilation can be deforming' (75), thus the original concept of the vampire is twisted and transformed to fit the Christian interpretation.

Again, the process of accommodation goes hand in hand with assimilation, and though in this case it may not be as prominent, we can find certain minor transformation of the Christian myth in fringe religious writings, one of which is the infamous handbook, *Malleus maleficarum*, which concerns itself also with the proper way of vampire disposal. As for the pre-Christian folk belief in vampires, it had to restructure itself and accommodate the new Christian explanation (Summers, *Kith and Kin* 211).

By identifying blood-sucking undead with demonic possession and the Devil, the church created another persuasive reason for people to join its creed. For, unlike the popular versions of the vampire today, the primary means vampires of the seventeenth century expanded their ranks was not through humans becoming victims to the vampire's contagious bite or similar conversions, but by ordinary folk ending up buried in unconsecrated ground.[9] This explanation both superseded and neatly complemented the previous belief that suicides generally rose as vampires after death and illustrates the deforming effect of assimilation (Summers, *Kith and Kin* 174).

The engagement of the church with vampire traditions was particularly intense in the Balkans of the 17th century, because it was a place where Catholic, Orthodox, Muslim and pagan beliefs interacted and clashed. 'In the Balkans … the vampire story was used as a wedge of ecclesiastical polity' (Twitchell 14). In adopting the vampire myth as its own, the church not only acquired a potent bogeyman, but was also quick to introduce a remedy. 'If [it] fostered the threatening parts of the vampire superstition, it also … took upon itself the defense of the local populace' (Twitchell 15). Sacraments and various religious paraphernalia became the staple of vampire fiction and the character of the priest became the prototypical vampire slayer.

3.3 The Vampire and the 'Uncanny'

Coming back to the subject of the 'uncanny', it was Freud who characterized its features and explained its workings as both an aesthetic device and a psychological phenomenon more

[9] Other potential sources for vampires included: 'dying unbaptized, … being excommunicated, copulating with a witch or demon, being the seventh child of the same sex, being born on Christmas day, being born with precocious teeth … the list varied with different societies, yet two classes of sin were common to all: first, sins against the church … and second, any social peculiarity' (Twitchell, 9).

comprehensively than anyone before him. Some thought had already been given to this subject at that time by Jentsch, who identified an important source of the uncanny, which is pertinent to the vampire problematic: ‘doubts, whether … an apparently animate being is really alive; or conversely, whether a lifeless object might not be in fact animate’ (Freud 5). This, on its own, would seem sufficient to explain the feelings of ‘uncanny’ associated with vampires or any kind of ‘undead’.

Freud distinguished two kinds of the ‘uncanny’ – or rather two different sources of the feeling. One of them occurs when an individual is confronted with something that brings surmounted or obsolete beliefs of the old animistic world back to life:

> We – or our primitive forefathers – once believed in the possibility of these things and were convinced that they really happened. Nowadays we no longer believe in them, we have *surmounted* such ways of thought; but we do not feel quite sure of our new set of beliefs, and the old ones still exist within us ready to seize upon any confirmation. As soon as something actually happens in our lives which seems to support the old, discarded beliefs, we get a feeling of the uncanny. (17)

We can assume with confidence that blood-drinking rituals and practices were vilified with first civilizing touches on Europe’s peripheries long before establishment of Christianity. Apparently, they became confined within the boundaries of folk tales, particularly the ones concerning death and malicious or demonic spirits.

As would the era of Enlightenment and universal development of natural sciences have it, literal connection of blood and life, as well as any supernatural benefits resulting from partaking in the gruesome imbibing of that vital bodily fluid had been disproven, yet, as many historical accounts (such as those collected in Montague Summers’ *The Vampire in Europe*) show us, people of various background were readily taken in by tales and accounts of vampirism. The printing press and the circulation of media become another source propagating beliefs in vampirism, so much so that the study of vampires had grown to be taken very seriously in some scholarly circles on the continent. Twitchell gives us a brief account of the state of vampire studies from the beginning of the eighteenth century, including such names as Dom Augustine Calmet, a Benedictine abbot and ‘possibly the greatest Catholic Biblical scholar in the eighteenth century’ (33), as well as the forerunner of vampire studies in Central Europe, Karl Ferdinand Schertz, whose *Magia Posthuma* was printed in Olomouc in 1706, and many others.

Many researches, poring over 'factual' accounts of vampirism may have encountered the 'uncanny', since its 'effect is often and easily produced by effacing the distinction between imaginary and reality, such as when something that we have hitherto regarded as imaginary appears before us in reality' (Freud 15). By the time the character of the vampire was used by authors of Gothic-themed low-cost 'penny dreadfuls', an average Victorian reader must have been already educated enough not to give much credit to their factual value, but they were nevertheless susceptible to a manner of unconscious doubt that provoked the unsettling feeling of the 'uncanny' and guaranteed commercial success of said stories.

Freud distinguishes between the feeling of the 'uncanny' evoked by literature (or any other media with artistic content) and that evoked by real-life occurrences.[10] He observes that while many uncanny impressions can be evoked by exciting our surmounted superstitions in real life (many people even today harbor irrational fears or put credit into some ominous signs associated with death or misfortune), authors of fiction can be hard pressed to reproduce the feeling in the same way – hence a frequent inability of authors of unrealistic fiction to evoke the feeling of the 'uncanny'.[11]

However, Freud identifies another source for the 'uncanny', apart from surmounted beliefs – a class of the 'uncanny' that proceeds from repressed complexes. He states that 'uncanny is in reality nothing new or foreign, but something familiar and old – established in the mind that has been estranged only by the process of repression' (13) 'and then emerged from it' (15), that is, 'an uncanny experience occurs … when repressed infantile complexes have been revived by some impression' (17). Both in fiction as in real life, this class is to infallibly produce a response when the repressed complexes are excited.

The model of the antagonist vampire may well serve as a repository for emotions that are socially or psychologically unacceptable, that are willfully forgotten and then brought back to life through fiction in people's imagination. It is the 'other' inside of us, exorcised and forbidden, a system of complexes that return to haunt us in a stylized, metaphorical form of an undead nocturnal predator. The more our culture and society forbids, excludes and demonizes

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[10] He writes: 'The realm of phantasy depends for its very existence on the fact that its content is not submitted to the reality-testing faculty. The somewhat paradoxical result is that in the first place a great deal that is not uncanny in fiction would be so if it happened in real life; and in the second place that there are many more means of creating uncanny effects in fiction than there are in real life'(18).

[11] On account of fairy-tales, Freud adds: 'All [supernatural] elements so common in fairy stories can exert no uncanny influence here; for … that feeling cannot arise unless there is a conflict of judgement whether things which have been "surmounted" and are regarded as incredible are not, after all, possible; and this problem is excluded from the beginning by the setting of the story' (18). Also, with regard to vampires, in our current age of visual show and spectacle, the 1931 horror film *Dracula* with Bela Lugosi or Murnau's *Nosferatu* are more likely to produce laughter and ridicule in today's audiences, rather than the feeling of the 'uncanny'.

manifestations of these repressed feelings, the more appeal the model of the vampire gains and the more readily is the feeling of the 'uncanny' experienced. It is no coincidence that *Varney the Vampire* ranked among the most successful 'penny dreadfuls' in the Victorian era, which also brought *Dracula* in its closing years. Franz Steiner explains why Victorian society was ripe with taboos:

> The Victorian era was a rationalist age which differed from the previous Age of Reason in that it attributed importance not only to the various attempts at rational explanation, but also to the residual context which did not yield to the solvent of reason. This was particularly true of religion, which was then being adapted to the needs of an industrial society. Now the ground held by religion could be covered by various ethical theories, but there remained, unaccounted for, some very important human attitudes which were not susceptible to the same kind of treatment and which, indeed, seemed irrational under such examination. These attitudes and context, which had thus been divorced from their background and from institutional functions, became isolated to a degree which was new in human history. … Consequently, these residual contexts were put under the headings of magic and taboo. (51)

The vampire and the rich imagery associated with it, its compelling form, its primordial behavior; it forms a model that is ripe for association with all kinds of dark and repressed feelings. In the structure of the vampire model, a symbol may take 'over the full functions and significance of the thing it symbolizes' and thus easily produce the feeling of the 'uncanny', as we observed in the 'blood-is-life' association (Freud 15). Freud also gives a number of themes of uncanniness, claiming that there is a common idea of the double, including such phenomena as telepathy or constant recurrence of similar situations (9).

A motif of transferring mental processes is present in *Dracula*, when Mina Harker, undergoing a vampiric transformation, forms a telepathic link with Dracula that gives her clues as to his whereabouts, which can be extracted through hypnosis. Drinking the vampire's blood as a means of establishing a bond (a telepathic or empathic connection) is a popular motif in vampire fiction.

Contracting vampirism to its victims may also be a more figurative way to attain immortality apart from the physical fact of not aging. It amounts to making 'doubles' of itself (for, as it is the case with the antagonist model of the vampire, the vampiric characteristics

tend to 'overwrite' any previous human character features and leave only a vestige of the former self). Freud draws on Otto Rank to explain the double's connection with the 'uncanny': 'the double was originally an insurance against destruction of the ego, an energetic denial of the power of death … probably the immortal soul was the first double of the body' (ibid.). The vampire's only concern is to guarantee its own preservation, literary or figuratively, it has no higher ideals. We may very well recognize ourselves in this primal desire and simultaneously be appalled by its crude rendering, as well as be drawn to its simplicity.

It is quite appropriate, then, for Freud to identify the source of this idea of the 'double' as 'soil of unbounded self-love … the primary narcissism which holds sway in the mind of the child as in that of the primitive man … from having been an assurance of immortality, [the double] becomes the ghastly harbinger of death' (ibid.). It is interesting to note how the uncanny concept of the 'double' is popularly expressed in the vampire's lack of reflection in mirrors. I will return to the idea of 'vampire as child' later; let us first examine the world of its symbols and undeveloped egos.

Freud writes that in the later stages of the development of the ego 'a special faculty is formed, able to oppose the rest of the ego, with the function of observing and criticizing the self' (10). This would be the psychological feature that distinguishes the sympathetic vampire (for whom the ego-split may be one of the defining features) from the antagonist one, in whom this faculty has not developed and thus the old narcissism has not been surmounted. Freud considers the 'double' and other such disturbances in the ego to be 'harking-back to particular phases in the evolution of the self-regarding feeling, a regression to a time when the ego was not yet sharply differentiated from the external world and from other persons' (ibid.). And we may indeed look at the antagonist vampire as some kind of primordial ante-ego being, subject to infantile compulsions and rules of a an animistic world, where in power words could equal actions and symbols were themselves the things their represented. Such is the world described in Brian Aldiss's 1990 science fiction novel *Dracula Unbound*, where the character of Dracula is stylized like the horned Greek god Pan and vampires represent a primordial species millions of years old. They are described as evolutionary throwbacks lacking differentiated characters and human individuality. Aldiss's fiction embodies an actual representation of an 'old, animistic conception of the universe' characterized by 'narcissistic overestimation of subjective mental processes' (Freud 12).

It is such a world into which Freud's last prominent theme of uncanniness fits into – the recurrence of the same situations, things and events. He postulates the 'principle of a

repetition-compulsion in the unconscious mind, based upon instinctual activity … powerful enough to overrule the pleasure-principle, lending to certain aspects of the mind their daemonic character … whatever reminds us of this inner repetition-compulsion is perceived as uncanny' (11-12). When Count Dracula invites Jonathan Harker to his castle, he says: 'enter freely and of your own free will' (Stoker 26), using a redundant uncanny phrasing which hints that he belongs to a world of strange compulsions and rules, different from our developed, scientifically-minded one.

One of such rules, exploited widely in vampire fiction, is the vampire's inability to enter people's abodes uninvited. The old, animistic world of unconscious prevents the vampire from many actions that have strong symbolic (and thus magical) connotations – crossing running water and withstanding the presence of some herbs or religious implements being just some of them. One point where the motif of repetition can be encountered is the vampire's nightly visits. It rarely kills its victim 'in one sip', it returns night after night, wearing out its victim's strengths.

To conclude the debate about the 'uncanny', I would like to propose a defining characteristic for the antagonist vampire model to distinguish it from the sympathetic model. The antagonist model reflects a collective, animistic, undifferentiated-ego form of consciousness. The sympathetic model, on the other hand, represents the individual, a differentiated ego. It lacks the quality of the 'uncanny', because we identify with it. To make the antagonist and the sympathetic vampire two sides of the same coin, we can say that while the antagonist vampire is 'unheimlich', the sympathetic model is 'heimlich', or familiar, homely, *domesticated.*

The fear of the vampire is the fear of our own regression. It is the otherness within, seductive, but ultimately destructive to social order. This otherness remains repressed and is brought out to light only to be repressed more ceremoniously during our experiencing vampire stories.

3.4 Forms of 'Otherness' in the Vampire Model

Crucial in understanding the cultural significance of vampirism are the ways in which 'otherness' is articulated in the antagonist model of the vampire. In general terms, the antagonist vampire serves as a stand-in for someone or something to discriminate against. In it the features associated with the object of discrimination are more or less directly expressed and then demonized, portrayed as wrong and perverse. However, this one-sided view must be

developed further by noting an inherent duality in the model. For, what is off-putting can also be alluring, what is forbidden can be desirable.

This is not to suggest that vampire narratives of the nineteenth century were conceived as a conscious expression of the aforementioned world-views, or a commentary on the hypocrisy of Victorian morals. The antagonist model of the vampire is a natural means of looking at the socio-historic and cultural context in which these stories were created, as well as at some subconscious underlying principles of how culture and the human mind operate in relation to the concept of the 'other'.

3.4.1 Family and Faith

I have already noted the taboo concept of sucking blood in order to gain strength or perpetuate one's existence. Another point of transgression in the vampire is its ambiguous nature of a being that is deceased yet not dead. Folk tales of revenants and lovers coming back from beyond the grave were common and many of them found expression in the form of a romantic ballad (Summers, *Kith and Kin* 328). The vampire was regarded as the most despicable and sinister of the revenants, a notion much supported by its connection with the Devil, drawn by the church.

