

Palacký University Olomouc  
Philosophical Faculty  
Department of English and American Studies  
English and American Literature

Diana Adamová

**THE PORTRAYAL OF THE AMERICAN  
SOUTH IN THE VAMPIRE SERIES *TRUE  
BLOOD* AND *THE VAMPIRE DIARIES***

ZOBRAZENÍ AMERICKÉHO JIHU V SÁGÁCH PRAVÁ  
KREV A UPÍŘÍ DENÍKY

Ph.D. thesis / disertační práce

Supervisor / vedoucí: Prof. PhDr. Marcel Arbeit, Dr.

Olomouc 2016

## Abstract

This PhD. dissertation deals with the portrayal of the American South in two novel series, *The Vampire Diaries* by L. J. Smith and *The Southern Vampire Mysteries (True Blood)* by Charlaine Harris, and their television adaptations. Due to its properties, television adaptation provides more possibilities concerning portrayal of characters and development of the story. Comparative analysis of novels and adaptations is also a subject of this dissertation next to the theories of Gothic literature and adaptation. Primarily, the analysis focuses on gender and race stereotypes, homosexuality, social and political stratification as well as application of Sigmund Freud's theories. Concerning stereotypes, the most common ones are presented, like the roles of women and men as well as prejudiced perception of African Americans or homosexuals. Stratification of a vampire and a human community depicts to what extent are both communities able to secure the basic rights and manage their members with regard to law enforcement. Further, the dissertation investigates the change in the portrayal of a vampire in literature and films, including creation, true death and powers since the novel *Dracula* emerged. The aim of the PhD. dissertation is to provide a broader view on literature employing vampire characters, to present southern features in the analysed novels and television series, and provide a basis for their further analysis.

## Abstrakt

Tato dizertační práce se zabývá zobrazením amerického Jihu ve dvou románových sériích, *The Vampire Diaries (Upíří deníky)* autorky L. J. Smith a *Southern Vampire Mysteries (Pravá krev)* autorky Charlaine Harris a v seriálových adaptacích zmíněných románů. Vzhledem k jejím vlastnostem, televizní adaptace poskytuje mnohé možnosti při zobrazení jejich postav a vývoje děje. Komparativní analýza románů a adaptací je také předmětem této dizertační práce spolu s teoriemi gotického románu a adaptace. Analýza se především zaměřuje na genderové a rasové stereotypy, homosexualitu, společenskou a politickou stratifikaci, jakož i teoriemi Sigmunda Freuda. Co se týče stereotypů, představeny jsou ty nejběžnější, jako role mužů a žen, stejně tak i předpojaté vnímání Afro-Američanů a homosexuálů. Stratifikace komunit zobrazuje, do jaké míry jsou obě schopny zajistit základní práva a dodržování zákonů. Dále se práce také věnuje změně zobrazení upírů v literatuře a filmu, včetně jejich stvoření, zničení a schopností od vydání románu *Drákula*. Cílem dizertační práce je poskytnout širší pohled na literaturu s postavami upírů, prezentovat hodnoty a typické rysy amerického Jihu v analyzovaných románech a televizních seriálech a poskytnout základ pro další možné analýzy.

Prohlašuji, že jsem dizertační práci vypracovala samostatně, pouze s použitím citovaných pramenů a literatury.

I hereby declare that I have written this PhD. thesis by myself, using only literature and sources cited below.

V Olomouci 15. prosince 2016/Olomouc, December 15, 2016

Diana Adamová

**Acknowledgements:**

I would like to thank my supervisor, prof. Marcel Arbeit, for his valuable comments on the content of this dissertation and his patience. Also consultations with prof. Michal Peprník concerning secondary literature provided me with invaluable impulses and inspiration for this dissertation. The same goes for dr. Michaela Weiss, my valuable colleague and friend, who contributed to the emergence of the ideas.

## Contents:

<b>Introduction</b> .....	7
<b>1. Vampires in Fiction and Film</b> .....	23
1.1 Literary Vampires in the Nineteenth Century .....	25
1.2 Anne Rice – <i>Interview with the Vampire</i> (1976) .....	27
1.3 Poppy Z. Brite – <i>The Lost Souls</i> (1992) .....	29
1.4 Film and Television Adaptations .....	33
<b>2. Creation and True Death of a Vampire</b> .....	40
2.1 From Shadow to Mainstream .....	40
2.2 The Creation Myth or Life after Death .....	44
2.3 The Role of Blood .....	47
2.4 True Death .....	50
<b>3. Characters and Stereotypes</b> .....	52
3.1 Stereotypical Manners and Community Taboos .....	52
3.2 Female Characters .....	57
3.3 Male Characters .....	69
<b>4. Social and Political Status of Humans, Vampires and Other Beings</b> .....	81
4.1 Human versus Supernatural Families.....	81
4.2 Poor Whites .....	93
4.3 Political System and Rights of Vampires.....	96
<b>5. Representation of Minorities</b> .....	110
5.1 African Americans .....	110
5.2 Latino People .....	117
5.3 Native Americans and Asian American Characters .....	118
<b>6. Sexuality or the Deepest Desires Unbound</b> .....	122
6.1 Queering of Vampires .....	125
6.2 To Hide or Expose the Queer? .....	134

<b>Conclusion .....</b>	<b>143</b>
<b>Bibliography .....</b>	<b>152</b>

## Introduction

“My blood is in you. I’m with you always.”<sup>1</sup>  
Godric, *True Blood*

According to the *Oxford Dictionary* a vampire is “a corpse supposed to leave its grave at night to drink the blood of the living by biting their neck with long pointed canine teeth.”<sup>2</sup> In *Real Vampires, Night Stalkers and Creatures from the Darkside* (2010), Brad Steiger claims that the origins of vampires date back to the ancient times, especially Babylon, where people feared the demoness Lilith, who was believed to wander the night world in search of victims for her insatiable blood lust.<sup>3</sup> In Hebrew folklore, Lilith was Adam’s first wife, before Eve was created, but was banished from Eden and became a mother of demons known as the incubi and the succubi. The incubi in a form of handsome men seduced human women withdrawing from them their life force; and the succubi appeared to human men as tempting sensual women longing for their blood.<sup>4</sup> In the Bible, blood drinking is forbidden by God in Leviticus 17 (10–14): “For the life of the flesh is in the blood and I have given it to you, that upon the altar you may make atonement with it for your souls . . . no soul of you shall eat blood . . . and whoever eateth it shall be cut off.”<sup>5</sup> Because of the prohibited nature of blood-drinking, vampires were seen as an abomination, which had to be annihilated.

According to Matthew Beresford in *From Demons to Dracula – The Creation of the Modern Vampire Myth* (2008), there are several variants of vampiric creatures in folklore, e.g., Greek “vrykolakas,” Czech and Slovak “upir,”<sup>6</sup> Bulgarian “vampire,” Russian “uppyr,” Romanian “moroi,” Serbian “dhampir,” and Croatian

---

<sup>1</sup> Alexander Woo, “Gone, Gone, Gone,” *True Blood*, season 5, episode 10, dir. Scott Winant, aired August 12, 2012 (Burbank, CA: Warner Home Video, 2013), DVD.

<sup>2</sup> *Oxford Dictionary*, s.v. “vampire,” accessed April 17, 2016, <http://www.oxforddictionaries.com/definition/english/vampire>.

<sup>3</sup> For more information about Lilith see, for example, Sigmund Hurwitz, *Lilith – The First Eve: Historical and Psychological Aspects of the Dark Feminine*, trans. Gela Jacobson (Einsiedeln: Daimon Verlag, 1999).

<sup>4</sup> Brad Steiger, “The Sons and Daughters of Lilith,” *Real Vampires, Night Stalkers and Creatures from the Darkside* (Canton, MI: Visible Ink Press, 2010), 1.

<sup>5</sup> Quoted in Tony Thorne, “Of Burial and Blood,” in *Children of the Night: Of Vampires and Vampirism* (London: Indigo, 2000), 142.

<sup>6</sup> In the Czech Language, the correct spelling is “upír.”

“pijavica.”<sup>7</sup> Beresford explains that the word “vampire” comes most probably from the Slavic word “upír.”<sup>8</sup> Tony Thorne claims that the name “vampire” was first recorded in Serbia in the 15th century, but the term “upyr” appeared in Old Russian chronicles in 1047 and 1059. It referred to a Russian prince as “Upyr Likhyj” or “wicked vampire.”<sup>9</sup> However, the word “vampire” entered the English language in 1734 via the translation of German accounts of European vampire hysteria.<sup>10</sup> Concerning the source of the term “upír” as well as its variants, e. g., “vampir,” “vampýr,” “lampir,” “dhampir,” etc., Thorne presents the theory of Bruce McClelland of the University of Virginia, who discovered that the word refers to pagan sacrifice and feasting as in Old Slavonic “pir” means “feast,” and “va” means “in,” “among” and have evolved into “u-” in Eastern Slavonic and “vam-” in Southern Slavonic. Those “upirs” performed sacrifices and then they were ritually punished after death by being dug up and posthumously executed.<sup>11</sup> Brad Steiger, however, claims that the word “vampire” comes from the Magyar “vam” meaning “blood” and “Tpir” meaning “monster.”<sup>12</sup>

Generally, vampires as the monsters sucking human blood, embodied people’s fear and were created to serve as an explanation for any mysterious illness, death or even disaster. The fear led to various protective measures such as garlic, holy water, rosary beads or the cross.<sup>13</sup> According to Thorne, the first official account of vampiric activity appeared in Silesia in 1591, when the Poles, Czechs and Germans of the region thought that people who committed a suicide would return to “plague the living.” One of them was the shoemaker of Breslau, who committed a suicide and whose body was exhumed and burned. In 1618 similar reports appeared

---

<sup>7</sup> Matthew Beresford, introduction to *From Demons to Dracula – The Creation of the Modern Vampire Myth* (London: Reaktion, 2008), 8. For further details see, for example, Theresa Bane, *Encyclopedia of Vampire Mythology* (Jefferson, NC: McFarland, 2010).

<sup>8</sup> Beresford, “Introduction,” 8.

<sup>9</sup> Tony Thorne, “Out of the East,” in *Children of the Night: Of Vampires and Vampirism* (London: Indigo, 2000), 56.

<sup>10</sup> Brad Steiger, “Vampires: A Chronology,” in *Real Vampires, Night Stalkers and Creatures from the Darkside* (Canton, MI: Visible Ink Press, 2010), 272.

<sup>11</sup> Thorne, “Out of the East,” 57–58.

<sup>12</sup> Brad Steiger, “Mythic Vampires,” in *Real Vampires, Night Stalkers and Creatures from the Darkside* (Canton, MI: Visible Ink Press, 2010), 9.

<sup>13</sup> See Beresford, “Introduction,” 10–11.



in Bohemia and Moravia and in Poland in 1624. The alleged vampires were usually beheaded and burned; sometimes their hearts were pierced by a wooden stake.<sup>14</sup>

Exhumed corpses were reported to exhibit presumed signs of vampirism, e.g., growing hair and nails, blood around lips and strange noises emerging from lifeless bodies. The signs ascribed to vampires are, however, common for decaying corpses, which was not known at that time. Revenants<sup>15</sup> (individuals who returned from the dead) exhumed bodies very often appeared well nourished with a rosy skin color, which is caused by the multiplying of bacteria within the corpse, when remaining blood darkens in veins, thus changing the skin color. Abdomen is bloated by gases emitted in the digestive system that are later forced from the body through the mouth, nose and rectum. The sounds of emission were compared to “the snuffling and grunting of pigs, to chewing” by people who heard them, and were considered to be grumbling or groans of the revenants’ despair. The same internal production of gases may also force a liquid resembling blood from mouth and nose.<sup>16</sup> The liquid served as a proof of a vampire sucking blood. Vampires’ hypersensitivity to light, chronic anemia and aversion to garlic are characteristics of porphyria, the rare disorder in the synthesis of the blood, and some people may have even drunk blood in hope to relieve the symptoms,<sup>17</sup> which include abdominal pain and skin damage like blistering, swelling and erosion when exposed to light.<sup>18</sup> The disease of porphyria was unknown until 1889, when Dr. B. J. Stokvis published the first clinical description of acute hepatic porphyria. The disease itself was classified in 1911.<sup>19</sup>

David Punter and Glennis Byron in *The Gothic* (2004) argue that it was the nineteenth century that played a crucial role in the change of the portrayal of vampires, transforming from a peasant praying on his or her family and neighbors

---

<sup>14</sup> See Thorne, “Out of the East,” 60, 62. For more information about the origins of vampires see, for example, Montague Summers, *The Vampire: His Kith and Kin* (London: K. Paul Trench, Trubner, 1928), Montague Summers, *The Vampire in Europe* (1929, London: Routledge, 2011).

<sup>15</sup> See Rick Sutherland, et al, “Vampires in Lore,” in *The Everything Vampire Book* (Avon: Adams Media, 2009), 8.

<sup>16</sup> Thorne, “Of Burial and Blood,” 130–32.

<sup>17</sup> Thorne, “Of Burial and Blood,” 134.

<sup>18</sup> Gillian M. Murphy, “Porphyria,” in *Dermatology*, ed. Jean L. Bologna, Joseph L. Jorizzo, and Ronald P. Rapini (New York: Mosby, 2003), 1: 679.  
<https://books.google.cz/books?id=f2IwYiyh3YUC&pg=PT9&dq=Gillian+M.+Murphy,+%E2%80%9CPorphyria,%E2%80%9D&hl=cs&sa=X&ved=0ahUKEwidwbuQtebOAhWJOhoKHYc0BR4Q6AEILzAD#v=onepage&q=Gillian%20M.%20Murphy%2C%20%E2%80%9CPorphyria%2C%E2%80%9D&f=false>

<sup>19</sup> See “History of Porphyria,” American Porphyria Foundation,  
<http://www.porphyrifoundation.com/about-porphyria/history-of-porphyria>.

into an aristocrat and a “demon seducer.”<sup>20</sup> Nevertheless, two aristocrats inducing fear in common people because of their blood lust, who served as an inspiration for vampire stories, appeared even earlier. Vlad III was the Wallachian warlord who inspired many tales; among others Bram Stoker’s *Dracula* (1897). Vlad III (1431–1476) also known as Țepeș (the Impaler) defended his country, the present-day Romania, against the Ottoman Turks. His father, Vlad II, was a member of the “Order of the Dragon”<sup>21</sup> and for his courage he was known as Vlad Dracul, “The Dragon.” Vlad III became at his birth Vlad Drăculea, “Son of the Dragon.”<sup>22</sup> He was notorious for impaling his enemies, i.e., skewering them “from fundament to throat on upright stakes,” and for other cruel punishments like the nailing of turbans to heads, burning or baking alive.<sup>23</sup> Vlad Dracul is said to torture as many as 100,000 enemies, but no record exists of him drinking their blood. When Vlad needed help with regaining his throne in 1476, he requested the assistance of his ally István (Stephen) Báthory of Transylvania, an ancestor of Erzsebet Báthory, who is notorious for bathing in blood.<sup>24</sup>

Erzsebet (Elisabeth) Báthory (1560–1614), also known as the “Blood Countess,” was notorious for torturing to death up to 650 victims, mostly servant girls. She came from a Hungarian dynasty of heroes and was married to Ferenc Nádasdy, a great warrior and defender of Christianity against the Turks.<sup>25</sup> As he spent most of the time away from his wife, Báthory’s servant Darvula, who was accused of witchcraft, kept her amused by torturing young female servants. When Nádasdy died, Báthory began to be concerned about her fading beauty. Terrified of aging, she soaked in blood baths. She died three years after being walled up in her castle.<sup>26</sup> Tony Thorne in *Children of the Night: Of Vampires and Vampirism* (2000) claims that Báthory was labelled a “sadist, dominatrix, lesbian seducer and a

<sup>20</sup> David Punter and Glennis Byron, “The Vampire,” in *The Gothic* (Oxford, MA: Blackwell, 2004), 269.

<sup>21</sup> The Order of the Dragon was founded in 1410 by King Sigismund of Hungary to defend Christian Europe from the Ottoman Turks. See Brad Steiger, “A Gallery of Classic Vampires,” in *Real Vampires, Night Stalkers and Creatures from the Darkside* (Canton, MI: Visible Ink Press, 2010), 17.

<sup>22</sup> Steiger, “A Gallery of Classic Vampires,” 17–18.

<sup>23</sup> Tony Thorne, “Children of the Night,” in *Children of the Night: Of Vampires and Vampirism* (London: Indigo, 2000), 20–21.

<sup>24</sup> Steiger, “A Gallery of Classic Vampires,” 18.

<sup>25</sup> See Tony Thorne, “Femmes Fatales,” in *Children of the Night: Of Vampires and Vampirism* (London: Indigo, 2000), 40–41.

<sup>26</sup> See Steiger, “A Gallery of Classic Vampires,” 18–20.

cannibal,” but there is no record of blood-drinking.<sup>27</sup> Thorne further adds that a recent research has revealed a complex conspiracy surrounding Báthory’s arrest and trial, where she in fact was a victim of the political machinations and the greed of the relatives desiring her lands.<sup>28</sup>

Vlad III and Erzsebet Báthory instilled fear in people (in his enemies and her subjects) because of their bloodlust and brutality, and provided inspiration for literary vampires. David Punter and Glennis Byron claim that the literary vampire combining the creature of folklore with the demon lover appeared during the romantic era, when vampires “moved out of anthropology into poetry and fiction,” e.g., George Gordon Byron’s *The Giaour* (1813), John Polidori’s *The Vampyre* (1819), Joseph Sheridan Le Fanu’s *Carmilla* (1872) and Bram Stoker’s *Dracula* (1897).<sup>29</sup>

Vampires were perceived as monsters. Punter and Byron describe monsters as “horrifyingly unnatural or excessively large,” and claim that their significance is in their function within the Gothic.<sup>30</sup> Further they explain that “[t]hrough difference, whether in appearance or behaviour, monsters function to define and construct the politics of the ‘normal.’ Located at the margins of culture, they police the boundaries of the human, pointing to those lines that must not be crossed.”<sup>31</sup> Vampires in Gothic fiction are used to show monstrosity of transgression, which must be and finally is destroyed. Thus the boundaries can be “reinstated as the monster is dispatched.”<sup>32</sup> However, a notable change appeared in the recent representation of Gothic monstrosity involving a shift in sympathies. According to Punter and Byron, modern vampires are portrayed “as heroic rebels against conformity and repressive moral systems.”<sup>33</sup> Fred Botting observes that monstrous figures are now “less often terrifying objects of animosity expelled in the return to social and symbolic equilibrium,” but, instead, “sites of identification, sympathy, and self-recognition. Excluded figures once represented as malevolent, disturbed, or deviant monsters are rendered more humane while the systems that exclude them assume terrifying,

---

<sup>27</sup> Thorne, “Femmes Fatales,” 40.

<sup>28</sup> See Thorne, “Femmes Fatales,” 43. For further details see, for example, Pavel Dvořák and Karol Kállay, *Krvavá grófka: Alžběta Bátoriová, fakty a výmysly* (1999, Bratislava: Slovart 25, 2016).

<sup>29</sup> Punter and Byron, “The Vampire,” 268.

<sup>30</sup> David Punter and Glennis Byron, “The Monster,” in *The Gothic* (Oxford: Blackwell, 2004), 263.

<sup>31</sup> Punter and Byron, “The Monster,” 263.

<sup>32</sup> Punter and Byron, “The Monster,” 264.

<sup>33</sup> Punter and Byron, “The Monster,” 265.

persecutory, and inhuman shapes.”<sup>34</sup> The shift in sympathies began with Anne Rice’s novel *Interview with the Vampire* (1976), and since then, the vampire protagonists have been aware of their monstrosity, which torments them, and evoke sympathy in readers, e.g., Edward Cullen in Stephenie Meyer’s *Twilight Saga* (2005–2008), Stefan Salvatore in L. J. Smith’s *The Vampire Diaries* (1991–1992) and Bill Compton in Charlaine Harris’s *The Southern Vampire Mysteries* (2001–2013).

Punter and Byron explain that Gothic, as a genre of fiction, occurred “as a direct result of changes in cultural emphasis in the eighteenth century. The reputation of the eighteenth century has mainly been as an age of reliance on reason.”<sup>35</sup> Fred Botting claims that it was the Enlightenment that produced the maxims and models of modern culture and invented the Gothic. He continues that “the real history of ‘Gothic’ begins with the eighteenth century, when it signified a ‘barbarous,’ ‘medieval,’ and ‘supernatural’ past.”<sup>36</sup> As the main features of Gothic fiction Botting presents “the wild landscapes, the ruined castles and abbeys, the dark, dank labyrinths, the marvellous, supernatural events, distant times and customs.”<sup>37</sup> David Punter in *The Literature of Terror* (1996) states that the characteristics of the Gothic novels include “an emphasis on portraying the terrifying, a common insistence on archaic settings, a prominent use of the supernatural, the presence of highly stereotyped characters and the attempt to deploy and perfect techniques of literary suspense.”<sup>38</sup> He argues that Gothic in a literary context is applied to novels written between the 1760s and the 1820s, and it is the fiction “of the haunted castle, of heroines preyed on by unspeakable terrors, of the blackly lowering villain, of ghosts, vampires, monsters and werewolves.”<sup>39</sup>

The Gothic, however, did not cease to exist in the nineteenth century. On the contrary; Victorian Gothic domesticated Gothic figures, spaces and themes, and, as Punter and Byron point out, “horrors become explicitly located within the world of the contemporary reader.” The exotic and historical settings changed to “something

---

<sup>34</sup> Fred Botting, “Aftergothic: Consumption, Machines, and Black Holes,” in *The Cambridge Companion to Gothic Fiction*, ed. Jerrold E. Hogle (Cambridge: Cambridge University Press, 2002), 286.

<sup>35</sup> David Punter and Glennis Byron, “Gothic in the Eighteenth Century,” in *The Gothic* (Oxford: Blackwell, 2004), 7.

<sup>36</sup> Fred Botting, “In Gothic Darkly: Heterotopia, History, Culture,” in *A New Companion to The Gothic*, ed. David Punter (Oxford: Blackwell, 2012), 13. Original emphasis.

<sup>37</sup> Fred Botting, “In Gothic Darkly: Heterotopia, History, Culture,” 19.

<sup>38</sup> David Punter, “Introductory: Dimensions of Gothic,” in *The Literature of Terror*, vol. 1, *The Gothic Tradition* (London: Routledge, 1996), 1.

<sup>39</sup> Punter, “Introductory: Dimensions of Gothic,” 1.

more disturbingly familiar: the bourgeois domestic world or the new urban landscape.”<sup>40</sup> The romantic Gothic villains like monks, bandits and aristocratic foreigners were replaced with criminals, madmen and scientists.<sup>41</sup> In the nineteenth-century vampire fiction, it was the representation of the vampire as monstrous, evil and the other that served to guarantee the existence of the good. Further, the vampire functioned “to police the boundaries between ‘normal’ and ‘deviant’ sexuality, with the narrative voice firmly positioned on the side of the ‘normal.’”<sup>42</sup> As William Hughes explains, the vampire has been “evading the taboos that polarize heterosexuality and homosexuality,” and represents “the liberation of those sexual activities or desires that have been allegedly proscribed or censored in society.”<sup>43</sup>

The presence of (homo)sexuality in vampire fiction since the nineteenth century is one of the topics analyzed in the present Ph.D. thesis, supported by George E. Haggerty’s *Queer Gothic* (2006), Richard Dryer’s *The Culture of Queers* (2002) as well as Adrienne Rich’s “Compulsory Heterosexuality and Lesbian Existence” (1980). The attention is focused on representation and portrayal of non-heterosexual characters in *The Vampire Diaries* and *The Southern Vampire Mysteries* novels as well as their television adaptations. The question of a vampire as a metaphor for deviant sexuality is addressed. Other questions concerning the gay and lesbian vampire and human characters are asked, e.g., whether the characters are represented equally in the novels and in the television adaptations, in what way they are characterized and how they are perceived by heterosexual characters. The attitude of the country’s laws toward non-heterosexual is also examined concerning the latest development in the United States. As the space provided in the novels is rather limited, the analysis concentrates mainly on the television adaptations.

Fred Botting sees vampires as a “modern sexual threat to cultural mores and taboos.”<sup>44</sup> Violated taboos appearing in vampire fiction include “necrophilia, incest, oral and genital rape, sadism and masochism.”<sup>45</sup> Sigmund Freud in *Totem and Taboo* (1913) defines taboo as something “‘sacred,’ ‘consecrated,’” but on the other hand

---

<sup>40</sup> David Punter and Glennis Byron, “Victorian Gothic,” in *The Gothic* (Oxford: Blackwell, 2004), 26.

<sup>41</sup> Punter and Byron, “Victorian Gothic,” 26.

<sup>42</sup> Punter and Byron, “The Vampire,” 269–70.

<sup>43</sup> William Hughes, “Fictional Vampires in the Nineteenth and Twentieth Centuries,” in *A New Companion to the Gothic*, ed. David Punter (Oxford: Blackwell, 2012), 199.

<sup>44</sup> Fred Botting, “Gothic Returns in the 1890s,” in *The New Critical Idiom: Gothic* (London: Routledge, 1996), 97.

<sup>45</sup> Punter and Byron, “The Vampire,” 269.

“‘uncanny,’ ‘dangerous,’ ‘forbidden,’ ‘unclean.’”<sup>46</sup> According to Freud, the belief in revenants, ghosts and demons forced people to protect themselves by taboo against their hostility.<sup>47</sup> Another Freud’s work essential for vampire fiction criticism is *The Uncanny* (1919), where he defines the “uncanny” as something frightening, evoking fear and dread. It is represented by anything relating to “death, dead bodies, revenants, spirits and ghosts.”<sup>48</sup> The return of the dead evokes uncanny feelings as it used to be regarded as a real possibility, and the “primitive fear of the dead is still so potent in us and ready to manifest itself if given any encouragement . . . it is probably still informed by the old idea that whoever dies becomes the enemy of the survivor.”<sup>49</sup> The taboo attribute, together with the feeling of horror and pleasure, makes vampire fiction popular.

Freud defines taboo as a “primeval prohibition forcibly imposed (by some authority) from outside, and directed against the most powerful longings to which human beings are subject. The desire to violate it persists in their unconscious.”<sup>50</sup> It is the underlying presence of desire that makes taboo appealing. The pursuit of the pleasurable includes also feelings of “unpleasure.” In *Beyond the Pleasure Principle* (1920), Freud defines it as either “perception of pressure by unsatisfied instincts,” or “external perception which is either distressing . . . or which excites unpleasurable expectations” that are recognized as a “danger.”<sup>51</sup> There are people who feel certain pleasure while being in danger or in a situation that does not follow the rules of the society. However, under the influence of “the ego’s instincts of self-preservation, the pleasure principle is replaced by the *reality principle*.”<sup>52</sup> That principle postpones satisfaction or fulfilment of the pleasure principle.<sup>53</sup> The audience indulges more and more into the realm of vampires, which provides many possibilities to satisfy the pleasure principle. But it is the reality principle that imposes various taboos. The open portrayal of sex and violence can be seen as unsuitable for television presentation, especially for the young.

---

<sup>46</sup> Sigmund Freud, “Taboo and Emotional Ambivalence,” in *Totem and Taboo*, trans. James Strachey (1950, London: Routledge, 2001), 21.

<sup>47</sup> See Freud, “Taboo and Emotional Ambivalence,” 71.

<sup>48</sup> Sigmund Freud, “The Uncanny,” in *The Uncanny*, trans. David McLintock (London: Penguin, 2003), 123, 148.

<sup>49</sup> Freud, “The Uncanny,” 149, 154.

<sup>50</sup> Freud, “Taboo and Emotional Ambivalence,” 41.

<sup>51</sup> Sigmund Freud, “Beyond the Pleasure Principle,” in *Beyond the Pleasure Principle Group Psychology and Other Works*, ed. James Strachey (London: Hogarth Press, 1955), 11.

<sup>52</sup> Freud, “Beyond the Pleasure Principle,” 10. Original emphasis.

<sup>53</sup> Freud, “Beyond the Pleasure Principle,” 10.

According to Punter and Byron, the growing interest in vampires since the second half of the twentieth century has been caused by a shift in narrative perspective. Vampires began to “tell their own stories” and became more “sympathetic, closer to the human and much less radically the ‘other.’”<sup>54</sup> They tend to offer “a site of identification” and serve to “facilitate social commentary on the human world.”<sup>55</sup> Those characteristics are applicable to modern vampire fiction analyzed later, namely *The Southern Vampire Mysteries* (2001–2013) by Charlaine Harris (b. 1951) and *The Vampire Diaries* (1991–1992) by Lisa Jane Smith (b. 1965). For the purpose of the thesis, four novels of *The Vampire Diaries – The Awakening* (1991), *The Struggle* (1991), *The Reunion* (1991) and *The Fury* (1992), are analyzed, compared and contrasted with the four television seasons of *The Vampire Diaries* (2009–2016). From *The Southern Vampire Mysteries* series, five novels – *Dead Until Dark* (2001), *Living Dead in Dallas* (2002), *Club Dead* (2003), *Dead to the World* (2004) and *Dead as a Doornail* (2005), and five seasons of the television adaptation *True Blood* (2008–2014) are analyzed. There are more novels of both series as well as their television adaptations, however, the first four novels of *The Vampire Diaries* are the original ones; the novels published later were written as a result of the success of the previous novels and in cooperation with other authors. *The Southern Vampire Mysteries* are limited to five novels and five seasons of the television series because other novels and seasons are not comparable as the following seasons differ significantly from the novels. Moreover, the creator of the television adaptation, Alan Ball, initially bought the rights to the first five novels.<sup>56</sup>

The novels have been chosen because of their reflections of the current social issues focusing on the portrayal of the American South. Their television adaptations made them famous among the young as well as adult audiences, and show distinct features of the American South not only by the setting and the portrayal of its characters but also by the background of both authors. *The Vampire Diaries* take place in Virginia and have been chosen as a representative of vampire literature for the young adults. Because of the target audience, some features of typical vampire fiction are altered to suit the purpose of the author, for example, setting of a high school, teenage protagonists and day-walking ability of vampires. *The Southern*

---

<sup>54</sup> Punter and Byron, “The Vampire,” 271.

<sup>55</sup> Punter and Byron, “The Vampire,” 271.

<sup>56</sup> Ginjer Buchanan, “Adapt – Or Die!” in *A Taste of True Blood: The Fangbanger’s Guide*, ed. Leah Wilson (Dallas: Benbella, 2010), 214.

*Vampire Mysteries* take place in Louisiana. The television adaptation, *True Blood*, is more straightforward than *The Vampire Diaries* due to its target audience, and features an abundance of open sexual and violent scenes.

Television adaptations provided more space for the portrayal of the characters and development of the story. Linda Hutcheon claims in *A Theory of Adaptation* (2006) that the story is “the core of what is transposed.”<sup>57</sup> Murray Smith argues that characters are “crucial to the rhetorical and aesthetic effects . . . because they engage receivers’ imaginations through . . . recognition, alignment, and allegiance.”<sup>58</sup> Other elements of the story, such as “its themes, events, world, motivations, points of view, consequences, contexts, symbols and imagery” are also adapted.<sup>59</sup> In case of the television adaptations, where the move is from “print to performance,” the emphasis is put on the visual, on the move from “imagination to actual ocular perception.”<sup>60</sup> In general, Linda Hutcheon sees adaptation as “repetition . . . without replication,”<sup>61</sup> it is “a derivation that is not derivative – a work that is second without being secondary.”<sup>62</sup> At the same time, she admits that “there can be no literal adaptation.”<sup>63</sup> Brian McFarlane agrees in his *Novel to Film: An Introduction to the Theory of Adaptation* (1996) that “being faithful . . . is no way to ensure a ‘successful’ adaptation.”<sup>64</sup>

Absolute fidelity of the analyzed television adaptations to the novel originals would be difficult. As Kevin Williamson, one of the creators of *The Vampire Diaries* adaptation, said: “We want to do the books justice. We’re going where the story takes us, but at the same time, we’re really trying to honor the original books. A novel doesn’t really lend itself to a 22-episode season, though, so there are obviously major differences. Our main concern is to honor the tone of the books and the major themes.”<sup>65</sup> And L. J. Smith, the author of the novels, did not interfere into the

---

<sup>57</sup> Linda Hutcheon, “Beginning to Theorize Adaptation,” in *A Theory of Adaptation* (New York: Routledge, 2006), 10.

<sup>58</sup> Murray Smith, *Engaging Characters: Fiction, Emotion, and the Cinema* (Oxford: Clarendon Press, 1995), 4–6, quoted in Linda Hutcheon, “Beginning to Theorize Adaptation,” in *A Theory of Adaptation* (New York: Routledge, 2006), 11.

<sup>59</sup> Hutcheon, “Beginning to Theorize Adaptation,” 10.

<sup>60</sup> Hutcheon, “What?” in *A Theory of Adaptation* (New York: Routledge, 2006), 40.

<sup>61</sup> Hutcheon, “Beginning to Theorize Adaptation,” 7.

<sup>62</sup> Hutcheon, “Beginning to Theorize Adaptation,” 9.

<sup>63</sup> Hutcheon, “Beginning to Theorize Adaptation,” 16.

<sup>64</sup> Brian McFarlane, “Backgrounds, Issues, and a New Agenda,” in *Novel to Film: An Introduction to the Theory of Adaptation* (Oxford: Clarendon Press, 1996), 8–9.

<sup>65</sup> Crissy Calhoun, “From Fell’s Church to Mystic Falls,” in *Love You to Death* (Toronto: ECW Press, 2010), 19.



adaptation process: “I think they have very definite ideas about their way that they’re doing it, and I have very definite ideas that I have about my way that I’m doing it.”<sup>66</sup> The same attitude toward the television adaptation expressed also Charlaine Harris, the author of *The Southern Vampire Mysteries*: “Alan and I have a good relationship. I don’t tell him how to write his series, and he doesn’t tell me how to write my books.”<sup>67</sup> The novels are written in the first person point of view, which would be very restrictive for the plot development. Ball decided for the film equivalent of the third person point of view, the format of most television series.<sup>68</sup> He also decided to expand some minor characters and introduce several characters that do not appear in the novels. Ball paid attention especially to African American and non-heterosexual characters to attract wider audience.