The motifs of blood and a mock-resurrection were analogous to Christian faith, but presented as the opposite of what a good and faithful person should strive for. All of them were perversions of the one, prescribed way. But not only was the vampire articulated as an affront to God, it was also a transgressor and destroyer of the community. Apart from various bodily harm, either by its nightly ravages or plagues, which came to be associated with vampires, it also represented a moral or metaphysical threat. According to the folklore, the first victims of the vampire were his friends and relations. 'The vampire never wantonly destroys … his initial victims are preordained; they are those whom he loved most when alive … he must be picked, "invited" into a relationship' (Twitchell 10). Affections and familial relations were thus perverted in the process. The concept of a threat to the traditional values of family, home and hearth was exploited by LeFanu, Stoker and others to a great effect.

The human family of the vampire is replaced by a new set of ambiguous relations. The vampire's victims themselves become vampires and enter a peculiar parent-child, as well as a lover-lover relationship with the 'parent' vampire, in what could be identified as a symbolic representation of an incestuous relationship, or at the least a generally sexually promiscuous

one, because the vampire strives to ravish as many victims as it can and further spread its unholy plague.

3.4.2 The Vampire's Inferiority and the Colonial Stigma

The vampire's relation to the animal world is another interesting point worth noting, because it is yet another way in which its otherness is expressed. The discovery of the vampire bat in the Americas was a factor that contributed to the popularization of the vampire in the Old World and the bat motif was seamlessly adopted into the vampire myth, but this association was relatively recent. Before *Desmodus rotundus* was described at the beginning of the nineteenth century, the vampire was primarily associated with wolves and vermin – either in its ability to assume their form or to command them. The canine association probably comes from a folklore muddling of the two legendary monsters – the vampire and the werewolf. (Summers, *Kith and Kin* 37, 202)

While creatures of fierce or sinister countenance were considered to be possible allies of the undead fiend, all other animals were said to react hysterically to the vampire's presence – domesticated animals that is, whose behavior could be observed and who themselves were oftentimes a target of vampire attacks in rural areas. This leads as to another distinction, that separates the vampire from 'us'. Its association with the sinister, dark, unknown, predatory side of the animal world vs. our familiar, predictable and domesticated one. Not only there is a borderline between the two in a philosophical sense, it is also explicitly expressed in the myth itself. The vampire couldn't enter people's homes uninvited – he was physically compelled to respect this distinction between 'home' and 'not-home'.

The distinction between the two worlds is carried even further by the vampire's lacking cognitive capacities. In most folk tales, the vampire is described as an animalistic and purely instinctive creature, incapable of much creative thought. Its greatest strength is the disbelief in vampires, the very thing which gave Count Dracula his edge over his modern, enlightened and skeptic London adversaries. But it would have taken only a moderately clever peasant with the knowledge of and a belief in the vampire, to decimate entire populations of the undead.

Even in *Dracula,* where we tend to think of the main adversary as some kind of criminal mastermind, infiltrating the modern, urbane society with its schemes and undead offspring, the Count is referred to by Van Helsing to posses a 'child brain' (Stoker 360), as opposed to the mature and well-formed cognitive capacities of the doctor and his associates,

the upper-middle and upper-class, well-educated aristocrats and bourgeois. Even though his centuries-long lifespan could have given him, in theory, great opportunity to study and hone his intellectual abilities, it is exactly the opposite. He is portrayed as single-minded and slightly obtuse, with much of the advantages (apart from his supernatural abilities) over his opponents coming from his instincts and lack of scruples.

As we can see, the antagonist model of the vampire has an inherent quality of inferiority, whether in moral, intellectual or cultural way. 'Us' is always better than 'them', the 'other' is different and thus it must be inferior. When we move away from folklore and literal interpretations of the vampire model and get to the domain of literary fiction, we can identify a variety of ways, in which the authors expressed, consciously or not, their cultural views of the 'other'.

The story of Dracula can be read as a tale of 'reverse colonialism'. It gives life to fears of the savagery, the darkness from ignorant, undeveloped parts of the world intruding into civilization in guise of something familiar and safe. The character of a debaser of Western values hiding behind his aristocratic appeal and affluence resonated well with such fears, since, as Gelder observes, 'even stable, imperialist nations can evoke horror fantasies in which self-identities are invaded by and absorbed into the Other' (12). While other kinds of fiction criticizing the colonizing policies of the British Empire formed one recognizable facet of the Victorian and Edwardian literature,[12] it is interesting to see how these expressions of society's 'bad conscience' acquire new interpretative possibilities, when viewed in the context of the post-colonial immigration to Great Britain, or that of our current globalized age when young economies of modern developing countries struggle for power and cultural significance at a perceived expense of the old world order, established by the original industrialized Western countries. The fears of 'reverse colonialism' and similar concepts are in conflict with the philosophy of multiculturalism, which we can find partly articulated in the sympathetic model of the vampire.

However, these fears may have been a commonplace sentiment in the era when the vampire rose to prominence in popular British imagination. Opting for an allegorical reading of the vampire, we can arrive at a conclusion Mladen Dolar makes in his treatise on anxieties in Gothic fiction: 'The point where the monster emerges … has immediate social and ideological connotations. The monster can stand for everything that our culture has to repress – the proletariat, sexuality, other cultures, alternative ways of living, heterogeneity, the Other'

[12] This tradition formed a counter-current to the so-called 'imperial Gothic' literature, which reflects Britain's interests, fantasies and suspicions concerning the East. For more, see Patrick Bratlinger, 1988.

(19). In the antagonist model of the vampire we can find many elements shared by other cultural models fitting into the schema of 'otherness', even if we do not accept a strictly allegorical reading. These include racism, xenophobia, male chauvinism, ethnocentricity, religious inequality, anti-Semitism, homophobia, discrimination against the poor, etc. Various cultural representations of the vampire came to reflect many of these views.

3.4.3 Anti-Semitic Reading of Dracula

Critical readings of *Dracula* are almost as numerous, as there are critical approaches and they often reveal more about the critics than the novel or its characters, but it proves the flexibility and the breadth of interpretative options for the antagonist model of the vampire. All of this approaches share, to a degree, a striking compatibility with the schema of 'otherness', or operate within its boundaries.

Ken Gelder opens his discussion of various popular interpretations of *Dracula* with his suggestion of a theme of the aforementioned 'reverse colonialism' and continues to point out the anti-Semitic possibilities in the book's reading. He refers to the historical Armenius Vambery as one of the potential inspirational sources for the character of Count Dracula. Vambery, who also gets a minor mention as a fictional vampirologist in Stoker's novel, was a polyglot, an imitator, a spy for the British government and a great traveler. Born Jew, he converted to Protestantism and became a victim of his cosmopolitan disposition and wide travels around Europe and the Orient, acquiring a peculiar, diffuse non-identity, equally at home and a stranger in all places. His Jewish origin, numerous identities, unbound travels, transgression of cultural and geographical boundaries made him suspect and shady in eyes of his compatriots. He 'engaged the kind of tropes, representations of deeply-felt feelings that … enabled certain vampirisms to materialize. His "polyphonic" and imitative abilities, whereby many "races" are mixed into his character, served as a reminder to Britain of the undesirable "diversity" of European nations – undesirable in any other way other than as a spectacle' (Gelder 11).

Many analogies between Jews and vampires can be drawn in an anti-Semitic reading in context of the Jewish immigration to England in the 1890s: strange religious (or pseudo-religious, in case of the vampire) rituals foreign to Christianity, a foreign identity, membership in an exclusive, shady and highly suspect cabal. The financial assets Dracula uses in his campaign to set a foothold in London are also reminiscent of Jews' considerable reputation as financiers. Like Vambery, the Jewish spy, 'Dracula is a character whose

"polyphony" and ability to circulate freely – to traverse national boundaries – signify … his irreducible Otherness. … Jews, figured as "nomadic", were difficult to monitor.' Their mobility was admirable and a 'source of national anxiety' (Gelder 13-14).

Both vampires and Jews can pass relatively easily as someone 'of the community', but there are peculiar features or mannerisms that give them away. The 'proper' reaction of an average Victorian reader to the model of antagonist vampire is analogous to that of the demonized Jew, appearing in folklore or in various kinds of propaganda. Both models work in the same framework of 'otherness', and this schema finds its realization in concrete action: 'the Eastern European Jew is vampirised in order to be recognized and … restricted'; contemporary city surveys showed a tendency to ghettoize the Jew, curtail his circulation, 'reinforcing already available stereotypical features in order that one might be assured at last as to "who is who"' (Gelder 15).

Looking for some more metaphoric uses of the vampire, we find that Karl Marx was especially fond of using Gothic metaphors: he likened communism to a specter; both capitals and capitalists are referred to in his works as vampires. The capitalist steals the work of the working classes in the same manner the vampire sucks out the blood of its victims. But 'representation of capital or the capitalist as a vampire was common' not only to Marx, but also to 'popular fiction in the mid-nineteenth century … this representation mobilized vampire fiction at this time, to produce a striking figure *defined* by excess and unrestrained appetite' (Gelder 22).

While direct anti-Semitism in *Dracula* is (other than being potentially coded in the character of the Count) expressed only in one of Dracula's collaborators, who is described as 'an unscrupulous Jew', in Murnau's *Nosferatu*, the connection is much more accentuated. Count Orlok, who is the vampire villain of this 1922 movie, is helped by a Jewish lawyer Knock to get from Transylvania to a German town where the main conflict unfolds. Towards the end of the movie, the lawyer is chased out of town by an angry mob, just as the main heroine sacrifices herself to trap and destroy Graf Orlok.

3.4.4 Exoticism and the Fear of Femininity

Another facet of 'otherness' in the vampire is its exoticism. Starting from its physical difference – we can draw parallels with people of non-Caucasian ethnicities here – coming to the question of their origin, which is very much removed both in place and time from the industrialized Western world. Coming from the savage Eastern Europe, the rural and

unknown Balkans, the vampire is always a foreign creature (in every sense of the word), anachronistic by nature, inherently inferior to the 'modern man', just as the peoples colonized by the British Empire were deemed inferior to true citizens. They were creatures to be pitied, elevated, or just looked upon as curiosity. Williamson draws on Robert T. Morris, a nineteenth century American gynecologist, who expresses the Victorian mix of ideas about racial hierarchy, racial purity, animalism and female sexuality, to comment that a 'link between sexual lasciviousness, savagery, animalism and race … was widespread in the nineteenth century' and this also lead to, e.g. 'Othering of Native American women' and a 'dehumanizing view of them' (20).

Feminist critics pointed out how the patriarchic, oppressive order of the Victorian society is expressed in *Dracula*. The sense of otherness, which found its expression in the bloodthirsty supernatural beings in Stoker, has been in feminist works often associated with how society viewed ethnicity and gender. Gail Griffin describes how Lucy, *Dracula*'s one time sweet and well-behaved maiden-turned-vampire starts to pose a threat and becomes a figure of horror only after manifestly gaining the traits of 'wantonness' and 'voluptuousness'. In her character the guise of vampirism as sexual aggressiveness is revealed and she represents 'the worst nightmare and dearest fantasy of the Victorian male: the pure girl turned sexually ravenous beast' (143).

And indeed, the female vampires in *Dracula,* be it the character of Lucy or Dracula's vampire brides, are perhaps depicted as even more monstrous and a much bigger affront to Victorian morals than the Count himself. The sacred notion of motherhood is being mocked by the fact that their staple diet is mainly composed of defenseless infants.

Part of the function of the schema of 'otherness' is the way in which the patriarchal order suppresses women with non-conformist tendencies (as reflected in the antagonist model of the vampire). According to Williamson's reading of Griffin, the femininity itself constitutes the anxiety of *Dracula*: 'what men really fear is active female sexuality and vampires in *Dracula* symbolize that fear' (11). Apart from the vividly sexual depictions of female vampires in Stoker, it is the reaction of other characters during the encounters with the female vampires that best expresses the abovementioned Victorian sentiments. At first, the very suggestion by Dr. Van Helsing of entering one time friend and love-interest Lucy's tomb and opening her coffin in order to prove her 'undead' nature is met with angry resistance. However, as soon as the paradigm to which Lucy belongs is shifted from girl/friend/fiancée to vampire/ harlot/child-molester by the characters witnessing her sordid nocturnal activities, her groom-to-be and the other young men easily change their minds.

The model which Lucy represented is reassigned to a different schema in minds of the characters/the reader, so as to make the unacceptable acceptable. To kill her in her current devilish form by driving a stake through her heart is now not only acceptable, but desirable. Loose sexuality, wanton disregard of the role of the woman and the mother - these are the affronts which make the female vampires hateful and which are punished in due course. Feminist critics described how society's displeasure with sexual, moral otherness is dealt with through its vilification and punishment in the vampire model. The incursion of the 'other' into our cozy existence is suppressed and proper order is maintained. Williamson explains how such a punishment is sanctioned and why such rationalization is important:

> It is important that Lucy is turned into an 'it', an unconditional 'Other' in the minds of the men. But her Otherness, and the violence it permits, is importantly linked to racial otherness, and indeed links sexual and racial Otherness. The idea of aggressive and excessive female sexuality was predominantly projected, not onto white middle-class women, but onto black African women, Native American women, as well as poor women. (19)

We can observe a similar situation in *Carmilla*, where the eponymous vampire is uncovered, convicted and executed by a group of old men, representatives of the patriarchal order. As the character of Carmilla is depicted with notably lesbian tendencies and forms a non-conformist love relationship with the main protagonist, this punishment seems to serve a double duty: to do away with the threat to people's lives and the threat to their propriety. Gelder sees in the story a 'male paranoid plot … homophobia directed against queer women,' who are seen as a threat to the 'fathers' ascendency over their otherwise dutiful daughters' (60). The sexuality of the young lady narrator after Carmilla's staking is thus brought to normalcy. Not only is this service done for the characters, it is also done for the reader; Gelder brings up a notion of Franco Moretti's that 'the reader of horror fiction is obliged to consent to "normality" through the arousal of fear' (42).

3.5 Subconscious Desires, Sexual Deviations and Their Symbolic Correction

An important point related to the non-conformity in the vampire model is sexual deviation. Vampirism has been largely regarded to be a metaphor for non-conformist sexual practices rendered on the page in a stylized, obfuscated manner, in what amounts to self-censorship

necessitated by contemporary social norms. Penetration of skin by sharp fangs, imbibing of bodily fluids of one creature by another could be interpreted as a transgressive replacement for standard sexual intercourse, shifting and mixing up the customary male/female roles, as well as bringing human desire to perverse extremities. Following the classical Freudian explanation of suppressed desires, the reader faces in the vampire his repressed subconscious and is able to experience the 'extreme' intercourse, only to be brought back to normality by punishing the transgressor – the vampire – at the hands of the story's human heroes.

But this kind of catharsis is a false one, since after the transgressive element is dealt with, the status quo is restored, as the surfaced 'shadow' is suppressed again without reconciliation. The victory in stories such as *Dracula* amounts only to a release from the need to face the darker side of one's personality. Gelder recounts Copjec's reading of a scene in *Dracula,* where the protagonists break in to Mina's bedroom and see her sucking blood from Dracula's breast: 'By viewing this as a distortion, normalization is allowed to recover … By showing the scene to be deviant, a dominant mode of sexuality, heterosexuality, is left intact – in spite of the claims for this scene as transgressive' (57). Indeed, in the antagonist model of the vampire, any liberation or development of the self or individual expression is not an option.

On the account of sexuality, it is also interesting to note that Stoker's Count feeds only on women, if he can help it, maintaining the proper sex distinction. In contrast to this, we can find instances as early as *Carmilla* or as recent as *The Vampire Chronicles*, where such considerations are waved away. The model of the sympathetic vampire in particular seems to be more closely connected with and more tolerant of the notion of blurring the lines between genders. Barbara Creed views the vampire as being symbolically always female, since it brings attention to the 'abject' nature of the female body. Also, it is similar to the female maternal body in not being pure, clean and closed; it crosses boundaries and disrupts neat physiological distinctions (72). Considering the vampire's relation to its human victims or companions, Richard Dyer observes a line of vampire writing that is either gay-produced, or which belongs to the gay reading tradition (48).

Count Dracula is a proxy by an encounter with whom the Victorian reader was enabled to face their own shadow, their suppressed desires, and by following the story to its conclusion, to partake in the destruction of the Count. This leads to a cathartic reconciliation of the unconscious with the demands of society, as well as the reassertion of one's own goodness. Williamson sums up a number of critical interpretations of the book, saying 'it rises

male (heterosexual) fears in order to ease them … guilt turns to triumph as the reader vicariously participates in the destruction of the vampire – the symbol of his anxiety' (7).

Subsequent entries into the antagonist vampire sub-genre follow this scheme, as do many other works of the literary or movie horror. The audience of Hammer Films' various Dracula movies get gory satisfaction, as well as those of Robert Rodriguez's *From Dusk Till Dawn*. As Williamson puts it, 'the vampire myth offers active, aggressive and sadistic identificatory pleasures for the male reader or viewer' (9). More importantly, the audience can rejoice in preservation of their social identity, manly, wholesome character values that tolerate no divergences – divergences with mainly gender and sexual undertones, since, in the words of Christopher Bentley, 'vampirism is a perversion of normal heterosexual activity' (27). In Victorian times an important part of proper social identity was represented by chastity, and as Bentley says, because of the Victorian sexual repression, the sexual desires present between the lines in Stoker take the symbolic form of vampires (26).

3.6 Cultural Significance of the Antagonist Vampire Model

In all instances of killing vampires in the antagonist model, the precondition of turning them into an 'unconditional other' is paramount. Very little reasoning is required, however, for as soon as someone is identified as having been touched by the Devil, being unmistakably a vampire, there is no space for deliberation and argument. The ultimate, unconditional 'other' is to be destroyed and no doubts are allowed, in order for the antagonizing application of the 'otherness' schema to function properly. In the antagonist model of the vampire, the hate and loathing for the insane, the criminal, the cripple or the socially unacceptable is allowed to rage freely. In the chapter titled 'Magical Narratives' in *The Political Unconscious*, Fredric Jameson discusses ethical organization in the genre of romance. According to him, the concept of the 'Other' is required in order to legitimize structures of power and domination:'

> Evil thus, as Nietzsche taught us, continues to characterize whatever is radically different form me, whatever by virtue of precisely that difference seems to constitute a real and urgent threat to my own existence … the 'barbarian' who speaks an incomprehensible language and follows 'outlandish' customs, but also the woman, whose biological difference stimulates fantasies of castration and devoration … or else that alien being, Jew or Communist, behind whose apparently human features a malignant and preternatural intelligence is thought to

> lurk, these are some of the archetypal figures of the Other, about whom the essential point to be made is not so much that he is feared because he is evil; rather he is evil *because* he is Other, alien, different, strange, unclean, and unfamiliar. (Jameson 104)

We are never interested in the psychology or motives of the antagonist vampire in any other way than as a means of acquiring the clues to the proper manner of establishing our defense against it or destroying it. Non-belief in the vampire is succeeded by blind, unquestioning belief. This suggests the duality, upon which the 'otherness' schema rests: you are either familiar, or strange; either with us, or against us. As soon as something is revealed to be different beyond reasonable measure, any alternative approaches are dismissed – the vampire girl is to be staked. There is no concern whether something deserving sympathy remains in her, as may be the case with e.g. the criminally insane.

The articulation of an alien, even antagonist identity is key to self-determination and establishing a feeling of fellowship or national pride. It may be a membership to a set of cultural values or a certain area – as we can see in the nationalistic motifs in *Nosferatu*. The element of 'virgin sacrifice' strengthens this feelings and formulates some sense of obligation that comes from it. Divergences from social normalcy bring elements of uncertainty into the system, and formulating these divergences as threats has kept communities together since the social need of cohabitation of larger populations arose. Divergences create diversity and 'diversity means instability, it invites contestation: identities become confused: one can no longer tell "who was who". In short, diversity means the loss of one's nationality –hardly appropriate for an imperialist ideology which depends upon a stable identification between nation and self' (Gelder 12).

Vampires have always been, by nature, solitary, living off as parasites on the fringe of the society. The antagonist model of the vampire came to represent a tool for societies' self-determination, which, more so than any other cultural model expresses old and basic human fears and desires. They represent an 'ideal' and highly compelling case of a host-parasite or predator-prey relationship, which makes them an ideal analogue for any situation in which core values of society are threatened. They can stand for the draconic Jewish banker, just as easily as they can stand for Hitler.

3.7 The Vampire in New Media

In the latter half of the twentieth century, the process of globalization brought the world together culturally and the model of the antagonist vampire had to accommodate the times and reflect the changes in the Western society. New challenges and trends appeared and vampires in books, films and television changed accordingly. The threat of global nuclear destruction and the sexual revolution of the 1960s, the Reagan-Thatcher polities of the 1980s, the appearance and surge of AIDS, these were the new conditions for whom the clichéd aristocratic vampire of Gothic novel was no longer any match. The wanton sexuality of the vampire did no longer raise eyebrows, as in Victorian times. Lovecraftian cosmic horror changed the way readers of weird tales conceived of self-importance and otherness.

Nevertheless, popular media became bloated with vampire imagery derived from the archetypal visage adopted by Bela Lugosi in the 1931 movie *Dracula*. The well-established image came to be exploited by marketing and commercial industry, as well as many post-modern authors, who parodied, played with and reinvented the Gothic clichés so that the antagonist vampire found its place even in more elevated forms of fiction. In the closing years of the twentieth and at the beginning of the twenty-first century, the antagonist vampire's position became largely precarious, since the universal push towards multiculturalism deprived its model of many of its uses inherited from the likes of Dracula. Eventually, the rising popularity of the model of the sympathetic vampire took its toll and the sympathetic image came to dominate the consumer experience and imagination of people in the Western world and elsewhere.

What prolonged the unnatural life and popularity of the antagonist vampire were mainly the new media, like film, television, comics; and later – pen and paper role-playing games, videogames and Gothic rock music. There were also hugely popular horror writers, like Stephen King, who still found further use for this nocturnal undead predator.

In the 1960s it was United Kingdom's Hammer Films that kept the flame of gratuitous Gothic spectacle burning. Its *Horror of Dracula* and other sequels and spin-offs, starring Christopher Lee as Dracula, squeezed out of the traditional depiction of the antagonist vampire as much shock and violence as contemporary censors allowed – and they were surprisingly lenient, since the Hammer movies featured an unprecedented amount of graphic scenes with bloody and erotic motifs. While Christopher Lee did not copy the iconic performance of Bela Lugosi, he remained within the established image of the vampire that existed in popular imagination, a 'cape-and-fangs' kind of configuration.

Created some sixty years following the publishing of Stoker's novel, the movie gives the antagonist model of the vampire new significance, related mainly to drugs and the youth. Van Helsing, played by Peter Cushing, calls the vampires a 'cult'. This cult motif is explored further in *Brides of Dracula*, where the vampire lures a number of girls from a nearby school into its clutches, forming a certain following among the impressionable young people. Again the cult denomination is used and the social commentary is quite obvious.

Apart form vampirism as cult, another analogy is invoked by the movie's vampire hunter – drug addiction. Van Helsing claims that while the victims detest the vampire's nightly visits, they are nevertheless addicted to them as to 'drugs'. And indeed the girls in the movie act as though under an influence of some strong addiction. Although not ostensibly hypnotized, as was the case in Stoker's original, they don't put up much resistance when assaulted. Their manner is more timid or shy, rather than horrified or defiant. While supernatural influence of the vampire could be arguably having its way, the female victims at times seemingly willingly cooperate with the vampire, opening windows for it, getting rid of protective garlic flowers, even lying to those who mean to protect them from the vampire. It is as though the filmmakers wanted to make us think that the victims' predicament was partly their own fault. Are we witnessing a reaffirmation of the patriarchal viewpoint and the traditional British sense of propriety before the coming of the sexual revolution? The vampire's victims are here basically acting out the popular rapist excuse: 'She was asking for it!' But all this lies within an established tradition of the antagonist model, since, as Twitchell suggests, the doppelganger process of assaulting and turning the victim into a vampire 'implies a psychic conspiracy between attacker and vampire' (10).

As more and more sympathetic vampires with aristocratic demeanor appeared in popular media, some authors and film-makers opted for a more terrifying or visually deformed depictions of the antagonist vampire. This approach was in no way new, since the very first vampire flick *Nosferatu* already featured Graf Orlok as a hideous, rat-like man, with protruding front teeth and pointed ears. Much later, this method of depicting the evil vampire as hideous was utilized in order to distinguish the 'villain vampire' from 'hero vampire', or, as we would have it, the antagonist one from the sympathetic one.

This kind of distinction was for example used in the second installment of the movie *Blade* to set apart the more humane vampires from the deranged and highly destructive kind, which threatened both the survival of humans and of 'normal' vampires. Elsewhere, such as in Rodriguez's movie *From Dusk Till Dawn*, vampires undergo a monstrous transformation after nightfall, so as to become immediately recognizable, allowing the audience to discern

immediately who remained human and who was infected with vampirism. Also, the unattractive appearance of these vampires made them harder to sympathize with and firmly propagated all of the antagonist model uses I mentioned so far.

3.8 Traditional and Innovative Approaches to Vampirism in the Twentieth Century

The transition of the vampire from nineteenth to twentieth century also meant the shift of format on which it appeared. Pulp magazines became the primary publications of sensationalist literature aimed primarily at working-class adolescents, replacing the Victorian penny dreadfuls, but retaining the same low-brow characteristics. Much of the creative activity behind the vampire moved, it would seem, from Britain to America, where most of the pulp magazines were published. Accordingly, in many twentieth century stories, the vampires of the old Europe also often removed to the New World to seek their fortune, bringing their dark legacy along with them.

The vampire made its first appearance in the pulp world on the pages of Ghost Stories in a story titled 'The Vampire of Oakdale Ridge' by Robert W. Sneddon in 1926. More famous were stories by Seabury Quinn, published in the rival magazine Weird Tales, probably the most famous fantasy and horror-oriented pulp magazine (Melton 557). Like other authors of his time, Quinn drew inspiration for his vampire tales mainly from the legacy of Dracula and folklore.

In Quinn's 1949 story 'Vampire Kith and Kin', he brings the case of a young woman withering away from an unknown cause. When her regular physician cannot identify it, the ingenious Dr. de Grandin steps in and unravels the mystery to be the work of a vrykolakas, the Greek vampire. Well-advised by the actual work of the real world's preeminent vampirologist Montague Summers, from which the story itself takes its title, he manages to corner the insubstantial body of the vampire and bottle it up within a small vial.

The 1954's bankruptcy of the Weird Tales marked the end of the era of pulp magazines (Melton 559). They were to be replaced by newsstand magazines specializing in sensationalist literature. With the rise of popularity of science fiction, authors of vampire stories began inventing non-supernatural explanation for vampirism in an attempt to revitalize the genre for the readers of the twentieth century. In a more and more secularized society, the old vampire myth with all its Christian connotations started to seem less and less convincing, and the run-of-the-mill Gothic stories could scarcely compete with tales of bloodthirsty aliens

from outer space. The popular explanations included a disease that turned people into vampires, vampires being a natural sentient species from the prehistory, distinct from humans, or vampires being in fact an alien race from a different planet (Melton 606).