The novel series and their television adaptations include characteristics of several genres. Their atmosphere is Gothic inducing the feeling of horror, and they present cemeteries, dilapidated mansions and isolated places. Further, they feature supernatural characters, such as vampires and werewolves, as well as abusive husbands and fathers. Apart from horror and fantasy, they can be also defined as romance because of their focus on the female protagonists’ love affairs. Even though both novel series share many common features, such as supernatural beings, southern setting, Gothic atmosphere, love triangle, emphasis on the other, as well as the female authors and male creators of the adaptations, *The Vampire Diaries* and *The Southern Vampire Mysteries* differ significantly in their portrayal of the American South. The aim of the analyses is to show whether the portrayal is deepened and expanded in the television series or kept within the boundaries set by the novels. The initial questions deal with the importance of the southern setting for the development of the plot, the way it influences featured characters, and the impact of the authors’ and adaptors’ backgrounds.

As a base for my analyses, I have chosen several books published on both series. Despite the popularity of *The Vampire Diaries*, there are only books written by the fans published, e.g., *Love You to Death* (2010) by Crissy Calhoun and *A Visitor’s Guide to Mystic Falls* (2010) edited by Leah Wilson. Crissy Calhoun deals mainly with the cast of the television adaptation and provides a detailed episode

---

<sup>66</sup> Calhoun, “From Fell’s Church to Mystic Falls,” 25.

<sup>67</sup> Buchanan, “Adapt – Or Die!” 211.

<sup>68</sup> Buchanan, “Adapt – Or Die!” 216.

guide. The important parts, though, are the three chapters featuring the author L. J. Smith and the adaptors Kevin Williamson and Julie Plec, including interviews about writing and adapting processes. Leah Wilson collected articles dealing mainly with the television adaptation and written by authors of the young adult literature. Most of them concentrate on the characters, their relationships and the comparison to their counterparts in the novels.

There appear two important articles in Wilson's publication. The first is Claudia Gray's "The War between the States" where she questions the presentation of the Civil War in the television adaptation in relation to its characters, concentrating on houses, costumes, manners and the attitude of the southerners toward slaves as shown in the flashbacks. She concludes that the television adaptation ignores the issue of race and it disregards completely racial discrimination. Jon Skovron in "Ladies of the Night. Unite!" concentrates on the development of a female vampire from a minor character to a protagonist in movies and television series. He appreciates that *The Vampire Diaries* television adaptation features plenty of female vampires, on the other hand, most of them are killed shortly after they are presented compared to male vampires. *Love You to Death* as well as *A Visitor's Guide to Mystic Falls* are popular publications written mainly for the fans of the television series and the knowledge of the novels is not necessary. In general, the authors of the articles present that the adaptation is popular primarily among the young adults because of the themes of love and friendship as they can easily relate to the characters. Also the omnipresent danger embodied by vampires is very appealing to them. The creators of the adaptation did not impose the question of gender or race discrimination; the characters' problems mirror those of the young adults nowadays. This was obviously the aim of the creators and the popularity of the television series has not declined even after seven seasons with twenty-two episodes each.

For the analyses of *The Southern Vampire Mysteries* and their television adaptation, I have chosen four books. *The Sookie Stackhouse Companion* (2012) by Charlaine Harris written for the fans of her books, featuring the guide to the novels, a list of characters, a short story "Small-Town Wedding," but also an interview with Charlaine Harris and Alan Ball. *A Taste of True Blood: The Fangbanger's Guide* (2010) edited by Leah Wilson includes essays for the fans of *True Blood*. As many scenes of the series take place in the local bar, Maria Lima in her essay "Home is Where the Bar Is" writes about its importance for the local community. It is a place

where the protagonists feel comfortable and where the problems get more complicated or solved. Paula Rogers in “To Live and Live in Dixie” explains that the television series is appealing because of its setting in a small Southern town, concentrating on the influence of the setting on characters, and searching for a real gentleman and a belle among them. Carol Poole in “The Ego, the Id, and Sookie Stackhouse” uses Sigmund Freud’s theory to analyze romantic relationships of the female protagonist. John McCabe in “Pure Blood” compares *True Blood* to *Dracula*, especially masculinity and femininity of the characters. How vampires endanger men’s masculinity is investigated by Kirsty Walker in an essay “True Stud,” where Walker argues that human males in *True Blood* feel depressed because many supernatural beings with special sexual powers become their competition in attracting attention of human females. Then they compensate their frustration by violence, aimed especially at vampires. Jules Wilkinson’s “Fangs and Fame” present vampires not as a disadvantaged minority, but as celebrities. They do not have to worry about money, health or insurance, they can all day and stay out late followed by their fans, and they look gorgeous and are not aging. Ginjer Buchanan in “Adapt – Or Die!” provides an insight into the adaptation process from novels to television series, and discusses some problems Alan Ball had to face, e.g., the first person point of view, a lack of characters’ background and a need for several subplots to fill the episodes.

*True Blood: Investigating Vampires and Southern Gothic* (2012) edited by Brigid Cherry considers the portrayals of sexuality, race and class in *True Blood*, and the fandom is also taken into consideration. “More Than Cold and Heartless: The Southern Gothic Milieu of *True Blood*” by Caroline Ruddell and Brigid Cherry is interested mainly in the Southern landscape and climate. Much action takes place outside, thus the weather plays an essential role, especially the contrast of sunlit days and gloomy nights, when vampires leave their coffins. The climate and landscape presented in the television series cannot be described as traditionally Gothic. “Drink in Remembrance of Me: Blood, Bodies and Divine Absence in *True Blood*” by Gregory Erickson discusses religion in the television series represented by a semireligious group called the Fellowship of the Sun, emphasis of the community on the churchgoing, and occasional exorcism. Erickson concludes that the presence of vampires in the human community challenges their ideas of Christianity. Ananya Mukherjea in “Mad, Bad and Delectable to Know: *True Blood*’s Paranormal Men

and Gothic Romance” claims that the television series combines the Gothic and the romance genres. Southern Gothic is represented by cemeteries and crumbling mansions in the series, as well as by frightening secrets in the families. Victoria Amador in her essay “Blacks and Whites, Trash and Good Country People in *True Blood*” points out that even though a white author created a white protagonist and the majority of characters is white, the television series does not undermine African American characters. On the contrary, the series provides place for a variety of African American characters and the stereotypes concerning racial as well as non-heterosexual minorities are used there with irony. Vampires in the series represent various minorities trying to assimilate into the mainstream society. They have served as a metaphor for homosexuality, which is discussed in Darren Elliot-Smith’s essay “The Homosexual Vampire as a Metaphor for . . . the Homosexual Vampire?: *True Blood* Homonormativity and Assimilation.” He claims that non-heterosexuals and vampires in the series serve as a form of self-examination. He points out that assimilation especially of vampires comes with a price of losing their true nature.

*True Blood and Philosophy: We Wanna Think Bad Things with You* (2010) edited by George A. Dunn and Rebecca Housel deals also with coming out, assimilation and religion in the television series. Christopher Robichaud in his essay “To Turn or Not to Turn” discusses the ethics of creating a new vampire concentrating on the fact that humans have to give a vampire their consent to be turned and vampires should respect that, a feature that is not common in vampire folklore but appears in modern vampire literature, but it is still rather exceptional. For young vampires, it is very difficult to assimilate into the human community because of all the rules they have to follow as presented by Jennifer Culver in “Dressing up and Playing Human.” Culver shows that vampires who try to assimilate have to play a game of being human as much as possible, which is rather difficult for centuries old vampires as they have lost their humanity. They can dress and act like humans, but they are only pretending, their instincts of a predator are too strong to be suppressed as stated in “Un-True Blood” by Bruce A. McClelland. Vampires drinking artificial blood do not possess as strong abilities as vampires drinking human blood. Humans are their prey; they feel superior, as Ariadne Blayde and George A. Dunn examine in their essay “Pets, Cattle, and Higher Life Forms on *True Blood*.” They connect Immanuel Kant’s opinion that people can exploit nonhuman beings with humans draining vampires of their blood in the television series.

According to Kant, nonhuman beings' price depends on the uses people can make of them. The price of a vampire in *True Blood* depends on the amount of blood that can be drained of them. Humans draining vampires see them as inferior beings. It is a question of equality perception of humans and vampires, discussed in "Signed in Blood" by Joseph J. Foy, where he presents the struggle of vampires to get equal basic rights in the human society. Foy presents John Lock's theory that God granted rights only to human beings. However, vampires used to be humans as well. After the transformation, vampires are seen as soulless creatures, which is the argument religious groups use when denying the basic rights to vampires in the series. Foy concludes that it is the state's obligation to protect everyone's rights equally to establish peace. Whether vampires can be good citizens is discussed in William M. Curtis's essay "Honey, if We Can't Kill People, What's the Point of Being a Vampire?" Curtis claims that it is impossible to integrate vampires into modern human society because they have been living in a feudal political system and all authorities rule with absolute power over their subjects. On the other hand, vampires do not discriminate on the basis of race or sexual orientation, which is examined in "Coming Out of the Coffin and Coming Out of the Closet" by Patricia Brace and Robert Arp. They mention that even though *True Blood* tries to represent minorities equally, the majority of characters are white and heterosexual. Sexuality is an issue discussed often in connection with religion. Andrew Terjesen and Jenny Terjesen in their essay "Are Vampires Unnatural?" question what is really natural as the notion differs when defined by religion and by science. They present that vampires may be unnatural, but that does not mean they are necessarily immoral. And if humans are natural, it does not mean they are all moral. They conclude that humans as well as vampires should be judged individually. The similar topic is analyzed by Adam Barkman in "Does God Hate Fangs?" where he asks whether vampires are evil and if so, whether they were created that way from theological point of view. Barkman argues that if vampires were demons, they would have aversion to crosses, holy water and Eucharistic wafers, but vampires in *True Blood* are indifferent to them, and they can also enter churches. He concludes that vampires as well as humans are evil from their free will.

Transferring a novel into a television series is also an example of literary intermediality. As the Latin prefix suggests, the term means between media, it is a

transition from one medium into another.<sup>69</sup> In the context of intermediality, the book is perceived as “a communicative ‘stage,’ ready to be left in order to be modulated somewhere else, in another medium . . . it is precisely in the intermedial perspective that the book, as an object and a medium, can find again its reason of being.”<sup>70</sup> Thus intermediality has to be also taken into consideration while analyzing the television adaptations.

My thesis presents a picture of modern vampires in the novels of L. J. Smith and Charalaine Harris and their television adaptations. First, the development of the picture of a literary vampire since the nineteenth century is portrayed to note the changes not only in the vampires’ appearance, abilities and behavior toward humans, but also in creation and destruction of vampires. Further, the thesis questions whether the female and male characters represent Southern stereotypes, such as a lady, a belle, a gentleman or a macho. The question of community taboo is also addressed, considering the theory of Sigmund Freud. Freud’s conception of homosexuality in contrast to gender literary criticism is provided in regard to vampires as a metaphor for transgressive sexuality. Apart from the presence of nonheterosexuals, the representation of racial minorities is examined with focus on African Americans, Latin Americans, Asian Americans, and Native Americans. Further, human and vampire communities are studied concentrating on the family bonds, political system as well as rules and laws imposed on both communities. My main purpose is to provide a broad view on vampire fiction concentrating on the novels set in the American South and corresponding television series from aspects such as sexuality, stereotypes, discrimination, social stratification and acceptance into a community.

---

<sup>69</sup> Maddalena Pennacchia Punzi, “Literary Intermediality: An Introduction,” in *Literary Intermediality: The Transit of Literature through the Media Circuit* (Bern: Peter Lang, AG, 2007), 10.

[https://books.google.cz/books?id=xgIA0yjV8uUC&printsec=frontcover&dq=Intermediality&hl=cs&sa=X&ved=0ahUKEwic692Wyd\\_OAhWGtBQKHSzmB4sQ6AEIQDAF#v=onepage&q=Intermediality&f=false](https://books.google.cz/books?id=xgIA0yjV8uUC&printsec=frontcover&dq=Intermediality&hl=cs&sa=X&ved=0ahUKEwic692Wyd_OAhWGtBQKHSzmB4sQ6AEIQDAF#v=onepage&q=Intermediality&f=false).

<sup>70</sup> Punzi, “Literary Intermediality: An Introduction,” 15.

[https://books.google.cz/books?id=xgIA0yjV8uUC&printsec=frontcover&dq=Intermediality&hl=cs&sa=X&ved=0ahUKEwic692Wyd\\_OAhWGtBQKHSzmB4sQ6AEIQDAF#v=onepage&q=Intermediality&f=false](https://books.google.cz/books?id=xgIA0yjV8uUC&printsec=frontcover&dq=Intermediality&hl=cs&sa=X&ved=0ahUKEwic692Wyd_OAhWGtBQKHSzmB4sQ6AEIQDAF#v=onepage&q=Intermediality&f=false).

# 1. Vampires in Fiction and Film

“Everything that exists imagined itself into existence.”<sup>71</sup>

Sophie-Anne Leclercq, *True Blood*

Summers Montague claims that there is “no figure so terrible, no figure so dreaded and abhorred, yet dight with such fearful fascination, as the vampire . . . Around vampire have clustered the most *sombre* superstitions.”<sup>72</sup> In general, vampires are perceived as barbaric and savage, in the same way the Gothic, according to Punter and Byron, is associated with the barbaric and uncivilized to define “the other to the values of the civilized present,” referring to the barbaric Germanic tribes called the Goths.<sup>73</sup>

Fred Botting explains that the Gothic signals the return of the past by gloomy and mysterious atmosphere and threats “associated with supernatural and natural force, imaginative excesses and delusions, religious and human evil, social transgression, mental disintegration and spiritual corruption . . . Gothic writing remains fascinated by objects and practices that are constructed as negative, irrational, immoral and fantastic.”<sup>74</sup> He sees Gothic fiction of the eighteenth century to be populated with “[s]pectres, monsters, demons, corpses, skeletons, evil aristocrats, monks and nuns, fainting heroines and bandits.”<sup>75</sup> The nineteenth century added “scientists, fathers, husbands, madmen, criminals and the monstrous double signifying duplicity and evil nature.”<sup>76</sup>

Gothic fiction excites readers instead of instructing them with moral lessons, undermines physical laws with marvelous beings and fantastic events and challenges reason through “transgressing the bound of reality and possibility.”<sup>77</sup> Concentrating on “usurpation, intrigue, betrayal and murder,” it appears to celebrate “criminal

---

<sup>71</sup> Alan Ball, “Frenzy,” *True Blood*, season 2, episode 11, dir. Daniel Minahan, aired August 30, 2009 (Burbank, CA: Warner Home Video, 2013), DVD.

<sup>72</sup> Montague Summers, “The Origins of the Vampire,” in *The Vampire: His Kith and Kin* (London: K. Paul Trench, Truber, 1928), 1. Retrieved from <http://www.sacred-texts.com/goth/vkk/>.

<sup>73</sup> See David Punter and Glennis Byron, “Civilization and the Goths,” in *The Gothic* (Oxford: Blackwell, 2004), 5.

<sup>74</sup> Fred Botting, introduction to *The New Critical Idiom: Gothic* (London: Routledge, 1996), 1.

<sup>75</sup> Botting, “Introduction,” 2.

<sup>76</sup> Botting, “Introduction,” 2.

<sup>77</sup> Botting, “Introduction,” 3–4.

behavior, violent executions of selfish ambitions and . . . carnal desire,” and stimulates excitements which “blurred definitions of reason and morality.”<sup>78</sup> It provokes emotions of disgust as well as fascination, “threats are spiced with thrills, terrors with delights, and horrors with pleasures.”<sup>79</sup> On the other hand, Botting also argues that transgression in Gothic fiction, “by crossing the social and aesthetic limits, serves to reinforce or underline their value and necessity, restoring or defining limits.”<sup>80</sup> By presenting dangers of social and moral transgression in their darkest and most threatening form, Gothic fiction warns against neglecting the rules of social behavior.<sup>81</sup> The modern audiences are well aware of the differences between fiction and reality; however, the human characters in *The Vampire Diaries* as well as in *The Southern Vampire Mysteries* complain frequently that life was better without vampires’ existence which endangers their lives. Especially the female protagonists often appear in life threatening situations because of vampires and as ladies in distress they are saved by vampires, only occasionally by men. Human physical abilities are incomparable to vampires’ strength and speed, and the fear of imminent death also plays an important part.

As Fred Botting states, it is “a direct encounter with physical mortality, the touching of a cold corpse, the sight of a decaying body” causing Gothic fiction horror, where “[d]eath is presented as the absolute limit.”<sup>82</sup> On the other hand, Sigmund Freud claims that our unconscious is still “unreceptive . . . to the idea of our own mortality.”<sup>83</sup> In spite of that, death can be disturbing or even frightening for many people, thus the idea of everlasting life of the undead, like vampires, may be very appealing fantasy. Rosemary Jackson explains that one of the definitions of fantasy is its move “towards an ideal of *undifferentiation*.”<sup>84</sup> She compares it to what Freud identified as “a drive towards a state of inorganicism,” or “a death wish,” which does not necessarily mean a desire not to be but “a longing for Nirvana, where all tensions are reduced.”<sup>85</sup> The death wish is hidden behind the desire to become a

---

<sup>78</sup> Botting, “Introduction,” 4.

<sup>79</sup> Botting, “Introduction,” 6. Further, he explains that terror leads to the uplifting thrill but horror to a contraction at the imminence and unavoidability of the threat.

<sup>80</sup> Botting, “Introduction,” 5.

<sup>81</sup> See Botting, “Introduction,” 5.

<sup>82</sup> Fred Botting, “Gothic Writing in the 1790s,” in *The New Critical Idiom: Gothic* (London: Routledge, 1996), 48.

<sup>83</sup> Freud, “The Uncanny,” 148.

<sup>84</sup> Rosemary Jackson, “Psychoanalytical Perspectives,” in *Fantasy: The Literature of Subversion* (London: Routledge, 1993), 72.

<sup>85</sup> Jackson, “Psychoanalytical Perspectives,” 72–73.



vampire, nevertheless, the reality principle wins over the pleasure principle and the dangerous drives of Id are suppressed by Ego. Indulging in vampire fiction provides the safest way to satisfy one's dark desires.

## 1.1 Literary Vampires in the Nineteenth Century

The vampire entered literature as a decadent and sexualized aristocrat in the nineteenth century with the publication of *The Vampyre* (1819) by John Polidori (1795–1821).<sup>86</sup> The novella features Lord Ruthven, travelling Europe with his companion Aubrey, seducing and corrupting the virtuous on his way. Lord Ruthven is mortally wounded in Greece, but later he appears in London, where he marries Aubrey's sister. Aubrey had to swear not to tell anyone about Lord Ruthven's death in Greece and thus he is unable to save his sister: "guardians hastened to protect Miss Aubrey; but when they arrived, it was too late. Lord Ruthven had disappeared, and Aubrey's sister had glutted the thirst of a VAMPIRE!"<sup>87</sup>

The novella is said to be a product of the ghost-story evening at the Villa Diodati at Lake Geneva in Switzerland in 1816, with George Gordon Byron, Percy Bysshe Shelley, Mary Godwin (later Shelley), and Claire Clairmont. The figure of Lord Ruthven was based on Lord Byron.<sup>88</sup> Initially, as Darryl Jones claims, the authorship of *The Vampyre* was attributed to Byron because of his interest in vampires shown, for example, in "The Giaour" (1813).<sup>89</sup> It contains the famous curse:

But first, on earth as Vampire sent,  
Thy corse shall from its tomb be rent;  
Then ghastly haunt thy native place,  
And suck the blood of all thy race,  
There from thy daughter, sister, wife,  
At midnight drain the stream of life;  
Yet loathe the banquet which performe

<sup>86</sup> See Darryl Jones, "Vampires: Children of the Night," in *Horror: A Thematic History in Fiction and Film* (London: Hodder Arnold, 2002), 78.

<sup>87</sup> John Polidori, "The Vampyre," in *The Vampyre and Other Tales of the Macabre*, ed. Robert Morrison and Chris Baldick (Oxford: Oxford University Press, 1998), 9. Original emphasis.

<sup>88</sup> See Jones, "Vampires: Children of the Night," 81.

<sup>89</sup> See Jones, "Vampires: Children of the Night," 78.

Must feed thy livid living corse;  
 Thy victims ere they yet expire  
 Shall know the daemon for their sire,  
 As cursing thee, thou cursing them.<sup>90</sup>

In 1845, Edward Lloyd, a printer and publisher specializing in penny dreadfuls, published the first of 109 weekly episodes of a romance *Varney the Vampyre, or The Feast of Blood* (1845–1847). Because of its enormous success, Lloyd reprinted the whole novel immediately after publishing the final episode in 1847. It was published anonymously; however, most scholars attribute it to James Malcolm Rymer. The author was paid per line and the novel could be potentially everlasting until Lloyd stopped financing it.<sup>91</sup> As Darryl Jones claims, it is rather difficult to discuss the plot of the novel because it “duplicates, further redoubles and contradicts itself many times,”<sup>92</sup> and there appear also many interruptions of the narrative with irrelevant tales within the tale.<sup>93</sup>

Deviant or polymorphous sexuality of the vampire is embodied by the image of the fanged, penetrating mouth, which according to Darryl Jones is “a displaced version of the familiar phobic image of the *vagina dentata*, the vagina with teeth, simultaneously enveloping and castrating . . . This fear of the emasculating power of an uncontrolled female sexuality is one aspect . . . of the fears embodied in the figure of the lesbian vampire.”<sup>94</sup> Jones claims that the most celebrated of all lesbian vampire narratives is *Carmilla* by J. Sheridan Le Fanu, published in 1872.<sup>95</sup> The story is narrated by a young girl, Laura, who lives with her father. One day they meet Carmilla, injured after a carriage accident, who becomes Laura’s companion. The girls’ friendship is very close; Carmilla even makes romantic advances towards Laura. In her dreams, Laura is often visited by a feline creature biting on her neck, and her health suddenly begins to decline. Her father learns about Bertha, who

<sup>90</sup> Lord Byron, “The Giaour, A Fragment of a Turkish Tale,” (London: T. Davison, 1813), 23–23.  
<https://books.google.cz/books?id=3W5bAAAAQAAJ&printsec=frontcover&dq=Lord+Byron,+%E2%80%9CThe+Giaour,+A+Fragment+of+a+Turkish+Tale,%E2%80%9D&hl=cs&sa=X&ved=0ahUKEwiW7OrlnefOAhXEVRoKHe9JDcAQ6AEIMjAD#v=onepage&q=Lord%20Byron%20%20E2%80%9CThe%20Giaour%20%20A%20Fragment%20of%20a%20Turkish%20Tale%20%E2%80%9D&f=false>.

<sup>91</sup> See Jones, “Vampires: Children of the Night,” 83–84.

<sup>92</sup> Jones, “Vampires: Children of the Night,” 84.

<sup>93</sup> See Jones, “Vampires: Children of the Night,” 85.

<sup>94</sup> Jones, “Vampires: Children of the Night,” 85–86. Original emphasis.

<sup>95</sup> See Jones, “Vampires: Children of the Night,” 86.

acquainted a girl called Millarca, and who died of similar illness. It is revealed that Carmilla and Millarca are anagrams of Mircalla, Countess Karnstein, a vampire. Carmilla is killed with a stake into her heart, then beheaded, her body is burnt and ashes thrown into the river.

The most famous vampire novel of the nineteenth century is *Dracula* by Bram Stoker, published in 1897. The Count Dracula served as a vampire prototype for the modern vampires, depicted as an extremely powerful undead creature endowed with many supernatural abilities like metamorphosis, strength and speed, preying on the innocent. The novel features Gothic setting of a mysterious and isolated castle, ruins and graveyard, on the other hand, there are many signs of the current times like a typewriter, phonograph, newspapers, train timetables, legal documents, commercial transactions, as well as medical and psychiatric classifications. Dracula himself crosses the boundaries from the past to the present, and between life and death. Fred Botting explains that “Dracula is a pure inversion . . . the mirror and shadow of Victorian masculinity, a monstrous figure of male desire that distinguishes what men are becoming from what they should become . . . a mirror that must be destroyed since its already fragmented textual composition signals regressive narcissism, perverse egoism and a terrible duplicity of appearance, unreality and un/naturalness that threatens all cultural values and distinctions.”<sup>96</sup> Vampire’s nocturnal existence and indiscriminate desires impose a threat to cultural mores and taboos.<sup>97</sup>

## 1.2 Anne Rice – *Interview with the Vampire* (1976)

The twentieth century produced a new generation of vampires, who instead of provoking fear became a source of empathy and identification. Milly Williamson defines them as “morally ambiguous, sympathetic vampires who lure audiences with the pathos of their predicament and their painful awareness of outsiderdom.”<sup>98</sup> The key moment for the new generation of vampires was the publication of Anne Rice’s *Interview with the Vampire* (1976). Anne Rice was born Howard Allen Frances O’Brien on 4<sup>th</sup> October 1941, and grew up in New Orleans, a city that plays an

<sup>96</sup> Fred Botting, “Vampires,” in *The New Critical Idiom: Gothic* (London: Routledge, 1996), 97.

<sup>97</sup> See Botting, “Vampires,” 96–97.

<sup>98</sup> Milly Williamson, “Vampire Transformations: Gothic Melodrama, Sympathy and the Self,” in *The Lure of the Vampire: Gender, Fiction and Fandom from Bram Stoker to Buffy* (London: Wallflower Press, 2005), 29.

essential role in her novels.<sup>99</sup> Her most popular novel series is called *The Vampire Chronicles*, and *Interview with the Vampire* is the first novel of the series. It began as a short story; however, Rice decided to expand it and managed to finish the novel in five weeks.<sup>100</sup> It tells a story of Louis de Pointe du Lac, an owner of an Indigo plantation near New Orleans, who is turned into a vampire by Lestat de Lioncourt. Together they travel to find other vampires in Europe, where they encounter a coven lead by a 400-year-old vampire Armand at the Théâtre des Vampires in Paris. The novel presents a “darkly erotic, guilt-ridden yet amoral, contemporary version of the ancient vampire myth.”<sup>101</sup> Rice’s vampires are young, handsome, passionate, and as the story is told from the vampire’s point of view, they are also very attractive for the readers, who can easily identify with him.

Rice was inspired by Stoker’s *Count Dracula* as her vampires are rich, live in pompous houses and wear stylish clothes. They glamour their victims and stay usually away from the human society, living a solitary life, later with others in a coven. They carry the basic vampire characteristics following the rules set by Stoker, such as the fear of the sun as it can burn them. Yet, Rice went even beyond the vampire stereotypes. Her vampires can see themselves in the mirror, and they do not mind garlic and crucifixes, as Louis mentions during the interview: “Oh, the rumor about crosses! . . . Nonsense, my friend, sheer nonsense. I can look on anything I like. And I rather like looking on crucifixes in particular.”<sup>102</sup> Louis turns to drinking animal blood for some time as he is tormented by his vampire nature and sympathetic with mortals. That has been adopted by other female authors of the vampire stories like L. J. Smith in *The Vampire Diaries* or Stephenie Meyer in *Twilight*. Their vampire protagonists are humanized and sympathetic, perceiving themselves as monsters haunted by guilt.

Many questions have been raised concerning the relationship between Louis and Lestat. Using homosexual eroticism, Rice’s vampires are “symbolic of an open-minded attitude about sexual mores,”<sup>103</sup> and they are not bound by “mortal

---

<sup>99</sup> See Punter and Byron, “Writers of Gothic,” in *The Gothic* (Oxford: Blackwell, 2004), 162.

<sup>100</sup> See Katherine Ramsland, *Prism of the Night: A Biography of Anne Rice* (New York: Penguin, 1991), 140.

<sup>101</sup> Diana C. Reep, Joseph F. Ceccio, and William A. Francis, “Anne Rice’s Interview with the Vampire: Novel Versus Film,” in *The Gothic World of Anne Rice*, ed. Gary Hoppenstand and Ray B. Browne (Bowling Green: Bowling Green State University Popular Press, 1996), 123.

<sup>102</sup> Anne Rice, *Interview with the Vampire*, 1976 (London: Sphere, 2009), 27.

<sup>103</sup> Gary Hoppenstand and Ray B. Browne, introduction to *The Gothic World of Anne Rice* (Bowling Green: Bowling Green State University Popular Press, 1996), 8.

definitions of proscribed sexual conduct.”<sup>104</sup> The relationship of Louis and Lestat is considered homoerotic rather than homosexual due to the fact that sexual features are eliminated. Nevertheless, Terri R. Liberman claims that Rice “challenges moral taboos, suggesting that morality must be defined anew.”<sup>105</sup> It concerns especially the relationship between Louis and his female vampire companion Claudia, who is turned as a child by Lestat. Claudia is a child who is killing men, women as well as children: “She seemed obsessed with the women and children . . . Claudia had a family there which she took one by one.”<sup>106</sup> Lestat takes Claudia among immigrants, where she chooses her victims. In modern vampire stories, the youngest victims are teenagers, especially in television series. Presenting very young children or even babies being violently killed by a vampire may be too disturbing for the television audiences and would probably cause troubles to the screenplay writers.

### **1.3 Poppy Z. Brite – *Lost Souls* (1992)**

*Lost Souls* is a very popular novel among the readership of vampire fiction, but also very controversial due to its teenage homosexual characters and open violent scenes. Its author, Poppy Z. Brite is a writer, whose gender and upbringing influenced her novels and short stories, moreover, a writer who was published at the age of eighteen, when she sold her first story called “Optional Music for Voice and Piano.” Poppy Z. Brite is a pseudonym of Melissa Ann Brite, currently a transgender man, who was born on 25<sup>th</sup> May 1967 in New Orleans, lived also in North Carolina and Georgia. The fictional city of Missing Mile from *Lost Souls* is set in North Carolina, where she moved after her parents divorced, and she also studied there.<sup>107</sup>

Later, Brite changed her name to Billy Martin, as she explained in an interview for Mondo 2000: “Since my first novel was published, I’ve pretty much had to come out. Since I was old enough to know what a gay man was, I’ve felt that I was one who happened to be born female this time around. It’s frustrating

---

<sup>104</sup> Hoppenstand and Browne, “Introduction,” 9.

<sup>105</sup> Terri R. Liberman, “Eroticism as Moral Fulcrum in Rice’s *Vampire Chronicles*,” in *The Gothic World of Anne Rice*, ed. Gary Hoppenstand and Ray B. Browne (Bowling Green: Bowling Green State University Popular Press, 1996), 109.

<sup>106</sup> Rice, *Interview with the Vampire*, 115.

<sup>107</sup> See “Biography,” Poppy Z. Brite Official, accessed June 18, 2014, <http://www.poppyzbrite.com/bio.html>.

sometimes.”<sup>108</sup> That fact influenced Martin’s writing a lot as her protagonists are usually male homosexuals and females play only complementary and marginal roles. Martin admits that she is not able to write about females, because “[t]he male characters are just the ones that I’ve become most fascinated with. Most of my work is based on a foundation of eroticism, and I just don’t get an erotic charge out of women. It’s hard to be inside their heads and develop them as characters. Male-male sex is simply the kind that I find most erotic personally.”<sup>109</sup>

Initially, Martin did not insist on any labels concerning her gender, e.g., in 2004 in an interview with Claire Zulkey he clarified: “I think of myself as male, and that I am attracted to males. There are as many different forms of transsexuality as there are transsexuals. I suppose I would be a non-operative, non-transitioning one – I have no plans to seek gender reassignment and I make no attempt to pass as male or even appear male.”<sup>110</sup> Nevertheless, in August 2010, he began the gender reassignment process and since May 2011 he wants to be referred to by male pronouns: “Remember how I said I’d let people know when I became uncomfortable with female pronouns? Well, I’m there. I’d prefer the standard male ones, please.”<sup>111</sup>

Regarding Martin’s writing career, it began when she received a letter from a publishing consultant while being at a university. Brite decided to quit her studies and devote her life to writing. The vampires in the novel are a special species born as vampires, not transformed humans, as Brite explains in the novel: “He could not turn the boy into one of his kind any more than the boy could have bitten him and turned him human. They were of separate races, races that were close enough to mate but still as far away from each other as dusk and dawn.”<sup>112</sup>

There are certain differences between the young and old vampires who cannot eat or drink, have sharper teeth and are sensitive to the sunlight that can kill them: “As the first ray of light touched the bodies of Zillah and Christian, their flesh began to smolder and crumble. In less than an hour it was only ash.”<sup>113</sup> The vampires are not really immortal; if their heart or brain is destroyed, they die. They do not possess

---

<sup>108</sup> “Poppy Z. Brite in the Charnel House of Karma,” interview by Wiley Wiggins, *Mondo 2000*, 1995, <http://www.wileywiggins.com/PZBInt.html>.

<sup>109</sup> “Poppy Z. Brite in the Charnel House of Karma.”

<sup>110</sup> Poppy Z. Brite, interview by Claire Zulkey, *Zulkey*, June 18, 2004, <http://zulkey.com/2004/06/061804.shtml#.U6Hf6yhkxCp>.

<sup>111</sup> Billy Martin, “My Pronoun,” *Dispatches from Tanganyika* (blog), May 8, 2011, <http://docbrite.livejournal.com/2011/05/08/>.

<sup>112</sup> Poppy Z. Brite, *Lost Souls* (1992, New York: Penguin, 2010), 68.