The first of such endeavors, which remains a post-war classic of both science fiction and vampire fiction, was Richard Matheson's 1954 novel *I Am Legend*. The book depicts a post-apocalyptic world, where everyone but one LA resident has been turned into a vampire. The man, Robert Neville, tries to survive by staking the relatively mindless vampire population during the day, when they are asleep, and protecting himself with the usual vampire hunter's paraphernalia during the night. After meticulous research, he finds out that the vampiric disease is caused by a certain strain of bacteria, to which he is immune. The hysterical reaction of the 'vampires' to crosses and mirrors is explained as a psychological phenomenon and most of the other myths, mainly those concerned with slaying vampires, are also explained in vague but relatively plausible scientific terms.

Also the contemporary postmodern culture's penchant for pastiche and parody found its expression in vampire narratives. Among the deluge of various *Dracula* rip-offs and homages, the foremost British fantasy and satire writer Terry Pratchett's work *Carpe Jugulum* stands out. This installment in the loosely connected *Discworld* series introduces an aristocratic family of vampires, Von Uberwalds, in a quasi-medieval settings. The family tries to free themselves from the world of Gothic clichés and engage in politics of a nearby country. Their aspirations to modernize and become something more than one-sided predictable vampire villains (biting maidens and playing the pipe organ by moonlight) prove to be their downfall. After transgressing a line toward a more politically oriented, manipulative and psychologically complex villainy, their grandfather – a vampire understanding the necessity of living up to one's archetypal role – steps in and takes his place as the head of the family once more. In contrast with the rest of the family, the grandfather is self-conscious of his role as a character in a Gothic novel and is willing to play along, putting his unruly offspring in their place. The novel may be viewed as a commentary on the changing role of the vampire in contemporary literature and also an expression of opinion on what constitutes a good story, Gothic or otherwise, with regards to use or violation of archetypal patterns.

4. The Sympathetic Model of the Vampire

4.1 Ambiguities of the Sympathetic Vampire in the Nineteenth Century

Not only was the romantic movement the first to exploit vampire characters or vampire-like motifs to a larger extent in English language, it also introduced – through the work of John Polidori – the first English vampire into prose. Along with it entered the model of the sympathetic vampire into the Western cultural consciousness. Polidori 'carried the myth both to heights of artistic psychomachia and to depths of sadistic vulgarity, making the vampire … the most compelling and complex figure to be produced by the Gothic imagination' (Twitchell 103). In Lord Ruthven we recognize a debauched and deeply ambiguous hero of the Byronic type. Conceived of by the 'cantankerous, moody, petulant, and terribly jealous' (Twitchell 105) Polidori as a mockery of his former employer, it grew to be much more than a literary revenge of an alienated friend on the outcast aristocrat. The problematic relationship of simultaneous attraction and repulsion, friendship and hate, envy and spite between the real Byron and Polidori found its reflection in the relationship between Lord Ruthven and young Aubrey, the two companions on a tour of mainland Europe. Destinies of both the real men and the fictional characters were intertwined.

We can observe a similar relationship in LeFanu's *Carmilla*. There is a strong friendship and undeniable sexual attraction between the two main female characters – Laura and Carmilla, an unexpected guest at Laura's family's 'schloss'. Laura describes her feelings in Carmilla's proximity as a mixture of repulsion and attraction.

> Now the truth is, I felt rather unaccountably towards the beautiful stranger. I did feel, as she said, "drawn towards her," but there was also something of repulsion. In this ambiguous feeling, however, the sense of attraction immensely prevailed. She interested and won me; she was so beautiful and so indescribably engaging. (LeFanu 15)

The heroine is threatened by the 'uncanny', because of a horrid childhood memory of an apparition that bit her breasts, having the exact appearance of her now-friend and companion Carmilla. However, what threatens her stability more than this suppressed old memory may be her homosexual tendencies. Closet lesbianism and 'closet vampirism' create tension with

the patriarchal society in the fictional world of the novel. 'In vampire fiction, vampirism becomes the means of animating the "unspeakable" … we can, at least, say that Lord Ruthven is a vampire – and this is because we cannot say that he is gay' (Gelder 60). I elaborated on how homophobic tendencies are mobilized in the antagonist model of the vampire, and the early romantic and later Victorian vampire stories certainly partook in this process; however, the sympathetic model 'allows Carmilla to speak – and to cut across the ideologies which otherwise enable the "paternal figures" to cohere. … Same-sex relations … do not appear unnatural, do not produce horror or fear' (Gelder 61).

This is a pivotal point for the vampire myth, wherein readers start to identify with the vampire character, rather than view it as the threatening 'Other'. Ruthven and Carmilla allowed for the first time for a dual reading of the vampire, combining the two models that would become much more discrete and even mutually exclusive in the twentieth century vampire fiction. In contemporary vampire fiction, either the sympathetic or the antagonist reading is more or less forced on the reader, and the ambiguity of identification with the vampire remains to a large extent with the vampire classics of the romantic and the Victorian era.

To capture the mechanics of the 'schism' in the reading of the vampire image, we can turn to Piaget. The vampire was certainly not unknown in nineteenth century Britain and, as I noted in the treatment of the antagonist model, it was a folk concept fraught with negative connotations. Hence, the reader's imagination must have already *accommodated* for the vampire by the time the reader came across one of the romantic treatments. While reading LeFanu or Polidori, two contradictory mental processes had to take place simultaneously, determining the eventual viewpoint of the reader. First was the search for familiar, repeated patterns already coded in the accommodated antagonist model or at least compatible with it. Images in *Carmilla* or *The Vampyre* were *assimilated* to conform with the cognitive model of the vampire. However, the sympathetic depiction accounted for a large degree of incompatibility with the established image. For some readers the image had to *accommodate* for these inconsistencies, thus emerging as the recreated sympathetic vampire.

Still, Lord Ruthven and Carmilla are very far from what we would characterize as 'positive characters' or 'heroes'. Although Lord Ruthven acts charitable at times, his charity only serves to spread and strengthen debauchery in others. He is a compelling companion who eventually destroys the ones close to him - even his name evokes the word 'ruthless'. In this, however, he resembles the romantic heroes, the likes of Manfred or Emily Bronte's Heathcliff. Carmilla may be a murderess of tens, even hundreds of virgins, but she shows the main

protagonist genuine affection. Although her love may be immature, selfish and destructive, it is not the simple animal lust, that animates the vampires in *Dracula.* She goes through a constant struggle between her devilish nature and her tender feelings towards her friend. Long after Carmilla's destruction, Laura continues to reflect on their time together in a mixture of apprehension and longing, almost hallucinating about her footsteps sounding close to her.

When read as an antagonist vampire, Carmilla evokes similar feelings as Dracula: the 'uncanny', suppressed fears and urges, a manner of catharsis following her staking and the reestablishing of harmony of the patriarchal order. But it is difficult to ignore a huge portion of the book, where the interplay between the two girls takes place and which hints at a rich and tumultuous internal world of the vampire. The sympathetic vampire in here is not yet the point of view, but the narrator emotionally reflects on the emotional level much of what the secretive Carmilla would not divulge herself directly.

A similar bond between Lord Ruthven and Aubrey leads to Aubrey's honoring (at least for a time) a promise not to tell anyone of Ruthven's vampiric nature. There are even instances of compassion, when Lord Ruthven nurses his friend who has become seriously ill. Whatever his motives, they are not to be waved away as those of the vampires in *Dracula.* Unlike the two other vampire novels mentioned here, Lord Ruthven remains undefeated and escapes any fate that would-be vampire slayers would have in store for him. I believe many readers of the tale were happy with this outcome, especially the fans of Lord Byron the poet or, more likely, the romantic hero he came to represent in his actual real life.

4.2 From Byron to Anne Rice – The Vampire's Glamorous Rebellion

An important moment in the modern history of the sympathetic vampire was the publication of *Interview with the Vampire* in 1976, the first installment in what would later become *The Vampire Chronicles*, by Anne Rice. Although it was by no means the first work of fiction to use the vampire as a first-person narrator, it was the one that created a huge fan following and set the tone for future versions of the sympathetic vampire.

The readers were able to see and fully experience the world through the vampire's eyes; they were given a minute account of his thoughts, feelings and internal struggles. Rice's vampires live on the fringe of society, they are the glamorous outcasts, bohemians, quite individualistic on one hand, very communal on the other. They think about life, the meaning of vampirism; they have taste in the arts. Their otherness is no longer frightening, but compelling. They may posses certain defects, like the inability to withstand daylight, but these

do not serve as weak points to be exploited by vampire slayers, as is the case with antagonist vampire stories, but as means for making their predicament more manifestly tragic. Their dandyism and bombast goes hand in hand with introspection and inner suffering.

The bohemian, the lusty libertine of the nineteenth century, the biker, the rockstar, the vampire of the twentieth – all of these are cultural models united in a common foundational schema of 'glamorous rebellion'. This schema is very closely related to an even broader concept of the outsider. It has been most vividly expounded in the image of the vampire since their sympathetic depictions in the seminal works of romanticism. The romantic idea of the vampire as an outsider, sexual deviant and fatal man survived the vicissitudes of *Dracula* and was born again in the Gothic movement of the late 1970s and works of writers such as Rice.

Atara Stein points out how the tradition of the Byronic hero vehemently re-entered the contemporary popular culture: 'in contemporary popular texts … we can find any number of heroes who seem to be descendants of Byron's Manfred. In both nineteenth-century and late-twentieth-century texts, the Byronic hero is given superhuman abilities that range from Manfred's ability to summon spirits to the Terminator's ability to vanquish an entire urban police force' (1). The supernatural aspect is always present with the vampire and besides the classic characteristics they carried over from Victorian times and folklore, they are often endowed by contemporary writers by a plethora of new ones, such as telepathy or the ability of flight.

However, the supernatural aspect is not the defining characteristic that binds the various incarnations of the Byronic hero across centuries. It is, rather, the implications behind this aspect: '[the Byronic hero] creates his own rules and his own moral code … with his superior capabilities, the Byronic hero … provides his audience with a satisfying vicarious experience of power and empowerment, autonomy, mastery, and defiance of oppressive authority' (ibid.).

Vampire fans and Gothic youth (or Goths) have a lot in common with the Byronic paragon with its flouting of social conventions, its radical viewpoints – a form of latent rebellion – but also its aristocratic elitism, which makes their rebellion *glamorous*. While the romantic vampire is essentially a bohemian, it is also a melancholy outcast – an introverted exile. Such introvert tendencies, which can be observed in those subscribing to the ideals of the abovementioned subcultures, are desirable in a process of identification with the Byronic character, who, according to Stein, 'doesn't know how to relate to other people - he is a self-absorbed egotist, and he makes annoying, gratuitous displays of his powers … yet his very

flamboyance seems to conceal a fundamental insecurity … [he is] brusque, guarded, and uncommunicative' (2).

As some teenagers may themselves feel cast out in the contemporary society; feeling they do not belong, or disdaining the current cultural establishment, they may find an inward fulfillment of their aspirations and an outlet for their anxieties in an act of glamorous rebellion, identifying at various levels with the vampire – a modern expression of the old Byronic ideal.

This pose of glamorous outsiderdom is certainly alluring. It owes much to the popular dreams of stardom, yet at the same time scorns the mainstream that gave rise to many of the 'stars'. Writers such as Rice portray vampirism as something extremely alluring. The young reporter doing the interview in *Interview with the Vampire* wants to be 'turned' in the end and the reader is seduced as well, faced with a suggestive romantic ideal.

Rice's vampires are essentially dandies, taking pleasure from luxury, art, travel, enjoying quality companionship, conversing and philosophizing. Through them the novel confronts issues of sexuality, the role of community, the nature of vampirism, the role of religion in a post-sacred age or moral implications of murder. All of their reflections are clouded with despair of their own personal predicament. I consider the negative aspects, the melancholy and the nihilism to be key seductive factors; these are the concepts so suggestively expressed in the model of the vampire.

Just as the vampires in novels experience personal rebellion, so do vampire fans try to take up this position – part of which remains on the level of emotional experience and personal outlooks. 'Their own powerlessness and inability successfully to defy oppressive authority are, paradoxically enough, affirmed as desirable states. The readers or viewers cannot be like [the hero] … the extent of the audience's own subversive desire to rebel against social institutions must be contained within the parameters of the text itself' (Stein 3).

In some other cases, this rebellion takes a more outward form of a statement – expressed in sartorial strategies, ostentatious choices of taste in music and art, actual artistic activity or communal activities. Fan clubs and alternative culture movements organized into groups are symptomatic of the identification with the vampire model – and very appropriately, since, in contrast with the vampires of the nineteenth century, who were mostly loners, the twentieth century vampires seem to be extremely communal and much of the contemporary vampire fiction is primary concerned with relationships between them or between them and human characters.

4.3 Functions of the Sympathetic Model

The sympathetic vampire belongs to the foundational schema of 'glamorous rebellion'. The otherness of it is expressed from within the individual and is no longer constructive for the community as a perceived threat etc. Society is observed from the fringe, a space which the outcast, the Byronic hero and the vampire occupy. The glamorous rebel is a deeply melodramatic figure. He or she stands both outside and above society. Sentiments of alienation from the community or a feeling of standing out amid common men are defining for such a rebel and are connected with a great degree of elitism.

In the vampire the rebellion is rather ontological than volitional. The sympathetic vampire is usually made vampire against their will or without fully understanding the vampiric condition. Thus, we can say their rebellion is necessitated by circumstances. While Williamson traces the roots of Rice's vampires to Byronism, we must note that the sympathetic vampire's rebellion does not strive to influence the community; 'there is an offer of defiance, but also a strong sense of individualism; of personal transformation rather than social transformation' (Williamson 190). Sympathetic vampire characters consider themselves elevated above the politics of 'real life'. The feeling of elitism in the vampire is further strengthened by their supernatural abilities. And this appears quite appropriate, for as Williamson observes, '[the vampire] Lestat emerges as the central character [in the following installments] of the *Chronicles* at the height of the "self-help" culture of the 1980s which … promoted individualism and apolitical solutions to the problems faced by the self' (66).

The sympathetic vampire's capacity to provoke and/or feel sympathy should not be confused with goodness. The ontological status of the vampire means they are a predator with a human soul at odds with its darker animalistic urges. However, while the sympathetic vampire may still cause fear and horror in other characters within the fictional world, they never cause the feeling of the 'uncanny' in readers or viewers. The uncanny effect depends very much on the point of view. As Freud points out, although characters in a story may experience the feeling of the 'uncanny', this is not necessarily reflected in us readers, because our attention may be centered elsewhere. (19) When we position ourselves in the place of the character *causing* the uncanny feelings, we are exempt from them. Thus the vampire, in its sympathetic reading, never provokes the feeling of the 'uncanny'.

Vampire fiction may be read as wish fulfillment – by turning to a fictional world, where our unfulfilled ambitions can find expression at a cognitive level. This is an asset it shares with romance and fantasy; indeed, we can classify most vampire stories as one of these

two genres. Therefore, we can turn to Northrop Frye's characteristic of romance to understand the general appeal of the Gothic romance genre variations:

> Romance is ... wish fulfillment or utopian fantasy, which aims at the transfiguration of the world of everyday reality, whether in an effort to restore it to the condition of some lost Eden or to inaugurate and usher in some new and ultimate realm from which the old mortality and imperfections have been effaced. To say that it is a wish fulfillment is not, indeed, to suggest that romance longs for total freedom from that everyday world or ordinary life; rather, the quest-romance is the search of the libido or desiring self for a fulfillment that will deliver it from the anxieties of reality but still contain that reality. (Jameson 99)

The sympathetic vampire is extremely appealing to readers who themselves feel estranged in our contemporary success-oriented society, where any digressions and differences from the norm are perceived as failures. By turning to a different set of values, the vampire fan may reach a kind of fulfillment, however imaginary, and in the process turn their otherness into a boon. Feeling of empowerment, escapism, wish-fulfillment – these are the assets which draw readers to literary genres standing outside of 'mainstream' fiction, yet occupying a sizeable share of the market.

Undoubtedly, mindsets of vampire fans are changed due to their reading and other interactions with the sympathetic vampire model. These feelings and views often find a visible expression – certain social and club activities, mannerisms, sartorial strategies, even production of art. In many of the fans there is a desire to set oneself more apart from society, to demonstrate their uniqueness and rejection of mainstream values. They dress up in Gothic-styled clothing, relish in the obscure or the macabre and write fan fiction about their favorite characters from vampire stories. We can look at this broad engagement with the vampire model as a kind of play.

Piaget utilizes his accommodation/assimilation theory to explain mechanics of children's learning process in his essay 'Play, Dreams and Imitation'. Certainly, the goal of the various engagements of fans with the sympathetic vampire model is not to prepare for success in adult life, and we may argue that it is even contrary to any practical considerations, yet, it is interesting to consider if a similar cognitive mechanism could not be used to a different end, i.e. as a form of escape. Piaget characterizes the purpose of play as a means of evoking pleasing experiences and enabling the participant to feel more fully a part of their

environment (in our sense, an expression such as ‘fictional landscape of literature / movies / games’ might be more appropriate then ‘environment’). The participants ‘form a vast network of devices which allow the ego to assimilate the whole of reality, i.e. to integrate it in order to re-live it, to dominate it or to compensate for it’ (Piaget 339). The compensatory function is key in the vampire context, since it imitates something unreal and unattainable in actual reality. All this engagement then constitutes an ‘infinitely varied symbolic system which provides’ the participant ‘with all means of assimilation it needs to rethink past experiences’ (ibid.). From these internalized, virtualized experiences, the participant may create an alternative reality, more pleasing and more in line with what they consider their ‘true self’.

Williamson shows how ‘women vampire fans’ engagement with the vampire’ is connected to their experiences in ‘culture’ and how ‘sartorial engagement with this figure provides fans with means of handling paradoxes of the “self”’ (143). Reasons, why the fans identify with the sympathetic vampire model and take it up as a means of self-realization may lie in their perceived failure to fulfill the expectations of society that would, as they perceive it, categorize them as a form of ‘otherness’. By singling out themselves they assume the position of ‘glamorous rebellion’. As a result of her research among female vampire fans, Williamson is able to give an explanation of their choices and strategies, which I generalized in my abovementioned proposition:

> Sartorial choices of the women vampire fans … are specific responses to the ambivalent category of ‘femininity’. Part of the pleasure of appropriating vampiric symbols is in producing a sense of self (as outsider) not tied to a feminine ideal which the fans find impossible to achieve. The women fans’ self-presentation as vampiric is a specific response to the broader context of gender that all women face, but experience and deal with differently. (ibid.)

This ‘context of gender’ includes challenges faced by modern women – social and cultural pressure to attain the ideal, or rather, a multitude of idealized identities, many of which contradict each other. These include paragons such as the responsible spouse, caring mother, great lover, emancipated and active professional woman, opinionated consumer, etc. The apparent impossibility of women to excel in all these areas naturally leads some of them to opt out of the ‘race’ of conforming to social expectations. According to Williamson, ‘women vampire fans, rather than struggling to internalize the impossible, instead experience themselves as “not fitting in”’ (146) and construct vampire identities ‘that enable women fans

to transcend their ambivalent attitude to their mismatch with femininity and develop a stronger sense of self by taking pride in standing out' (148).

The imaginary persona of the sympathetic vampire then may serve as a vessel into which fans can pour their frustrated ambitions. Phillips sees the vampire possibly 'as melodramatic disguise … as performative self-harm … a form of prosthesis. This is strangely emblematic of the genre as a whole, since – in cultural terms – the vampire is always a mask that we wear' (13).

While identifying with the vampire is just one expression of practical utilization of the 'glamorous rebellion' schema even among the relatively limited population of various fan cultures, it seems to be, along with other Gothic-themed expressions, one of the most enduring ones. One argument for its success, mainly connected with sartorial forms of self-expression, may be its anti-fashion nature, e.g. the wide usage of black color (along with various Gothic accessories), which is generally viewed as anti-fashion and essentially an anti-thesis to the stereotypically feminine pink.

More generally, it is the essential quality of romance given by Frye, which is characteristic of the vampire, that I consider responsible for the cultural model's wide appeal. Most portrayals of the vampire render them as either a deeply anachronistic creature or at least someone retaining characteristics untouched by the modern cultural paradigm. This may be as overt as Lugosi's opera cape, or more subtle, as e.g. unconventionally refined mannerism and 'aristocratic' grace. The vampire retains a vestige of a better age, a romanticized era, which can not really be placed in any space and time. The vampire is a gateway to that 'condition of some lost Eden.'

4.4 Forms of Evolution of the Sympathetic Model in the Twentieth Century

The Western consumer-propelled, success-oriented postmodern society gave rise to identities articulated as fringe or anti-establishment and the relatively liberal atmosphere of the latter half of the twentieth century accommodated for expressions of these identities that would not be considered anti-social. Although the 'glamorous rebellion' schema of today harkens to back to the era of romanticism, there is in practice a large gap between the characters and the persona of Byron and today's alienated youth. Rather then trying to change society or participate in foreign conflicts, they rather find an outlet for their passions in a closed and relatively cozy fictional and virtual environments.

We can argue that the sympathetic vampire too has grown more introvert since their formation in the romantic era. They appear to be more concerned with themselves than with engagement with their environment, as Ruthven and Carmilla were, but this may be just an illusion stemming from the difference of the primary device that authors of vampire fiction utilized to make their characters sympathetic; originally, in stories of Polidori, LeFanu and Rymer, the vampires were humanized and rendered identifiable through relationships with other characters, while in the twentieth century fiction this effect is by-and-large achieved by shifting the point of view to the vampire characters themselves.

The caring and amorous relationship between Carmilla and her narrator-friend is the chief cause of sympathy for the vampiress in the eyes of the reader. Carmilla falls in love with her victims, by virtue of which her acts are made more ambiguous and acquire a positively tragic air. Her relationship with the main heroine is complex and reciprocal, setting her model visibly apart from the antagonist vampires of the century. In case of Lord Ruthven, it is his interaction with Aubrey and other people that shapes the reader's opinion of him. Although he may provoke resentment and hate in the main protagonist, the same may not be true of the reader.

On the other hand, vampires of the second half of the twentieth century provoke our positive sentiments not through the virtue of interaction with the fictional world alone, but, more importantly, through the opening of a mental window into their heads through which we are capable to relate to them and commiserate with them in their melodramatic plight. The first-person vampire narrator was successfully utilized for the same time by Frederick Saberhagen in *The Dracula Tape*, first published in 1975, which was the first installment in a sequence of prose where the vampire from Stoker's novel is the main character. Here is the plot of *Dracula* retold from the vampire's point of view and, while the reliability of the narrator may come into question, the rendering is unquestionably sympathetic.

In 1976, the most popular first-person vampire narrative was published, based on a short story written around 1968 by Anne Rice. *Interview With the Vampire* remains the most profound work of vampire fiction that let the readers re-live the vampire's otherness from the inside, while establishing the vampire fiction at a prominent position within a literary space occupied mostly by women's fiction and melodrama. The novel also set a confessional mode for vampire fiction, which has since become one of the genre standards.

However, it were not the authors of the vampire fiction of the 70s, who reintroduced the sympathetic vampire into popular culture for the modern audiences. It was the hugely successful American television series *Dark Shadows*, a Gothic soap opera featuring the

vampire Barnabas Collins, who became one of the most popular vampire characters ever created. His introduction in 1967 virtually saved the series, whose ratings were sagging, and helped it to remain on air from 1966 to 1971 (Hamrick 'A Vampire Changes Everything').

In Barnabas Collins, much of what contemporary readers and audiences have come to expect from vampire protagonists was established. Since the romantic vampires of the nineteenth century had been largely forgotten and the genre was defined by 'Dracularised' modes, it does not come as much of a surprise that the re-emergence of the sympathetic vampire caused nothing short of a national cultural sensation. The audience seemed to be ready for a suffering, pathos-ridden depiction of the 'other'. However, the appeal and the great popularity of Barnabas was more likely a natural development of the format rather than an outcome of an ingenious scheme (Melton 168-9).

4.5 Vampires Estranged and Familiarized, in Literature and on Screen

An important point in the antagonist vampire model's ability to retain its antagonistic, alien and uncanny quality is that most of the time the vampire is 'off-screen' – a characteristic of those successful works of the horror genre whose authors know how to create and develop suspense. 'The encroaching monster, and this talk about its invulnerability, its scarcely imaginable strength, and its nasty habits endows the off-screen beast with the qualities that prime the audience's fearful anticipation,' writes Noel Carroll on account of horror movies (23). The less we see of the antagonist vampire, the more is its 'otherness' effective – the character of Dracula appears, after his Transylvanian entrée, only in a handful of scenes and his lines are very few. Familiarity undermines the schema of 'otherness'. We can see the workings of this principle in the development of the main protagonist in *Varney the Vampire.*

In this 'penny dreadful', the character of the vampire is introduced in a role reminiscent of the vampires of folklore – a nocturnal predator that assaults a fair maiden in her bedchamber. In this regard, he seems to be the precursor of Stoker's Dracula. However, since he is the focus and the point-of-view character of the story, the story restructures itself to make him likeable. The feelings of the reader change from shock and sensation over his villainy to pity and understanding of his unnatural and unenviable existence. The fact that he proves to be particularly inept at biting maidens and ends up being threatened and chased out by their family members or passers-by contributes to the feeling of sympathy.

Over the course of the opening story arc, the family of the maiden originally assaulted by Varney comes to know him and develops a friendly relationship with him. He stays with

them until eventually moving on to another of his contrived and repetitive episodes. This relationship he develops with his would-be victims is not only an important device that makes him appear sympathetic, but holds a striking resemblance to the circumstances enveloping the character of Barnabas Collins a century later. Barnabas, introduced at first as a threat to the family of Collinses, who are actually his ancestors, undergoes a process of familiarization and domestication not unlike Varney. He actually becomes a part of the family and an unequivocally positive protagonist (Melton 168-9). In her essay on vampires on television, 'Television, Vampires and the Body', Williamson comments on how the vampire's 'popularity with audiences led to the development, not of the initially depicted malevolence, but to a more overt expression of submerged and/or intertextually coded sympathetic qualities, that even early television audiences knew how to interpret.'

The cause of this development in both Varney and Barnabas is the serialized format itself – character roles in serialized melodramatic modes tend to shift over time, loosing its 'moral anchor' – and we can speculate if Dracula himself would not have grown more sympathetic, should he had been given more space in the novel. This tendency is also apparent in *The Vampire Chronicles,* where the vampire Lestat fills the role of the more reckless, more evil, more Ruthven-like character as opposed to the effeminate, humane, considerate and moral Louis in *Interview with the Vampire,* while in later installments in Louis' absence it is Lestat, who is depicted as the likable hero.

Barnabas' premiere in *Dark Shadows* was not the first time American audiences had a chance to watch vampire characters on screen portrayed as something different than threatening bloodsuckers. Two television sitcoms of the 1960s featured a likeable vampire character (the Grandpa in *The Munsters*) or a character with vampiric overtones (Morticia in *The Addams Family*), both of which premiered in 1964. However, the treatment of the vampire theme in these characters was superficial at best, a combination of a Gothic demeanor with wholesome family fare of the era created a comical effect and gave little consideration to development of the tropes borrowed from more 'serious' Gothic shows. Therefore, it was mainly the gory Dracula derivates of the UK's Hammer Films that audiences of the 1960s came to associate with vampires until the arrival of Barnabas Collins (Melton 666).

On the literary front, the treatment of the vampire theme remained true to the tradition of the antagonist vampire model, which had been exploited in various pulp publications, magazines of horror fiction and comic books of the preceding decades. There were attempts, however, to give vampires a sympathetic twist even before the time of Anne Rice or Chelsea

Quinn Yarbro, although they remained relatively obscure. In Ray Bradbury's 1946 short story 'Homecoming' we meet quite a few likeable vampire characters.