<sup>113</sup> Brite, *Lost Souls*, 349.

many supernatural powers but they heal fast, e.g., when one of the vampires is beaten in a fight, he is seen to heal rapidly: “The torn skin of Zillah’s mouth was knitting itself back together; its appearance was already closer to fresh pink scar tissue than raw wound. The smashed cartilage of his nose was straightening, rebuilding itself. And his gums were still bleeding – but not from the teeth he had lost. They bled because new teeth were coming in, poking white and shiny through the tender pink flesh.”<sup>114</sup> Zillah is an insane but incredibly handsome vampire of androgynous appearance comparable to Lestat from *Interview with the Vampire*. He is portrayed as cruel and violent in every possible way. All the vampire characters in the novel are male, bi or homosexual, and Brite also included an incestuous relationship of a protagonist, Nothing, and his biological father Zillah. It is one of many controversial features in the novel.

Zillah seduces a human girl Jessy, who becomes pregnant and dies at childbirth, as the child bites out of the womb. The child is called Nothing. He is usually invisible to other people, an outsider, especially because of his taste in dark music and clothes. Nothing is adopted by a human family but as a teenager he is trying to find his real parents. He meets Christian, a bartender and the oldest vampire in the story, who took care of Jessy and brought Nothing to his foster parents. He left Nothing at the door with only a note: “*His name is Nothing. Care for him and he will bring you luck.*”<sup>115</sup> Christian is also isolated, from humans as well as from other vampires because he is very different from them. He has real fangs rather than sharpened teeth like Zillah, and is not able to consume human food or drinks; his only nutrition is blood. He cannot stand direct sunlight but can walk during the day if he covers himself completely. On the other hand, Nothing belongs to the youngest vampires in the story. He is fifteen and can be considered a reflection of Brite herself. Because of her gender dysphoria,<sup>116</sup> Brite was as lost as Nothing, who does not feel to belong anywhere until he meets Zillah, his father and lover, and realizes his true self.

Nothing’s mother, Jessy, is one of only two female characters in the novel. Their roles are only marginal because of Brite’s inability to get inside their minds.

---

<sup>114</sup> Brite, *Lost Souls*, 193.

<sup>115</sup> Brite, *Lost Souls*, 72. Original emphasis.

<sup>116</sup> Identification with the opposite gender, feeling of being born into a wrong body. See “Gender Dysphoria,” *Psychology Today*, accessed June 18, 2014, <https://www.psychologytoday.com/conditions/gender-dysphoria>.

Both girls, Jessy and Ann, get pregnant with Zillah, and die giving birth to a vampire child. Therefore, Brite's vampires cannot be called undead; they are born like humans as explained by Christian: "I am not the creature of your myths. I did not rise from the grave."<sup>117</sup> Brite has changed the mythology of vampires and contributed to it with her introduction of born vampires.

The novel features characters that are all lost souls, the outsiders searching for their true identity like Brite. The name of the novel refers to the band Lost Souls? consisting of two humans, Steve, a guitarist, and Ghost, a vocalist. They play frequently at the club The Sacred Yew in Missing Mile, North Carolina. Steve Finn is a proud, stubborn young man with inclination to violence due to his excessive drinking. He has a girlfriend, Ann Bransby-Smith, but prefers the company of Ghost, who is very kind and compassionate, but also mysterious. Ghost has frequent visions that sometimes reveal him the future. Because of this ability, he feels like an outsider and finds satisfaction only in his music. His relationship with Steve is intense, and there is almost sexual tension between them; however, they never cross the line of their friendship. Their story is intertwined with the story of three travelling vampires, Zillah, Twig and Molochai, who fully embraced their vampire nature and enjoy bohemian life of alcohol, sex and blood.

Due to its open violent and sexual content, the novel is not only controversial, but also very popular. It was published when Brite was 25, establishing her as an author of transgressive fiction, violating social taboos. Brite employs young protagonists, very often teenagers who drink alcohol, take drugs and indulge in various sexual practices. Her approach to her characters is very sensitive as she masterfully depicts their inner world and their battles with their inner demons, referring thus to her personal issues. Despite her success, Brite, as Martin, announced his retirement in 2010 because of his disillusionment from the publishing business.<sup>118</sup>

## 1.4 Film and Television Adaptations

Julie Sanders defines adaptation as something that offers "commentary on a source text. This is achieved most often by offering a revised point of view from the

---

<sup>117</sup> Brite, *Lost Souls*, 90.

<sup>118</sup> See Billy Martin, "I'm Basically Retired (For Now)," *Dispatches from Tanganyika* (blog), June 9, 2010, <http://docbrite.livejournal.com/2010/06/09/>.



‘original.’”<sup>119</sup> It can also make the text more “relevant or easily comprehensible to new audiences and readerships via the processes of proximation and updating.”<sup>120</sup> The adaptation process involves the “transition from one genre to another: novels into film; drama into musical; the dramatization of prose narrative and prose fiction,” reinterpreting established texts in “new generic contexts or perhaps with relocations of an original or source text’s cultural and/or temporal setting.”<sup>121</sup> Further, Sanders divides adaptation into three categories; the first is transposition, which delivers the adapted text to new audiences using also relocation of the source text in cultural, geographical and temporal terms.<sup>122</sup> Temporal relocation appears in the television adaptation of *The Vampire Diaries*, whose story was moved from the 1990s of the novels to the 21st century, which is visible in usage of technological appliances, cars and clothes. The relocation is necessary to proximate the story to the audiences, to make it modern.

The second category according to Sanders is “commentary, or adaptations that comment on the politics of the source text . . . usually by means of alteration or addition.”<sup>123</sup> The television adaptation of *The Vampire Diaries* features various African American characters to compensate their absence in the novels. The television series *True Blood* constantly comments on the rights of minorities, mainly homosexuals, which is not commented on much in the novels.

The last category defined by Sanders is called analogue, which “may enrich and deepen our understanding of the new cultural product to be aware of its shaping intertext,” but it “may not be entirely necessary to enjoy the work independently.”<sup>124</sup> Analogue provokes a question, whether the “knowledge of the source text is required or merely enriching.”<sup>125</sup> The knowledge of the source texts for the television adaptations *The Vampire Diaries* and *True Blood* is not required as their stories develop independently on the original novels. Moreover, new characters and subplots are added.

Nevertheless, it is particularly the readership who is criticizing adaptations’ fidelity. Linda Hutcheon points out that “contemporary popular adaptations are most

---

<sup>119</sup> Julie Sanders, “What is Adaptation?” in *Adaptation and Appropriation* (New York: Routledge, 2006), 18–19. Original emphasis.

<sup>120</sup> Sanders, “What is Adaptation?” 19.

<sup>121</sup> Sanders, “What is Adaptation?” 19.

<sup>122</sup> See Julie Sanders, “What is Adaptation?” 20.

<sup>123</sup> Sanders, “What is Adaptation?” 21.

<sup>124</sup> Sanders, “What is Adaptation?” 22.

<sup>125</sup> Sanders, “What is Adaptation?” 23.

often put down as secondary, derivative . . . or culturally inferior.”<sup>126</sup> However, she argues that even though “adapters relate stories in their different ways,” they use the same tools as storytellers, as they “make simplifying selections, but also amplify and extrapolate; they make analogies; they critique or show their respect.”<sup>127</sup> Further, Hutcheon adds that “‘to adapt’ is to adjust, to alter, to make suitable . . . Adaptation is repetition, but repetition without replication.”<sup>128</sup>

According to Punter and Byron, persistent popularity of horror film owes a lot to its roots in the Gothic. First popular horror films were made in the US in the 1930s mostly by Universal Studios. Many of them were dependent on Gothic literary sources. The 1950s saw horror films with a science-fiction bias and political content due to the Cold War. Film adaptations of Gothic stories reemerged in the 1960s with a director and producer Roger Corman, who reinterpreted Edgar Allan Poe’s short stories.<sup>129</sup> Vampire films vary from those based on literary sources to those inspired by vampire folklore. Among the most adapted novels belongs Stoker’s *Dracula*.

Alain Silver and James Ursini in *The Vampire Film: From Nosferatu to True Blood* claim that the first film version of *Dracula* is F. W. Murnau’s *Nosferatu, Eine Symphonie des Grauens* (1922) with Max Schreck as Graf Orlok/Nosferatu.<sup>130</sup> In 1979 a remake called *Nosferatu: Phantom der Nacht* appeared, directed by Werner Herzog starring Klaus Kinski.<sup>131</sup> The first American adaptation of the novel is Tod Browning’s *Dracula* (1931) with Béla Lugosi as Dracula.<sup>132</sup> Among later adaptations belongs a British film *Horror of Dracula* (1958) directed by Terence Fisher with Christopher Lee as Dracula. The actor appeared as Dracula also in another Fisher’s film called *Dracula, Prince of Darkness* (1965), then in Freddie Francis’s *Dracula Has Risen from the Grave* (1968) and in Alan Gibson’s *Dracula A.D. 1972* (1972).<sup>133</sup>

Famous American adaptations of *Dracula* are, e.g., John Badham’s *Dracula* (1979) starring Frank Langella as Dracula and Laurence Olivier as Van Helsing, and Wes Craven’s *Dracula 2000* (2000) starring Gerard Butler as Dracula and

<sup>126</sup> Hutcheon, “Beginning to Theorize Adaptation,” 2.

<sup>127</sup> Hutcheon, “Beginning to Theorize Adaptation,” 3.

<sup>128</sup> Hutcheon, “Beginning to Theorize Adaptation,” 7.

<sup>129</sup> See David Punter and Glennis Byron, “Gothic Film,” in *The Gothic* (Oxford: Blackwell, 2004), 65–67.

<sup>130</sup> See Alain Silver and James Ursini, “The Male Vampire,” in *The Vampire Film: From Nosferatu to True Blood* (Milwaukee: Limelight, 2011), 71.

<sup>131</sup> See Alain Silver and James Ursini, “Filmography,” in *The Vampire Film: From Nosferatu to True Blood* (Milwaukee: Limelight, 2011), 429.

<sup>132</sup> See Silver and Ursini, “The Male Vampire,” 73.

<sup>133</sup> See Silver and Ursini, “Filmography,” 394–95.

Christopher Plummer as Van Helsing.<sup>134</sup> Probably the most famous adaptation is *Bram Stoker's Dracula* (1992) directed by Francis Ford Coppola with Gary Oldman as Dracula, Winona Ryder as Mina, Anthony Hopkins as Van Helsing, Keanu Reeves as Harker and Tom Waits as Renfield. The film achieved its great popularity not only because of the famous actors but also due to its fidelity to the original novel combined with inspiration from Anne Rice's vampires and emphasis on the love story.<sup>135</sup> The adaptations of Rice's novels also achieved considerable success, especially *Interview with the Vampire* (1994) directed by Neil Jordan, with Brad Pitt as Louis, Tom Cruise as Lestat, Christian Slater as Malloy, Antonio Banderas as Armand and Kirsten Dunst as Claudia.<sup>136</sup> Michael Rymer's *Queen of the Damned* (2002), with Aaliyah as Queen Akasha and Stuart Townsend as Lestat, is loosely based on Rice's novels *The Vampire Lestat* and *Queen of the Damned*.<sup>137</sup>

Regarding television series, vampires appear only episodically. The most famous television series featuring a vampire as one of the protagonists is *Buffy the Vampire Slayer* (1997–2003) created by Joss Whedon, starring Sarah Michelle Gellar as Buffy and David Boreanaz as a vampire Angel. It was based on the 1992 film of the same name, with a teenage blond girl as a protagonist. The first season begins where the film finished with similar lighthearted tone, but shifts to Gothic dark at the end of the season. The spin-off of *Buffy* is the television series *Angel* (1999–2004).<sup>138</sup> In 2008, HBO released *True Blood*, which reached seven seasons, and in 2009 *The Vampire Diaries*, with seven seasons so far, appeared on the CW Network.

The central characters of both series are a human female and a vampire male, who fall in love with each other. The key theme is a struggle for humanity and compassion; the protagonists (humans) are trying to persuade the antagonists (vampires) to find their human side and refrain from killing. The main characters are developing throughout the story that is told chronologically with occasional flashbacks, mainly used in *The Vampire Diaries*. The flashbacks in *The Vampire Diaries* serve as an introduction of the audience into the characters' past. The creators of the series use also the over-voice to differentiate when the two main

---

<sup>134</sup> See Silver and Ursini, "Filmography," 392–95.

<sup>135</sup> See Alain Silver and James Ursini, "Dracula A.D. 1992," in *The Vampire Film: From Nosferatu to True Blood* (Milwaukee: Limelight, 2011), 146, 149.

<sup>136</sup> See Silver and Ursini, "Filmography," 411.

<sup>137</sup> See Silver and Ursini, "Filmography," 433.

<sup>138</sup> See Alain Silver and James Ursini, "The Vampire at the Millennium," in *The Vampire Film: From Nosferatu to True Blood* (Milwaukee: Limelight, 2011), 264–65.

characters are writing their diaries. Transforming a written text of a diary from the novel into an audio feature as a part of the television series is another level of intermediality. *True Blood* is not much interested in characters' past with exception of the vampire protagonists to complicate the story; the flashbacks are used rather for a dramatic effect.

The source texts for the television adaptations possess several common features, e.g., a female protagonist, the setting in the American South and the background of the female authors. The author of *The Vampire Diaries* (1991–1992) L. J. (Lisa Jane) Smith was born in Fort Lauderdale, Florida in 1965; she was raised in Anaheim, California, and currently lives in Danville, California. She is also famous for other novel series, e.g., *The Secret Circle* (published in 1992, adapted into a television series of the same name), *The Forbidden Game* (1994) and *Night World* (1996–2010).<sup>139</sup> *The Vampire Diaries* originated when Smith was asked to produce three books about vampires within nine months, and she got the idea of a beautiful teenage girl meeting two brothers, who are both in love with her.<sup>140</sup> When Smith learnt about the intention of the CW Network (television known for such popular series as *Arrow* and *Supernatural*)<sup>141</sup> to adapt her novels in 2009, she was not much excited at the beginning. It changed after she heard it would be done by Kevin Williamson, a creator of a famous television series *Dawson's Creek* (1998–2003): "I've had other things optioned before . . . so my reaction was at first, 'Okay, another one of those.' But then when they said it was by Kevin Williamson, I realized it was probably a little bit more serious."<sup>142</sup>

Kevin Williamson was born in 1965 in North Carolina, and his growing up among Southern Baptists was difficult due to his sexual orientation. He came out in 1998. Williamson established himself as an author of horror movies such as *Scream* (1996), *I Know What You Did Last Summer* (1997) and *The Faculty* (1998).<sup>143</sup> When working on *The Vampire Diaries*, he connected two genres familiar for him, horror

<sup>139</sup> See "Biography," L.J. Smith Official Site, accessed December 30, 2014, <http://www.ljan smith.net/author/biography>.

<sup>140</sup> See Crissy Calhoun, "Writing Like Magic: The World of L. J. Smith," in *Love You to Death* (Toronto: ECW Press, 2010), 2.

<sup>141</sup> See "Shows," The CW Television Network, accessed December 30, 2014, <http://www.cwtelevision.com/shows>.

<sup>142</sup> Crissy Calhoun, "'High School Is a Horror Movie': Kevin Williamson and Julie Plec Turn The Vampire Diaries," in *Love You to Death* (Toronto: ECW Press, 2010), 5. Original emphasis.

<sup>143</sup> See Calhoun, "'High School Is a Horror Movie': Kevin Williamson and Julie Plec Turn The Vampire Diaries," 5–7.

and teenage drama. He wanted to do a television series with his friend and a producer Julie Plec (b. 1972), who actually persuaded him to do the adaptation of *The Vampire Diaries* despite his reservations of doing another *Twilight*.<sup>144</sup> Nevertheless, they promised to make this vampire story completely different from the *Twilight* movies as the novels provided great starting material for their own imagination. The CW Network was in favor of another vampire series as they wanted “to fill that vast void between abstinence and orgies,”<sup>145</sup> hinting at the great difference between *Twilight* and *True Blood*. L. J. Smith gave them enough freedom to move the series wherever they wanted; Williamson and Plec have been honoring the novels and their themes of romance, friendship, betrayal and redemption.<sup>146</sup>

The author of the novels adapted into the series *True Blood*, Charlaine Harris, was born in 1951 in Tunica, Mississippi, and presently lives in Arkansas. She is also known for novel series *Aurora Teagarden* (1990–2003) and *Lily Bard* (1996–2001). Harris started her most famous novel series called *The Southern Vampire Mysteries* or *Sookie Stackhouse Novels* in 2001 with the last novel published in 2013.<sup>147</sup> It was so popular that Alan Ball (b. 1957 in Atlanta, Georgia), a screenwriter and producer famous for the film *American Beauty* (1999) and the television series *Six Feet Under* (2001–2005), decided to adapt the novels for HBO.<sup>148</sup> Ball’s *True Blood* was launched in 2008 after a campaign which announced that vampires had lived among humans for a long time. The series also ranks among horror romances like *The Vampire Diaries*, but this time for the adult audience. Another common feature of the television series is the fact that Ball is openly gay like Williamson, but he had free hand when creating gay characters as well as emphasizing African American characters. Even though the series tries to follow the story of the novels, Ball had to develop even the tiniest subplot to feed twelve episodes in each season. Thus he provided even the minor characters with enough space to develop, and created several new characters as well.<sup>149</sup>

---

<sup>144</sup> *The Vampires Diaries* novels were published in 1991 and 1992, *Twilight* in 2005, however, the film *Twilight* appeared in 2008 and the first season of *The Vampire Diaries* appeared in 2009. The date of the copyright of the books is what matters when talking about copying.

<sup>145</sup> Crissy Calhoun, “‘High School Is a Horror Movie’: Kevin Williamson and Julie Plec Turn The Vampire Diaries,” 12.

<sup>146</sup> See Calhoun, “‘High School Is a Horror Movie’: Kevin Williamson and Julie Plec Turn The Vampire Diaries,” 12, 15, 19.

<sup>147</sup> See “About Charlaine,” Charlaine Harris Official Site, accessed December 30, 2014, [http://charlaineharris.com/?page\\_id=3](http://charlaineharris.com/?page_id=3).

<sup>148</sup> HBO is a cable channel known for its series employing visual sexual and violent scenes.

<sup>149</sup> See Buchanan, “Adapt – Or Die!” 214–19.

John Bryant claims that “adaptation has the entirely different agenda of revising the original . . . through a re-performance or re-writing of it, in order to reposition the originating text in a new cultural context.”<sup>150</sup> Both television adaptations are based on the novels; however, the plot develops rather independently. The first season tries to keep the plot line of the novel; next seasons have undergone many changes caused also by the addition of various characters to enrich the stories while some characters are omitted. In general, *True Blood* is more faithful to the original novels than *The Vampire Diaries*, which may be also caused by the fact that the novels were written in the 1990s and the audiences of the 21st century demands more action together with sexual and violent scenes. Smith and Harris have written intriguing novels with violent and sexual scenes, but they were not depicted in many details. In both television series, sexual as well as violent scenes are presented in almost every episode, in *True Blood* the sexual intercourses are more visual and the violence bloodier. Still, even *The Vampire Diaries* are rather visual. Even though sexual intercourse portrayal is limited there, ripping someone’s heart out, cutting humans’ throats or driving a stake through a vampire’s heart has become common in the series as well as excessive alcohol drinking.

In general, violence in movies has usually strong effects on the audiences. That is the reason for age regulations and censorship. In the United States, as Anne Gjelsvik claims, movies were censored after 1907. Even though it is not so nowadays, the age limits are common to protect the young audience.<sup>151</sup> Gjelsvik argues that when “watching violent representations in a movie, we usually do not take them to be the depictions of factual incidents, but as fictitious, fantasy, and – in relation to violence – always a result of cinematic effects . . . something spectacular . . . but we tend to become . . . ‘intoxicated by the indexical illusion.’”<sup>152</sup> When reading, the impact of the violent scenes is lessened and limited by the readers’ imagination. When watching, audio–visual violence is forced upon the audience and cannot be transformed into anything else so it is difficult to distance from it, especially for the young adults and children.<sup>153</sup> However, Gothic fiction also features

---

<sup>150</sup> See John Bryant, “Textual Identity and Adaptive Revision: Editing Adaptation as a Fluid Text,” in *Adaptation Studies: New Challenges, New Directions*, ed. Jorgen Bruhn et al. (London: Bloomsbury, 2013), 54.

<sup>151</sup> See Anne Gjelsvik, “What Novels Can Tell That Movies Can’t Show,” in *Adaptation Studies: New Challenges, New Directions*, ed. Jorgen Bruhn et al. (London: Bloomsbury, 2013), 254.

<sup>152</sup> Gjelsvik, “What Novels Can Tell That Movies Can’t Show,” 255.

<sup>153</sup> See Gjelsvik, “What Novels Can Tell That Movies Can’t Show,” 256–57.

violence in various forms and the authors are pushing the limits of what is or is not acceptable.

## 2. Creation and True Death of a Vampire

“Give it to me! Make me a vampire now!”<sup>154</sup>

The boy, *Interview with the Vampire*

Vampires used to be depicted as hideous, evil, blood-sucking creatures that are actually dead but through blood of their victims they are able to animate their bodies for an indefinite time period, leaving their coffins only at night to hunt humans. In the 20th century, however, the appearance of a vampire began to differ in various fiction stories and films. This chapter introduces a brief overview of the development of vampire characteristics as well as the ways of creation and destruction of vampires and the role of blood.

### 2.1 From Shadow to Mainstream

Vampire mythology has changed a lot since the Count Dracula appeared, not only considering vampires’ appearance but also their powers. Bram Stoker established a vampire character from which many other authors drew inspiration. Jonathan Harker describes the Count as a tall old man with a long white moustache and an aquiline face, with “thin nose and peculiarly arched nostrils; with lofty domed forehead . . . eyebrows were very massive . . . The mouth . . . was fixed and rather cruel-looking, with peculiarly sharp white teeth; these protruded over the lips . . . his ears were pale and at the tops extremely pointed . . . The nails were long and fine, and cut to a sharp point.”<sup>155</sup> There is no difference between the human and the demon side of Dracula. Also, no major change appears in the novel *Interview with the Vampire* (1976), in *The Southern Vampire Mysteries* (2001–2013) or its television adaptation *True Blood* (2008–2014). In novels, there is usually no reason for the creation of different human and vampire looks. In the television or film adaptations, to make the difference more obvious and spectacular, the screenplay can include a change of a seemingly human

<sup>154</sup> Anne Rice, *Interview with the Vampire* (1976, London: Sphere, 2009), 365.

<sup>155</sup> Stoker, *Dracula*, 28.



character into a vampire involving certain facial modification like, for example, in *Buffy the Vampire Slayer* (1997–2003)<sup>156</sup> or *The Vampire Diaries* (2009–2014).<sup>157</sup> Because of the assumption that vampires are demons and children of evil, the portrayal of their evil side has to be also physical, even if it includes only showing their fangs.

With the revival of the vampire genre, authors tend to introduce teenagers to make their stories more attractive for younger audiences, who can easily identify with the characters and their problems. They follow the growth of the teenage characters, who have to abandon their childhood and begin to cope with adulthood, which classifies the novels as coming-of-age stories, or Bildungsroman, focusing on the psychological and moral growth of the characters. The trend was started by L. J. Smith (b. 1965) in the 1990s and revived by Stephenie Meyer (b. 1973) in 2005, both setting their stories among high school students, introducing seventeen years old protagonists. In *The Twilight Saga* the greatest vampire evolution happened, as the vampires neither show fangs nor change their facial appearance. They are not afraid of crosses, holy water or the light; and they are the closest to humans also because of their day walking ability. However, their skin glitters in the sunlight so they have to live in the area without permanent direct sunshine. This concept violates all the myths and rules that have been applied to the classic vampires. On the other hand, it brings the story nearer to the 21st century readers.

The new generation of vampires does not differ from the human population at the first sight, because they basically follow the human way of living including day walking. In *The Twilight Saga*, vampires do not need any special propriety to walk in the daylight. In *The Vampire Diaries*, however, vampires have to wear rings, or other jewelry made of silver or gold with lapis lazuli stone enhanced by a witch curse, to appear in the daylight, because, as one of the vampire characters explains to a human, “[w]ithout such a talisman, we die in sunlight as if in a fire.”<sup>158</sup> That makes them the first day walking vampires. The stereotypes of lethal danger of the sun and weakening power of silver for vampires are broken. Day walking ability can lead toward the complete destruction of the original vampire myth; on the other hand, it

---

<sup>156</sup> See *Buffy the Vampire Slayer – Series 1 – 7*, created by Joss Whedon, aired 1997–2003 (Los Angeles, CA: 20th Century Fox, 2000–2005), DVD. A change into a vampire is marked by exhibition of fangs and a different eye color, usually yellow, and a forehead modification.

<sup>157</sup> Apart from fangs, there appear also black veins under the vampire’s eyes.

<sup>158</sup> L. J. Smith, *The Vampire Diaries, Volume I: The Awakening* (New York: Harper Collins, 1991), 97.

takes the vampires closer to the modern audiences. The novels of *The Southern Vampire Mysteries* still keep the basics of the original vampire weaknesses, including aversion to the sunlight and silver. Harris needed rather traditional vampires, who would be obviously different from humans, in order to present their transgressive lifestyle and their integration into the human community.

One of the classic abilities, connected with vampires since the beginning, is the so called shape shifting (the change into an animal). It is a type of metamorphosis from a human form into an animal form, usually performed to deceive the chosen victim.<sup>159</sup> Vampires' metamorphosis can also help them disguise from enemies. Dracula is able to shift into a bat or a wolf quite freely. In modern vampire fiction, shape shifting is a very difficult change and can be performed by very old and powerful vampires who feed only on human blood. While omitted in the *Interview with the Vampire*, it was revived later in *The Vampire Diaries*, where Damon Salvatore, one of the vampire brothers, is able to change into a crow as described in the following encounter of him and the female protagonist of the novels Elena Gilbert:

She caught sight of something dark in the branches of the old quince tree in front of the house. It was a crow, sitting as still as the yellow-tinged leaves around it. And it was the thing watching her. She tried to tell herself that this was ridiculous, but somehow she *knew*. It was the biggest crow she had ever seen, plump and sleek, with rainbows shining in its black feathers. She could see every detail of it clearly: the greedy dark claws, the sharp beak, the single glittering black eye. It was so motionless that it might have been a wax model of a bird sitting there. But as she stared at it, Elena felt herself flush slowly, heat coming in waves up her throat and cheeks. Because it was . . . looking at her. Looking the way boys looked at her when she wore a bathing suit or a sheer blouse. As if it were undressing her with its eyes.<sup>160</sup>

---

<sup>159</sup> See, for example, Michal Peprník, introduction to *Metamorfóza jako kulturní metafora, James Hogg, R. L. Stevenson a George Mac Donald* (Olomouc: Univerzita Palackého v Olomouci, 2003), 8–14.

<sup>160</sup> Smith, *The Vampire Diaries, Volume I: The Awakening*, 6. Original emphasis.

The form of a crow represents Damon's personality as he is dark and intense; he scares humans, watching them from the distance. He chooses his victims carefully and he likes to torture them. Damon likes to provoke conflicts, but runs away if his opponent seems too powerful.

Shape shifting is not a common feature of the vampires in *The Vampire Diaries*, Damon is an exception. In *The Southern Vampire Mysteries* vampires are unable to shift to any other form, but some of the most powerful ones can levitate. The intentional omission of vampires' metamorphoses into an animal in the novels not only portrays vampires as more human-like, but also provides a place for introduction of other shape shifting characters like werewolves.

Other abilities, such as supernatural strength, night vision, sensitive hearing and high speed, are common attributes of vampire, who are predator, chasing their victims like prey. Inhuman speed is presented mainly in the modern stories of *The Southern Vampire Mysteries* and *The Vampire Diaries*, as a means of hunting as well as escaping from their enemies. On the other hand, the Count Dracula, does not use speed for hunting in his human form, it would not be suitable for an aristocrat. Dracula is also known for his ability to influence humans' minds and free will, which is called 'glamour', an ability which makes humans powerless. In *The Vampire Diaries*, Damon's younger brother, Stefan Salvatore, explains it to his girlfriend, Elena Gilbert, as the power of the mind: "We can also . . . feel minds. We can sense their presence, and sometimes the nature of their thoughts. We can cast confusion about weaker minds, either to overwhelm them or to bend them to our will."<sup>161</sup> The vampire's mind connects with the human's mind that is thus defenseless against vampire's control. Humans feel hypnotized, their memories and feelings can be erased, and they are compelled to follow vampire's orders. It plays an essential role when humans who survive are compelled in order not to reveal the vampire's existence.

## 2.2 The Creation Myth or Life after Death

The creation myth differs in fiction, films, and television series, nevertheless, the basic procedure involves sucking the victim dry of all blood, as depicted by Bram

---

<sup>161</sup> Smith, *The Vampire Diaries, Volume I: The Awakening*, 104.

Stoker in *Dracula* (1897), when the Count is feeding on his victim Lucy until her death; and after her burial she transforms into a vampire with vivid appearance, as Jonathan Harker describes after opening her coffin:

There lay Lucy, seemingly just as we had seen her the night before her funeral. She was, if possible, more radiantly beautiful than ever; and I could not believe that she was dead. The lips were red, nay redder than before; and on the cheeks was a delicate bloom . . . She was bitten by the vampire when she was in a trance, sleepwalking / and in trance could he best come to take more blood. In trance she died, and in trance she is Un-Dead, too.<sup>162</sup>

It is not clear whether the Count offered Lucy his blood and thus created a sire bond or just drained her of blood and she transformed automatically after death. The latter is usually taken as the correct answer and suggests existence of a vampire virus or poison, which was later developed by Stephenie Meyer in *The Twilight Saga* (2005–2008).

In Stephenie Meyer's first novel *Twilight*, a new vampire is created by a mere bite which transfers the poison into the victim's bloodstream causing his/her death and following transformation into a vampire. One of the vampire characters explains it to a human protagonist of the novel, Bella Swan: "We're . . . venomous . . . The venom doesn't kill – it's merely incapacitating. It works slowly, spreading through the bloodstream . . . It takes a few days for the transformation to be complete . . . Eventually the heart stops, and the conversion is finished."<sup>163</sup> Poison is not as often used in transformation of a human into a vampire as a virus or bacteria.

Richard Matheson (1926–2014) in his novel *I Am Legend* (1954) shows the effects of a bacteria that would spread globally:

By checking in one of the bacteriology texts, he'd found that the cylindrical bacterium he saw was a bacillus, a tiny rod of protoplasm that moved itself through the blood by means of tiny threads that projected from the cell envelope. These hair like flagella lashed

---

<sup>162</sup> Bram Stoker, *Dracula* (1897, London: Penguin, 1994), 240–41.

<sup>163</sup> Stephenie Meyer, *Twilight* (2005, New York: Little, Brown and Company, 2008), 413–14.

vigorously at the fluid medium and propelled the bacillus. For a long time he stood looking into the microscope, unable to think or continue with the investigation. All he could think was that here, on the slide, was the cause of the vampire.<sup>164</sup>

This type of infection creates vampire zombies without emotions, thoughts or other desires than feeding. Their bodies are animated by the vampire germs driven by blood and needing more blood. It represents an important part in the vampire evolution. Later in the story, the animated corpses develop certain level of brain activity and become more organized in hunting. The infected people find a way to suppress the bacteria and create a new society.<sup>165</sup>

In 2005, Scott Westerfeld (b. 1963) published his novel *Parasite Positive* (or *Peeps*), where he introduces a parasite which transforms people into cannibalistic monsters. As vampires, they are unusually strong and fast, with night vision and very sensitive senses. The parasite causes dementia and sensitivity to the light; and is transmissible from human to human through bodily fluids (saliva, blood and sperm). People can be infected also by a peep rat or cat.<sup>166</sup>

The theory of a vampire virus appears in Charlaine Harris's *The Southern Vampire Mysteries*, where a story is spread among the humans that vampires are only people who became victims of a virus: "The politically correct theory, the one the vamps themselves publicly backed, had it that this guy was the victim of a virus that left him apparently dead for a couple of days and thereafter allergic to sunlight, silver, and garlic."<sup>167</sup> However, it is only a cover up story before vampires all over the world decide to come out of their coffins and humans learn the truth.

The traditional process of creating a vampire presented from a victim's point of view appears in Anne Rice's *Interview with the Vampire*, where Louis provides an insight into his feelings at the moment of blood exchange:

"Be still. I am going to drain you now to the very threshold of death,"  
 . . . I remember that the movement of his lips raised the hair all over my body, sent a shock of sensation through my body that was not

---

<sup>164</sup> Richard Matheson, *I am Legend* (1954, New York: Tor, 2007), 47–48.

<sup>165</sup> See Matheson, *I am Legend*, 86–87.

<sup>166</sup> See Scott Westerfeld, *Parasite Positive* (2005, London: Atom, 2007).

<sup>167</sup> Charlaine Harris, *Dead Until Dark* (New York: Ace Books, 2001), 3.

unlike the pleasure of passion . . . I felt his teeth withdraw with such a keenness that the two puncture wounds seemed enormous, lined with pain. And now he bent over my helpless head and, taking his right hand off me, bit his own wrist . . . I drank, sucking the blood out of the holes.<sup>168</sup>

Rice began to differentiate between feeding on human victims and creating a new vampire. It gives her vampire characters freedom in the choice of their companions, because during the act of blood exchange a very strong bond is created between a vampire as a maker and the progenies. Rice's vampires are no longer solitary creatures. They can create their equals and form a coven, as is shown when two male protagonists, Lestat and Louis, meet Armand in Paris. The creation of a new vampire does not happen as an accident during feeding, it is usually carefully thought over.