It is a story about a boy, who is the only mundane, non-supernatural character in a family of vampires, witches and werewolves. If only his situation was not complicated enough as is, the entire extended family is about to come to their house for a kind of coven \ family reunion. The boy, Timothy, looks forward to this event, but is also very apprehensive, since he realizes he is the odd one – the only 'normal' human among supernatural creatures, amounting to a freak in their eyes, just as they would be viewed if surrounded by average humans.

It seems as though Bradbury was already reflecting the trend in vampire fiction that would really come to its own only some three decades later – that is, he is inverting the now already clichéd situation of the sympathetic vampire as an misunderstood, cast out, cursed character experiencing the feeling of 'not fitting in'. While Timothy's parents are displeased and worried about their son's distaste for blood and lack of any supernatural predisposition, he finds support in one of his uncles, who is indeed a sympathetic vampire, and so the reader is brought to understand the moral of the story: being different, feeling that you do not fit in does not mean you should regret being unique or suffer over it. The message becomes even more poignant when viewed within the vampire fan subculture that would blossom from the 1970s onward, since many of its members undergo precisely these feelings – mirroring many psychological aspects associated with the model of the sympathetic vampire.

4.6 Origins of Characters' Vampirism As an Instrumental Element of Sympathetic Portrayal

A defining part of the sympathetic vampire model is the emphasis on the origin of the vampire character, their history and the process of their becoming a vampire. There is very little we learn about the origin of nineteenth century vampire characters. In *Dracula,* Van Helsing mentions that the count gained his vampirism by trafficking with dark powers. As for Lord Ruthven and Carmilla, no explanation of their origin is given. In their cases, the reader was probably expected to rely on their knowledge of folklore. An exception to this trend is the character of Varney – over the course of the series we learn that he has been cursed for killing his son. After his own death, he rose as the undead vampire, destined to forever walk the earth and feed off the living. This motif of a cursed, unfortunate, involuntarily turned vampire has become a staple of fiction featuring sympathetic vampire protagonists.

In some instances the protagonist's vampirism is a matter of being born into the condition (or the family) – as Timothy from 'Homecoming' – or being turned into a vampire at such an early age that the 'fledgling' vampire has no recollection of his life as a human child – as is the case with Claudia in *Interview with the Vampire*, an orphan that is turned and 'adopted' by the vampire couple Louis and Lestat, forming with them an unconventional set of pseudo-familial relations. Chelsea Quinn Yarbro's vampire St. Germain, as is revealed over the course of the robust series of Yarbro's vampire books, was born to Proto-Etruscan society that maintained a vampire priesthood and was predetermined for such faith by the time of his birth. Elsewhere in fiction, the vampire is created mostly by some curse or an assault by another vampire. Barnabas Collins turns into a vampire because of a spell of a spiteful witch, who wanted him for a lover. The motif of unfortunate and tragic killing of family members is also preserved.

In the more contemporary, secularized works of fiction, the main protagonist is usually turned vampire by vampiric assault, more often than not involuntarily. When this process actually appears within the story and is not just a part of the character's backstory, it tends to be quite accentuated and holds a prominent position within the narrative, driving the action – both the external and the psychological – and at the same time allowing for feelings of deep sympathy for the character. Rice's Louis actually chooses to become a vampire voluntarily, but at that point his character is nihilistic and suicidal, and the choice vampire Lestat puts him before is basically between vampirism and death. Nancy A. Collins' vampire heroine Sonia Blue in *Sunglasses After Dark* is raped and vampirized and spends her time on the pages of the first installment in the successful vampire series searching for the perpetrator (Melton 130).

In Coppola's 1992 movie reinterpretation of the literary classic, *Bram Stoker's Dracula*, the well-known story is retold as a love story utilizing the sympathetic model of the vampire. While diverging drastically from the intent of the original story, it rather adds to than changes the material and fills the blanks in the story in the vein of authors that have retold *Dracula* from their own, original points of view, such as Saberhagen. Incidentally, it was Saberhagen who was commissioned to write the later novelization of the movie. The motto of the movie, 'Love never dies', itself suggests that the work (rather paradoxically, given the title) follows up in the tradition of nineteenth century romantic and modern twentieth century tales of sympathetic vampires rather than staying true to Stoker's legacy.

Bram Stoker's Dracula manages to successfully utilize the sympathetic vampire in three major ways. Firstly, the movie gives the titular character – played by Gary Oldman –

more screen time than any other character, allowing for more full and positive emotional engagement with the audience, while building up his romantic relationship with Mina – the most key addition to the adapted material. Secondly, a robust opening sequence explaining the origins of Dracula was added, identifying him as the historical Vlad the Impaler. This historical retrospective shows how, losing his beloved wife, Dracula forswears the church out of anger and grief and falls from grace in the eyes of God. The pathos-ridden sequence manages to convince the audience to immediately throw in their sympathies with the tragic antihero. Thirdly, over the course of the movie, Dracula is shown experiencing positive human emotions and his love for Mina, whom he believes to be his reincarnated lost wife, becomes his primary redeeming feature, making the border between good and evil of the cast of characters more ambiguous.

4.7 The Problem of Immortality and Relationship in Contemporary Vampire Fiction and Cinema

The vampire's ageless, perpetual existence has always been one of their most appealing features. Elizabeth Miller sees it as 'not only fulfilling (albeit in a fictional universe) the human yearning for eternal life, but filling a void created by skepticism about and even abandonment of traditional religious faith. Furthermore, for many, the lure of the vampire lies in the ideal of eternal youth. But these paradigms are more of a modern (or even post-modern) construct than an essential part of either folklore or traditional vampire literature.' (1). It seems appropriate, therefore, that it is only the more recent incarnations of the vampire that we see exploring this theme in a complex manner. The immortality of Dracula, an antagonist vampire closer to its folklore roots, could have been waved away without much impact on the story – the character's foreign eccentricity would have been enough to replace the notion of ageless antiquity.

In the sympathetic vampire, the problem of their immortality is often a central point of reflection and a motive for action that pushes the narrative forward. While in 'Dracularised' modes this feature is used at most to create an atmosphere of some ancient threat, in stories concerned with the vampires' psychology it becomes a favorite theme for many authors. Some, like Rice and Yarbro, use it to show how their characters live through changing historical eras and experience different social and cultural situations. This is made possible especially in serialized novels, where each installment may focus on a particular moment in the vampire's existence.

More so than the ability to use interesting historical backdrops, characters' immortality opens up a plethora of possibilities for their psychological development. A syndrome of world-weariness is a common outcome of this development. Varney eventually chooses to conclude the pointless wanderings of his undead existence with an act of self-destruction, throwing himself into an active volcano. In Christopher Pike's opening novel to the *Last Vampire* series (1994), finding a means of voluntarily ending one's vampire existence represent a central plotline (Melton 523). Lestat is another modern vampire flirting with suicide and he attempts to go through with it in *The Tale of the Body Thief*, but eventually turns to a different way of resolving his loneliness and disillusionment – in an attempt to regain his humanity, he exchanges bodies with a mortal.

It would appear that the modern sympathetic vampires, unlike their Victorian predecessors, pose a greater threat to themselves than to their would-be victims. But the vampire's immortality may cause issues other than world-weariness. Whitley Strieber's 1981 novel *The Hunger,* and Tony Scott's movie adaptation of the same name (made two years later), introduces an ancient ageless vampire Miriam Blaylock and her semi-vampiric lover and companion John, who, as many of Miriam's lovers before him, retains his youth for an unnaturally long period of time, but after a certain point starts aging extremely rapidly and withers away without actually dying. Miriam, unwilling or unable to kill him for good, stores his decaying body in a coffin alongside her previous lovers, where he is to remain semi-conscious for all eternity. Grief-stricken because of her loss and the vicious repetition of this tragic circle, she finds a replacement for her 'deceased' husband in a young female doctor. *The Hunger* introduces selfish and self-indulgent antiheroes and portrays many practical difficulties vampires face in matters such as obtaining human blood and disposing of their victims' bodies.

The difficulty in vampire relationships is often the inequality of the partners, one being human, the other vampire. Many contemporary vampire stories solve this situation by the turning of the human partner by the vampire, but those who do so forgo the complex possibilities opened by this motif. The 2008 Swedish movie *Let the Right One In*, adapted from the 2004 novel of the same name by John Ajvide, examines the relationship of a 12-year-old schoolboy Oskar and a vampire child Eli apparently of a similar age, but actually entire lifetimes old. The reclusive, often bullied boy and the vampire, who retains the demeanor of a child, become good friends, and Oskar eventually replaces the middle-aged man (in the movie implicitly and in the book explicitly a pedophile), who was the vampire's only companion and caretaker, at Eli's side.

At one level, *Let the Right One In* functions as a wish-fulfillment fantasy: the intelligent, eccentric boy is bullied in school and turns even more eccentric and introverted. He comes from a dysfunctional family and feels as though he does not fit in society that surrounds him. Then he acquires a friend who understands him and also has some supernatural powers. The vampire friend helps him get back at the bullies in school and they make their escape together. On a more profound level, however, the disproportion between the two – one ageless, condemned to always remain a child; the other aging, maturing, condemned to remain shackled in a relationship, the value of which is bound to change for him – becomes apparent. In the end, the escape from loneliness and experience of disconnectedness of the vampire and her friend is only an illusion and the tragic cycle continues.

4.8 Questions of Morality and Sexual Themes

Another popular feature used for constructing sympathetic vampire characters is the moral questions concerning their conduct towards humans. There is a trend in character depiction in contemporary sympathetic vampire narratives that Margaret L. Carter calls 'good guy vampires'. She defines them as 'vampires acting morally when dealing with mortals' (Melton, 297), especially when it comes to procuring blood. These vampires are, in essence, good people trapped in evil condition (vampirism – relying on hurting other human beings as a means of sustenance). This claim can be carried even further, considering the decline of religious moral outlook in the twentieth century culture. The vampire's ontology has increasingly been rejected as the source of any pre-supposed evil. Crucial for the development of the sympathetic vampire model was the assertion of unique human personality and freedom of choice. Vampirism is in this outlook an ethically neutral state.

Inside the scope of conduct of vampires toward humans, the central topic is the problem of feeding. Many of the modern 'good guy' vampires choose not to kill or hurt human beings in the process of getting sustenance. The vampire Sebastian de Villenueva from *The Black Castle* (1978) by Leslie Noel Daniels feeds from the prisoners in a dungeon of the Inquisition, but makes sure not to kill anybody (see Melton 187). Louis from *Interview with the Vampire* starts very early on feeding exclusively on animals. Even Lestat, as he moves over the course of *The Vampire Chronicles* closer to the 'good guy' depiction of the vampire, makes a decision to feed and kill only the worst of mankind – criminals and the morally incorrigible.

Right by the side of any considerations of violence perpetrated on the vampire's victim stands the question of amorous and sexual (or pseudo-sexual) engagements. Vampirism, for much of its literary existence, was noted as having strong sexual or erotic overtones, and much of the literary criticism of works such as *Dracula* seemed preoccupied with it. William P. Day sees vampire stories as 'tales of sexual sensationalism, the bite that is the kiss, pain that is pleasure, death that is love' (5). While sexuality in *Dracula* was allegorical or implicit, and the lesbian theme in *Carmilla* was only (although strongly) alluded at, contemporary vampires seem substantially more sexually liberated. Sexuality is no longer treated as something else, being replaced by vampirism as in the earlier works, but is out in the open and treated with candor alongside any additional considerations of vampirism. While I consider the de-metaphorization of sex instrumental to the development of the sympathetic model of the vampire, Day suggests it may be detrimental to the symbolic power of the genre:

> A vampire's sexuality is most powerful when it appears as an ambiguous suggestion of what cannot otherwise be portrayed … When, as is the case today, the vampire's sexuality becomes explicit, when both vampires and their victim-lovers know and even seek out sexual encounters with each other, the vampire has become only one more image of sexuality in a culture increasingly open to the representation of all forms of sex. (ibid.)

While more open depictions of sex have largely become the norm, its treatment in contemporary vampire fiction still varies considerably. In some authors sexual intercourse can be enjoyed by vampires in much the same way as by humans (Harris, Meyer), while others make biting and sucking blood a replacement for sex (Yarbro, Rice; the older generation of contemporary authors of vampire fiction). For Rice's vampires, conventional sexuality is nonexistent, but they consider the process of imbibing blood a far superior sensation. For Yarbro's vampires, this too is the only way of experiencing sexual bliss, but with one catch – intercourse (sucking blood) is possible only between the vampire and a human – that is, once the vampire St. Germain turns his lover into a vampire, they can no longer be 'sexual partners'. Recently, in line with the trend of disposing of all the traits that would make the vampire somehow unappealing for readers, this idea of vampire 'impotence' has been utilized less; instead, biting serves as a complementary practice (along the lines of sado-masochism), and/or sucking blood is treated as a kind of aphrodisiac stimulation (see e.g. the works of Harris).

Vampirism as a metaphor for treatment of various social themes is an important feature of not only the antagonist model, but appears in vampire fiction of the sympathetic vein as well. Social and ethnic inequality and drug abuse are some of the most pronounced problems. Of the more obvious ones that would apparently fit very well with the theme of vampirism, the motif of HIV or other sexually-spread diseased has been conspicuously absent in the sympathetic vampire.

Of the themes traditionally associated with vampire literature, homosexuality has always been one of the most defining. Entry of the would-be vampire into their undead state liberates them from many mores and conventions of living, gender-distinct and tradition-bound human beings, lending them thus to authors as an ideal testing ground for the less conventional or less universally accepted forms of human (particularly sexual) behavior. Harry Benshoff suggests why the vampire model has always been popular with queer readers, invoking an image of a Halloween-like parade, where 'straight participants … usually return to their daylight worlds, both the monster and the homosexual are permanent residents of shadowy places: at worst caves, castles, and closets, and at best a marginalized and oppressed position within the cultural hegemony' (13). Since the romantics, homosexual motifs have been utilized in vampire fiction to a great degree.

The main protagonists of *Interview with the Vampire,* Louis and Lestat, form an arrangement of companionship with evident homosexual overtones. Louis, a rich plantation owner turned by Lestat into a vampire, finds himself a reluctant sponsor and companion of his leisurely 'creator'. Louis develops a degree of dislike and spite for Lestat, with whom he is forced into closeness and cohabitation. Lestat's subsequent 'acquisition' of an orphaned child Claudia – turning her into a vampire – is slightly reminiscent of how some couples try to solve their marriage problems. The three vampires then seem to enter a peculiar set of ambiguous familial relations. This arrangement does not seem to function in the long run, however, and Louis resorts to acquiring a more conventional vampire 'mother' for Claudia, ruling out Lestat out of the equation.

Even if Rice does not carry the concept of family with two homosexual parents to any successful resolution, her interest still seems to lie mainly with relationships between complex male characters. The concept of androgyny is very much accentuated and most readily observed in the character of Lestat, because of his prominent role in the entire series. In some aspects he is deliberately portrayed as feminine – this includes his emotionality and affinity for males – on the other hand, there is also much of the rebellious Byronic glamour and masculine aggression in him.

4.9 Expressions of Vampirism in Alternative Culture

Not only has *Interview with the Vampire* reinvented the sympathetic vampire for the new, post-sexual-revolution era, it has influenced a conspicuous undercurrent in the broader cultural development – it contributed to the formation of the Goth (or neo-gothic) alternative culture, which started taking its shape in the 1970s.

The Gothic counter-cultural movement sprung up in urban centers of the West throughout the 1980s. It had its roots in the culture surrounding Gothic rock and punk rock UK bands of the 1970s. The Gothic rock group Bauhaus was the trailblazer of its genre and managed to garner wide acclaim with its 1979 single 'Bela Lugosi's Dead'. The handful of fledgling bands playing the Gothic music were succeeded by a deluge of musicians in the 1980s, ranging from post-punk to rock to metal.

> Gothic music, as all counter-cultural forms, articulated an explicit nonconformist stance vis-à-vis the dominant establishment. It opposed narrow sexual mores and traditional established religions. … The music celebrated the dark, shadowy side of life and had a distinct fascination with death. Its slow, driving sound was frequently described as melancholy, gloomy, even morbid. Those enthralled by the new Gothic culture found the vampire the single most appropriate image for the movement. (Melton 300)

The Gothic subculture took its inspiration partially from the image of the vampire in the works of authors such as Anne Rice. Rice herself could not help but react to the intermingling of the fans of her novels and the broader Gothic movement and made her character Lestat actually embark on a career of a Gothic rock star in her 1985 sequel to the original vampire novel, *The Vampire Lestat.* In an ironic twist, the character takes up the role of the imitators 'pretending to be vampires', who were originally inspired by his very depiction in the original novel. And indeed, Lestat has much in common with the Gothic rock singers and musicians, visually and philosophically.

People participating in the Gothic movement either as artists or fans generally dress in black, wear symbolic, mostly silver, jewelry, pale make-up, dark lipstick, etc. They usually go for an androgynous look, androgyny being an essential aspect of the Gothic image, blurring the masculine/feminine distinctions. Dunja Brill characterizes the Gothic scene as idealizing 'a highly feminine or feminized style for both sexes' (40) and notes that 'such effeminate look

stands in stark opposition to traditional gender stereotypes of style and appearance' (41). The Gothic movement in general tends to present itself as expressing and embodying socially and culturally liberal views of acceptance, destruction of taboos, and tolerance of minority identity expressions such as homosexuality, transvestitism, and (marginally) non-conformist sexual behavior such as sadomasochism.

The shift from the nineteenth century ethnocentrism to the latter part of the twentieth century's multiculturalism certainly meant that the tradition of scapegoating various forms of ethnical, gender or religious 'othernesses' through the character of the vampire has declined. Vampire fiction using vampirism as a metaphor or device for discussing social and philosophical issues turned away from the externalization of blame to an 'other' agent and started a more introspective search for the faults of society. The 80s films *After Dark* and *Lost Boys*, while portraying some vampire characters in clearly 'villainous' roles, are more critical of the mainstream society, with the disintegration of its values, and are stressing the importance of family, which ultimately proves superior than the alternative, sub-cultural arrangements expressed by life in vampire gangs (Gelder 103-107).

4.10 Vampires for Children and Young Adults

A distinct subgroup of sympathetic vampire fiction is represented by juvenile literature. The first writer in English that introduced young people to vampirism was Nancy Garden in her 1973 non-fiction book *Vampires*. But the first time young readers had the opportunity to experience an engaging age-appropriate vampire story featuring actual vampires was from the English translation of the German author Angela Sommer-Bodenburg's 1979 book *My Friend the Vampire,* introducing a family of relatively benevolent vampires and describing a friendship between two vampire children (one of whom confesses that she is so young that she is actually still on a diet of milk rather than blood) and a third-grader. The schoolboy helps the family against potential dangers they face in the present-day world.

Another stylized versions of the sympathetic vampire aimed at juvenile readers and audiences in the 1970s include *Bunnicula*, a lovable vampire rabbit created by Deborah and James Howe and a puppet version of Bela Lugosi, Count von Count, who appeared as a character in the popular children's show *Sesame Street.* The portrayal of vampirism in juvenile literature and TV of the 1970s and 80s was rather light, teaching tolerance rather than trying to scare. The sympathetic vampire here is usually a good person, the story is devoid of

any horror and the vampire is never depicted biting anyone. They may be portrayed as a comic figure, lovable pet or an unconventional classmate (Melton 386-388).

Adolescents may have found appeal in the 1990s' vampire series for (and about) high-schoolers – *The Vampire Diaries* by L.J. Smith. In here, the vampire theme is used along with the romantic plot hook of a love triangle (Melton 389). This and other series about vampires in American high-schools helped to strengthen vampire fiction's position within the field of romance for girls.

There have been a few rare depictions of sympathetic vampires in contemporary culture that would not fit in either the category of the glamorous rebels of Rice, or the angst-ridden alienated schoolkids of her writer followers, or even in the abovementioned depictions in children's fiction. In Neil Gaiman's 2008 children's novel *The Graveyard Book,* a baby orphan grows up in a graveyard, brought up by ghosts. In a structure reminiscent of Kipling's *The Jungle Book,* Gaiman introduces a number of supernatural characters, many of which represent a fresh take on an old Gothic trope. The boy's primary mentor and one of his custodians, Silas, is implied to be a vampire, but this is never confirmed, since he is never portrayed doing something overtly vampiric. As in other of his works, characteristic by a sense for postmodern playfulness, Gaiman produces hints or intertextual references from which we can piece together some conclusion of mythic significance. In case of Silas, he alludes at his true nature with lines such as: 'Silas … consumed only one food, and it was not bananas' (27).

5. Vampire Kitsch

Both of the vampire models developed, each in its own fashion, to better accommodate to the changing demands of taste and culture. Inevitably, this process lead to the wide-spread kitschization of the vampire image, which is hardly surprising, as genre fiction tends to be extremely susceptible to kitsch. Tomáš Kulka gives as one of the defining, necessary characteristics of kitsch[13] an immediate recognizability of depicted objects and themes (52). The use of vampire imagery (among other Gothic paraphernalia) to produce straightforward and easily communicable feelings of sensation and fright spans centuries and can be found anywhere from literature to funfairs.

Focusing just on the antagonist model of the vampire and its appearance in the narrative media of literature and cinema, we can observe a noted emptying and narrowing of its meaning since the age of *Dracula.* This is in agreement with Kulka's third prerequisite: 'kitsch does not substantially enrich the associations connected with the depicted theme' (52). In the horror genre the character of the antagonist vampire has been widely utilized as a part of its gory and harrowing imagery, loosing in the process much of its symbolic value and having been reduced to a collection of conventional features – the undead monster coming for a bite. It is charged with emotion, but the emotional reaction is automatic and does not require reflection.

Deadly, disfigured vampires of *From Dusk Till Dawn* fill in a role very similar to another extremely popular creature of the horror genre – the zombie. Becoming little more than just a violent threat and an object for main protagonists to slay and prove they mantle, the vampire antagonist becomes a purely ornamental figure with only vestiges of its original interpretive capacity left, safely inside the boundaries of kitsch.[14] At this stage, the two fictional monsters are already interchangeable, which points to another important characteristic of kitsch and an indicator of its esthetic deficiency – the interchangeability of its alternatives. As Kulka says, 'kitsch can undergo many modifications without any substantial improvement or degradation' (92).

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[13] Kulka gives us three prerequisites that must be fulfilled in order to classify a given work as kitsch: 1) Kitsch depicts objects or themes which are generally considered beautiful or which have a clear emotional charge. 2) These objects and themes must be immediately recognizable. 3) Kitsch does not substantially enrich the associations connected with the depicted theme (52).

[14] According to Kulka, kitsch is always explicit and unambiguous (52). There might be a concern if the use of the term 'kitsch' is appropriate for a relatively niche genre such as vampire fiction, since kitsch is viewed as speaking to universal sentiments and portraying universal themes, but Kulka argues that 'depending on the theme we can distinguish various types of kitsch with different degrees of universality'(41).

While the model of the sympathetic vampire developed in its separate, unique fashion, it too did not escape a similar fate. In its later incarnations, the model of the sympathetic vampire shed many of the tropes and features that not only had made the vampire identifiable externally, but had served a specific function within the model with regards to their symbolic value, parceling out the area for the cultural and psycho-sociological discourse hidden behind the model. The most notorious example of this recent development in the vampire genre is Meyer's *Twilight* saga.

Although the process of shedding some of the folklore tropes began as early as the sympathetic vampire figure emerged to better accommodate the taste of readers and needs of the narrative (and *Interview With the Vampire* begins with a scene in which many of the vampire 'myths', such as the ones about garlic and crucifixes, are directly refuted), they did not drastically alter the model's integrity.

However, when what Anne Rice calls 'domestication' happened to vampires in Meyer and elsewhere, the whole paradigm for the sympathetic vampire shifted and many of its features were discarded.[15] At the same time, there appeared a deluge of girls' romantic novels in guise of vampire books. The indicator of dysfunctionality, with regards to the model of the sympathetic vampire, of these later additions to the plethora of vampire fiction is the inter-changeability of elements in their women's fiction structure, the character of the vampire being just one among many alternatives.[16] Kulka's comments on literary kitsch give us some insight into this scheme, suggesting an esthetic deficiency can be gauged by the sensitivity of a given work to alteration and paraphrasing. He claims, that 'paraphrasing of kitsch texts does not substantially change their impact. This holds even for paraphrasing in the broadest sense … it leads us to conclude that [kitsch] fails to fulfill the requirements of the poetic function [of literature]' (121).

[15] Anne Rice drew ire form Meyer fans while criticizing the domesticated and infantile rendition of vampires as immortals attending high school. She also pointed out the notable changes made in the domesticated version of the vampire - most notoriously the deadly effect of daylight, which traditionally was either fatal for the vampire, or otherwise weakened or impeded them, results only in a curious sparkling effect on the skin of Meyer's protagonists, a feature that has drawn wide ridicule from vampire fans and general audiences alike (Stern).

[16] Alexandra Alter writes for the Wall Street Journal about the case of E.L. James, one of the authors of the numerous *Twilight* fan fiction stories, who, after meeting with exceedingly positive reactions from her readers, remodeled the fan fiction story, disposing of all *Twilight* characters references as well as the vampire motive itself, and published it as a self-contained novel without seemingly compromising on her authorial intent.

6. Conclusion

In his cognitive theory, which I partly introduced and tried to apply on the cultural phenomenon of the vampire, Bradd Shore differentiates between the *instituted model* and the *cognitive model.* While instituted models are created and conventionalized in and by a given culture, they come to life only as cognitive models in an individual's mind. 'Though normally encountered as a unified tissue of experience, every model has two distinct moments of birth, one public and conventional and the other a subjective appropriation and integration of a conventional form by a particular person' (371). A Victorian reader might have become familiarized with the antagonist vampire model by reading a 'penny dreadful' or hearing tales about vampirism, so the instituted model left an imprint in their mind and became personalized. This *accommodated* model would then serve as a cultural lens or paradigm, into which all new experiences would be assimilated. In chapter three, I described how the structuring of that model in works such as *Dracula* might have directed the reader towards notions connected with its schema of 'otherness', such as fear of the unknown, celebration of enlightenment, suppression of the nonconformist against the background of Victorian propriety. In my treatment of the *antagonist* vampires in the twentieth century, I showed how this instituted and cognitive model continues to influence the thinking of contemporary readers and audiences.

At the same time, a different kind of contemporary reader may experience feelings of disillusionment coming from particular (either real or imagined) cases of failure in our success-oriented culture. These may lead them, as Williamson observes in numerous vampire fans, to see themselves as 'different' or 'not fitting in' (146). Then, coming across the model of the *sympathetic* vampire, which has re-emerged from the Byronic tradition in e.g. the works of Rice or Yarbro, they may find it an ideal expression of their sentiments and aspirations. In chapter four, I wrote how this cognitive model comes to life in their minds and how it functions within the framework of 'glamorous rebellion', the schema which some readers and vampire fans utilize for their understanding of the self.

Necessarily, the two proposed models must clash, since they occupy the same thematic cultural domain. These clashes occur on both the cultural and the cognitive level. At the cognitive level, they may lead to rejection of some notions and elements of works with vampire motifs or characters by readers or audiences who are unable to assimilate them into

the cognitive model they are accustomed to; at the cultural level, works of one vein of vampire fiction may gain prominence at an expense of the other tradition.

An explanation for why the antagonist vampire model, compared to the sympathetic model, did not nearly as much influence the preferences, opinions and all manner of self-expression of readers of vampire fiction at the turn of the new millennium might lie in the manner of its creation as a cognitive model. Coming back to Shore's quote in chapter two: 'meaning construction draws upon a store of previously learned foundational schemas' (366); it is the case of the antagonist vampire that its model is cognized against a foundational schema (otherness) that is well-understood (albeit subconsciously) by every reader since early childhood, in a manner similar to the process of its institutionalization during the time of the model's utmost popularization in the bygone centuries. It is a return to a realm of childhood fears, infantile desires and a more primitive status of the human race. It is a part of a cultural consciousness handed down by society.