Charlaine Harris developed the creation myth even further. Humans are drained of blood and provided with vampire blood, and then buried with makers until the transformation is complete. This way creates a very strong bond between a maker and his/her progeny. Because of many responsibilities towards the progenies, vampires choose them very carefully. Makers are supposed to stay with their progenies for some time and teach them a vampire way of life, e.g., how to feed from humans without killing them, where to hide from the sun and how to influence human mind. The motivation of vampires to become makers can be their desire to save their lovers and stay with them forever, the person begs them to be turned in order to be saved from a fatal illness or injury, or political reasons to gain more power. For humans, the reasons to become a vampire are obvious; usually they want to live forever and stay young, they do not want to suffer from illnesses or any physical harm, and some of them are eager for all the power and supernatural abilities. Also wealth is very tempting. Many vampires in the story are very rich, they gain wealth by theft or a power of persuasion, as a vampire called Bill Compton explains: "Vampires rob their victims, of course . . . Early on, we take the money from the corpse. Later, when we're more experienced, we can exert enough control to persuade a human to give us money willingly, then forget it's been done."<sup>169</sup>

---

<sup>168</sup> Rice, *Interview with the Vampire*, 22–23.

<sup>169</sup> Harris, *Dead Until Dark*, 233.

In *The Vampire Diaries*, the creation of a vampire consists only of providing vampire blood to a human and then killing him/her. The vampire does not have to drink victim's blood. The usual motivation of makers is creating a companion, saving humans from death or even creating an army. The bond between a maker and his/her progenies is not as strong as in *True Blood* and does not involve any special responsibilities as the creation process is very simplified. In the television series it also happens as a way of revenge on vampire hunters' families (the so called founding families whose members were the original inhabitants of the town).<sup>170</sup>

### 2.3. The Role of Blood

Blood is the most essential liquid for everyone. It runs the human as well as animal body. It is vital for vampires as it provides not only a life force but also spiritual energy of their victims. Blood was connected with various rituals among humans to gain, for example, the strength of enemies; Christians symbolically drink wine as Christ's blood. Not only human blood plays a vital role, but vampire blood as well. It is used as a means of transformation from a human to a vampire, and in the 21st century vampire stories it serves as a medicine for it can heal humans, give them strength and intensify their emotions during sexual intercourse. Reflecting on modern issues, vampire blood can be addictive like any other drug, as introduced in *The Southern Vampire Mysteries*, where it is illegal to deal vampire blood.<sup>171</sup> People, who drain vampires of their blood, are called drainers, and they can be imprisoned like drug dealers. The protagonist of the novels, Sookie Stackhouse, explains:

Mack and Denise had been in jail for vampire draining . . . Since vampire blood was supposed to temporarily relieve symptoms of illness and increase sexual potency, kind of like prednisone and Viagra rolled into one, there was a huge black market for genuine, undiluted vampire blood . . . They'd formerly trapped vampires and drained them, selling the little vials of blood for as much as two hundred dollars apiece. It had been the drug of choice for at least two years now.<sup>172</sup>

---

<sup>170</sup> See Crissy Calhoun, "Episode Guide," in *Love You to Death* (Toronto: ECW Press, 2010), 76.

<sup>171</sup> Dealing and consuming vampire blood is punishable by both vampire as well as human laws.

<sup>172</sup> Harris, *Dead Until Dark*, 6–7.

Vampire blood is highly addictive for humans as they feel stronger, braver, faster, more attractive and sexually active. Their appearance changes a bit as well, as Sookie observes after being given vampire blood to heal: “The next morning looking in the mirror, my teeth were whiter and sharper. My hair looked lighter and livelier, and my eyes were brighter.”<sup>173</sup>

*The Southern Vampire Mysteries* introduced a new generation of vampires who want to integrate into the human society. Obviously not all of them want to be integrated; only those searching for rights and opportunities, usually the younger generation embracing the human part of their personality. The oldest vampires only pretend to agree with integration, but do not consider humans to be equal; they see them only as a prey. The vampires’ integration is possible due to the Japanese Yakonomo Corporation’ invention of an artificial serum “TrueBlood,” available in all blood types (it gave the series its name, but in the television adaptation synthetic blood is called “TruBlood”). In fact, synthetic blood is first of all developed for hospitals to supply the lack of human blood. However, it helps the vampires to come out of their coffins and reveal themselves to humans. With synthetic blood, they are sending a message to humans that vampires are not dangerous anymore.<sup>174</sup> Regarding nutrition, it is almost similar to human blood except for the taste and the lack of a feeling the vampires get when drinking running blood from arteries. Generally, it is believed that the vampires who drink human blood are more powerful and their abilities like flying, glamour and speed are stronger. The vampires several centuries old are not willing to exchange human blood for the synthetic liquid as they see humans as mere slaves or prey that exist only to serve the vampires’ needs.

In the modern stories for the young adults, vampires calling themselves “vegetarians” appear. For example, Stephenie Meyer introduced vampires integrated into a human community, attending schools, having jobs, looking and behaving like any other person, and they do not drink human blood. They feed only on animals, as a vampire protagonist, Edward Cullen, clarifies to his human girlfriend Bella Swan:

“I can’t be sure, of course, but I’d compare it to living on tofu and soy milk; we call ourselves vegetarians, our little inside joke. It doesn’t

---

<sup>173</sup> Harris, *Dead Until Dark*, 235.

<sup>174</sup> Bruce A. McClelland, “Un-True Blood: The Politics of Artificiality,” in *True Blood and Philosophy: We Wanna Think Bad Things With You*, ed. George A. Dunn and Rebecca Housel (New Jersey: Wiley, 2010), 83.



completely satiate the hunger – or rather thirst. But it keeps us strong enough to resist. Most of the time.”<sup>175</sup>

Nevertheless, it is not really a new feature in vampire stories. Louis de Pointe du Lac, the vampire narrator in *Interview with the Vampire*, was also dependent on animal (rats’) blood for some time, but he does not call himself a vegetarian. In *The Vampire Diaries*, one of the vampire protagonists, Stefan Salvatore, stops drinking human blood and feeds on rabbits, doves and squirrels. Nevertheless, it is not enough to sustain his strength and all the vampire powers. Compared to vampires feeding on human blood, Stefan is not fast enough, does not heal as quickly, and his ability to influence humans with his mind is very weak. The question is Stefan’s motivation for drinking animal blood. For him, it takes a very strong will because he is virtually obsessed with blood:

He would have hunted something larger than a rabbit if he’d known how hungry he was. But, of course, that was the very thing that frightened him: never knowing how strong the hunger would be, or what he might have to do to satisfy it. He was lucky that this time he’d killed only a rabbit.<sup>176</sup>

After his transformation into a vampire, Stefan becomes known as the Ripper, a ruthless killer that rips his victims’ heads off. When he gains his self-control back, most of his strength goes to suppressing his hunger and that is the reason Stefan is more vulnerable and cannot measure his abilities with other vampires, as he describes the differences between him and his brother Damon:

“He was stronger than I, because he was drinking human blood. And killing. Humans have the strongest life essence, and their blood gives power. And when they’re killed, somehow the life essence they give is strongest of all. It’s as if in those last moments of terror and struggle the soul is the most vibrant. Because Damon killed humans, he was able to draw on the Powers more than I was.”<sup>177</sup>

---

<sup>175</sup> Meyer, *Twilight*, 188.

<sup>176</sup> Smith, *The Vampire Diaries, Volume I: The Awakening*, 7.

<sup>177</sup> Smith, *The Vampire Diaries, Volume I: The Awakening*, 103.

Damon does not mind drinking human blood or killing, and it makes him very powerful, strong and fast with sharp senses; he is also able to change into a crow, and he can very easily influence minds of humans to do whatever he wants them to do.

## 2.4 True Death

*“Everything ends ... even the immortals.”*<sup>178</sup>

Eric Northman, *True Blood*

Vampires’ immortality is very appealing to humans. The human body gets older every day and it is doomed to die of old age or a disease, which people try to postpone as long as possible by inventing various ways to preserve their bodies. Even though the possibility of becoming a vampire is solely fantastic and imaginary, it is one of the factors why vampire stories have been so popular. Nonetheless, no creature is really immortal, and vampires are no exception. There are various ways to destroy a vampire. Vampires are said to be afraid of silver, crosses, holy water, garlic and sunlight, and can be destroyed by thrusting a wooden stake made of aspen or whitethorn into a heart, decapitation and burning up the body. The crucifix, holy water, garlic and silver are used to weaken vampires in order to catch and destroy them.<sup>179</sup>

A wooden stake remains the most effective weapon against vampires, except for *The Twilight Saga*, where Edward Cullen explains it to Bella Swan: “The only way to be sure is to tear him to shreds and then burn the pieces.”<sup>180</sup> It is not common that a vampire body would vanish after being staked, however, in the television series *Buffy the Vampire Slayer* the vampire body turns into dust, and in *True Blood* it bursts into bloody mass. There is no need to cut off the vampire’s head and burn the body.

*The Vampire Diaries* present various ways of weakening vampires. The most effective is a plant called vervain, or *verbena officinalis*,<sup>181</sup> which burns vampires’

<sup>178</sup> Alexander Woo, “Everything Is Broken,” *True Blood*, season 3, episode 9, dir. Scott Winant, aired August 15, 2010 (Burbank, CA: Warner Home Video, 2013), DVD.

<sup>179</sup> See Rick Sutherland et al., “Protection and Destruction,” in *The Everything Vampire Book* (Avon: Adams Media, 2009), 112–16.

<sup>180</sup> Meyer, *Twilight*, 398.

<sup>181</sup> See Calhoun, “Episode Guide,” 77.

skin; and wooden bullets that can seriously hurt them. Silver, crosses, holy water or garlic are not effective, the modern vampires are resistant to them. Similarly, in *The Southern Vampire Mysteries*, crosses and holy water do not cause any harm, and garlic is only annoying; however, silver can seriously hurt vampires as well as UV bullets developed to paralyze vampires. When a vampire dies, he or she is said to have met his/her true death,<sup>182</sup> different from the death of a human.

The character of a vampire has undergone a great change. They used to be portrayed as hideous and evil monsters. Lately, vampires are depicted as young and beautiful immortals into whom the audiences can project their fantasies, the setting is usually a high school, like in *Twilight* or *The Vampire Diaries*, where the male vampires are described as “[r]emarkably good-looking . . . pale in the artificial twilight . . . features . . . cleanly defined and nearly perfect under a shock of dark hair. Those cheekbones . . . a sculptor’s dream.”<sup>183</sup> They are not afraid of the sun, silver, garlic, holy water or crosses. They are integrated into the human community, imitating human life style and behavior. In contrast stand *The Southern Vampire Mysteries*, which follow the vampire stereotypes of the sun and silver aversion, vampires do not possess day-walking ability, they are usually in their thirties and not all of them are good-looking. Apart from *Twilight*, vampires can be destroyed by a stake. Creation of a vampire can be done stereotypically by the blood exchange, on the other hand, many other ways are possible, e.g., a vampire virus, bacteria, parasite or vampire poison, by which the authors have enriched the traditional vampire creation myth.

---

<sup>182</sup> True death for vampires is mostly involuntary; it is usually a punishment for serious offence or crime, and carried out by another vampire or a human by a stake into a heart. Voluntarily, a vampire can meet his/her true death (commit a suicide) by exposing himself/herself to the sun.

<sup>183</sup> Smith, *The Vampire Diaries, Volume I: The Awakening*, 74.

### 3. Characters and Stereotypes

“You don’t like to be saved by a woman?”<sup>184</sup>

Sookie Stackhouse, *True Blood*

Patrick Gerster defines stereotypes as “mental overstatements of difference, preconceived beliefs about classes of people, images that are sustained precisely because they contain an image, but never the essence, of truth.”<sup>185</sup> Stereotypically, according to Gerster, the Southerners are seen as “conservative, radical, tradition loving, courteous, loyal to family ties, conventional, generous, lazy, faithful, gifted at storytelling, very religious, ignorant, stubborn, regionally righteous, excessively nationalistic, jovial, honest, witty, kind, superstitious, naïve, revengeful, stolid, and flamboyant.”<sup>186</sup> This chapter deals initially with stereotypical manners often attributed to Southern communities. Further, it devotes close attention to the gender stereotypes and a role of a woman and a man in a family. The analysis investigates the roles of characters of *The Vampire Diaries*, *The Southern Vampire Mysteries* and their television adaptations in their communities and whether the stereotypes are present, and if so, to what extent they conform to them.

#### 3.1 Stereotypical Manners and Community Taboos

According to Charles Reagan Wilson, manners are “a formal code of proper behavior.”<sup>187</sup> He claims that Southerners “have traditionally equated manners – the appropriate, customary, or proper way of doing things – with morals.”<sup>188</sup> There are certain rules of proper conduct to follow: “one must respect one’s parents, honor obligations to kin, welcome neighbors, and protect the weak and helpless; a

<sup>184</sup> Alan Ball, “Strange Love,” *True Blood*, season 1, episode 1, dir. Alan Ball, aired September 7, 2008 (Burbank, CA: Warner Home Video, 2013), DVD.

<sup>185</sup> Patrick Gerster, “Stereotypes,” in *The New Encyclopedia of Southern Culture*, ed. Charles Reagan Wilson, vol. 4, *Myth, Manners, and Memory*, ed. Charles Reagan Wilson (Chapel Hill: University of North Carolina Press, 2006), 170–71.

<sup>186</sup> Gerster, “Stereotypes,” 173.

<sup>187</sup> Charles Reagan Wilson, “Manners,” in *New Encyclopedia of Southern Culture*, ed. Charles Reagan Wilson, vol. 4, *Myth, Manners, and Memory*, ed. Charles Reagan Wilson (Chapel Hill: University of North Carolina Press, 2006), 96.

<sup>188</sup> Wilson, “Manners,” 96.

gentleman must open doors for a woman and stand when she enters a room.”<sup>189</sup> The basis for proper manners of colonial planters was taken from the ideal of the English country gentleman, and in the first half of the nineteenth century, white southerners believed to be descended from “aristocratic English noblemen, from Cavaliers, who were the ultimate embodiment of proper manners.”<sup>190</sup> In the southern code of manners, a lady was “the essence of manners,” her role was “highly restricted by proper conduct.”<sup>191</sup> Southern manners served as a binding force of a community as well as a dividing force, “separating those with manners from those without.”<sup>192</sup> Charles Reagan Wilson claims that the term community “evoked feelings of warmth and sociability.”<sup>193</sup>

Community plays an essential role in both *The Vampire Diaries* and *The Southern Vampire Mysteries*, and their television adaptations. Basically, there are two major communities – the human and the supernatural (vampires, witches, shifters<sup>194</sup>). The human community of Mystic Falls<sup>195</sup> usually gets together to solve problems with vampires, mainly in the television series. In *The Vampire Diaries*, the community often gathers in the mayor’s house, which is the symbol of power, and in the local Mystic Grill, which occupies a central place in the story as there are various problems solved, meetings organized as well as parties of both humans and vampires, who drink alcohol daily as it suppresses the bloodlust. In the television adaptation, high school teachers and parents subject to drinking alcohol very often, however, they usually emphasize that minors are not allowed to drink. The excessive alcohol consumption is widely condemned by the human community, and the series also presents that it leads to embarrassing situations, e.g., a mother seducing her son’s classmate or aggressive behavior toward girls.

In *True Blood*, excessive alcohol consumption is also present as a lot of scenes take place in the local Merlotte’s Bar and Grill, where the protagonist of the story Sookie Stackhouse, works as a waitress, or in a vampire bar Fangtasia. In both of them the locals, besides consuming alcohol, also do business, deal with various

---

<sup>189</sup> Wilson, “Manners,” 96.

<sup>190</sup> Wilson, “Manners,” 97.

<sup>191</sup> Wilson, “Manners,” 98.

<sup>192</sup> Wilson, “Manners,” 99.

<sup>193</sup> Charles Reagan Wilson, “Community,” in *New Encyclopedia of Southern Culture*, ed. Charles Reagan Wilson, vol. 4, *Myth, Manners, and Memory*, ed. Charles Reagan Wilson (Chapel Hill: University of North Carolina Press, 2006), 37.

<sup>194</sup> Shifters or shape shifters are humans who can freely change into various animals of their choice.

<sup>195</sup> The town is called Fell’s Church in the novels, after its founders.

community problems, both human and vampire, or form alliances. The Merlotte's Bar and Grill is the focal meeting point as the church. The locals present themselves as devoutly religious. Patrick Gerster explains that "the earliest meaning of the word 'religion' is 'to bind together' . . . religion is a bonding agent of culture – it shapes community."<sup>196</sup> Churchgoing binds the community of Bon Temps, where the story of *The Southern Vampire Mysteries* and its television adaptation *True Blood* takes place. On the other hand, religion also divides the community over the issue of vampires: some people appeal to their neighbors for tolerance towards vampires but majority despise them. Such people use religion as a weapon against vampires as they see them as an abomination. This dispute gives rise to military groups, like the Fellowship of the Sun<sup>197</sup> justifying their policy on the grounds of religion. Such groups appeal to vampire haters, who are willing to hunt and kill vampires, with a silent consent of their community. Their bounding force is not religion but hatred of those who differ from the majority.

Generally, religion is connected with charity and sharing with the less fortunate. It is a part of hospitality, and as Diane Roberts claims, hospitality "remains a point of pride among southerners . . . a genuine feature of regional friendliness; it is also a function of the desire to present the South – where the populace is accustomed to being represented as stupid, backward, poor, prejudiced, and degenerate – as a place full of tremendously nice people."<sup>198</sup> Hospitality in *The Vampire Diaries* is shared only among neighbors and friends and at family reunions at various occasions like the Independence Day or Thanksgiving. In *The Southern Vampire Mysteries* and *True Blood* it is represented by Sookie, who was taught manners by her grandmother. Both in the novels as well as in the television series, Sookie offers drinks and food to visitors into her house, whether they are friends or strangers, always contemplating what her grandmother would say if she were not behaving properly. Nevertheless, it is not a common behavior in Bon Temps; every stranger is regarded with suspicion. Moreover, inhabitants of the town protect their privacy even from their neighbors as much as the small community allows.

---

<sup>196</sup> Patrick Gerster, "Religion and Mythology," in *New Encyclopedia of Southern Culture*, ed. Charles Reagan Wilson, vol. 4, *Myth, Manners, and Memory*, ed. Charles Reagan Wilson (Chapel Hill: University of North Carolina Press, 2006), 159. Original emphasis.

<sup>197</sup> Sookie's brother, Jason Stackhouse, becomes a member of the Fellowship of the Sun after his grandmother is killed because she was a vampire sympathizer.

<sup>198</sup> Diane Roberts, "Hospitality," in *New Encyclopedia of Southern Culture*, ed. Charles Reagan Wilson, vol. 4, *Myth, Manners, and Memory*, ed. Charles Reagan Wilson (Chapel Hill: University of North Carolina Press, 2006), 236.

Edward L. Ayers explains that good manners guarded a southern man's reputation and honor. However, the meaning of honor "depended on its immediate context, on who claimed and who acknowledged it . . . honor might be defined as a system of beliefs in which a person has exactly as much worth as others confer upon him."<sup>199</sup> Honor was solely the male attribute rooted in physical courage, the female attribute was virtue.<sup>200</sup> In the analyzed series, it is usually family honor as well as personal honor of both men and women. In *The Vampire Diaries*, ethics of honoring one's word given also plays a vital role. For example, Elijah, one of the original vampires,<sup>201</sup> emphasizes his good manners when dealing with humans: "I'm a man of my word . . . I make a deal, I keep a deal."<sup>202</sup> He never breaks his promises unlike humans he makes his deals with, which is often portrayed in the series. The word given by humans does not bear much importance as they tend to break their promises.

Every human in the stories hides some secret, e.g., alcohol addiction, extramarital relations, or supernatural abilities. However, they have to play their roles to be respected or at least tolerated in their community. To be tolerated in the community means to comply with its rules. Men as well as women are subjected to a community taboo. Sigmund Freud in *Totem and Taboo* defines taboo as "a person or a place or a thing or a transitory condition, which is the vehicle or source of this mysterious attribute. It also denotes the prohibitions arising from the same attribute . . . anything that is uncanny or provokes dread for any reason becomes subject to taboo."<sup>203</sup> Further he claims that taboo is a "prohibition forcibly imposed (by some authority) from outside."<sup>204</sup> In *The Vampire Diaries* television adaptation, taboo is imposed by historical events connected with slavery, a topic that is completely prohibited to mention, even to one's own children as presented in a dialogue between Carol Lockwood and her son Tyler:

---

<sup>199</sup> Edward L. Ayers, "Honor," in *The New Encyclopedia of Southern Culture*, ed. Charles Reagan Wilson, vol. 13, *Gender*, ed. Nancy Bercau and Ted Ownby (Chapel Hill: University of North Carolina Press, 2009), 134.

<sup>200</sup> See Ayers, "Honor," 134.

<sup>201</sup> The original vampires, or the Originals, are the oldest and most powerful vampires in *The Vampire Diaries*, from whom all the other vampires are descended. When an original vampire is destroyed, his or her bloodline of vampires dies as well.

<sup>202</sup> Mike Daniels, "By the Light of the Moon," *The Vampire Diaries*, season 2, episode 11, dir. Elizabeth Allen, aired December 9, 2010 (Burbank, CA: Warner Home Video, 2013), DVD.

<sup>203</sup> Freud, "Taboo and Emotional Ambivalence," 26, 28.

<sup>204</sup> Freud, "Taboo and Emotional Ambivalence," 40.

Tyler: “Have you ever been down to those old ruins in the woods?”

Carol: “The old Lockwood estate?”

Tyler: “Yeah, What do you know about it?”

Carol: “It was the original plantation house. Beautiful antebellum architecture and if it hadn’t burnt to the ground we’d probably be living in it.”

Tyler: “What’s the deal with the freaky underground cellar?”

Carol: “We don’t talk about those kinds of rooms.”

Tyler: “Why not?”

Carol: “Well, this is South, honey, but no one likes to reminisce about the old slave days.”<sup>205</sup>

The members of the most prominent families in the town are descendants of the slave holders, and many of them have been living in the reconstructed plantation houses. The families still feel stigmatized by their history and the topic is very sensitive.

In *The Southern Vampire Mysteries* and their television adaptation, taboo is imposed on vampires, especially on their sexual relations with humans. Vampires are seen as a breach of God’s and natural laws by the majority of humans, who consider any contact with vampires as taboo. A person who “violates a taboo by coming into contact with something that is taboo becomes taboo”<sup>206</sup> as well, which Freud explains by his (or her) possession of “the dangerous quality of tempting others to follow his example . . . Thus he is truly contagious in that every example encourages imitation, and for that reason he himself must be shunned.”<sup>207</sup> Humans who violate this taboo are punished, usually by lectures about proper behavior from members of their family and community, however, there are people who use violence against them, e.g., in *Dead Until Dark*, women who have sexual intercourse with vampires are murdered. Any other supernatural being or a human with supernatural abilities becomes also taboo because they are seen as beings possessing demonic powers, e.g., Sookie, who is a telepath. Even though she tries hard to behave like any other person without a special ability, local people consider her to be insane, and she is even more disliked when she makes contacts with vampires.

---

<sup>205</sup> Andrew Chambliss, “Bad Moon Rising,” *The Vampire Diaries*, season 2, episode 3, dir. Patrick Norris, aired September 23, 2010 (Burbank, CA: Warner Home Video, 2013), DVD.

<sup>206</sup> Freud, “Taboo and Emotional Ambivalence,” 32.

<sup>207</sup> Freud, “Taboo and Emotional Ambivalence,” 38.



### 3.2 Female Characters

Female characters chosen for the analyses from *The Vampire Diaries* are: Elena Gilbert, Katherine von Swartzschild/Katherine Pierce, Caroline Forbes, Rebekah Mikaelson, Esther Mikaelson and Carol Lockwood. Elena Gilbert is a protagonist of the novels. She and her four-year-old sister Margaret are brought up by their aunt Judith, because their parents died in a car accident. Elena is murdered while having vampire blood in her bloodstream and becomes a vampire. In the television adaptation, Elena becomes a vampire when she has a car accident and is given vampire blood in the hospital, where she dies. She has a teenage brother Jeremy and their aunt's name is Jenna. The change in Elena's siblings allowed more flexibility of the story.

Katherine von Swartzschild was born in the fifteenth century as Katerina and comes from a noble German family. When she was sixteen, she fell terminally ill and was given vampire blood to be saved. The creators of the television adaptation renamed the character Katerina Petrova, but she introduces herself as Katherine Pierce. The change of the name made it more understandable and easier to pronounce for the target audience. Katherine's family background has been also changed. In the television adaptation, she comes from a poor peasant family from Bulgaria of the fifteenth century, but when she becomes a vampire, she is able to get among the plantation owners families through her charm and the ability to glamour humans. Katherine and Elena are doppelgängers; they look completely identical even though they are not twins.<sup>208</sup> Because of their similar appearance, they attract affection of the vampire brothers Damon and Stefan Salvatore.

Caroline Forbes has auburn hair and green eyes in the novels, whereas she is a blond and blue-eyed girl in the television adaptation. She is Elena's close friend, but becomes her love rival at a high school when Stefan appears. In the novels, Caroline is extremely envious and jealous of Elena's popularity, which destroys their friendship. Their rivalry in the television adaptation is not so fierce to ruin their friendship, and they become closer friends after Caroline's transformation. She has a car accident and is taken into the hospital, where she is given vampire blood because

---

<sup>208</sup> Elena is actually Katherine's descendant. The doppelgänger trait goes in the family throughout the centuries.

of her serious injuries. But before being able to heal, she is killed by Katherine and becomes a vampire.

Rebekah Mikaelson is a character appearing only in the television adaptation. She is a daughter of Esther and Mikael and a sister of Elijah and Niklaus, the family of the original vampires, or the Originals, who are seen as nobility among other vampires, their descendants.<sup>209</sup> The Originals are the first vampires, who were created by their mother, Esther Mikaelson, formerly a witch. She used magic to protect her children from a clan of werewolves. The Mikaelson family comes from a Viking kingdom of Norway, where they were wealthy landowner and the leaders of the community.

Carol Lockwood is a character presented in the television series. She is a wife of Richard Lockwood, the Mayor of Mystic Falls, and a mother of Tyler, a high school student. In the novels, Tyler's surname is Smallwood and his parents are known only as Mr. and Mrs. Smallwood. Most parents of the teenage characters in the novels are referred to as Mr. and Mrs., which allowed the creators of the television adaptation to portray them in a way that suited their own story, helped develop the main characters' background and various subplots.

Female characters chosen from *The Southern Vampire Mysteries* and its television adaptation are: Sookie Stackhouse, Adele Hale Stackhouse, Sofie-Anne Leclerq and Jessica Hamby. Sookie is the protagonist of the series and the novels are narrated from her point of view, which, however, limits the portrayal of other characters. She is a waitress and a telepath. After her parents die, she and her brother Jason are raised by their grandmother Adele Hale Stackhouse, who is murdered in the first novel *Dead Until Dark*.

Sofie-Anne Leclerq is the vampire Queen of Louisiana, born in the fifteenth century. As a royalty, she is respected and feared by her subjects not only because of her power, but mostly due to her unpredictable behavior. Jessica Hamby is a character added by the creators of the television adaptation. Jessica is taught at home by her parents and is not allowed to go out except to her Bible studies, and is often beaten by her father for any fault in her behavior. When she becomes a vampire, she begins to explore the possibilities of her newly gained freedom and becomes very wild and difficult to manage by her maker, Bill Compton.

---

<sup>209</sup> In the novels, only Klaus appears. He is called the Old One, he was never human and is said to be older than pyramids.

Female characters in *The Vampire Diaries* are treated differently than in *The Southern Vampire Mysteries*, but the differences are even greater in the television adaptations. Human as well as vampire females in *The Vampire Diaries* are portrayed as strong independent individuals, leaders of their families and communities. In *True Blood*, human females tend to be portrayed stereotypically as mothers and wives, who need men. Vampire females as transgressive beings occupy more diverse roles. Despite the fact that there are many genders, and, as David Glover explains, “[s]o various are the different conceptions of masculinity and femininity that emerge from the miscellany of sites and settings in modern societies that we can justifiably refer to them in the plural as *masculinities* and *femininities*,”<sup>210</sup> the novel series and their adaptations present the traditional binary division. This subchapter investigates the stereotypical characteristics of women, including the gender roles they play within the family and community, concentrating on portrayal of belles and ladies.

Southern womanhood has changed over time, but Anne Goodwyn Jones claims that, when southern women assume the roles of belles and ladies, they “take on an entire history of the meaning of the South – its class, race, and gender systems and its past and future. As belle and lady, a woman ‘becomes’ the traditional South.”<sup>211</sup> Women were portrayed as “sexually pure, pious, deferent to external authority, and content with their place in the home.”<sup>212</sup> Traditionally, according to Orville Vernon Burton, the southern woman was the guardian of the family, whose daily routine consisted of “gardening, canning, preserving, cooking; spinning, weaving, sewing, knitting; washing, ironing, cleaning; nursing and caring for husband, children, friends, and animals.”<sup>213</sup> Modern women build their career next to their household chores, e.g., Sookie is a waitress, and Carol becomes the Mayor of Mystic Falls after her husband dies.

There are two types of privileged white women connected with the South, the belle and the lady. The belle is defined as “a privileged white girl who is at the

---

<sup>210</sup> David Glover, introduction to *Genders*, by David Glover and Cora Kaplan (London: Routledge, 2009), 19. Original emphasis.

<sup>211</sup> Anne Goodwyn Jones, “Belles and Ladies,” in *The New Encyclopedia of Southern Culture*, ed. Charles Reagan Wilson, vol. 13, *Gender*, ed. Nancy Bercau and Ted Ownby (Chapel Hill: University of North Carolina Press, 2009), 43.

<sup>212</sup> Jones, “Belles and Ladies,” 43.

<sup>213</sup> Orville Vernon Burton, “Motherhood,” in *The New Encyclopedia of Southern Culture*, ed. Charles Reagan Wilson, vol. 13, *Gender*, ed. Nancy Bercau and Ted Ownby (Chapel Hill: University of North Carolina Press, 2009), 190.

glamorous and exciting period between being a daughter and becoming a wife.”<sup>214</sup> She is “flirtatious but sexually innocent, bright but not deep, beautiful . . . she entertains but does not challenge her audience. Instead, she attracts them – the more gentlemen callers the better – and finally allows herself to be chosen by one.”<sup>215</sup> The belle’s personality “has become the nation’s beauty ideal” because she is “vivacious, sparkle-eyed, full of fun, capable of laughing at herself . . . She has poise and personality beneath the outward physical attractiveness.”<sup>216</sup> Charles Reagan Wilson claims that this ideal of beauty was associated for southern whites with “a fair complexion of rose and white” and with “ideas of sexuality and morality.”<sup>217</sup> Wilson continues that “[b]eauty pageants such as the Miss America competition suggest the influence of southern ideas in shaping national ideals of beauty . . . The South’s cult of beauty reflects southern attitudes on race, social class, and especially gender and sexuality, and these attitudes have changed significantly over time.”<sup>218</sup>

As *The Vampire Diaries* are aimed at the young adults, the belles are well represented there, especially in the television adaptation. The girls seem fragile at the beginning but not sexually innocent, they are entertaining, flirtatious, and very attractive. All human belles come from the founding families and take part in various high school parties as well as official events, e.g., Miss Mystic Falls and The Founders’ Day ball. As the vampire community has to hide its existence, there are no beauty contests organized among them, and young vampire girls do not participate in any human competition in order not to attract too much attention. Generally, the belles are usually the most popular girls at school with many followers and admirers, other girls want to be like them or at least befriend them, and boys want to date them, e.g., Elena and Caroline. All they care about are their looks and popularity until some tragedy strikes them, e.g., their friend’s or parent’s death.

The significant human belles in *The Vampire Diaries* are Elena Gilbert and Caroline Forbes, the vampire belles are Katherine Pierce and Rebekah Mikaelson. Elena and Caroline are turned into vampires in the television series, while in the novels only Elena becomes a vampire. She is a cheerleader and the most popular girl

---

<sup>214</sup> Jones, “Belles and Ladies,” 42.

<sup>215</sup> Jones, “Belles and Ladies,” 42.

<sup>216</sup> Charles Reagan Wilson, “Cult of Beauty,” in *The New Encyclopedia of Southern Culture*, ed. Charles Reagan Wilson, vol. 13, *Gender*, ed. Nancy Bercaw and Ted Ownby (Chapel Hill: University of North Carolina Press, 2009), 30–31.

<sup>217</sup> Wilson, “Cult of Beauty,” 31.

<sup>218</sup> Wilson, “Cult of Beauty,” 31.

at Mystic Falls High School. In the novels, the school is called Robert E. Lee High after confederate general Robert Edward Lee (1797–1870) born in Virginia<sup>219</sup>, where *The Vampire Diaries* take place. The change in the name of the school made it easier for the audience to remember, however, it also erased the Civil War reference.

In the novels, Elena is described as “cool and blond and slender, the fashion trendsetter, high school senior, the girl every boy wanted and every girl wanted to be.”<sup>220</sup> As the high school belle, she dated a football player, Matt Honeycutt. In the television series, the creators adapted Elena to the chosen actress, who has brown hair and eyes, and her boyfriend was Matt Donovan. She is also less selfish and materialistic than in the novels, and more friendly and sympathetic towards others. Her most selfless deed is when she sacrifices her life for her former boyfriend Matt when their car fell into a river and they were drowning. Their vampire friend Stefan Salvatore came to save them but Elena chose Matt to be saved first. When Stefan returned, Elena was dying because of internal injuries. She woke up in the hospital morgue as a vampire in transition. Then she was desperate for some time as she was aware of the fact that she would not have the future her parents would like her to have; as a vampire she cannot have children or grandchildren. Elena’s future before the transition looked traditional – she planned to get married and have children, and as a high school belle, she could choose from many suitors. Elena qualifies as a pageant ideal not only because of her beauty and charm; she is also intelligent, entertaining, and possesses a very strong personality.