On the other hand, 'glamorous rebellion' is constituted and maintained by plethora of concepts that crystallize gradually in adolescent mind or any mind undergoing a process of self-searching. It is not readily handed down by any tradition, it has to be found on its own within the individual and is spurred by very particular clashes with cultural and social conventions. Compared to the antagonist reading, the accommodation in this case is more deliberate, its impact more revealing. It is no wonder, then, how in many vampire fans the cognitive model of the vampire becomes an important part of their identity. '… cognitive models may be constructed opportunistically as a way to resolve otherwise incoherent experiences for which no prior schema exists' (ibid.). The feeling of 'not fitting in' and the awareness of a non-expressed self in some sympathetic vampire fans may be that incoherent experience that is resolved by adopting the cognitive model of the sympathetic vampire.

Whether the mechanic of how the two vampire models are created, accommodated or rejected is indeed responsible for the two vampire model's respective places in our contemporary culture, or whether is it purely a question of cultural context or historic chance cannot be definitely answered here. Rather than making such claims, I would like to point out the utility of cognitive theories of Shore and their terminology, by virtue of which both cognitive processes and cultural contexts can be studied and explained side by side in an organic way.

The vampire, with all its/their ambiguities, pervasiveness in all manners of cultural expression and suggestive symbolic power is an ideal specimen for such study. This approach is one possible way of reconciling the inherent ambivalence of the vampire – whereas Dracula

and other ‘classic’ vampires of the antagonist vein in literature and on screen serve the community as a scapegoat for symbolic correction of nonconformist behavior, the sympathetic vampire’s role appears to be the direct opposite. They rebel against the system, aggrandize the individual and work towards a fuller, more satisfactory realization of the self. The contemporary cultural shift towards individualism and multiculturalism may thus account for the greater popularity of the latter, sympathetic cultural model of the vampire.

In any case, it will be interesting to observe further development of the vampire model in the coming decades. Will future readers and audiences, in accordance with the current trend, be increasingly susceptible to the vampire’s amorous, if sometimes deadly, embrace, or will they once again start reaching for the stake? One thing is certain – now, as it was centuries ago – vampires may be dead, but they never stay buried for long.

Resumé

Ve své práci „The Cognitive Model of the Vampire and Its Accommodation during the Twentieth Century" předkládám teorii dvou hlavních kulturních modelů upíra, popisuji jejich odlišné charakteristické vlastnosti, kulturní pozadí, okolnosti jejich vzniku v kulturní tradici (zejména anglosaské), literatuře a společenském vědomí. Větší význam však přikládám objasnění mechanik a jevů stojících za jejich vývojem, přizpůsobováním a vzájemnými interakcemi i interakcemi s myslí diváků a čtenářů upírských příběhů.

Příběhy o zavržených, krvěžíznivých nočních přízracích v průběhu uplynulého století překročily skrze procesy *přizpůsobování (accommodation)* a rekontextualizace hranice stanovené gotickým románem a ukázaly se být stejně odolné proti stárnutí jako jejich nesmrtelní upíří protagonisté. Za pomoci prostředků ležících na průsečnici mezi kognitivní psychologií, antropologií a literární vědou se ve své práci snažím vyjádřit význam *kognitivního modelu (cognitive model)* upíra, modelu, který je pevně zasazen ve společenském podvědomí napříč kulturami a kterému se dařilo nacházat své vyjádření v nejrůznějších formách umělecké a komerční produkce, od beletrie až po krajní, fetišizující a marginalizované způsoby sebevyjádření.

Hlavním cílem této práce je představit způsoby, kterými kognitivní model upíra obývá *základní schémata (foundational schema)* naší kultury, interaguje s našimi intersubjektivními realitami, a jak se přizpůsobuje měnícímu se socio-kulturnímu kontextu. Práce se zabývá historickým průřezem upírské literatury a filmu v anglickém jazyce od folkloru skrze britský romantismus a Viktoriánskou éru až k předním představitelkám a představitelům upírské tvorby dvacátého století.

Ve druhé kapitole představuji práci Milly Williamsonové, která identifikovala tzv. *soucitného upíra (sympathetic vampire)* v literatuře jako tradici navazující na díla britských romantiků, nezávislou na známějších ztvárněních upírské tématiky, zejména Stokerova románu *Dracula.* Na jasné odlišení těchto dvou tradic používám terminologie Bradda Shorea – kognitivních modelů a základních schémat. Dále zavádím označení *upír antagonista (antagonist vampire),* které označuje tradici věrnější lidovému vyobrazení upíra a ze kterého vychází i Stokerův Drákula. Antagonista v tomto smyslu neznamená aktuální vyjádření vztahů a postojů upírské postavy k hrdinům literárního nebo filmového díla (i když tito upíři zpravidla skutečně představují nepřátele hlavních postav), ale podchycuje to, jak jsou tito

upíři vnitřně strukturování a jakou roli mají v procesu přenosu našich vlastních očekávání do fikčního světa nebo naopak ze světa fikce do naší reality.

Existence dvou kognitivních modelů upíra nutně vedlo a vede k rozporům (clashes) a kognitivní disonanci u čtenářů nebo diváků, kterí nejsou na konkrétní ze dvou variant zvyklí a inklinují spíše ke vnímání reality přes variantu druhou. Oba z kognitivních modelů upíra zapadají do svého vlastního základního schématu – právě to udává kulturní optiku, která do značné míry ovlivňuje to, jak vnímáme světy fiktivní a i ten reálný. Pro model upíra antagonisty přebírám schéma *jinakosti (otherness)* a pro soucitného upíra zavádím schéma *okázalé vzpoury (glamorous rebellion).* V následujících dvou kapitolách se věnuji tomu, jak se tato základní schémata projevují skrze příslušné modely upíra a jak ovlivňují kognitivní a kulturní procesy v naší společnosti.

Kapitolu o kognitivním modelu upíra antagonisty začínám vylíčením původu této postavy ve východoevropském folkloru a zdůrazňuji úlohu církve, která do značné míry přispěla k systematizaci pověr vztahujících se k vampirizmu a identifikaci upíra s ďáblem. Na tomto místě uvádím raný příklad toho, jak schéma jinakosti skrze smyšlenou postavu neboli kulturní konstrukt ovlivňuje myšlení lidí. Význam modelu upíra antagonisty, jak v raných folklorních projevech, které se od osmnáctého století rozšířily i na Britských ostrovech, tak v pozdějších literárních provedeních v upírských románech, vidím zejména v symbolickém způsobu korekce nekonformních forem chování uvnitř komunity. Vnitřní hrozba je takto externalizována a vyjádřena silně stylizovanou formou umrlce vstávajícího z hrobu a sajícího lidskou krev.

Základní charakteristiku funkčnosti modelu upíra antagonisty představuje princip *tajemnosti / unheimlich (uncanny)*, jehož freudiánský výklad aplikuji na vybraná díla, zejména Stokerův slavný román. Také se věnuji nejpopulárnějším výkladům upírské symboliky v *Drákulovi*, které těží ze základního schématu jinakosti a užívají (spíše v rovině interpretační než autorské) upíra jako antisemtiskou, patriarchální, kolonialistickou, xenofobní, rasistickou či mužsky šovinistickou metaforu.

Klasické užití upíra antagonisty můžeme sledovat ve dvacátém století výrazně zejména ve filmu, jak u různých adaptací a variací na *Drákulu,* tak v originálních dílech. S úpadkem náboženské víry, na které se zakládalo mnoho z pověr obklopujících postavu upíra, je možné sledovat tendence vědecky vysvětlující, nebo alespoň cyničtější přístup k upírskému mýtu, nebo také inklinace k pastiši a parodii.

Kapitola o kognitivním modelu soucitného upíra představuje kořeny této tradice v literatuře britského romantismu, zejména u Byronova osobního lékaře, spisovatele Johna

Polidoriho. Díla devatenáctého století, jako Polidoriho *The Vampyre,* LeFanuova *Carmilla,* nebo levný trhák na pokračování *Varney the Vampire* tu jsou srovnávána s díly slavných autorek Anne Riceové a Chelsea Quinn Yarbroové druhé poloviny dvacátého století. Důležitým pojítkem těchto děl je velký zájem o psychologické pochody upírských postav, které jsou v dílech devatenáctého století spíše sprostředkovány, kdežto v moderních upírských příbězích jsou díky užití vyprávění z pohledu první osoby – upíra – podávány přímo.

Soucitní upíři jsou jako charaktery identifikovatelní hlavně skrze jejich vztahy s lidmi, kteří v antagonisticky konstruovaných příbezích tradičně hráli úlohu obětí, avšak v soucitném modelu stále častěji vstupují do komplexnejších a rovnocennejších vztahů s upířími protagonisty. Dále je soucitný upír identifikovatelný díky svému charakteru byronovského hrdiny nebo melodramatické postavy.

Okázalá vzpoura soucitného upíra je důsledkem nejednozančnosti jeho ontologie a situace odpovídající hrdinkám melodramatických děl – perzekuované nevinnosti, která hledá docenění. Pomocí termínů propůjčených od švýcarského psychologa Jeana Piageta načrtávám možný způsob, jakým se mysl mladých lidí může přizpůsobit této upírské vzpouře a skrze pozměněné vidění světa hledat způsob seberealizace navzdory kultuře středního proudu, požadavkům, které bývají často protichůdné až nesplnitelné. Obzvlášť velkou pozornost přikládám fanynkám upírské literatury a tzv. gotickému hnutí, kterého ideály krásy jsou úzce spjaty, ne-li propůjčeny z děl se soucitným modelem upíra, jako jsou například díla Anne Riceové.

V Riceově díle *The Vampire Chronicles* nalezl soucitný model upíra jeden ze svých nejvýznamnějších pilířů ve dvacátém století. Právě na těchto knihách je možné sledovat, jak transgresivní povaha v otázkách morálky, rodiny, identity a sexuality přestává být využívána na způsob společenského strašáka, jak tomu bývá u děl těžících z modelu upíra antagonisty, a naopak přispívá k prohloubení vlastní individuality a vytváření teskního, až morózního vypětí mezi realitou a nedosažitelným ideálem, které bývá tak charakteristickým příznakem v postojích mladých rebelů a různých příznivců upírské literatury a spřízněných subkultur.

Ve své práci neopomíjím ani populármí ztvárnění upírů v televizi a na filmovém plátně. Stejně tak se věnuji problému upírského kýče, který na základě principu zaměnitelnosti postupně přispívá k „vyprázdnění“ symboliky jak soucitného modelu, tak modelu upíra antagonisty.

K pochopení rozdílných reakcí čtenářů a filmového publika na antagonistický a soucitný model upíra nám pomáhá pochopení jejich utváření jakožto kognitivních, spíš než kulturně instituovaných modelů. Zatímco model upíra antagonisty je utvářen na pozadí již

z dětství důvěrně známého základního schématu *jinakosti* způsobem podobným, jak tomu bylo v procesu jeho utváření kdysi v dávných dobách na úrovni kultury, *okázalá vzpoura* soucitného upíra krystalizuje v dospívající mysli v procesu vnitřního hledání. Na rozdíl od schématu *jinakosti* není návratem do říše dětských strachů a prvotních tužeb, kulturně zakódovaných v dědictví předávaném z generace na generaci, ale je objevem nabytým v procesu svévolného hledání, vyburcovaného určitými střety s kulturními a sociálními konvencemi.

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Abstrakt:

Upírské příběhy přesáhly díky procesům akomodace a rekontextualizace hranice gotického románu. Pomocí prostředků kognitivní vědy a psychologie z děl B. Shorea, J. Piageta a S. Freuda se tato práce snaží přiblížit význam kognitivního modelu upíra, který se objevuje a působí v nejrůznějších uměleckých a kulturních formách, od beletrie až po marginalizované formy sebevyjádření. Hlavním cílem práce je osvětlit způsoby, kterými kognitivní model upíra působí v rámci základních schémat naší kultury, interaguje s našimi intersubjektivními realitami a jak se přizpůsobuje v novém sociokulturním kontextu. Práce sleduje historii přizpůsobování kognitivního modelu upíra od jeho kořenů ve folkloru přes romantickou literaturu až k literární a filmové tvorbě 21. století. Práce rozlišuje dva tyto kognitivní modely, každý se svou vlastní kulturní a literární tradicí. Prvním je model upíra antagonisty, s kořeny ve východoevropských pověrách a literárních zpracováních tvůrců jako je např. B. Stoker. Druhým je model soucitného upíra, který vznikl z anglické byronské a gotické tradice v 19. století a stále nachází uplatnění v dílech autorek jako je např. A. Rice.

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Abstract:

Vampire narratives have transcended, by means of accommodation and recontextualization, the constrains of the Gothic novel. By utilizing devices of cognitive science and psychology which can be found in works of Shore, Piaget and Freud this thesis strives to delineate the significance of the cognitive model of the vampire, which has been finding its outlet in all forms of artistic and popular expression, ranging from mainstream fiction to marginalized forms of self-expression. The primary concern of this thesis is to explain the ways in which the cognitive model of the vampire inhabits our cultural foundational schemas, interacts with our intersubjective realities and how it is accommodated within the changing socio-cultural context. It also analyse the psycho-social repercussions thereof. The thesis encompasses the history of accommodation of the cognitive model of the vampire, starting from its early use in folklore and romantic literature and continuing on to the twentieth and 21st century film and literature. The thesis identifies two cognitive and cultural models, each with its distinct cultural and literary tradition. One is the 'antagonist' model of the vampire, with its roots in East European folklore, utilized by writers such as Stoker; the other, 'sympathetic' model of the vampire, comes from Byronic and Victorian Gothic traditions and finds its expression in contemporary works of writers such as Anne Rice.