Elena’s doppelgänger Katherine is very ambitious no matter the costs. She is young, beautiful and flirtatious; she tries to attract young men to do her bidding, and can also be very vengeful. In the third novel of the series, *The Fury*, Elena describes the moment she saw Katherine for the first time:

Elena saw what might have been her own face . . . But it was a subtly distorted face, pale and beautiful as an ice sculpture . . . It was like the endless reflections of herself Elena had seen in her dream of the hall of mirrors. Twisted and hungry, and mocking . . . Her voice was light and sweet – silvery, Elena thought. Like her eyelashes . . . But her hair

---

<sup>219</sup> Thomas L. Connelly, “Lee, Robert E.,” in *The New Encyclopedia of Southern Culture*, ed. Charles Reagan Wilson, vol. 3, *History*, ed. Charles Reagan Wilson (Chapel Hill: University of North Carolina Press, 2009), 313.

<sup>220</sup> Smith, *The Vampire Diaries, Volume I: The Awakening*, 3.

was gold, almost as pale gold as Elena's own. Her eyes were like the kitten's eyes: round and jewel blue.<sup>221</sup>

As a human, Katherine disgraced her parents because she gave birth to a child as an unmarried girl. Later, her parents were murdered and she decided to become a vampire to save herself and revenge her family. As a vampire, her conduct is perfect to disguise her true nature and to gain gentlemen's attention in order to get lodgings, money and blood. She does not hesitate to kill everyone who stands in her way to achieve what she wants. Her character is portrayed as a contrast to Elena's kind personality; however, Katherine hides her insecurity and fragility behind vicious and cold-hearted behavior in order to survive. Stefan compares the girls' personalities: "Katherine had been a white kitten, Elena was a snow-white tigress."<sup>222</sup> Katherine in the novels looks more childish and innocent than in the television adaptation, where she is portrayed as self-confident and sophisticated.

Elena's friend Caroline Forbes is also very beautiful, but she is constantly in Elena's shadow concerning popularity at school. Despite her effort to be better than Elena, she always fails. That makes Caroline insecure, very envious and excessively competitive as is usual for high school girls. She is also a pageant ideal for her beauty and intelligence, but her self-centeredness, recklessness and frivolity tend to discourage possible boyfriends. In the television adaptation, she becomes Miss Mystic Falls, which she considers her greatest achievement in the competition with Elena, and which makes her more popular among boys. Nevertheless, Caroline's romantic relationships end shortly after they begin. It can be caused by the situation in her family, because Caroline's father William Forbes ran away with his boyfriend and divorced with her mother, Elizabeth.<sup>223</sup> After William leaves his family, Elizabeth has to adopt also the paternal role. She is portrayed as a masculine woman, tall and muscular with short blond hair. As the Sheriff of Mystic Falls, she is always seen wearing a uniform and even in private her favorite clothes are trousers and shirt. Having a traditionally male job, her character is defeminized. Elizabeth has been single since the divorce, and is unable to advise her daughter about relationships. She tries several times, but Caroline rejects all her attempts: "Mom, if I want to talk boys,

---

<sup>221</sup> L. J. Smith, *The Vampire Diaries, Volume III: The Fury* (New York: Harper Collins, 1991), 91.

<sup>222</sup> Smith, *The Vampire Diaries, Volume I: The Awakening*, 60.

<sup>223</sup> In the novel series, the Forbes family is traditional concerning parents' marriage.

I'll call dad. At least he's successfully dating one."<sup>224</sup> When Caroline becomes a vampire, her attitude toward other people is more friendly and sympathetic.

Through centuries, vampire belle Rebekah Mikaelson, has forgotten to use her female charm being left motherless and accompanied only by her brothers, whose manners she follows. If she wants something, she usually compels people because it is the most convenient way. Nevertheless, when she appears in Mystic Falls, she has to revive her seductive techniques as the inhabitants use an herb called vervain, which protects them from any mental influence of vampires. Rebekah is a very attractive girl, a pageant ideal; she has light blond hair, blue eyes, full lips, pale skin, she is tall, slim and trendy concerning her fashion style. Even though she is over a thousand years old, she looks like a seventeen years old girl. She is intelligent and fragile but due to her life experience also resentful, cold-hearted and cruel. Living for centuries with her brothers, she has to rediscover her femininity as she is very traditional concerning romantic relationships. Rebekah has been desperately looking for a life partner, who would love her and would like to spend a life with her, defying her manipulative brother Niklaus, who wants to prevent their family from falling apart and does not want to be left alone. Rebekah lets him control her life for many centuries until she is mentally strong enough to defy him. When a cure for vampirism appears to be available, she wants to take it and become mortal, as she explains to her brother Elijah: "Being a human means a fresh start. I can grow old and have a family and fill my days with meaning, knowing that each one matters."<sup>225</sup> In this way she is rather old-fashioned but her dreams never come true. Whenever she opens to other people, she is bitterly disappointed.

In *The Southern Vampire Mysteries* and their television adaptation, there are not many girls who would classify as the belles. Still, Sookie Stackhouse can be said to be a local belle compared to other human females in Bon Temps. She is a beautiful young girl with blond hair, intelligent, entertaining and cordial; however, she does not attract many men because of her telepathic ability, which scares them as she explains:

---

<sup>224</sup> Sean Reycraft and Gabrielle Stanton, "You're Undead to Me," *The Vampire Diaries*, season 1, episode 5, dir. Kevin Bray, aired October 8, 2009 (Burbank, CA: Warner Home Video, 2013), DVD.

<sup>225</sup> Caroline Dries and Neil Reynolds, "Picture of You," *The Vampire Diaries*, season 4, episode 19, dir. J. Miller Tobin, aired April 18, 2013 (Burbank, CA: Warner Home Video, 2013), DVD.

You can tell I don't get out much. And it's not because I'm not pretty. I am. I'm blond and blue-eyed and twenty-five, and my legs are strong and my bosom is substantial, and I have a waspy waistline . . . But I have a disability. That's how I try to think of it. The bar patrons just say I'm crazy.<sup>226</sup>

After the so called “Great Revelation” when the vampires come out of their coffins, Sookie learns she cannot read their minds, which makes them prospective partners. Two of them actually begin to woo her because of her beauty, fragility and naivety. She is sympathetic, caring, and always ready to help friends as well as strangers in need. But she is not as fragile as she seems. Sookie possesses a very strong personality, capable of fighting for her beloved ones. She tends to appear in many life-threatening situations from which her supernatural, usually male friends, have to rescue her. For them, she is a lady in distress. Her dreams are modest and rather traditional; she only wants to find a loving husband and raise children, which may be difficult because of her telepathic ability that discourages her from any relationship with humans.

The second girl to be classified as the belle is Jessica Hamby, a red-haired vampire with fair complexion and slim figure, and of innocent appearance. She is beautiful and flirtatious as well as mean and arrogant and seeking attention. Like Sookie, Jessica is looking for a life partner to get married and have children because of her traditional upbringing. She is turned at her teens as a virgin, which influences her relationships with men a lot. Unlike other vampires, Jessica can stay monogamous most of the time and she dates humans. Her two relationships with human men are serious; nevertheless, neither of them ends happily, partly because of Jessica's vampire nature and human prejudice. She is very loyal to her friends and vampire companions as well as sympathetic with humans after several violent moments as a newborn vampire.

All the presented belles are strongly influenced by the roles imposed on them in a traditional way concerning relationships. On the other hand, all of them are very strong and emancipated girls, who know what they want to achieve and where they lives should move. Even though they are brought up in the view that they should find

---

<sup>226</sup> Harris, *Dead Until Dark*, 1–2.



a proper man and marry, there are circumstances they are not able to influence, e.g., being born as a telepath or turned into a vampire. They also come from dysfunctional or incomplete families which are not particularly exemplary concerning the traditional roles, and the modern times do not impose many imperatives on them as it used to be.

When the belle gets married to a proper suitor, she becomes a lady; she “drops the flirtatiousness of the belle and stops chattering.”<sup>227</sup> Her occupation changes to “satisfying her husband, raising his children, meeting the demands of the family’s social position, and sustaining the ideals of the South.”<sup>228</sup> As the ideal of the South, she is the embodiment of its values, and she possesses certain power, though only domestic, as a . . . manager of her household.<sup>229</sup> Ladies appear particularly in the television adaptations because there is more space for character development.

In *The Vampire Diaries*, Carol Lockwood acts like a lady in public. She is a wife of Mayor Richard Lockwood. As a member of the founding family and the Council, she belongs among the most important people of the town and she is aware of it. At the beginning, she is an authoritative perfectionist and a superficial person, who cares more about the opinions of others than her family. She demands her family to be perfect in public and the social protocols are crucial for her; she always adequately represents her husband at various public events as an ideal southern wife. In private, she behaves neither as a loving wife nor mother. Her hostile attitude towards her husband influences her son Tyler so much that he even states he hates his father.

Although Carol behaves like a lady in public, her marital frustration results in her seducing teenage boys and excessive alcohol drinking. She is also rude and hateful towards people she considers to be of a lower social status than her family. Among her equals, she acquires a very polite attitude and behaves like a wonderful hostess, supportive wife of the Mayor and a protective mother. After her husband is killed, Carol is elected the Mayor and leader of Mystic Falls, a position long held by men. As a woman, she solves arising problems delicately and emotionally, which is often questioned by the other Council members. She is dismissed from the position of the Mayor due to her emotional instability. However, her relationship with Tyler

---

<sup>227</sup> Jones, “Belles and Ladies,” 42.

<sup>228</sup> Jones, “Belles and Ladies,” 42.

<sup>229</sup> Jones, “Belles and Ladies,” 42.

as well as with other members of the community improves, and she takes an active role in the protection of the town from vampires. Still, she is not a symbol of piety or virtue, even though she presents herself that way in public.

According to Orville Vernon Burton, white mothers in general were seen as the symbols of the family and they needed to be protected by the southern men, who owed all their accomplishments to their “mother’s love, teachings, sacrifices, and examples.”<sup>230</sup> Richard does not appreciate his wife and neither does Tyler until the moment he learns about the family curse and about problems his mother has to deal with every day. After Carol’s reconciliation with her son, she becomes a loving mother.

Among vampires, the only ladylike figure is Esther Mikaelson, a wife of a Viking warrior and a wealthy landowner, Mikael Mikaelson. At that time the main objective of her life is being a good mother, taking care of her husband and raising their six children. She does whatever it takes to make Mikael and their children happy and safe; she is determined and fierce when her family is endangered. Therefore she turns them into vampires by a spell, which she regrets when she sees her children murder innocent people. Even though Esther claims to love her children, she pursues to murder them to correct what she perceives as her mistake. However, she is a hypocrite and a real monster because she is the one to cast a curse on them.

Esther presents herself like a true lady and hostess at her ball to celebrate reunion with her children in Mystic Falls. She invites all the important people in the town; it is the most important event of the social season. The ball is very ceremonial and formal; all the guests are dressed in lavish clothes and jewelry. However, it is a masquerade to get all her children together and perform a linking spell so that it would be easier to kill them all at once. In the end, her attempt to kill her children is not successful. The family bond is broken, Esther is killed by a vampire hunter and her children follow their own ways, leaving the town. Esther is a delusional mother, who wants to protect her children by magic, but then she regrets her decision and tries to correct her own mistake.

The first novel of *The Southern Vampire Mysteries*, *Dead Until Dark*, features Adele Hale Stackhouse, Sookie’s grandmother. Adele is in her seventies and substitutes a maternal role for her grandchildren after their parents died. She is open,

---

<sup>230</sup> Burton, “Motherhood,” 190.

polite, kind and supportive not only to the grandchildren but to their friends and other inhabitants of the town. She is a very important part of the community, a member of various local organizations and the head of the Descendants of the Glorious Dead, devoted to honoring the memory of the Civil War. Members of the club are usually elderly people or people in the middle age who are interested in the war because of their family history. The members usually discuss the war and its effects on their community. Descendants of the Glorious Dead play a crucial role in the story.

The organization includes women as well as men; however, women organize meetings and various events celebrating their ancestors. Descendants of the Glorious Dead refer to the United Daughters of the Confederacy (UDC). Established in 1894, UDC has been “a social, literary, historical, monumental . . . association made up of widows, wives, mothers, sisters, and other lineal descendants of men who rendered military, civil, or other personal service to the Confederate cause.”<sup>231</sup> Members of the Descendants of the Glorious Dead are interested especially in local history and commemorating of the fallen soldiers. The organization provides place for the first vampire in Bon Temps to meet the residents of the town.

When Sookie comes home and tells her grandmother about her meeting with the very first vampire in Bon Temps, William Compton, Adele invites him to her house to discuss the town’s history. After learning that Bill is an ex-Confederate soldier and knew her ancestors, Adele starts to organize a remarkable meeting of her club with Bill as a special guest. Adele dwells on traditions and ceremonies as well as on proper behavior, hospitality, compassion and kindness. She is always a perfect hostess to anyone coming to her house, and is also a perfectionist when cleaning, serving refreshments and making conversation, and Sookie is brought up in the same way: “Gran kept me busy all the next day. She dusted and vacuumed and moped, and I scrubbed the bathrooms . . . Gran had me vacuum the cat hair off the sofa. I emptied all the trash cans. I polished all the tables. I wiped down the washer and the dryer, for goodness sake.”<sup>232</sup> Adele is also conservative about dress code; paying attention not only to a proper dress and shoes but also to her hairstyle.

After Adele is murdered (by a vampire hater), Sookie ensures she keeps her grandmother’s values, being polite to others and helping them in a manner her

---

<sup>231</sup> Cameron Freeman Napier, “United Daughters of the Confederacy (UDC),” in *The New Encyclopedia of Southern Culture*, ed. Charles Reagan Wilson, vol. 3, *History*, ed. Charles Reagan Wilson (Chapel Hill: University of North Carolina Press, 2006), 343.

<sup>232</sup> Harris, *Dead Until Dark*, 50.

grandmother would approve. Adele is mourned not only by her grandchildren but by many people of Bon Temps as well, because she is admired and loved for her kind heart. Her funeral is well attended, as Sookie describes: “The funeral was the largest ever held in Renard Parish . . . I felt very alone. But then I realized as I looked out over the hillside that the whole town was grieving with me. There were cars as far as I could see on the narrow drives through the cemetery, there were hundreds of dark-clad folks around the funeral-home tent.”<sup>233</sup> Adele also embodies an important maternal figure not only to her grandchildren but to those of their friends who need emotional support. She represents traditional southern mother taking care of people in need, especially children, teaching them morals and proper behavior, passing on some of her traditional values.

A lady among vampires is the Queen of Louisiana, Sofie-Anne Leclerq. As a human, she was destitute and often abused by men. After her transformation, she uses her powers and charm to get among vampire nobility. She is respected because of her wealth and abilities; on the other hand, her behavior is often lunatic and childish. She still clings to the human world not only by keeping several humans as her companions, but her mansion is equipped with a day room including very bright artificial light imitating sunlit beach. When accommodating vampires, Sophie-Anne plays a great hostess offering all kinds of services, entertainment and refreshments, even her human companions. Her appearance and outfit is always refined, stylish and graceful, her movements tend to be slow and elegant, her speech elaborated and intelligent. She does not have a husband until later when she is proposed by the king of Mississippi, Russell Edgington, who is willing to pay off her debts. The marriage is arranged out of profit, not love, as both of them have same-sex lovers. Unlike her husband, Sophie-Anne does not feel hate towards humans, nor sees them as inferior. She says all vampires used to be humans once and she misses her human life. Her lover is a human, Sookie’s cousin Hadley Hale, and Sophie-Anne reveals her feelings when Hadley is killed by another vampire, which leaves Sophie-Anne grief-stricken. Nevertheless, she is forced to hide her feelings from other vampires in order to keep her position among the rulers and be able to represent her king. Sophie-Anne is extremely ambitious and thus has to play her role of the Queen of Louisiana, the position many vampires would like to achieve. What is ladylike about Sophie-Anne

---

<sup>233</sup> Harris, *Dead Until Dark*, 150, 152.

is mostly her appearance of a delicate woman with cultivated behavior. Still, she has to be strong, ruthless and manipulative to survive among mostly male sovereigns, who endanger her.

The lady stereotype is not kept very closely mostly because of the conditions in the human as well as vampire community. The women are made to adapt and behave like men and have to suppress any weakness. Even though the South is historically very resistant to changes in the role of women, as Marjorie J. Spruill points out, since 1890s, “southerners have also played an active role in the women’s rights movement.”<sup>234</sup> In 1920, the Nineteenth Amendment granting women the right to vote was past, despite ten (mostly southern states) that failed to ratify it.<sup>235</sup> Since 1960s, the feminist movement fought for Equal Rights Amendment (ERA)<sup>236</sup> against many opponents, who insisted that “American women would lose their right to be supported by their husbands, would be driven into the workforce, and would have to turn over their children to state-run child-care facilities.”<sup>237</sup> However, their arguments did not prevent women from gaining equal rights to suffrage, education and employment. All the main female characters in the novels as well as in the television series are strong individuals, who struggle with their weaknesses and for their place in the community.

### 3.3 Male Characters

Generally, men have always been granted more independence in their lives than women. According to Ted Ownby, manly independence “became crucial as part of southern political language in the antebellum period . . . The manly part of manly independence concerned two things: the willingness to fight the forces that threatened to control them and the pride in and responsibility for controlling dependents.”<sup>238</sup> This concept has survived “especially in aggressive forms of cultural

---

<sup>234</sup> Marjorie J. Spruill, “Feminism and Antifeminism,” in *The New Encyclopedia of Southern Culture*, ed. Charles Reagan Wilson, vol. 13, *Gender*, ed. Nancy Bercau and Ted Ownby (Chapel Hill: University of North Carolina Press, 2009), 110.

<sup>235</sup> Spruill, “Feminism and Antifeminism,” 110.

<sup>236</sup> See Spruill, “Feminism and Antifeminism,” 110–11.

<sup>237</sup> Spruill, “Feminism and Antifeminism,” 112.

<sup>238</sup> Ted Ownby, “Manly Independence,” in *The New Encyclopedia of Southern Culture*, ed. Charles Reagan Wilson, vol. 13, *Gender*, ed. Nancy Bercau and Ted Ownby (Chapel Hill: University of North Carolina Press, 2009), 144.

expression.”<sup>239</sup> Diane Roberts adds that “southern gentlemen are to retain the potential for violence in the name of honor,” protecting “his and his family’s good name.”<sup>240</sup> Orville Vernon Burton claims that the man was regarded as “the unchallenged patriarch, the strong, respected provider, the mainstay of southern society.”<sup>241</sup> The southern family was of a patriarchal nature with a father as a provider, his role strictly divided from that of a mother. Male dominance was present in the political, cultural, religious and economic spheres.<sup>242</sup>

The majority of men presented in the analyzed novels and television series are either teenagers, unmarried, childless or vampires, therefore the portrayal of fathers is rather limited. In the television adaptation of *The Vampire Diaries*, there are three paternal figures, which are not characterized in the novels: Richard Lockwood, Mikael Mikaelson and William Forbes. None of them is a typical father. However, Richard Lockwood presents himself as a gentleman, loving husband and father, the roles he has to play as the Mayor of Mystic Falls. He is very authoritative and sometimes even aggressive towards his wife Carol and son Tyler. He is concerned about his family’s honor, which is shown when Tyler backs from the fist fight. Richard gets furious and slaps him in the face: “That is the last time you ever embarrass this family.”<sup>243</sup> For the community, Richard is a pillar and a respectable man, for his family he is a cold and egoistic husband and father. There is not much space devoted to him as he is killed by a vampire after only eight episodes of the first season.

A vampire paternal figure is embodied by Mikael Mikaelson, a Viking warrior and a wealthy landowner. He is very authoritative and often cruel to his sons as he claims that they need to be strong, but his aggressive behavior towards his children causes their alienation. Mikael’s motto is that mothers love their children and fathers make them strong, he raises his sons to become fierce warriors. The

---

<sup>239</sup> Ownby, “Manly Independence,” 145.

<sup>240</sup> Diane Roberts, “Ladies and Gentlemen,” in *The New Encyclopedia of Southern Culture*, ed. Charles Reagan Wilson, vol. 13, *Gender*, ed. Nancy Bercaw and Ted Ownby (Chapel Hill: University of North Carolina Press, 2009), 157.

<sup>241</sup> Orville Vernon Burton, “Fatherhood,” in *The New Encyclopedia of Southern Culture*, ed. Charles Reagan Wilson, vol. 13, *Gender*, ed. Nancy Bercaw and Ted Ownby (Chapel Hill: University of North Carolina Press, 2009), 106.

<sup>242</sup> Burton, “Fatherhood,” 106–07.

<sup>243</sup> Barbie Kligman and Andrew Chambliss, “Under Control,” *The Vampire Diaries*, season 1, episode 18, dir. David von Ancken, aired April 15, 2010 (Burbank, CA: Warner Home Video, 2013), DVD.

worst relationship is between Mikael and Niklaus, who actually is not Mikael's son. Niklaus is a son of a werewolf with whom Mikael's wife Esther was unfaithful, which causes the tension in the family. Mikael's only daughter, Rebekah, is afraid of her father because of his behavior towards her brothers. Mikael is feared by his children even when they are adult. He helped his wife Esther to turn his family into vampires in order to protect them from werewolves. Later, he regrets his decision and, like Esther, he wants to kill his children. He is known to drink vampire blood and become a fierce vampire hunter: "I had a hand in creating vampires, but the bloodlust was never my intention. Over the centuries, I've learned to feed from the predator, not the innocent."<sup>244</sup> Mikael is the patriarch controlling his dependents and protecting the innocent and weak.

William Forbes is even less characterized than Richard and Mikael. He is known to be married to Elizabeth and has a daughter, Caroline. However, the audience learns that Elizabeth and William divorced because of his sexual orientation, and he lives in Georgia with his partner Steven. William's parenting skills are unknown until Caroline is turned into a vampire and he comes to cure her vampirism. As a part of the treatment, he locks his own daughter up and tortures her. Otherwise, as a member of the anti-vampire council, he would have to kill her. Later, he appears to be in transition into a vampire but he refuses to finish it. William dies with his daughter and ex-wife at his side, reconciled with his fate: "Parents aren't supposed to outlive their children, Caroline. It's okay. This is life. This is what it means . . . to be human."<sup>245</sup> Before his death, he expresses his pride of what a personality Caroline has become. Even though William abandoned his daughter for a selfish reason, at the end of his life he manages to reconcile not only with her but also with his ex-wife. Compared to Mikael and Richard, William is a loving father, who tries to help his daughter and improve their relationship. Still, it is his wife, who plays a paternal role in the family.

The paradigm of paternalism is considered from the notion of male – female relationships. Katherine Henninger defines paternalism as "a set of relationships between individuals that are based on mutual obligations and reciprocity. They resemble those between parents and children and suggest emotional attachment –

---

<sup>244</sup> Evan Bleiweiss, "Homecoming," *The Vampire Diaries*, season 3, episode 9, dir. Joshua Butler, aired November 10, 2011 (Burbank, CA: Warner Home Video, 2013), DVD.

<sup>245</sup> Turi Meyer and Al Septien, "Bringing Out the Dead," *The Vampire Diaries*, season 3, episode 13, dir. Jeffrey Hunt, aired February 2, 2012 (Burbank, CA: Warner Home Video, 2013), DVD.

although not necessarily affection – that helps bind the parties together. Paternalistic relationships are based on inequality and require varying amounts of deference on the part of “inferiors” toward their “superiors.” They are hierarchical and often involve people of vastly different influence.”<sup>246</sup> That paradigm can be also applied on the analyzed paternal figures, except for William Forbes, whose behavior is not superior towards anyone. Richard Lockwood, on the other hand, shows not only his family but also the citizens of Mystic Falls that he is the most important and powerful person in the town. When he talks to his wife and son, it is always from the position of their superior, not only as a head of the family but mostly from the position of the Mayor, which he considers to be his most important role. The same applies to Mikael Mikaelson as a great warrior and a leader of his community that has to follow him. He demands complete obedience from his family, especially his sons, claiming it helps to develop their characters.

Most male vampires are seen to behave like machos; it comes from their powers, mainly imposed on human females as vampire females do not allow such behavior towards them with the exception of Rebekah, who is dominated by her brother Niklaus. Both Niklaus of the television adaptation and his novel counterpart Klaus are typical examples of machismo. Klaus appears in the novel *The Vampire Diaries, Volume IV: Dark Reunion*. He is a born vampire from the Bronze Age and thus much older than Niklaus. Because of his age, Klaus likes to boast: “I’m one of the Old Ones! An Original! Do you know what that means? *I’ve never died*. Every one of you has died, you gallery of spooks! But not me. Death can’t touch me. I am invincible!”<sup>247</sup> Both Klaus and Niklaus bear similar traits of evil, brutality, and madness, and both are very manly, patronizing others they see inferior. Their aggressiveness causes others to fear them. Both are seen as sadistic psychopaths, constantly threatening others: “I will hunt all of you to your end! Do you hear me? Do you?”<sup>248</sup>

Niklaus of the television series has a weakness – his family. As the audience learns, his mother is unfaithful and spends a night with another man (a werewolf),

---

<sup>246</sup> See Katherine Henninger, “Paternalism,” in *The New Encyclopedia of Southern Culture*, ed. Charles Reagan Wilson, vol. 13, *Gender*, ed. Nancy Bercaw and Ted Ownby (Chapel Hill: University of North Carolina Press, 2009), 201 – 202. Original emphasis.

<sup>247</sup> L.J. Smith, *The Vampire Diaries, Volume IV: Dark Reunion* (New York: HarperCollins, 1992), 229. Original emphasis.

<sup>248</sup> Rebecca Sonnenshine, “A View to a Kill,” *The Vampire Diaries*, season 4, episode 12, dir. Brad Turner, aired January 31, 2013 (Burbank, CA: Warner Home Video, 2013), DVD.



which explains Mikael's ruthless and cruel behavior towards him. Niklaus bears bitter feelings for centuries. When his step-siblings want to leave him and live their own lives, Niklaus puts them into sleep by a special stake and carries the coffins with their bodies wherever he goes in order not to be alone. Because of his step-father's mistreatment, he feels endangered by his brothers as he usurps the position of the head of their family, considering himself to be the most powerful of them due to his werewolf gene. He is also guilty of a matricide, for which he is despised by his step-siblings. Niklaus is delusional, thinking that he possesses an ultimate power, and can have and do anything, creating even his own army of vampires who he treats like slaves and any revolt is punished by death.

Niklaus is an attractive, well-built man with light-brown hair and deep blue eyes and very masculine face, and he is aware of his good looks. He seems incapable of feelings, seducing women only to use them for his plans, as he considers most women inferior, even his sister Rebekah: "Go tend to dinner and leave the blades to the men, little sister."<sup>249</sup> His patronizing behavior, however, hides also his worries about her life. Another Niklaus's weakness is Caroline, who he falls in love with, and reveals thus that he is actually capable of deep romantic affection. Nevertheless, he tries to force her into loving him the way he forces others to do his biddings. Caroline defies him also because she dates Tyler. That makes Niklaus furious and results in Tyler's escape from Mystic Falls as well as from Caroline, who is forced to transmit Niklaus' message to him: "Tell him to leave town immediately. And tell him to run and hide in a place I will never find him . . . tell him . . . that I will give him a head start before I kill him."<sup>250</sup> Niklaus is very patronizing not only towards women but also towards men as he sees everyone inferior because of his status of the original vampire. Adaptors made his character more likeable through his love affair and the affection he shows toward Caroline.

The second example of a macho is Damon Salvatore. He is very attractive, he has dark almost black hair, deep hypnotizing eyes, he is tall, well-built, with masculine features; he is charming, seductive, dominant and extremely self-conscious and arrogant as well as malevolent, evil and cruel. In the television series, he comes from Civil War Virginia and is a son of a plantation owner and vampire

---

<sup>249</sup> Nick Wauters, "Ordinary People," *The Vampire Diaries*, season 3, episode 8, dir. J. Miller Tobin, aired November 3, 2011 (Burbank, CA: Warner Home Video, 2013), DVD.

<sup>250</sup> Jose Molina, "Down the Rabbit Hole," *The Vampire Diaries*, season 4, episode 14, dir. Chris Grismet, aired February 14, 2013 (Burbank, CA: Warner Home Video, 2013), DVD.

hunter, Giuseppe Salvatore. Even though Damon is Guiseppe's own son, Guiseppe's behavior toward Damon is similar to Mikael's toward Klaus; Guiseppe is disappointed by Damon's irresponsible and reckless manners. The relationship becomes very cold when Damon deserts from the Civil War, which is seen as disgraceful for the family. Guiseppe honors the duty to his country, but he does not participate in the Civil War as a soldier, he fights against vampires as a member of the Council in Mystic Falls. The only conflict of the Civil War mentioned in the television series is the Battle of Willow Creek near Mystic Falls in 1865, when the town was defended by a small army that was outnumbered by enemies and had to retreat into the fortification at Mystic Falls.<sup>251</sup>

The television adaptation uses flashbacks to present the history of the town; however, the flashbacks to 1864 are historically inaccurate. The inhabitants of the town are seen wearing beautiful clothes and engaging in pleasantries like there was no war. Mystic Falls is a town located between Lynchburg and Charlottesville, Virginia.<sup>252</sup> Even before the Battle of Willow Creek, there must have been incidents of home invasion and supply shortage, which does not appear in the flashbacks. It is unlikely that the locals would be able to live comfortably like in the antebellum era. The economic devastation of the South would not allow the southerners to enjoy feasts and balls in 1864.<sup>253</sup> Further, Damon's motivation for deserting the Confederate army is not explained, whether it was due to his laziness, inability to submit to authorities, fear of death or disapproval of slavery, he would be seen as a coward and most probably punished by army officials.

Frank W. Alduino and David J. Coles claim that many Italian immigrants "embraced the nation's patriotic fervor at the beginning of the Civil War . . . they viewed military service as a means to validate their citizenship and assimilate into American society. Consequently, hundreds of Italian immigrants or Americans of Italian descent quickly enlisted to defend the Union or win independence for the infant Confederacy."<sup>254</sup> The Salvatores is the only family of Italian origin in the

---

<sup>251</sup> See Kevin Williamson and Julie Plec, "Pilot," *The Vampire Diaries*, season 1, episode 1, dir. Marcos Siega, aired September 10, 2009 (Burbank, CA: Warner Home Video, 2013), DVD.

<sup>252</sup> Shown on a map in Brian Young, "Rose," *The Vampire Diaries*, season 2, episode 8, dir. Liz Friedlander, aired November 4, 2010 (Burbank, CA: Warner Home Video, 2013), DVD.

<sup>253</sup> For more information see, for example, William Blair, *Virginia's Private War: Feeding Body and soul in the Confederacy, 1861–1865* (Oxford: Oxford University Press, 1998).

<sup>254</sup> Frank W. Alduino and David J. Coles, "The Early Italian American Experience," in *Sons of Garibaldi in Blue and Gray: Italians in the American Civil War* (Youngstown, NY: Cambria Press, 2007), 17.

town. Damon enlisted to the army, whether voluntarily or Guiseppe forced him, however, neither Guiseppe nor Stefan enlisted. There are several Confederate soldiers present in Mystic Falls, but the majority of male characters are civilians, even in 1864.

The adaptors have temporarily and culturally relocated the origins of the Salvatores to make the television series more appealing to the target audience. The family originally comes from Italy; nevertheless, it is one of the founding families of Mystic Falls and thus belongs to the most important members of the community. Giuseppe has not immigrated to America recently; he speaks fluent English without any foreign accent, and is a rich plantation owner like all men from the founding families. In the novels, Giuseppe Conte Di Salvatore is a noble man, who comes from fifteenth century Florence, Italy. He is disappointed by Damon, who dishonors his family by dropping off the university, which is as shameful as deserting the army in the television series. Giuseppe sees his elder son as a failure:

“What do you mean, you are not going back?” . . . “You are telling me that I, Giuseppe, Conte di Salvatore, will have to face my friends knowing that my son is a *scioparto*? A ne’er-do-well? An idler who makes no useful contribution to Florence?” . . . “*Sporco parassito!*” . . . “Is it not bad enough that when you *are* at school you waste your time and my money? Oh, yes, I know all about the gambling, the jousting, the women. And I know that if it were not for your secretary and your tutors you would be failing every course. But now you mean to disgrace me utterly. And why? Why?” His large hand whipped up to grasp Damon’s chin. “So that you may return to your hunting and hawking?”<sup>255</sup>

Guiseppe cares about the reputation of his family, he wants his sons to behave properly and honor the family.

Damon’s behavior towards his father shows also his life attitude; he does and takes what he wants regardless of any authority because he feels superior. He is both

---

<sup>255</sup> Smith, *The Vampire Diaries, Volume I: The Awakening*, 27–28. Original emphasis.

sarcastic and entertaining, especially when he talks to women he wants to seduce, for example to Elena:

“I’m going to have you in the end, you know,” he said softly . . . “By hook or by crook, as you people say – that’s a nice phrase – you’ll be mine before the next snow flies.” . . . “I’d rather cut my throat,” she said. “An intriguing thought. But I can do it so much more enjoyably.”<sup>256</sup>

Damon possesses a very compelling and dark character, extremely vain, selfish and self-absorbed as well as jealous, possessive, obsessive, egoistic and chauvinistic when it comes to the opposite sex. When he loves, he can be romantic, tender, and passionate. He is willing to do whatever it takes to win his desired woman, even though he hurts others. Unfortunately, he falls in love with the same woman as his brother, even twice, with Katherine and later with Elena.

In the television series, Damon’s personality is preserved but the development of his character is broader. He changes from an egoistic, evil, arrogant and revengeful man into a caring friend, lover and brother. He is one of the most dynamic characters as he turns from an evil to kind character and back within one season. Damon still takes women as a means of fun, basically abusing them and making them do whatever he wants by compulsion. He likes to ridicule his brother, e.g., when talking about Stefan’s diary, making an allusion to Ralph Waldo Emerson, or his girlfriend Elena:

“How were try outs? Did you make the team? Very Emerson, the way you reveal your soul with so many . . . adjectives. I saw Elena today, BTW. That means “by the way”. She was at cheer leading practice. She looked so perky in her little short shorts. Just . . . simmer down, I didn’t even go near her. I’ve got my own cheerleader now. Ooh, that

---

<sup>256</sup> L.J. Smith, *The Vampire Diaries, Volume II: The Struggle* (New York: HarperCollins, 1991), 137–38.

reminds me, I got to run. I have a date. Sweaty palms. Wish me luck.”<sup>257</sup>

That is a typical Damon’ sense of humor, everything is fun and he is the master of every situation. He can be playful until somebody or something makes him furious; then he does not know a friend or a brother. Even though he is brought up as a gentleman, it is not in his nature, in contrast to his younger brother Stefan.

In the novels, Stefan is presented as a gentleman, who keeps moral values: “A *gentleman* doesn’t force his company on anyone . . . He doesn’t insult a woman . . . And above all, he does *not* hurt her.”<sup>258</sup> He cares for humans and is tormented by his vampire nature of bloodlust and killing. As a new-born vampire, his personality completely changes, which is the reason he is later guilt-ridden. Stefan made Damon to complete his transition into a vampire. He is very unstable and destructive, therefore he has to try very hard to control his blood lust, and over the centuries he learns to survive on animal blood in order not to kill a human. Being in control of his blood lust, Stefan is extremely melancholic and martyring. The meaning of his own name is ironic, as he explains to Elena: “Do you know what the name Salvatore means in Italian, Elena? It means salvation, savior. I’m named that, and for St. Stephen, the first Christian martyr. And I damned my brother to hell.”<sup>259</sup> He deeply regrets his brother’s fate, which prevented him from a normal human life.

Once Stefan starts drinking human blood, he is almost impossible to stop until the victim is dead, and then he suffers from extreme sorrow and torment but succumbs to his blood lust anyway. To prevent suffering, guilt and pain, Stefan tends to shut his humanity off. In the television adaptation, he gets the nickname “the Ripper” according to his style of killing; he usually rips off the head of his victim by violent feeding on his/her blood and then puts the head back in his moment of remorse. Both brothers can be seen as good as well as bad at some time during the story. Thus the differences between a hero and a villain are blurred, which makes the series more dramatic and intriguing.

---

<sup>257</sup> Barbie Kligman and Bryan M. Holdman, “Friday Night Bites,” *The Vampire Diaries*, season 1, episode 3, dir. John Dahl, aired September 24, 2009 (Burbank, CA: Warner Home Video, 2013), DVD.

<sup>258</sup> Smith, *The Vampire Diaries, Volume I: The Awakening*, 97–98. Original emphasis.

<sup>259</sup> Smith, *The Vampire Diaries, Volume I: The Awakening*, 206.

Mike Alsford claims that the hero often feels responsibility towards humanity, and he “helps to raise questions about the kind of decision we have to face and the values that might guide us.”<sup>260</sup> Stefan’s responsibility toward humanity makes him suppress his vampire abilities, to fit into the human community, and blood lust, because he appreciates human life. He decides not to drink human blood, even though it means his abilities are weaker compared to other vampires. Damon drinks human blood, but only the amount that does not threaten human life, yet enough to sustain his vampire abilities. Unlike Stefan, Damon is able to control his blood lust. Alsford continues that “the identification of a hero or villain is simply a matter of looking at someone in a different way.”<sup>261</sup> Both the hero and the villain are “tempted to try and use their unique abilities to serve themselves, to make life easier, as a shortcut to personal satisfaction,” however; the hero “resists this temptation . . . and chooses instead to suffer the pain of the world alongside ordinary humanity.”<sup>262</sup> Stefan and Damon can be seen good as well as evil depending on the audience’s perception, but generally, Stefan resists the temptation to use his vampire abilities better than Damon, and thus it is Stefan, who is seen as a hero. Damon, on the other hand, enjoys drinking human blood and compelling humans to follow his orders.

In *The Southern Vampire Mysteries*, the figure of the southern gentleman is represented by Sam Merlotte and William Compton. Despite Sam’s difficult childhood, he is responsible, compassionate, generous and loyal. He is very protective of Sookie, who he loves, and as a shapeshifter, he guards her often in a form of a dog, as Sookie describes: “My boss trotted over to me and sat against my legs again. Even in the darkness, I had suspected that my guardian was Sam. The first time I’d thought he was a stray, and I’d named him Dean, after a man I knew with the same eye color. Now it was a habit to call him Dean when he went on four legs. I sat on Bill’s front steps and the collie cuddled against me.”<sup>263</sup> Sam is seen by others as friendly, easy-going and kind, and he treats women with respect, except for alcoholics, violent or lascivious women. He keeps values of chivalry, kindness and sympathy even towards strangers.

---

<sup>260</sup> Mike Alsford, “Myth and Imagination,” in *Heroes and Villains* (Waco, TX: Baylor University Press, 2006), 7–8.

<sup>261</sup> Alsford, “Myth and Imagination,” 8.

<sup>262</sup> Alsford, “The Outsider: Heroes and Otherness,” in *Heroes and Villains* (Waco, TX: Baylor University Press, 2006), 36.

<sup>263</sup> Charlaine Harris, *Dead to the World* (New York: Ace Books, 2004), 177–78.

Among vampires, the perfect example of a southern gentleman is William “Bill” Compton, an ex-Confederate soldier, born in 1835. Even after almost two hundred years, he still holds the old values. His conduct is very rigid at the beginning but charming not only for elderly ladies of Bon Temps, as Sookie describes during his visit at her grandmother’s: “Bill proved as adept at social tactics as my grandmother. They greeted, thanked each other, complimented, and finally Bill ended up sitting on the couch.”<sup>264</sup> He is extremely polite in comparison with modern men in the town. Bill cannot help to say some old-fashioned remarks from time to time, e.g., about modern clothes: “It’s hard for me to get used to young ladies with so few clothes on . . . Do you even have a petticoat? . . . You have pretty legs, but I still like long dresses better.”<sup>265</sup> He earns respect of the local inhabitants because of his participation in the Civil War, where he served as the First Lieutenant in the 28<sup>th</sup> Louisiana Infantry.<sup>266</sup> As a human, Bill married a wealthy woman on his father’s request to combine the property of their families, thus he, as a plantation owner, was in possession of a mansion and lands. Also as a vampire, he acquires a lot of money and power. Even though he is portrayed as a gentleman who would protect his chosen lady and would not employ violence for pure fun, he turns into a murderous creature when he embraces his vampire nature.

This chapter presented several characters from the point of view of gender stereotypes, concentrating on the portrayal of mothers, fathers, ladies, gentlemen, belles, and machos. Only few characters are portrayed stereotypically, usually men are subjected to such portrayal. For example, William Compton represents a perfect antebellum gentleman at the beginning, he is a wealthy ex-soldier and plantation owner, and very traditional concerning the way women should dress and behave. He is very polite, well-mannered, courtly and elegant until he embraces his vampire nature and becomes a ruthless murderer. His human counterpart is Sam Merlotte, whose behavior towards women is usually gentle, polite and respectful, if they behave properly and are not drunk or violent. Sam is a modern man who does not care about women’s clothes but their behavior. The stereotype of a macho is represented by Niklaus Mikaelson and Damon Salvatore, who both are self-satisfied,

---

<sup>264</sup> Harris, *Dead Until Dark*, 51.

<sup>265</sup> Harris, *Dead Until Dark*, 62–63.

<sup>266</sup> For more information about the 28<sup>th</sup> Louisiana Infantry see, for example, *No Pardons to Ask, nor Apologies to Make: The Journal of William Henry King, Gray’s 28th Louisiana Infantry Regiment*, ed. Gary D. Joiner, Marilyn S. Joiner, and Clifton D. Cardin (Knoxville: University of Tennessee Press, 2006).

self-centered, and often patronizing. They are extremely proud of their masculinity and independence, defying all authorities.

The only true lady is Adele Stackhouse. She keeps the values of a well-mannered woman, insisting on appropriate conservative clothes and hairstyle, maintaining her household pristine, shows hospitality even to strangers in her house and indulges in proper social talk. Because of the target audiences, the stories present many beautiful young women who can be called belles, e.g., the protagonists of the novels as well as the television adaptations Elena Gilbert and Sookie Stackhouse. Both of them are very attractive, intelligent and trying to find a proper suitor.

Parents in the analyzed stories behave rather selfishly as they put their own interests above their children, e.g., William Forbes leaves his daughter for his new life partner, Mikael Mikaelson and his wife Esther try to kill their children for supposedly greater good, Giuseppe Salvatore despises Damon for shaming the family by deserting the Civil War in the television series, and quitting university in the novel. Richard and Carol Lockwood are interested only in the public opinion and their careers. Generally, men in the stories play more traditional gender roles. Women, on the other hand, assume occupations formerly ascribed to men, especially in the television adaptation *The Vampire Diaries*, e.g., Mayor Carol Lockwood or Sheriff Elizabeth Forbes. The human families presented in both series are usually incomplete or dysfunctional, e.g., Sookie and Jason Stackhouse are orphans like Elena Gilbert, Esther Mikaelson and Giuseppe Salvatore are killed by their sons.



## 4. Social and Political Status of Humans, Vampires and Other Beings

*“We are not human. We can pretend to be, when we’re trying to live with people . . . in your society.”*<sup>267</sup>

Bill Compton, *Living Dead in Dallas*

The present chapter concentrates on a human and supernatural families, governments and communities. Family is seen as a basic unit of the human community. Vampires prefer to stay alone in order to preserve their lives. Still, they may gather into a group known as a coven, introduced in Anne Rice’s *Interview with a Vampire*. The coven is hierarchically divided and employs its own rules, e.g. killing another vampire is punishable by death. However, it is not comparable to human laws and moral values. Different types of a family and rules appear also among supernatural communities, e.g., shapeshifters and werewolves. This chapter investigates the structures of the human and supernatural communities, including the portrayal of the family and political stratification of the communities. Various rights and freedoms are also introduced together with a brief historic overview serving as a background for analysis. It argues which community is more likely to keep its own rules, and whose bonds are stronger.

### 4.1 Human versus Supernatural Families

Ted Ownby claims that people in the South “sometimes like to claim that an attachment to family, or even a sense of family, is an important regional trait, but definitions of family vary so widely that it is clear that the concept has different meanings for different people . . . To many, but far from all, people in the South, family means a nearly permanent relationship, although the nature of that relationship has changed over southern history.”<sup>268</sup>

<sup>267</sup> Harris, *Living Dead in Dallas*, 232.

<sup>268</sup> See Ted Ownby, “Family,” in *The New Encyclopedia of Southern Culture*, ed. Charles Reagan Wilson, Vol. 13, *Gender*, ed. Nancy Bercaw and Ted Ownby (Chapel Hill: University of North Carolina Press, 2009), 91.

A traditional family concerns a heterosexual relationship, which is considered the only one to secure a family. *The Southern Vampire Mysteries* employ both heterosexual and homosexual relationships, *The Vampire Diaries* present mostly heterosexual ones. The same fact mirrors in the television series, where white human heterosexual families are mostly presented, however, they are usually dysfunctional. e.g., in *True Blood*, Arlene Fowler, a four times divorced waitress with two children (Lisa and Coby) meets Rene Lenier, who turns to be a mass murderer. Later, she falls for Terry Bellefleur, an Iraq war veteran with post-traumatic stress disorder. Arlene keeps searching for a proper husband and a father for her children, but spends most of the time as a single mother. Ted Ownby argues that in general, “[s]outhern rates of single parenthood, poverty of female-headed households, and divorce are higher than the national average, and the South also seems to lead the nation in calls for returns to traditional family life.”<sup>269</sup>

In the television adaptation of *The Vampire Diaries*, a single mother is, for example, Kelly Donovan, a mother of Matt and Vicki Donovan.<sup>270</sup> Kelly is portrayed as a very irresponsible mother. The father of her children is unknown, they did not marry. Kelly is very flirtatious and leaves her children because of her new boyfriend. Matt has to work in the local diner as a waiter to pay the bills instead of her. Kelly returns to Mystic Falls for a while, but all she does is drink and seduce younger men, e.g. Matt’s friend Tyler Lockwood. She is unable to get a job and take care of her children, she is immature and reckless, not a maternal figure at all. Matt cannot cope with her behavior: “I can’t do it anymore, mom, so just go, alright? You’ve done it before. More times than I can count . . . Don’t you get it? I’m better off without you.”<sup>271</sup>

Ted Ownby further claims that “[w]hite southerners’ discussions of family also moved towards ancestor worship, with groups like the Daughters of the Revolution and then the Sons of Confederate Veterans taking central roles in defining how contemporary generations should venerate their ancestors.”<sup>272</sup> *The Southern Vampire Mysteries* present a group called “Descendants of the Glorious Dead” and *The Vampire Diaries* feature the founding families, the most prominent

---

<sup>269</sup> See Ownby, “Family,” 97.

<sup>270</sup> In the novels they are not siblings, Matt’s surname is Honeycutt and Vicki’s surname is Bennett.

<sup>271</sup> Barbie Kligman and Andrew Chambliss, “Under Control,” *The Vampire Diaries*, season 1, episode 18, dir. David von Ancken, aired April 15, 2010 (Burbank, CA: Warner Home Video, 2013), DVD.

<sup>272</sup> See Ownby, “Family,” 95.

families that are said to found the town in 1860. While the Descendants are basically available for everybody, the founding families hold the most powerful posts in the town, and consist only of the privileged members with set traditions and rules. Historically, the early settlers were plantation owners “that by about 1700 had achieved substantial political, social, and economic power at both the local and provincial levels.”<sup>273</sup> The founding families also organize special events like Miss Mystic Falls and the Founder’s Ball. Among the most important founding families belong the Fells, the Forbes, the Lockwoods, the Salvatores and the Gilberts.

Miranda and Greyson Gilbert died in a car accident and their children are brought up by their aunt. In the novels, Elena has a four-year-old sister Margaret and they live with their father’s sister, Judith Gilbert. In the television adaptation, Elena has a teenage brother, Jeremy, and they live with their mother’s sister, Jenna Sommers. The change of the female child in favor of a teenage boy provided the story with more possibilities, such as teenage problems concerning relationships, drugs and alcohol, which would not be possible with a child, and the target audience can easily identify with the character. Jeremy later in the television adaptation becomes one of the major characters as a vampire hunter. His aunt Jenna looks more like Elena’s sister than mother unlike the novel’s aunt Judith, an older lady. Making the aunt younger created a subplot for Jenna’s love affairs and her struggles for providing guidance to two teenagers. Because of her age, she is not remote to them as in the novels. Family relations in the Gilbert family presented in the television adaptation are rather intricate. Elena learns she is adopted and her birth parents are her uncle John Gilbert and Isobel Flemming, who met as high school students and when she gave birth to a child, John arranged the adoption. That distorts the perfect picture of the founding family. Even though the Gilbert family looks like a traditional one at the first sight, the members hide several secrets as other founding families, e.g., teenage pregnancy and vampires in the family.

The founding families of *The Vampire Diaries* resemble aristocracy with special privileges, strict hierarchy and the history of plantation owners. The plantation owners “adhered to the concept of a hierarchical society that they or their ancestors had brought with them from England . . . People entered these classes at

---

<sup>273</sup> See Ronald L. Heinemann, et al., “A Planter’s Patriarchy 1690–1775,” in *Old Dominion, New Commonwealth: A History of Virginia, 1607–2007* (Charlottesville: University of Virginia Press, 2007), Kindle edition.

birth and expected to end their days with the same status as their parents. A hierarchy within families mirrored the Great Chain: husband as head, then the wife, children, and finally servants. Aspirations to rise above one's station in life were considered a sin.<sup>274</sup> The Lockwood family in particular is very sensitive concerning their status. When Tyler dates a girl outside the founding families circle, Vicky Donovan, he hides their relationship from parents, and when they find out they humiliate her: "That's what you get when you bring the trash into the party."<sup>275</sup> The founding families are supposed to date and later marry within the founding families to become leaders of the community after their parents, and continue fighting against vampires. The teenagers defy their parents in the choice of their partners, and moreover, they create an alliance with vampire residents to protect the town.

The most important allies are the brothers Salvatore. Their father, Giuseppe Salvatore, belonged to the Founders whose secret mission was to protect the town from vampires during the Civil War. In 1864 his sons Stefan and Damon were killed and turned into vampires. The relationship of the brothers is very complicated for several reasons. Giuseppe showed more affection towards Stefan, but neglected Damon, who blamed Stefan for their mother's death as she died several days after she had given birth to Stefan. Later, they became rivals in love for Katherine. After their transformation, their relationship turns to hostility also due to the fact that it is Stefan, who makes Damon drink human blood and finish his transition into a vampire, which Damon often reminds his brother: "Why would I be mad at you, Stefan? You made me become a vampire and now I walk the world alone, drinking other people's blood. Well, congratulations, Stefan. But if you'll excuse me, I'd like to live out my eternal existence as far away from you as possible."<sup>276</sup>

Nevertheless, Stefan does not hate Damon; he would like to be forgiven and befriend his brother again despite all the disappointments at Damon's behavior. He is also guilt-ridden as he killed his father in rage after having been turned into a vampire, which is shown in a flashback in the series but not mentioned in the novels. When Stefan and Damon meet in the twenty-first century, they fall in love with the same woman again, Elena Gilbert. At the beginning, their hate is retrieved, but later

---

<sup>274</sup> See Heinemann, et al., "A Planter's Patriarchy 1690–1775," Kindle edition.

<sup>275</sup> Andrew Kreisberg and Brian Young, "Family Ties," *The Vampire Diaries*, season 1, episode 4, dir. Guy Farland, aired October 1, 2009 (Burbank, CA: Warner Home Video, 2013), DVD.

<sup>276</sup> Julie Plec and Elisabeth R. Finch, "1912," *The Vampire Diaries*, season 3, episode 16, dir. John Behring, aired March 15, 2012 (Burbank, CA: Warner Home Video, 2013), DVD.

they seem to join in their attempt to protect Elena from harm and in the fight against evil forces: “I was hoping we could hang. You know a little brother bonding. I know we don’t actually hang out. We team up, we join forces, we activate our wonder twin powers.”<sup>277</sup> Damon actually likes his brother in his own way, the blood bond is strong and as he falls in love with Elena and wants her to be happy. When Stefan turns his humanity off, Damon helps Elena find him:

Elena: “Are you drunk?”

Damon: “No. I thought Stefan was gone, but I was wrong.”

Elena: “You saw him out there? Damon, is he okay?”

Damon: “No, he’s not okay, Elena. He’s an insufferable martyr that needs his ass kicked . . . But he can be saved.”

Elena: “What happened out there? What changed your mind?”

Damon: “I changed my mind because even in his darkest place, my brother still can’t let me die. So I figure I owe him the same in return. I’ll help you bring him back.”<sup>278</sup>

Stefan is on his Ripper switch again and Elena and Damon have to make him turn his humanity on. It is successful also due to the blood bond, which plays an essential role throughout the story. Still, the old rage is present as well as Damon’s intentions of killing Stefan: “Put it this way, dear brother: if anyone’s going to have the satisfaction of killing you, it will be me. No one else. I plan to take care of the job personally. And it’s something I’m very good at; I promise you.”<sup>279</sup> Damon enjoys tormenting his brother psychologically.

Both brothers cooperate when defending themselves or the people they care about, but once the threat is over they return to blaming each other for their problems, not taking responsibility for their own actions. Stefan and Damon disappointed each other and killed innocent people, and both of them are to be blamed for their bad relationship. Throughout the story, the Salvatore brothers keep

---

<sup>277</sup> Julie Plec and Elisabeth R. Finch, “1912,” *The Vampire Diaries*, season 3, episode 16, dir. John Behring, aired March 15, 2012 (Burbank, CA: Warner Home Video, 2013), DVD.

<sup>278</sup> Turi Meyer and Al Septien, “The Hybrid,” *The Vampire Diaries*, season 3, episode 2, dir. Joshua Butler, aired September 22, 2011 (Burbank, CA: Warner Home Video, 2013), DVD.

<sup>279</sup> Smith, *The Vampire Diaries, Volume III: The Fury*, 13.

changing positions of a hero and a villain, creating thus an intriguing tension for the audience.

The example of a traditional family in *The Southern Vampire Mysteries* and *True Blood* would be the Stackhouses with Corbett and Michelle as parents and their two children, Sookie and Jason. However, the parents are killed and the children are brought up by their grandmother Adele Stackhouse. The hidden secret in the family is Adele's brother Bartlett, who molests Sookie as a child, as she confesses to her lover Bill Compton:

“Oh, it started when I was real little,” and I could feel my breathing begin to speed up, my heart beat faster, the panicky traits that always came back when I remembered. My knees drew up and pressed together. “I guess I was five,” I babbled, talking faster and faster, “I know you can tell, he never actually, ah, screwed me, but he did other stuff,” and now my hands were shaking in front of my eyes where I held them to shield them from Bill's gaze.<sup>280</sup>

The revelation of her childhood trauma finally helps her open to a man, and begin the first serious relationship in her life. Even though Sookie told her mother about it, she did not believe her, as she came from a very conservative family where they did not talk about things like that. Only her grandmother believed her, because Bartlett had tried to molest also Adele's daughter. When Sookie's parents died, Adele moved with her grandchildren from Bartlett and they never kept in touch with him again. In the first novel, *Dead Until Dark*, Bartlett is killed by Bill in revenge for what he did to Sookie, but his death is classified as an accident by the police.

The question of a marriage between a human and a vampire is answered in the second season of the television series, when Bill proposes to Sookie: “Miss Stackhouse, will you do me the honor of becoming my wife? That is, assuming that last night didn't scare you off weddings for good.”<sup>281</sup> The audience learns that in several states it is possible for vampires to get married to humans, but the majority of the states consider it illegal and unnatural, because such an alliance does not secure a

---

<sup>280</sup> Harris, *Dead Until Dark*, 178.

<sup>281</sup> Alexander Woo, “Beyond Here Lies Nothin’,” *True Blood*, season 2, episode 12, dir. Michael Cuesta, aired September 13, 2009 (Burbank, CA: Warner Home Video, 2013), DVD.

family due to vampires' inability to procreate. Alan Bell intentionally created an allusion to the situation of the same-sex marriages, before the Supreme Court's decision allowing the homosexuals to marry.

Sookie's brother Jason Stackhouse does not seek a life partner; he thinks he is too handsome to stay with the same woman all his life. He knows his appearance attracts many women, which Sookie cannot understand: "My brother, Jason, came into the bar, then, and sauntered over to give me a hug. He knows that women like a man who's good to his family and also kind to the disabled, so hugging me is a double whammy of recommendation. Not that Jason needs many more points than he has just by being himself. He's handsome. He can sure be mean, too, but most women seem quite willing to overlook that."<sup>282</sup> Many women consider him a true man as he is physically strong, aggressive, industrious and protective of his friends and family honor.

When vampires come out of their coffins, i.e., reveal their existence to humans, Jason feels his masculinity to be endangered by their strength and unimaginable sexual qualities. As Kirsty Walker explains, Jason "has been brought up in a patriarchal, heteronormative society where those in positions of governmental power are other white males. He should be part of the dominant group in society . . . thanks to the emergence of vampires, his status is no longer assured."<sup>283</sup> Nevertheless, vampires are now dominant and Jason has to struggle for female affection. In the first season of the television adaptation, he tries to ensure his masculinity by sex with various women, in the second season by violence. His relationship with Sookie tends to be rather complicated; they love each other as siblings but they also have various arguments which usually concern Sookie's relationship with vampires and Jason's disapproval of it, as well as the fact that Sookie inherits all Adele's property. The siblings are very different concerning their priorities in life and attitude towards other people, but when they are endangered, they fight vigorously to protect each other, especially after Adele is murdered.

Human families, particularly in the television adaptation *True Blood*, tend to be dysfunctional. Hoyt Fortenberry is in his thirties and lives at his mother's. His father committed suicide, which his mother concealed because of his life insurance

---

<sup>282</sup> Harris, *Dead Until Dark*, 5.

<sup>283</sup> Kirsty Walker, "True Stud," in *A Taste of True Blood: The Fangbanger's Guide*, ed. Leah Wilson (Dallas: Benbella, 2010), 114–15.

and pretended her husband was killed by a burglar. Maxine Fortenberry claims she needs Hoyt at home as she is afraid of another incident, treating Hoyt still like a small boy. He finds it difficult to escape Maxine's influence as he is submissive and obedient until he learns the truth about his father's death. Arlene Fowler, a four times divorced mother of two children, falls in love with a murderer. Tara Thornton lives with her alcoholic and abusive mother, and her cousin Lafayette Reynolds has to leave home as his mother cannot stand he is gay.

Similarly dysfunctional are families of the shapeshifters<sup>284</sup> and wereanimals.<sup>285</sup> For example, the family of Sam Merlotte, an owner of the local diner, finds his brother Tommy Mickens living with his mother, Melinda Mickens, and her lover, who exploits Tommy, shifting into a dog, in the dog fights to earn money. Melinda does not possess any maternal instinct, she is interested only in money, and is willing to exploit not only Tommy but Sam as well, when she learns he runs a bar. Melinda was pregnant at the age of sixteen and her boyfriend was in prison at that time, and she was not able to care for Sam. He was adopted by the Merlotte family but when he involuntarily shifted for the first time before his adoptive parents, they abandoned him. After the incident, he roamed aimlessly for a while until he stole enough money to establish his own bar.

Shapeshifters unlike vampires are born not made. They are humans with special abilities. However, they have to hide their true nature from non-shifters whereas vampires have come out. Sam struggles to maintain his normal life, thus he is unable to open to anyone finding it hard to trust. That is caused also by his difficult life, nevertheless, he manages to achieve his American dream turning from an abandoned desperate boy into a bar owner and respected member of the Bon Temps community.

Shapeshifters do not form a community; but wereanimals usually do. Werewolves form a hierarchically organized pack, led by a packmaster, the strongest and bravest wolf. Other men are called wolves, females are werebitches and children are called pups, it is similar to a wolf pack in the wild. The pack follows its own rules which are based on obedience and loyalty to the packmaster. The punishment for disobedience is usually severe. Generally, they are ferocious beings, who think to

---

<sup>284</sup> In order to shift into an animal, the shifters must first observe it and imprint its characteristics.

<sup>285</sup> Actually, wereanimals are also shapeshifters, but Charlaine Harris in her novels differentiates between someone who can turn to any animal – a shapeshifter, and someone who can turn only into one type of animal – a werewolf, a werepanther, a weretiger, etc.



be superior to other shifters and vampires. Due to many legends among people, they have to hide their true nature.

The word “werewolf” literary means man-wolf and is of Anglo-Saxon origin, used as a synonym for the Devil.<sup>286</sup> Brian J. Frost explains that “a werewolf is a man or woman who, either voluntarily or involuntarily, is supernaturally transformed into the shape of a wolf and endowed with all the physical characteristics of that animal – a shaggy covering of fur, glowing eyes, long canine teeth, and razor-sharp claws. Werewolves also exhibit many of the traits associated with the beasts they resemble, such as cunning craftiness, swiftness of movement, bestial ferocity, and unbridled cruelty. The transformation can be temporary or permanent and traditionally occurs under the influence of the full moon.”<sup>287</sup> Werewolves in *The Southern Vampire Mysteries* and *True Blood* transform voluntarily and at their will independently of the full moon. All the stereotypical physical characteristics are kept there as well as supernatural strength, speed, fury and cruelty.

Another community of wereanimals in *The Southern Vampire Mysteries* is a werepanther community that suffers from inbreeding, as they are mating with half-siblings. Incestuous intercourses caused their sterility, high infant mortality and low IQ, but they have to breed as many pure blood children as possible to retain the blood line like werewolves, who also procreate with humans only exceptionally. Such union is unwanted by supernatural communities as well as by humans. Shapeshifters and wereanimals keep their communities in secrecy and follow their own rules and laws, preserving thus their traditions and their species.

The television adaptation of *The Vampire Diaries* also presents werewolves, whose genes are inherited in the Lockwood family; where men are the carriers. As one of the founding families, they have to look like a respectable family because of Richard Lockwood, who is the Mayor of Mystic Falls. The werewolf gene is triggered by a murder, even an accidental one. Unlike Richard, who does not become a werewolf and is only a carrier of the werewolf gene, his brother Mason does, as well as later Richard’s son Tyler, who accidentally kills a girl in an argument. Tyler can be compared to Jason Stackhouse; he is also a macho type, using girls for his pleasure, being aggressive due to his werewolf gene, but on the other hand, he is a

---

<sup>286</sup> Brian J. Frost, “The Werewolf Phenomenon,” in *The Essential Guide to Werewolf Literature* (Madison, WI: University of Wisconsin Press, 2003), 5.

<sup>287</sup> Frost, “The Werewolf Phenomenon,” 6.

loyal friend and does his best to suppress the werewolf gene. The relationships within the family are rather cold until the time they reveal all their secrets to one another.

The families, presented especially in the television series, tend to be malfunctioning and unable to fulfil the southern values. It also applies to the African American families in the television series, where the families are alienated because of the maternal figure. In *True Blood*, Tara Thornton leaves her home after she has enough of her abusive alcoholic mother Lettie Mae, who accuses Tara of her father's running away from the family. Tara feels bitterly her family background as well as the Civil War heritage due to her name, as presented in a scene where a customer of a bar she works in as a waitress tries to attract her attention:

“Uh-oh do . . . do not snap at me. I have a name. And that name is Tara. Isn't that funny a black girl being named after a plantation? No I don't think it's funny at all. In fact it really pisses me off that my momma was either stupid or just plain mean. Which is why you better be nice if you plan on getting a drink tonight.”<sup>288</sup>

Tara suffers because of her mother; fortunately she finds another maternal figure in her friend's grandmother, Adele Stackhouse, who provides Tara with a shelter, food and love. Similarly, Tara's cousin, Lafayette Reynolds, runs away from his parents, who are not able to deal with his homosexuality. Particularly his mother makes him leave the family.

Lafayette's character is introduced to emphasize discrimination of African Americans as well as homosexuals still present in various forms in the South. It is compared to the situation of vampires' integration into the human society. Lafayette summarizes the situation in the first season of the television adaptation, when meeting a senator:

“I am so happy and proud to shake the hand of someone with your values. Too often we're governed by criminals and hypocrites. Don't you agree? But I can tell you're a man of virtues and I applaud the effort you're making against the poor and disenfranchised. Especially

---

<sup>288</sup> Allan Ball, “Strange Love,” *True Blood*, season 1, episode 1, dir. Alan Ball, aired September 7, 2008 (Burbank, CA: Warner Home Video, 2013), DVD.

the vampires and the gays. So many things can happen to bring down a person such as yourself. You might want to be careful.”<sup>289</sup>

It is very courageous of Lafayette, as he practically threatens the senator, who is fortunately aware of the need to deal with a member of a minority carefully, especially at a public place. The impact of discrimination is usually lessened by one’s family support. Nevertheless, Lafayette’s family shrinks only to Tara, and the audience does not learn much about his parents apart from the fact that his mother Ruby Jean Reynolds is in hospital. When she runs away from the hospital and goes to her son, she finally reconciles with him: “I’ll be damned. Maybe God loves fags!”<sup>290</sup> Like Tara, Lafayette stands alone without a proper parental figure.

The relationships in human families in the novels and series are usually more complicated in contrast to the loyalties among vampires. The vampire community as such is created by the families as well, consisting of the maker and his/her progenies. In *The Vampire Diaries*, vampire families are created by real family members, e.g., the Salvatore brothers or the Originals. As all the vampires are descendants of the Originals, it would be practically impossible for the Originals to take care of all of them. They do not take responsibility for their progenies at all; one of the reasons is the rather simple way of creating a new vampire – one must only die with vampire blood in the bloodstream. The motives for creating a progeny are usually selfish, e.g., to create a companion in order not to be alone, or one’s own vampire army. Only rarely the creation is a way of saving a person from true death. Elena Gilbert becomes a vampire accidentally. After being taken to the hospital with severe brain injury, she is given vampire blood by a doctor, who knows its effects. When released, she dies in a car accident, with vampire blood still present in her bloodstream. Her friend Caroline Forbes becomes a vampire in the hospital, where she receives blood from Damon Salvatore when Elena begs him to save her friend’s life. Caroline is killed by Katherine as revenge to Salvatore brothers; Damon thus becomes a maker unknowingly. The maker can abandon the progenies or even kill them, as the transformation into a vampire usually happens without the maker’s acknowledgement.

---

<sup>289</sup> Nancy Oliver, “To Love Is To Bury,” *True Blood*, season 3, episode 8, dir. Lesli Linka Glatter, aired August 8, 2010 (Burbank, CA: Warner Home Video, 2013), DVD.

<sup>290</sup> Raelle Tucker, “Night on the Sun,” *True Blood*, season 1, episode 11, dir. Nancy Oliver, aired November 16, 2008 (Burbank, CA: Warner Home Video, 2013), DVD.

Vampire creation in *The Vampire Diaries* is in contrast to the world of *True Blood* and *The Southern Vampire Mysteries*, where the process is more complicated. A person must not be only drained of blood and fed with vampire blood; he or she must be then buried with the maker until the transformation is complete. That is why the bond between the maker and the progenies becomes very strong. The maker or sire governs the progenies' lives and they have to obey him/her completely, as Eric Northman, a vampire over a thousand years old, explains maker-progeny relationship to Sookie: "He's hers. She's his sire. She can do with him what she wishes. He can't disobey her and go unpunished. He has to go to her when she calls him, and she's calling."<sup>291</sup> The maker can order the progenies and they are expected to follow the orders, otherwise a punishment will follow. To break the sire bond, the maker simply releases the progeny by saying: "I renounce the ties of our blood, and my dominion over you as my progeny. As your maker, I release you."<sup>292</sup> But this is not always wished by the progeny, who feels very deep affections towards the maker, for example, Godric and Eric. Eric was chosen by vampire Godric during the coastal battle in Britannia in the tenth century because of his fighting skills. After a thousand years, Godric decides to meet his true death and exposes himself to the sun. Eric is broken-hearted and feels as if he lost his father. At that moment, he is not ashamed to cry,<sup>293</sup> even though he is portrayed as a fearless, strong and cruel vampire. Grief-stricken Eric expresses deep affection that is unusual for vampires, which depicts how strong the maker-progeny bond is.

Eric became a maker to Pamela Swynford De Beaufort in 1905, when they met in San Francisco. One hundred years later, she is Eric's loyal business partner managing a vampire bar Fangtasia. As his first progeny, she is released to continue Eric's blood line in the fifth season. However, Pam regards it as a betrayal of her unconditional love and loyalty, and considers her release unfair punishment. Eric, on the other hand, wants her to be independent and make her own decisions without his influence. The maker-progeny bond can be compared to the human bond of a mother and a child but is even stronger: "Becoming a maker is an eternal commitment,

---

<sup>291</sup> Charlaine Harris, *Dead as a Doornail* (New York: Ace Books, 2005), 224.

<sup>292</sup> Alexander Woo, "We'll Meet Again," *True Blood*, season 5, episode 4, dir. Romeo Tirone, aired July 1, 2012 (Burbank, CA: Warner Home Video, 2013), DVD.

<sup>293</sup> In *True Blood*, vampires cry blood.

greater than any marriage, deeper than any human bond.”<sup>294</sup> Abandoning one’s progeny without releasing him/her is an unthinkable breach of the vampire code.

Jennifer Culver observes that “vampire culture actually revolves around courtesy and custom . . . Because they have to live together for centuries; the rules and traditions vampires create help maintain a sense of structure, keeping the vampire world secure and familiar even as the outside world continues to change.”<sup>295</sup> Obviously, not all vampires play by the rules, they are not willing to “play the game of being human,”<sup>296</sup> which is called mainstreaming. Those are usually the eldest and the most powerful vampires or, on the other hand, those just after the transformation. The first group feels no need for rules as they have lived very long and gained much experience with humans, who are considered as subordinate beings. The newly turned vampires embrace sudden freedom and power to perform whatever they desire. Still, the bonds within the vampire families are much tighter than in human families because of the makers’ power over the progenies which no parents can sustain over their children.

## 4.2 Poor Whites

When providing a complex picture of the southern society and its stereotypes, it is necessary to include also those who are not so fortunate to live in plentitude. The variety of the society portrayed in the novels or television series is usually suppressed according to the needs of the authors. In *The Vampire Diaries* the variety is missing in the novels as well as in the television series. The authors concentrate on privileged families of the Council members and vampires. It seems there are no poor whites in the town of Fell’s Church or Mystic Falls.

In *The Southern Vampire Mysteries* and *True Blood*, there is an isolated clan of shapeshifters, a werepanther family of the Norrises, residing in a dilapidated district called Hotshot. The werepanther gene is hereditary. In order to breed full-blooded werepanther, both parents have to carry the gene. As there is no other

---

<sup>294</sup> Raelle Tucker, “Whatever I Am, You Made Me,” *True Blood*, season 5, episode 3, dir. David Petrarca, aired June 24, 2012 (Burbank, CA: Warner Home Video, 2013), DVD.

<sup>295</sup> Jennifer Culver, “Dressing Up And Playing Human,” in *True Blood and Philosophy: We Wanna Think Bad Things With You*, ed. George A. Dunn and Rebecca Housel (New Jersey: Wiley, 2010), 21.

<sup>296</sup> Culver, “Dressing Up And Playing Human,” 21.

werepanther community in proximity, the Norrises reproduce only among themselves, which causes degeneration of the community. The citizens of Hotshot are undereducated, narrow-minded, simple, strongly territorial, conservative and violent. Due to inbreeding they suffer with various physical as well as mental disorders. The Hotshot community breaches the taboo imposed on incest, which according to Sigmund Freud “makes sexual intercourse impossible for a man with all the women of his clan by treating them all as though they *were* his blood-relatives . . . within that family even the most distant degree of kinship is regarded as an absolute hindrance to sexual intercourse.”<sup>297</sup> The taboo on incest in Hotshot community would prevent its deterioration and degeneration. Nevertheless, the lack of another werepanther community and the imperative to have as many full-blooded children as possible means more to the Norrises than possible defects of their children.

The inhabitants of Hotshot are called “rednecks” by inhabitants of Bon Temps, who, on the other hand, are referred to as “rednecks” by inhabitants of bigger cities like Baton Rouge. The term “redneck” includes various character traits. F.N. Boney claims that in the 1930s the term meant “poor, benighted white southerners, and now it often includes most of Dixie’s lower- and working-class whites . . . The nasty redneck is undereducated and speaks colloquial, almost unintelligible tongues . . . The redneck is too physical and violent and overemphasizes athletics . . . He drinks too much and talks long and loud.”<sup>298</sup> Nevertheless, those characteristics have limited validity as Boney continues: “The redneck is plain and direct. He certainly will fight, especially when pushed . . . He is just more candid.”<sup>299</sup>

Many Bon Temps residents qualify as rednecks, usually humans, e.g., Jason Stackhouse. He works at the road construction; later in the series, he becomes a police officer. He is not undereducated but is portrayed as very slow, sometimes even mentally challenged, especially in the first two seasons. Jason is prone to violence when he is addicted to vampire blood, and in general he is aggressive when tempted. He is not an alcoholic but his favorite entertainment is attending the local bar, watching sports on television and seducing women. He is also very easily influenced

---

<sup>297</sup> Sigmund Freud, “The Horrors of Incest,” in *Totem and Taboo*, transl. James Strachey (London: Routledge, 2001), 6–7. Original emphasis.

<sup>298</sup> F.N. Boney, “Rednecks,” in *The New Encyclopedia of Southern Culture*, ed. Charles Reagan Wilson. Vol. 4, *Myth, Manners, and Memory*, edited by Charles Reagan Wilson (Chapel Hill: University of North Carolina Press, 2006), 259.

<sup>299</sup> Boney, “Rednecks,” 259.

by stronger personalities, and is prone to radicalism, which is shown when he enters a violent anti-vampire religious group called the Fellowship of the Sun. Victoria Amador calls its members “the shiny white, preppie, professional new generation of self-righteous haters, carrying on their forefathers’ prejudices against blacks by transferring them to vampires.”<sup>300</sup> Fellowship embodies hatred of all minorities. It resembles a sect as it attracts vulnerable people, who are easily influenced by its feigned Christian ideals of love and sympathy. It targets especially relatives of vampires’ victims, like Jason.

Even though Jason’s grandmother tried to raise him like a gentleman, he sees women mainly as sexual objects and is known to have sexual relationships with almost every woman in the town. One of his ex-lovers says about him: “God gave that boy a penis and a brain, and only enough blood to run one of them.”<sup>301</sup> Jason is a macho; he is very self-conscious and proud of his masculinity which gets endangered when vampires come out of their coffins. He sees them as rivals for female affection, especially because of vampires’ libido and inexhaustible sexual energy. Jason is frustrated even more when he finds out that most of his lovers have bite marks on their bodies, typical signs of sexual intercourses with vampires. In order to acquire more sexual power, he becomes addicted to vampire blood.

Later, Jason transforms his sexual frustration into violence and hatred towards vampires and enters the Fellowship of the Sun led by Steve Newlin, whose father, reverend Theodore Newlin, was murdered by a vampire. Jason lost his father when he was eleven, and since then he lacks a paternal figure in his life until he meets Steve Newlin, who serves as his male role model. However, Jason does not fully commit to the ideals of the Fellowship of the Sun; he cannot stand against his sister Sookie and her vampire boyfriend Bill. Jason’s character goes under many changes in the television series. He becomes a caring and protective brother and a loyal friend if it does not include a woman; then he does not mind to seduce even his best friend’s girlfriend. His attitude towards vampires changes from hatred to acceptance after his experience with vampire blood, the Fellowship of the Sun and his sister’s dating a vampire. Even though Jason would be described as a macho by most women and as a

---

<sup>300</sup> Victoria Amador, “Blacks and Whites, Trash and Good Country People in *True Blood*,” in *True Blood: Investigating Vampires and Southern Gothic*, ed. Brigid Cherry (New York: Tauris, 2012), 135.

<sup>301</sup> Raelle Tucker, “Whatever I Am, You Made Me,” *True Blood*, season 5, episode 3, dir. David Petrarca, aired June 24, 2012 (Burbank, CA: Warner Home Video, 2013), DVD.

redneck by those who has just met him, he tries to improve his personality to become a better brother as well as a friend.

### 4.3 Political System and Rights of Vampires

History of the two states the novels take place plays an essential role in their attitude towards the civil rights of minorities. Virginia was founded as an English colony, but Louisiana as a French one. Virginia is known to be the first permanent English settlement when the English explorers, including Captain John Smith, founded Jamestown in 1607. It was also the landing place of the first Africans in 1619, and the birthplace of American Revolution leaders including four American presidents: George Washington, Thomas Jefferson, James Madison, and James Monroe.<sup>302</sup> Virginia was a very important place during the Revolutionary War as well as for the creation of the Union. The political importance of the state mirrors also in *The Vampire Diaries* television series. Meetings of the founding families and the town Council discussing political matters occur frequently in the series to present the history of the town and its inhabitants.

The territory of Louisiana was named after the French king Louis XIV by the French explorer Robert Cavelier de La Salle in 1662, and the first permanent settlement was founded there in 1699. After the Seven Years' War the territory was divided between Spain and the Kingdom of Great Britain due to the Treaty of Paris in 1763, and returned back to France under Napoleon in 1800. Napoleon gave up the Louisiana area as he was losing in the fights and sold it to the United States in 1803 in the so called Louisiana Purchase. Louisiana became the state in 1812.<sup>303</sup> W. Lee Hargrave explains that "Louisiana was an aristocratic society, and its first constitution reflected an elitist view of government."<sup>304</sup> The constitution was drafted in French with an English translation. It protected basic civil rights but did not contain a separate bill of rights.<sup>305</sup> Later it was modified several times to comply with the Federal Constitution and the Bill of Rights. Hargrave points to the fact that

---

<sup>302</sup> See Heinemann et al., "Atlantic Outpost 1607–1650, in *Old dominion, New Commonwealth: A History of Virginia, 1607–2007* (Charlottesville: University of Virginia Press, 2007), kindle edition.

<sup>303</sup> See William J. Cooper and Thomas E. Terrill, "The Beginnings," in *The American South: A History* (Lanham: Rowman and Littlefield Publishers, 2009), kindle edition.

<sup>304</sup> W. Lee Hargrave, "The Louisiana State Constitution," in *The Louisiana State Constitution: A Reference Guide* (Westport: Greenwood Press, 1991), 2.

<sup>305</sup> Hargrave, "The Louisiana State Constitution," 2.



“Louisiana has been a leading state in finding state constitutional rights to be broader than their federal analogs, especially under substantive due process.”<sup>306</sup> For example, the Right to Individual Dignity states:

No person shall be denied the equal protection of the laws. No law shall discriminate against a person because of race or religious ideas, beliefs, or affiliations. No law shall arbitrarily, capriciously, or unreasonably discriminate against a person because of birth, age, sex, culture, physical condition, or political ideas or affiliations. Slavery and involuntary servitude are prohibited, except in the latter case punishment for crime.<sup>307</sup>

This section of the Constitution is a response to the ethnic groups’ requirements, as it provides a broader explanation of the Fourteenth Amendment to the U.S. Constitution, which belongs to one of the Reconstruction amendments. It states:

All persons born or naturalized in the United States, and subject to the jurisdiction thereof, are citizens of the United States and of the State wherein they reside. No State shall make or enforce any law which shall abridge the privileges or immunities of citizens of the United States; nor shall any State deprive any person of life, liberty, or property, without due process of law; nor deny to any person within its jurisdiction the equal protection of the laws.<sup>308</sup>

The amendment dates back to 1868, and was adopted with regard to the African Americans. With other racial and ethnic groups appearing in the Louisiana territory, the local government felt the need to specify non-discrimination laws in the 1974 Constitution. It provides the protection of the citizens from discrimination on the basis of race, age, sex, religion, culture, political views, mental and physical health and birth. The Louisiana Constitution includes a separate article saying “[E]very person shall be secure in his person, property, communications, houses, papers, and

---

<sup>306</sup> W. Lee Hargrave, “Constitution of 1974 and Commentary,” in *The Louisiana State Constitution: A Reference Guide* (Westport: Greenwood Press, 1991), 23.

<sup>307</sup> Hargrave, “Constitution of 1974 and Commentary,” 23.

<sup>308</sup> “14<sup>th</sup> Amendment to the U.S. Constitution,” *The Library of Coongress Website*, accessed February 20, 2014, <http://www.loc.gov/rr/program/bib/ourdocs/14thamendment.html>.

effects against unreasonable searches, seizures, or invasions of privacy.”<sup>309</sup> It is the Fourteenth Amendment under which vampires who agree with mainstreaming in *The Southern Vampire Mysteries* and *True Blood* seek equal rights. Nevertheless, the majority of the vampires presented there is white, and so are the mainstreamers. The picture of the vampire community is thus distorted. The question arises whether African American or Hispanic speakers for vampire rights would be as successful as the white ones in pursuing the goal in the South.

The situation of vampires in both series is as different as the historical backgrounds of Virginia and Louisiana. In *The Vampire Diaries*, vampires have to hide or conform to all human rules including day walking; otherwise they would be annihilated. The founding families are aware of their existence, though, and their aim is to eliminate the vampire population. The vampires who want to participate in the community life have to wear special protective jewelry in order to walk in the daylight. It is an advantage for them to come from the founding family, like the Salvatores, and know some of the secrets of the town Council. They can also attend the local high school or work for the Council and cooperate with the Mayor or the Sherriff, and take part in any official event organized in the town, such as beauty pageants or a charity balls. There is no possibility of vampires being publicly accepted by the human community or gain any rights. Thus they have to disguise as common humans.

It is in contrast to the world of *The Southern Vampire Mysteries* and *True Blood*. Since the vampires have come out of their coffins, they have to obey two sets of rules, vampire as well as human to prove that they deserve to be treated as equals. As a part of their play at being human, they spread some of the myths, like aversion to garlic and crucifixes to appear weaker and provide humans with certain possibility of protection. On the other hand, they conceal that they can be infected by a special type of hepatitis, which does not harm humans. At the beginning of vampires' coming out, their existence is explained by a virus, as Sookie clarifies when meeting Bill: “The politically correct theory, the one the vamps themselves publicly backed, had it that this guy was the victim of a virus that left him apparently dead for a couple of days and thereafter allergic to sunlight, silver, and garlic.”<sup>310</sup> Presenting

---

<sup>309</sup> Hargrave, “Constitution of 1974 and Commentary,” 29.

<sup>310</sup> Harris, *Dead Until Dark*, 2.

themselves as victims, vampires tried to make themselves more likable and harmless to humans.

Combining drastically different values and rules of the human and vampire communities is certainly an extremely complicated task for vampires, who are virtually human hunters by nature. Vampires feel superior to humans in a way that is difficult to comprehend by humans, who consider themselves to be superior. Erik explains the vampires' attitude towards humans to Sookie: "Sookie, you have to understand that for hundreds, thousands of years we have considered ourselves better than humans, separate from humans . . . Very much in the same relationship to humans as humans have to, say, cows. Edible like cows, but cute, too."<sup>311</sup> Every community has its own point of view concerning vampires' rights. Despite the fact that not all vampires pursue the equality status with humans, the majority wants to mainstream. Their motivation may be falling in love with a human, keeping their families and friends, living their life and preserving their human side. Successful mainstreaming requires boundaries and rules to accomplish the goal.

According to Jennifer Culver, boundaries include human "customs, manners, emotions, and behaviors . . . As human culture changes over time, vampires must adjust."<sup>312</sup> Adjusting is more difficult with time, because vampires forget what it is like to be human; they lose their humanity over centuries. Even though it is difficult, mainstreamers have to adjust as much as possible to be granted freedoms and rights from the human government. Still, there are limitations. For instance, vampires are allowed to possess only certain property, like bars, hotels, airlines, travel agencies and clothes shops, which are open at night, for example, Eric and Pam run a vampire club Fangtasia accessible also to humans.

After the Yakonomo Corporation in Japan invents synthetic blood substitute called TruBlood, originally invented to help blood shortage in hospitals, vampires can "come out of the coffins" on the day known as the Great Revelation, when they make themselves known to humans. After the Great Revelation, a social movement called "the mainstreaming" rises within the vampire race, an attempt for integration into the human society.<sup>313</sup> Hence vampires appoint speakers to advocate for their

---

<sup>311</sup> Harris, *Dead as a Doornail*, 214.

<sup>312</sup> Culver, "Dressing Up And Playing Human," 25.

<sup>313</sup> See Patricia Brace and Robert Arp, "Coming Out of the Coffin and Coming Out of the Closet," in *True Blood and Philosophy: We Wanna Think Bad Things With You*, ed. George A. Dunn and Rebecca Housel (New Jersey: Wiley, 2010), 93–106.

rights, and found the American Vampire League (AVL), an organization focusing on the public relations and the promotion of the vampire rights. The speaker of the AVL is Nan Flanagan, an 816 years old female with the power to execute vampires and appoint sheriffs and monarchs. Nan advocates for vampires saying that they all drink only TruBlood, but in private she drinks blood from the donors.<sup>314</sup> Nevertheless, Nan serves as an excellent advocate of the vampire rights in the human community. She is able to reason with human politicians as well as religious representatives, maintaining a friendly attitude. Her arguments are well explained and supported by various studies and examples from human history concerning, for example, inquisition. She is in charge of the AVL until her true death at the end of the fourth season. In the fifth season, Nan is replaced by Steve Newlin, a former leader of the Fellowship of the Sun, the anti-vampire society, appointed because of his insight into the Fellowship.

When in charge, Nan is a very passionate speaker and is usually seen on television in various debates, trying to improve the vampires' profile in the public and to explain occasional violent acts carried out by the vampires rebelling against the mainstreaming. She claims that criminal individuals are in both communities. When seeking the equal protection of the state, Nan declares in a television interview on *Real Time with Bill Maher*: "We're citizens. We pay taxes. We deserve basic civil rights just like everyone else."<sup>315</sup> The question is, whether vampires are citizens according to the law, how many of them actually pay taxes and how it can be checked by the human government. In general, vampires offer to follow basic laws and norms of the human society in exchange for the equal protection of the state. If they behave like humans, they should be entitled to the similar treatment by the government.

To secure reciprocal understanding, the AVL creates the so called AVL Pact explaining its policy:

Patience: We understand that rebuilding trust takes time. We will be here until the end.

Acceptance: We do not blame a race for a single transgressor.

---

<sup>314</sup> Donors are humans who volunteered to be fed on by vampires.

<sup>315</sup> Alan Ball, "Strange Love," *True Blood*, season 1, episode 1, dir. Alan Ball, aired September 7, 2008 (Burbank, CA: Warner Home Video, 2013), DVD.

Charity: Our community has opened its coffers to support bridge-building efforts.

Tolerance: We will not rest until we achieve fearless, hate-free coexistence.<sup>316</sup>

Patience reminds humans of vampires' eternal lives. Building trust can take several human generations, but vampires claim to succeed. Vampires will have to trust humans in order to gain their trust. It also means that they have to reveal their true nature, how vampires are created and how they can be destroyed, and what powers they possess, which will make them very vulnerable. Vampires do not want to be vulnerable; the secrecy is their power. The point of acceptance aims at the crimes caused by non-mainstreaming vampires, but hints also at the criminals among humans. Single human individual committing a crime does not mean all humans should be blamed, and the same applies to vampires. Charity plays a very important role in every community so it can flourish. Vampires usually gather a considerable wealth over years, and they are willing to spend it if it helps their aim. Funding a human community can help building trust between humans and vampires. Tolerance belongs to the basic characteristics of a community targeting any types of discrimination. Fearless coexistence can be hardly achieved if vampires do not reveal their weaknesses to humans.

The AVL Pact page serves to vampires as well as humans. It helps vampires, who need counselling and general information of the AVL deeds, while humans learn about the way vampires try to integrate and what they do for it. More or less, it is an attempt to humanize vampirism. Furthermore, it seeks protection for vampires, still seen by many humans as animals that can be exploited because of their blood, a strong aphrodisiac stimulating human senses on a whole different level than any known drug. Thus vampires also become a prey whose value depends on the amount of blood the dealers, called drainers, can get from them.<sup>317</sup> Lafayette calls it "pure, undiluted, 24-karat life."<sup>318</sup> The abusive practices of drainers bring a question of the ethics of humanity. Vampires used to be humans as well, but drainers see them as a

---

<sup>316</sup> See HBO, "The AVL Pact," *American Vampire League*, accessed July 30, 2014, <http://www.americavampireleague.com/our-pact/>.

<sup>317</sup> See Driadne Blayne and George A. Dunn, "Pets, Cattle, and Higher Life Forms on *True Blood*," in *True Blood and Philosophy: We Wanna Think Bad Things With You*, ed. George A. Dunn and Rebecca Housel (New Jersey: Wiley, 2010), 37.

<sup>318</sup> Alexander Woo, "Sparks Fly Out," *True Blood*, season 1, episode 5, dir. Daniel Minahan, aired October 5, 2008 (Burbank, CA: Warner Home Video, 2013), DVD.

commodity treating them barbarically. They usually chain them by silver chains that severely burn vampires' skin, cut their arteries and let them bleed like cattle until they are too weak to heal, and then they leave them at a place where vampires cannot hide from the sun which sets them on fire.

In order to ensure the vampire rights legally, the AVL proposes a bill, the Vampire Rights Amendment (VRA), which would guarantee equal protection of the vampires under the law, and would provide constitutional recognition of vampires. It would protect them from the infringement of their social, political, and economic rights.<sup>319</sup> They demand also the right to vote to be able to decide about essential matters like humans. Opponents argue that vampires do not deserve any rights as they do not possess soul and are not natural. It makes parallel to discrimination of people on the basis of color because they were not considered "fully human," as well as to the opposition to legal recognition of the same-sex unions, which were considered as "unnatural."<sup>320</sup>

After the Great Revelation, vampires have to fight hard even for the limited civil rights, because:

they hadn't yet obtained full rights and privileges under the law. Legal marriage and inheritance of property were still forbidden in a few states, and vampires were barred from owning certain businesses. The human casino lobby had been successful in banning the vamps from direct ownership of gambling establishments . . . and though vampires could be police officers and firefighters, vampire doctors were not accepted in any field that included treating patients with open wounds. Vampires weren't allowed in competition sports, either.<sup>321</sup>

Still, they acquire a certain personal protection, e.g., staking a vampire equals to murdering a human, and additional penalties may be imposed when a vampire is abused for being a vampire, which qualifies as a hate crime. Draining vampires of their blood, dealing and consuming it is illegal and punishable by the law. Vampire

---

<sup>319</sup> See "The AVL Pact."

<sup>320</sup> J. J. Foy, "Signed in Blood: Rights and the Vampire-Human Social Contract," in *True Blood and Philosophy: We Wanna Think Bad Things With You*, edited by G. A. Dunn and R. Housel (New Jersey: John Wiley and Sons, 2010), 56.

<sup>321</sup> Brace and Arp, "Coming out of the Coffin and Coming Out of the Closet," 105.

blood is not a vital substance for humans as their lives do not depend on it. For vampires, blood is the only nutrition. Sookie tries to understand it when Eric admits that all vampires are murderers: “But in a way, you’re like lions . . . Lions all kill stuff . . . So you’re predators, like lions and raptors. But you use what you kill. You have to kill to eat.”<sup>322</sup> When TruBlood is invented, vampires do not have to kill humans anymore.

Nevertheless, even vampires drinking only artificial blood have been accused of being murderers only because of the prejudice and stereotypes. When Sookie tells Bill they have to stop meeting and he asks for her reasons, she provides the following explanation:

“Because you don’t breathe. You don’t have any electrical whatever it is. Your friends would like nothing more than to rip my throat out and because vampires killed that preacher from the Fellowship of the Sun church and his wife and baby! You look me in the eye and tell me they didn’t do it?”<sup>323</sup>

Bill’s answer creates a parallel to the AVL pact and its acceptance point about aggressors: “Humans have killed millions up millions in senseless wars. I do not hold you responsible for that.”<sup>324</sup> Bill is reasoning with Sookie righteously, as every vampire is an individual like every human. Not all humans are murderers, and the same applies to vampires.

One of the reasons for vampires’ mainstreaming is their feeling of collective guilt, evoked by their history and desire to correct the wrongs committed by vampires. According to Nyla R. Branscombe and Bertjan Doosje, such “emotional responses need not stem from personal participation in the events but can result when the self is categorized in terms of a shared group membership.”<sup>325</sup> Being a vampire means that humans condemn you as a murderer, and, even though you have not killed anyone, you may feel guilty for the crimes committed by other vampires. It is one of the features of collective guilt that “it can be experienced by group members

---

<sup>322</sup> Harris, *Dead to the World*, 53.

<sup>323</sup> Allan Ball, “Mine,” *True Blood*, season 1, episode 3, dir. John Dahl, aired September 21, 2008 (Burbank, CA: Warner Home Video, 2013), DVD.

<sup>324</sup> Ball, “Mine.”

<sup>325</sup> Nyla R. Branscombe and Bertjan Doosje, “International Perspectives on the Experience of Collective Guilt,” in *Collective Guilt: International Perspectives*, ed. Nyla R. Branscombe and Bertjan Doosje (Cambridge: Cambridge University Press, 2004), 3.

who were not in any way involved in the harm doing.”<sup>326</sup> Collective guilt is referred to in the AVL Pact, where vampires state they do not blame a group for a crime committed by an individual.

Despite their killing instinct of predators, vampires can sustain their lives with artificial blood or willing donors without killing anyone. Changing the vampire stereotypes is exactly the subject of the AVL propaganda. Yet, Bill is aware of the undeniable differences: “We are not human. We can pretend to be, when we’re trying to live with people . . . in your society. We can sometimes remember what it was like to be among you, one of you. But we are not the same race. We are no longer of the same clay.”<sup>327</sup> To fully adapt to humans, vampires have to act like them, following the same rules. Mentioning clay, Bill hints at the biblical creation myth because all vampires used to be humans.

Like humans, vampires also set strict rules and laws, some of them carried for centuries, e.g., staking another vampire is a crime, which is punishable according to the vampire code. In *True Blood*, vampires are judged by the Magister, who, as a human, was a member of the Spanish Inquisition, and who is an official of the Vampire Authority. Jorge Alonso de San Diego, the Magister of North America, belongs among the most powerful vampires, who impose fear upon their kind. He condemns a vampire for feeding on another vampire’s human to have his fangs pulled out before the Tribunal, which equals to the human Court of Justice. The Magister also charges Bill Compton with killing another vampire to protect his human lover Sookie, and sentences him to being chained with silver chains inside a coffin for five years. The Magister provides the audience with an insight into vampire morals when telling to Bill: “You murdered a higher life form for the sake of your pet. Humans exist to serve us that is their only value.”<sup>328</sup> However, Bill is indebted to Sookie for saving his life from drainers. The sentence changes after Bill reveals that the killed vampire was a thief and Bill only protected the property of his sheriff Eric. This loyal act impresses the Magister, and he changes the sentence: Bill has to create a new vampire as a substitute. Sentences for vampires seem very strict, yet rightful, matching the crimes and helping to keep the order in the vampire community. However, not all vampires perceive the Magister as the authority figure,

---

<sup>326</sup> Branscombe and Doosje, “International Perspectives on the Experience of Collective Guilt,” 4.

<sup>327</sup> Harris, *Living Dead in Dallas*, 232.

<sup>328</sup> Chris Offutt, “I Don’t Wanna Know,” *True Blood*, season 1, episode 10, dir. Scott Winant, aired November 9, 2008 (Burbank, CA: Warner Home Video, 2013), DVD.



especially ancient vampires like Russell Edgington, who is considered to be a terrorist by the mainstreamers, and he is the one who later kills the Magister.

Russell was born in 850 B.C., ranking thus among the oldest and most powerful vampires, which is one of the reasons he stands strictly against mainstreaming: “Why would we seek equal rights? You are not our equals.”<sup>329</sup> Having been living so long, he has lost all the connections to his former humanity, perceiving humans as mere food or slaves unsuitable to be equal to vampires. Russell stands against the Vampire Authority, a semi-religious council consisting of the most politically powerful vampires and the ultimate authority over all vampires. Led by the Guardian Roman Zimojic and six Chancellors, it has been assigned to oversee all the continents, creating a global vampire government. The main agenda of the Authority is the mainstreaming,<sup>330</sup> a part of the agreement with the government of the U.S. The Authority also controls the agenda of the AVL, the monarchs and other appointed officers.

The Authority controlling the United States of America appoints monarchs to rule the set territory, which means that the royal title is not hereditary, unlike in the human community. Russell Edgington is appointed the King of Mississippi and William “Bill” Compton becomes the King of Louisiana after he kills Sophie-Anne Leclerq, the former Queen of Louisiana. A kingdom is divided into districts ruled by the appointed Sheriffs, responsible directly to the king or the queen. The Sheriff’s responsibility is to manage all the vampires in the area and make sure they keep the rules and laws. William Compton is the sheriff of the Area 2 of Mississippi before he is promoted to the King of Louisiana. Godric is the sheriff of the Area 9 of Texas its center in Dallas. His progeny Eric Northman is the sheriff of the Area 5 of Louisiana with its center in Shreveport. For the Americans, this division is ridiculous as they have never had a kingdom, yet it refers to the French colonial times. Sookie is amused when Eric tells her about the vampire division of the U.S.:

“You all have divided up America into kingdoms, is that right?” . . .

“Yes,” he [Eric] said simply. “It has been so since vampires came to

---

<sup>329</sup> Alexander Woo, “Everything Is Broken,” *True Blood*, season 3, episode 9, dir. Scott Winant, aired August 15, 2010 (Burbank, CA: Warner Home Video, 2013), DVD.

<sup>330</sup> The idea of mainstreaming is left after the Guardian is killed and the Authority is taken over by the Sanguinista Movement, a group believing in a complete dominion of vampires over humans. The movement resembles more a religious sect than a political assembly.

America. Of course, over the years the system's changed with the population. There were far fewer vampires in America for the first two hundred years, because the trip over was so perilous." . . . "And the kingdoms are divided into...?" "Areas. Used to be called fiefdoms, until we decided that was too behind the times. A sheriff controls each area. As you know, we live in Area 5 of the kingdom of Louisiana." I pictured Eric as the sheriff of Nottingham, and when that had lost amusement value, as Wyatt Earp.<sup>331</sup>

Though Sookie approaches the political division stereotypically, being influenced by the television, the position of the Sheriff is much respected and the orders have to be followed. High-rank vampires do not tolerate disobedience of their subordinates. The vampire rules and laws are honored by most of them, even though they have inner objections, concerning, for example, human lovers. Local vampires know Sookie belongs to Bill and thus is unavailable. That does not concern Eric, if he wants Sookie to serve him; Bill has to follow his orders whether Sookie likes it or not:

"Sookie . . . Eric has told me to bring you to Shreveport again." . . . "You mean, he ordered you to bring me there? . . . You *have* to do this," I said appalled . . . "What is he, the Godfather of vampires?" I asked, angry and incredulous. "Did he give you an offer you couldn't refuse?" "He is older than me. More to the point, he is stronger." . . . "So is he the head of Vampire Region Ten, or something?" "Yes. Something like that."<sup>332</sup>

Sookie learns that Bill would be punished if she refused to follow Eric's orders, and has no choice but to obey. Eric's official rank is only hinted at in the novel, whereas the television adaptation provides more details:

Sookie: So what? Five, ten minutes?"

Bill: "As long as Eric requires us."

Sookie: "You mean as long as Eric requires me! Didn't even have the

---

<sup>331</sup> Charlaine Harris, *Club Dead* (New York: Ace Books, 2003), 37–38.

<sup>332</sup> Harris, *Dead Until Dark*, 129.

decency to ask me himself.”

Bill: “You are mine. He didn’t need to ask your permission.”

Sookie: “He cannot check me out like a library book!”

Bill: “Unfortunately Sookie, he can. Eric is sheriff of Area 5.”

Sookie: “Sheriff?”

Bill: “It’s a position of great power among our kind. We do not want to anger him. As long as the requests are reasonable, we should exceed his wishes.”<sup>333</sup>

The loyalty codex is strongly connected to the vampire race; usually it is the loyalty between a maker and progenies as the smallest unit, then between higher-ranked vampires (sheriffs, kings and queens) and their subjects. Some vampires gain loyalty of others because of their age, strength, power and experience. This trait is one of the vampire stereotypes that are kept in the novels as well as the television adaptation. However, age does not secure the highest rank, as, for example, Godric is an ancient vampire but reaches only the rank of a sheriff in contrast to much younger Bill, who becomes the king. The royal division of power in the vampire community brings the question to what extent they are really discriminated, being rich and powerful. Equality seems essential only for the young vampires who want to profit from the human community.

Even though some vampires may feel discriminated in the human community, they are still superior as regards their physical abilities. The humans then justify their repression of vampires by their fear of vampires’ abilities and the fear of being vampires’ prey. The struggle within the human community is to accept the fact that the vampires are superior beings, seen as killing monsters and walking freely among them, and whose behavior is unpredictable. The human community should show not only its tolerance but also the faith that vampires will behave as they promised and take humans as their equals. Accepting vampires means to believe that they will choose not to kill people out of selfless morality. Paula Rogers compares it to “a fat, juicy pig to cozy up to a hungry, knife-wielding human who swears to be a

---

<sup>333</sup> Alexand Woo, “The Fourth Man In The Fire,” *True Blood*, season 1, episode 8, dir. Michael Lehmann, aired October 26, 2008 (Burbank, CA: Warner Home Video, 2013), DVD.

vegetarian.”<sup>334</sup> Humans, after all, are not innocent, especially in the South stigmatized by the history of racial inequality. The audience can sympathize with the vampires because they are outcasts whether it is justified or not.

In *The Vampire Diaries* novels, the political division of powers is not depicted at all. The television adaptation introduced the so called Founders’ Council (later the Town Council). It was founded in the times of the Civil War and its original purpose was a protection of the town from vampires. The founders were the founding families; the most important members in the nineteenth century were Giuseppe Salvatore and Jonathan Gilbert. In the times when the story takes place, the twenty-first century, the leader of the Council is Richard Lockwood, the Mayor, who is replaced by Damon Salvatore (a vampire, who infiltrated the Council to learn all its secrets) after Richard’s death. The armed forces are provided by the Sheriff Elizabeth Forbes and her deputies. In the third season, all the members of the founding families are relieved of their duties; the new council is founded and renamed to the Town Council. However, it does not exist too long, as the members of the new Council die in an explosion when gathered at the meeting. The Council is presented only to introduce new characters. Yet, the Founders’ Council meets on a regular basis during its existence, discussing the elimination of vampires, not their equality.

The authors of the television adaptations put two worlds in contrast – the human and the vampire community. However different they look at the first sight, vampires used to be humans as well. The most human vampires are presented in *The Vampire Diaries*. They possess various human weaknesses, like jealousy, envy, greed, violence and desire for power. Nevertheless, humans do not welcome them; on the contrary, they aim at the elimination of vampires. No equality or any rights are offered to vampires, and thus they have to hide. If any vampire wants to become a part of the human community, he/she has to conform to the human rules including daywalking and pretending to be human, and then they have the same rights as humans. The vampires do not gather into covens but either create a family, like the Originals, or remain solitary creatures like Katherine. No government rules them.

Unlike *The Vampire Diaries*, vampires in *The Southern Vampire Mysteries* and *True Blood* create very strong bonds of a maker and his/her progenies. It is a

---

<sup>334</sup> See Paula Rogers, “To Live And Live in Dixie,” in *A Taste of True Blood: The Fangbanger’s Guide*, ed. Leah Wilson (Dallas: Benbella, 2010), 50.

great responsibility to be a maker, who can abandon a progeny only after releasing him/her. A maker has to take care of a progeny like of a child and teach him/her what it means to be a vampire, i.e., how to survive in the human world. Most of them do not want to merely survive but become a part of that world as they used to be a part of the human community. It also means that they have to look and behave like humans in order to be accepted among them. The human community accepts only those who follow its rules. The vampire community as such is ruled by the vampire government called the Authority; its president is the Guardian and his cabinet consists of the Chancellors simulating thus the human government in the U.S. Below the Authority, there are kings and queens reigning over their kingdoms divided into areas governed by sheriffs. The hierarchy is firmly set to keep the vampire race organized and controllable. In *The Southern Vampire Mysteries* and *True Blood*, the vampire community is presented as more organized than the human community, which is portrayed as chaotic and hardly able to keep the laws or secure the basic rights. The vampire race does not discriminate against sex, race, religion or sexual orientation, which is in a sharp contrast to the prejudiced humans. That is one of the reasons the vampire race considers itself superior to the humans who are unable to become organized properly.

## 5. Representation of Minorities

*“Harsh time, difficult childhood, bla,bla, snore.”*<sup>335</sup>

Tara Thornton, *True Blood*

This chapter investigates the representation of ethnic and racial minorities portrayed in *The Vampire Diaries* and *The Southern Vampire Mysteries* novels, and their television adaptations. When it comes to the American South, the main issue is the perception and representation of various racial minorities. As Winthrop Jordan observes about the South, since 1960 there “has been more change in racial attitudes than at any previous time. Some of this change is more apparent than real, for it has involved only the level of formal expression, not underlying attitudes. How much these changes are affecting actual attitudes is open to question.”<sup>336</sup> The changes were possible after the Civil War and the abolition of slavery. Leeann Whites emphasizes particularly the changes in “the gender roles for men and women, as well as for the enslaved and the free . . . During the war, many white men lost their ability to protect and dominate their households . . . black men gained not only their freedom but also the position as heads of their own households in the war’s aftermath.”<sup>337</sup> The emphasis of this chapter is put not only on the African Americans, but also on the Native Americans and people of Latino and Chinese origins, showing the extent of their representation and portrayal of stereotypes.

### 5.1 African Americans

Despite the general practice of political correctness in most Western cultures, the minorities are still not fairly and objectively represented. The underlying current of racism and discrimination is best depicted in *The Vampire Diaries*, located in a small town called Mystic Falls (Fell’s Church in the novels) in Virginia. The effect is

---

<sup>335</sup> Alan Ball, “Mine,” *True Blood*, season 1, episode 3. dir. John Dahl, aired September 21, 2008 (Burbank, CA: Warner Home Video, 2013), DVD.

<sup>336</sup> See Winthrop D. Jordan, “Racial Attitudes,” in *The New Encyclopedia of Southern Culture*, ed. Charles Regan Wilson, vol. 4, *Myth, Manners, and Memory*, ed. Charles Regan Wilson (Chapel Hill: University of North Carolina Press, 2006), 147–51.

<sup>337</sup> See Leeann Whites, “Civil War,” in *The New Encyclopedia of Southern Culture*, ed. Charles Regan Wilson, vol. 13, *Gender*, ed. Nancy Bercau and Ted Ownby (Chapel Hill: University of North Carolina Press, 2009), 70.

mainly achieved by the firm historical grounding, as the series largely relies on the history of the region. Especially the Civil War plays a crucial role in the series set in the state whose motto, ironically, is “Sic semper tyrannis” or “thus always to tyrants.”<sup>338</sup>

In the television adaptation of *The Vampire Diaries*, there are only a few African American characters. The most significant is Bonnie Bennett,<sup>339</sup> a high school student and a witch, which is a trait carried in the Bennett family. Her ancestor, Emily Bennett, lived in the nineteenth century during the Civil War and was a companion of Katherine Pierce, a Caucasian vampire. Emily cared for Katherine’s needs, always behaving submissively and inconspicuously. Such conduct was necessary; in this way she protected her secret of possessing powers no human or vampire could match. If her powers had been revealed, Emily would have been burnt at the stake for witchcraft.

Bonnie learns about her witch ancestors from her grandmother. Nevertheless, she considers those stories to be only tales, as she explains to her friend Caroline Forbes:

Caroline: “I’m confused. Are you psychic or clairvoyant?”

Bonnie: “Technically, Grams says I’m a witch. My ancestors were these really cool Salem witch chicks or something. Grams tried to explain it all but she was looped on the liquor so I kinda tuned out. Crazy family, yes. Witches, I don’t think so.”<sup>340</sup>

Bonnie is proud of her Salem ancestors despite the fact that they were either slaves or witches, hunted and burned at the stake. She deliberately emphasizes her witch heritage to modify her family history and make it more interesting.

Bonnie is constantly looking for her place among the teenagers and tries to prove that she is special and possesses certain magical powers; even more so, as there is no community of African Americans:

---

<sup>338</sup> See *Encyclopedia Virginia*, s.v. “Seal of the Commonwealth of Virginia,” accessed August 14, 2015. [http://www.encyclopediavirginia.org/seal\\_of\\_the\\_commonwealth\\_of\\_virginia](http://www.encyclopediavirginia.org/seal_of_the_commonwealth_of_virginia).

<sup>339</sup> In the novels, the surname belongs to a high school student Vickie Bennett, a minor character.

<sup>340</sup> Kevin Williamson and Julie Plec, “The Night of the Comet,” *The Vampire Diaries*, season 1, episode 2, dir. Marcos Siega, aired September 17, 2009 (Burbank, CA: Warner Home Video, 2013), DVD.

Stefan: "I'm not too versed, but I do know that there's a history of Celtic druids that migrated here in the 1800s."

Bonnie: "My family came by way of Salem."

Stefan: "Really? Salem witches?"

Bonnie: "Yeah."<sup>341</sup>

When Stefan mentions the Druids, he creates a parallel to the original novel. In the novel, Bonnie's surname is McCullough and she is of Scottish heritage. She is not African American at all; she is fair-skinned with red hair and brown eyes. She says to be descended from druids, not Salem witches, and has a grandmother in Edinburgh. She explains it to her friend Elena Gilbert:

Bonnie looked martyred. "Do you know that he made me sign up to be the very first one to give my oral report? I don't care, though; I'm going to do mine on the druids, and—" "On the what?" "Droo-ids. The weird old guys who built Stonehenge and did magic and stuff in ancient England. I'm descended from them, and that's why I'm psychic."<sup>342</sup>

Bonnie's first name speaks of her true origins, as "bonnie" is a Scottish/Irish word meaning "pretty" or "attractive."<sup>343</sup> However, the scriptwriters decided to change Bonnie's background. The change from druids to Salem witches created a more familiar background for the American audience. Salem witches are more appealing for Bonnie, leaving aside the issue of slavery. She is not distressed by the history of her family, only with the fact that her parents left her.

In the modern times, women in the Bennett family also serve others. Bonnie embodies a typical stereotype of a black best friend, who helps whenever needed, even to vampires, despite her grandmother's warnings that vampires cannot be trusted. The Bennett witches swore against an allegiance with vampires after Katherine betrayed Emily and revealed her as a witch to the town council. Endowed

---

<sup>341</sup> Barbie Kligman and Bryan M. Holdman, "Friday Night Bites," *The Vampire Diaries*, season 1, episode 3, dir. John Dahl, aired September 24, 2009 (Burbank, CA: Warner Home Video, 2013), DVD.

<sup>342</sup> Smith, *The Vampire Diaries, Volume I: The Awakening*, 45–46.

<sup>343</sup> See *Urban Dictionary*, s.v. "Bonnie," accessed March 15, 2015. <http://cs.urbandictionary.com/define.php?term=Bonnie>.



with magical powers of her ancestors, Bonnie serves as a protective force of her friends and inhabitants of the town against vampires. Even though she claims to be on friendly terms with two male vampire characters, Stefan and Damon Salvatore, she does not hesitate to hurt them whenever they endanger humans.

Unlike the novel, the television series features also African American warlocks, Jonas Martin and his son Luka. They are helping a vampire, Niklaus, but not voluntarily; they are threatened by him as he keeps Luka's sister captive to make them serve him. They are killed as soon as they serve the purpose of introducing the vampire's vicious nature to the audience. Luka's sister is killed later in a vampire ritual. Their characters are not developed much. They represent magical African Americans, usually male characters endowed with supernatural powers like, for example, an African American character with healing power, John Coffey, in Stephen King's *Green Mile* (1996).

In general, African American men and women are underrepresented, though their gender distribution is equal. They share the same fate, as they are all killed, including Bonnie, who dies when trying to bring her lover from the dead at the end of the fourth season, in the episode "The Walking Dead." In the following season, however, she is resurrected. Breaking the rules of nature through the resurrection, Bonnie becomes a magical anchor, a doorway to the Other Side for all supernatural beings, like witches and vampires, whose ghosts pass through her after death. She is not only the embodiment of a black best friend stereotype, but also a magical African American.

Even though the majority of witches is African American, there are also two Caucasian witches, Esther Mikaelson, who created the very first vampires called the Originals, and Silas, who is a warlock turned into a vampire. Despite Esther's claim to be a loving mother, she considers her children to be an abomination. Concentrating her magic powers only on their annihilation, she argues it must be done to reconcile with nature. Silas is the oldest of the characters as he was born some time during the first century BC in ancient Greece, and the very first immortal being. He is ruthless, cruel and oblivious to any rules including those of nature and usually serves as an authority figure for witches. Both characters possess magic powers long before the Salem witches. As Caucasians, their occurrence among African American witches is exceptional.

In *The Vampire Diaries* novels, there is no African American character, despite the fact that roughly 20% of population of Virginia claims to be African American.<sup>344</sup> In the television adaptation, every African American female character seems to possess some kind of magic power or is referred or said to be a witch, which supports the theory of Salem descent. African American male characters play more varied roles as warlocks, vampire hunters or vampires. There are only a few African American vampires. They appear only when plot is relocated to New Orleans, and they play only marginal roles, being a part of a multicultural group including Hispanic vampires as well. One African American vampire appears in the first season and comes in a group of the Civil War vampires, who were released from a tomb by Bonnie. His name is Harper and his behavior is servile. Being a freed slave, he fought in the Union army during the Civil War. He was dying in the battlefield when a vampire called Pearl Johnson saved him by turning him, thus deserving Harper's respect and service.

The heritage of the Civil War and slavery is treated as a social taboo in *The Vampire Diaries*. The descendants of the plantation owners hide any trace of their families' slave ownership, and the topic itself is very sensitive. Due to the taboo attribute of the slavery in the series, there is nothing mentioned about the life on a plantation, a hierarchy of households or relationships of masters and slaves. The Civil War era is portrayed through beautiful dresses of the ladies amusing their wooing gentlemen, which creates non-realistic picture of those times.

In contrast with *The Vampire Diaries*, the television series *True Blood* features plenty of various racial and ethnic groups. The story is set in a fictional village Bon Temps in Louisiana. The demographic structure of the state, with approximately 32.5% of African Americans, 4.2% of Hispanic/Latino origin, 1.5% of Asian Americans, and 0.7% of Native Americans,<sup>345</sup> is reflected and respected in the television adaptation, whereas in the novels Harris concentrates more on the introduction of various supernatural creatures, e.g., various types of werepeople (shifters).

There are two major African American characters, namely Tara Thornton and her cousin Lafayette Reynolds. Tara was growing up with her alcoholic mother and,

---

<sup>344</sup> See "Demographic Statistics," Infoplease, accessed January 16, 2015, <http://www.infoplease.com/us/census/data/virginia/demographic.html>.

<sup>345</sup> See "Population Demographics for Louisiana 2014 and 2015," Suburban Stats, accessed January 10, 2015. <https://suburbanstats.org/population/how-many-people-live-in-louisiana>.

as a result of her early traumatic experience, she does not trust people and is unable to fit into society. Ironically, she was named after a plantation in Margaret Mitchell's *Gone with the Wind* (1936). Tara is portrayed as a strong woman dealing with various types of abuse all her life. She also has problematic relationships with men, be it her boss Sam Merlotte, her best friend's brother Jason Stackhouse, or an African American man Benedict. Tara and Benedict Talley are forced into a relationship by a white woman and supernatural creature Maryann, who dominates and manipulates them. They are virtually in Maryann's possession for some time and they are her willing servants, if not slaves, as Maryann treats them as her inferior. Yet, at the first sight it seems they live happy lives of abundance in her mansion, and for Tara this relationship seems to be the first real one, which makes her extremely happy. Despite having only a basic education, she is one of the smartest characters in the series. The lack of African American community in the town where Tara would seek moral help has also contributed to her problems. The only guidance was provided by a white family of the Stackhouses, especially by Adele Stackhouse, who assumed a parental role in Tara's life.

Bon Temps is a small town isolated from other parts of the country. People living there are typical examples of "rednecks," uneducated farmers or workers. Their life consists mainly of work, drinking, and sex. Anyone and anything not fitting their way of life is considered undesirable. Tara has to overcome disapproving comments from locals when she is dating Jason Stackhouse. She is portrayed as a brash woman, behaving very often aggressively. Tara's aggression is caused by the feeling of not being fully accepted by the white majority. She fitted into the Stackhouse family because Sookie has also felt as an outcast because of her telepathic ability.

Tara's cousin Lafayette, a cook at a local diner Merlotte's where Sookie and Tara work as waitresses, impersonates a typical southern outcast. He is African American and gay, wearing colorful clothes, heavy make-up, false lashes and nail polish. He is introduced in the first novel *Dead Until Dark* and killed at the beginning of the second novel *Living Dead In Dallas*. Sookie describes the moment his body is found:

Lafayette, the cook for one shift at Merlotte's, had been shoved into the backseat. He was naked. It was Lafayette's thin brown foot, its

toenails painted a deep crimson, that had kept the door from shutting, and it was Lafayette's corpse that smelled to high heaven.<sup>346</sup>

In the television adaptation his character is developed as a major one. When asked about his motivations for keeping Lafayette, Alan Ball answered: "The first scene I shot with Nelsan Ellis in the pilot made it abundantly clear to me that this was a character we could never lose . . . In a lesser actor's hands, Lafayette could come across as extreme or one-dimensional; Nelsan makes him strong, fierce, and deeply lovable."<sup>347</sup>

Stereotypically, Lafayette is introduced as a drug dealer, selling vampire blood called "V" which gives humans strength and works also like an aphrodisiac. He is abducted by the local vampire sheriff Eric Northman and tortured, as vampires consider dealing their blood as an outrageous crime. Lafayette is not educated and has a very complicated relationship with his mother, Ruby Jean Reynolds, who dislikes him for being gay. Despite his difficult life, he is a warm-hearted and friendly person trying to find his place in the prejudiced society. He even finds a lover, Jesús Velásquez, who takes care of his mother in the mental asylum. Their relationship is very passionate; they are each other's soul mates. Being a dealer and addict, Lafayette does not resist the temptation to introduce "V" into their relationship, thus they reveal the dark side of Jesús, still, their love remains strong.

The character of Lafayette is stereotypical as he embodies various minority groups of the South. He and Tara stand out in the predominantly white community, nevertheless they subconsciously identify with its rules until they are directly threatened. Tara is often more than ready to remind others of the issue of southern racism: "People think because we got vampires out in the open, race isn't the issue no more. But did you ever see the way folks look at mixed couples in this town? Race may not be the hot-button issue it once was, but it's still a button you can push on people."<sup>348</sup> She responds to people giving her strange looks when they learn about her relationship with Jason Stackhouse, criticizing their prevailing prejudice. On the other hand, Tara herself is not free of prejudice against other minorities, especially

---

<sup>346</sup> Charlaine Harris, *Living Dead In Dallas* (New York: Ace Books, 2002), 5.

<sup>347</sup> Charlaine Harris, "Inside *True Blood*," in *The Sookie Stackhouse Companion*, ed. Charlaine Harris (London: Gollancz, 2012), 336.

<sup>348</sup> Brian Buckner, "Escape from Dragon House," *True Blood*, season 1, episode 4, dir. Michael Lehmann, aired September 28, 2008 (Burbank, CA: Warner Home Video, 2013), DVD.

vampires: “You know they can hypnotize you.”<sup>349</sup> Her best friend Sookie scorns her hypocrisy: “Yeah, and black people are lazy and Jews have horns.”<sup>350</sup> Even though Tara does not want to be judged, she is judgmental towards others, even to her best friend Sookie, who is dating a vampire, Bill Compton, an ex-Confederate soldier. Tara’s tolerance of vampires is minimal, and even less so when they possessed slaves like Bill’s family. She even wants him to apologize to her.

Hypocritically, Tara does not want the same from Sookie, even though her ancestors belonged among slaveholders. Bill recalls the Stackhouses when visiting Sookie’s grandmother: “Ma’am, if I remember correctly, he had a house slave and a yard slave. The house slave was a woman of middle age and the yard slave a very big young man, very strong, named Minas. But the Stackhouses mostly worked their own fields, as did my folks.”<sup>351</sup> Bill’s credibility is questionable but so is Tara’s prejudice against vampires as she relies on a stereotypical picture of a vampire as a bloodthirsty monster. Tara herself embodies an African American female stereotype being orally aggressive and brash.

## 5.2 Latino People

Stereotypically, as Jamie Winders claims, Latino residents in many southern countries were considered to be “all male, single, Mexican, and likely undocumented . . . whose racial, ethnic, linguistic, and cultural differences were perceived as threatening.”<sup>352</sup> Currently, many American inhabitants of Latino origin are native-born citizens, but some negative stereotypes about Latino people still prevail. Apart from the assumption that they are illegal immigrants and do not speak English, Latino women are seen as sexy maids while Latino men are considered to be criminals, usually drug dealers.

*The Vampire Diaries* lack any Latino characters, whereas *True Blood* offers a more culturally varied society, though not presenting the Latino community as such, only a few individual characters. Jesús Velásquez, Lafayette’s lover born in Mexico,

---

<sup>349</sup> Allan Ball, “The First Taste,” *True Blood*, season 1, episode 2, dir. Scott Winant, aired September 14, 2008 (Burbank, CA: Warner Home Video, 2013), DVD.

<sup>350</sup> Ball, “The First Taste.”

<sup>351</sup> Harris, *Dead Until Dark*, 53–54.

<sup>352</sup> See Jamie Winders, “Latino Men and Women,” in *The New Encyclopedia of Southern Culture*, ed. Charles Reagan Wilson, Vol. 13, *Gender*, ed. Nancy Bercaw and Ted Ownby (Chapel Hill: University of North Carolina Press, 2009), 161.

works as a nurse in the mental asylum and in the fourth season he reveals to be a brujo. The word comes from Spanish and means a male witch.<sup>353</sup> This character is introduced to develop Lafayette's storyline and his magic powers. Jesús does not appear in the novels. He is caring and sympathetic, and, in contrast to Lafayette, also educated. Jesús's mother was raped, so he does not know his father. When Jesús was a child, his grandfather, also a brujo, used him in a magical-powers releasing ritual that was interrupted by Jesús's mother. She moved with her son to Louisiana. Jesús is an American citizen with respected occupation, not a criminal at all. There is no Latino community that would express its culture and maintain its traditions with the exception of magical powers that cause Jesús's death. No one seems to have problems with his ethnicity, only with his sexual orientation.

Another character of Mexican origin, appearing in the fourth season, is Luna Garza, whose mother was Mexican and father Navajo Indian. Luna was raised in a Navajo reservation and she is also a very specific shapeshifter. As her mother died while giving birth to her and Luna thus indirectly caused her death (as perceived by her family), she became the so called skinwalker, a person who is capable of turning into an animal as well as into any human. She is introduced in the series to help develop the storyline and other shapeshifting characters. Luna appears in the second book, *Living Dead in Dallas*. She is described as a Hispanic woman living in Dallas, where Sookie meets her. Living in the men-dominated community of werewolves, she is in an inferior position as a woman and non-werewolf shifter. When she leaves her werewolf boyfriend with their daughter, he pushes Luna to give up the daughter in favor of his family. The only traditions emphasized are those of her boyfriend's family, such as follow the orders of male werewolves and behave submissively. Luna does not keep any Indian traditions or rituals. Both Luna and Jesús are assimilated into the majority community. They contribute to multicultural picture of the South in the television adaptation.

### **5.3 Native Americans and Asian American Characters**

As Light Townsend Cummins claims, on the territory of Louisiana there are more American Indian tribes than in any other southern state. The tribes of Louisiana

---

<sup>353</sup> See *Merriam-Webster Dictionary*, s.v. "Brujo," accessed March 24, 2015. <http://www.merriam-webster.com/dictionary/brujo>.

Indians consist of Alabama, Koasati, Choctaw, Chitimacha, Houma and Tunica-Biloxi. Despite their assimilation into American culture, their languages have been preserved and they even enriched Louisiana vocabulary. For example, a word “bayou,” derived from the Choctaw word “bayuk,” means a slow-moving body of water and for some people serves as a synonym for Louisiana. Even the state capital’s name, Baton Rouge, is of the Native American origin; it was called “isti huma” in the Muskogean language, meaning the Red Stick.<sup>354</sup> Toponymy of Louisiana is essential for the show, even more than the representation of racial and ethnic groups.

A Native American character featured in a novel *Dead Until Dark*, a vampire Long Shadow (Longshadow in its adaptation) was born in 1752. He became a vampire in 1790 and is a member of the Huron Tribe. The Hurons lived around the St. Lawrence River and fought in the French Indian war with France against Britain in the middle of the eighteenth century.<sup>355</sup> In the television adaptation, the audience learns that Longshadow fought on both sides according to which side offered more. This character trait speaks of his true nature. He embodies the stereotypes of Native Americans being unsmiling, silent and inclined to fighting. He works as a bartender in a vampire club Fangtasia. In the novel, Sookie describes him as “an American Indian, with long coal black straight hair and a craggy nose, a straight line of a mouth, and a whippy build.”<sup>356</sup> He is a business partner of other two vampires, Eric and Pam, until he steals \$60,000 and is staked by Eric. Longshadow is only a minor character both in the novel and the television series and appears only rarely. Whether he keeps any traditions or rituals of his people is not known. Given his age as a vampire and the lack of any featured Indian community, it is highly unlikely.

Besides the Native Americans, *The Southern Vampire Mysteries* and *True Blood* also feature a Chinese character, namely a vampire bartender Chow Lin. He is introduced in the second novel, *Living Dead in Dallas*; Sookie describes him in the following way:

---

<sup>354</sup> See Light Townsend Cummins, “Native Peoples and European Contact,” in *Louisiana: A History*, ed. Bennett H. Wall and John C. Rodrigue (Chichester: Wiley Blackwell, 2014). Kindle edition.

<sup>355</sup> See *Encyclopaedia Britannica*, s.v. “Huron People,” accessed January 10, 2015. <http://www.britannica.com/EBchecked/topic/277295/Huron>.

<sup>356</sup> Harris, *Dead Until Dark*, 116.

He was the first Asian vampire I'd seen, and he was extremely handsome. He was also covered – at least the parts I could see – with that intricate tattooing that I'd heard members of the Yakuza favored. Whether Chow had been a gangster when he was human or not, he was certainly sinister now . . . He had a trace of an accent, but I don't have enough experience with the different characteristics of the many strains of Asians to tell you where he came from originally. I am sure 'Chow' was not his complete name, either, but it was all the other vampires called him.<sup>357</sup>

Sookie employs some of the Asian American stereotypes when she talks about Yakuza and Chow's gangster past. On the other hand, she is not certain about Chow's nationality as she cannot recognize the differences in accent like many other non-Asian people.

In the television adaptation, the audience learns that Chow was born in 1860. He was a carpenter in a village in Central China and was turned into a vampire in 1901. He sacrificed his human life for a woman who left him afterwards. Chow's activities, after being transformed into a vampire, are unknown. He rarely appears in the television series and in the novel. He acts more as Eric's bodyguard than as a bartender, accompanying him whenever Eric needs to deal with some problems, always standing silently but threateningly behind him. Chow's character is not developed much, but still he contributes to a diversity of characters.

*The Vampire Diaries* do not feature any Native Americans; nevertheless, there appear a few Chinese characters in the television adaptation.<sup>358</sup> Pearl Zhu (in the series referred to also as Johnson) is an Asian American, probably Chinese, as her surname in Chinese means "bead" or "pearl."<sup>359</sup> Pearl is said to be born in the middle of the fifteenth century, and was in her thirties at the time of her transformation. She is very attractive and dominant, being a self-proclaimed leader of the tomb vampires, who were entrapped there in the times of the Civil War and was released after almost two centuries. After their release, Pearl supports them to

<sup>357</sup> Harris, *Living Dead in Dallas*, 43–44.

<sup>358</sup> In Virginia there are approximately 0.5% of Native Americans and 5.5% of Asian Americans. See "Weldon Cooper Center for Public Service," University of Virginia, accessed January 10, 2015. <http://www.coopercenter.org/demographics/virginia-population-estimates>.

<sup>359</sup> See *Look Up Chinese*, v.s. "zhu," accessed January 10, 2015. <http://www.mdbg.net/chindict/chindict.php?wdqb=zhu&wdrst=0>.



integrate into the society without being killed by vampire hunters, and expects their obedience in return. If her orders are not followed, she does not hesitate to punish any objector. She resembles the Asian woman stereotype of a beautiful fighter. In the nineteenth century, she ran an apothecary. Even though Pearl claims her family was very fortunate, she must have used her vampire power of glamour to have been allowed to run an apothecary in the times of the Civil War.

After her return to Mystic Falls, she also starts an apothecary with her daughter Anna, the only of her four children who was turned into a vampire. Anna is a typical teenager trying to fit among the high school students. Both women are completely assimilated into the white community, trying to delude the vampire hunters. The connection to their ancestry is the apothecary business referring to Chinese medicine as she sells mostly herbs and home-made ointments.

The representation of racial groups is more varied in *The Southern Vampire Mysteries* and *True Blood* than in *The Vampire Diaries*. Yet, their culture is not presented because of the lack of their communities. The characters tend to be individuals in the majority society. *The Vampire Diaries* feature a few African Americans and Asian Americans. Nevertheless, they tend to appear only as minor characters with the exception of Bonnie. She is the most significant African American also due to her magical powers that are important for the development of the story line. She acts as a best friend and essential assistance to other characters. The most noticeable Asian American is Pearl, a domineering female vampire. Other racial and ethnic groups are neglected.

In contrast to *The Vampire Diaries*, in *The Southern Vampire Mysteries* and their television adaptation racial groups are represented, however, mostly by only one minor character, with the exception of African Americans Tara and Lafayette, whose were developed as major ones in the television series. Tara is stereotypically featured as an aggressive and cheeky woman, and her cousin Lafayette as a drug dealer. The Latino representative, Jesús, defies Latino stereotypes; he is educated and employed as a nurse. Also a Chinese American and a Native American are portrayed stereotypically. Yet, the majority of all characters in both series is white, which is not surprising considering the historical background of the country.

## 6. Sexuality or the Deepest Desires Unbound

*“Boyfriend, for you, I’d do all kind of things against my better judgment.”*<sup>360</sup>

Lafayette Reynolds, *True Blood*

Transgressive sexual relations have always belonged to Gothic literature, especially in modern stories. George E. Haggerty claims that Gothic fiction offered a place for testing “many unauthorized genders and sexualities, including sodomy, tribadism, romantic friendship (male and female), incest, pedophilia, sadism, masochism, necrophilia, cannibalism, masculinized females, feminized males, and miscegenation.”<sup>361</sup> He continues that Gothic fiction is more about desire itself rather than about the difference between “homo- or heterodesire.”<sup>362</sup> Contemplating Gothic fiction, Judith Halberstam elaborates on the topic of otherness embodied in vampires:

Othering in Gothic fiction scavenges from many discursive fields and makes monsters out of bits and pieces of science and literature: Gothic monsters are over-determined, and open therefore to numerous interpretations, precisely because they transform the fragments of otherness into one body. That body is not female, not Jewish, not homosexual, but it bears the constructions of femininity, race, and sexuality.<sup>363</sup>

Otherness allows the authors of Gothic fiction to use vampires as a mirror of society and shift awareness towards racial or sexual identity issues. This chapter deals with non-heterosexual characters and their representation in the analyzed stories, providing also a short overview of lesbian vampires as well as homoerotic features in literature. Further, the analysis deals with the legal approach towards non-heterosexuals, taking into account the latest legal development in the United States.

---

<sup>360</sup> Alan Ball, “Trouble,” *True Blood*, season 3, episode 5, dir. David Petrarca, aired July 18, 2010 (Burbank, CA: Warner Home Video, 2013), DVD.

<sup>361</sup> George E. Haggerty, introduction to *Queer Gothic* (Champaign: University of Illinois Press, 2006), 2.

<sup>362</sup> Haggerty, “Introduction,” 2.

<sup>363</sup> Judith Halberstam, “Technologies of Monstrosity: Bram Stoker’s *Dracula*,” Bloomington: University of Indiana Press. *Victorian Studies*, 36, no. 3 (1993): 337.  
[https://www.jstor.org/stable/3828327?seq=1#page\\_scan\\_tab\\_contents](https://www.jstor.org/stable/3828327?seq=1#page_scan_tab_contents).

It also points out the different perception of non-heterosexuals by human and vampire communities.

The concept of sexuality has been connected with vampires from the beginning of vampire fiction. Richard Dyer finds a parallel of homosexuality and vampirism in privacy and discovery narratives:

In most vampire tales, the fact that a character is a vampire is only gradually discovered – it is a secret that has to be found out. The analogy with homosexuality as a secret erotic practice works in two contradictory ways. On the one hand, the point about sexual orientation is that it doesn't 'show', you can't tell who is and who isn't just by looking; but on the other hand, there is also a widespread discourse that there are tell-tale signs that someone 'is'. The vampire myth reproduces this double view in its very structures of suspense.<sup>364</sup>

It relates to ideas of double life not only of non-heterosexuals, who are forced by society to hide their sexual orientation to avoid societal scrutiny. Modern vampires have to conceal their monstrous secret if they want to fit a human society. It is exactly the notion of secrecy that appeals to readers, especially concerning vampire sexuality.

The mere act of feeding on humans resembles a sexual intercourse. Vampires and their victims are connected in a very intimate ritual, whether willingly performed on the side of the victim, or not. The ritual of sucking someone's blood is erotic: the vampire's sharp long fangs, phallic symbols, penetrate soft skin of a victim, causing pain as well as pleasure; the act makes the vampire's victim weak and dizzy, getting close to the state of sexual satisfaction but often ending in the victim's death. Vampires feed on both sexes; however, in *True Blood* they choose their victims according to their sexual preferences. Haggerty claims that "[m]ale-male relations are so often the basis of a gothic plot that their significance may sometimes be missed. The figure of two men locked in a physical and psychological bond –

---

<sup>364</sup> Richard Dyer, "It's In His Kiss," in *The Culture of Queers* (London: Routledge, 2002), 78. Original emphasis.

whether friendship or rivalry – so intense that they are spiritually a single being.”<sup>365</sup> Female-female bonding tended to be rather underrepresented in vampire fiction until the twentieth century.<sup>366</sup>

The South is stereotypically portrayed as being obsessed with sexual repression and charged with sexual tension. According to Sharon A. Sharp, white women of the antebellum South were expected to be “virtuous, chaste, and pious – to keep their minds above sexuality. Married women, though, were also duty-bound to be available sexually to their husbands.”<sup>367</sup> Men, on the other hand, were seen as sexually dominant. Southern attitudes towards sexuality have changed since then, and attitudes towards lesbians, gays, bisexuals, and transgender people (LGBT)<sup>368</sup> have also been changing significantly. However, the rights of the LGBT community were severely restricted by the so called “sodomy statutes” kept in the southern states until 2003, when they were overturned by *Lawrence v. Texas*,<sup>369</sup> which expanded the right to privacy. Nevertheless, John Howard claims that LGBT people “would seem to encounter more difficulties in the South than in other regions.”<sup>370</sup> Especially transgender people have to fight for “the right to change the sex designation on their legal and medical documents, such as driver’s licenses and birth certificates.”<sup>371</sup> Even though lesbian and gay characters have been featured in many television series, transgender characters appear still only occasionally.

---

<sup>365</sup> George E. Haggerty, “‘The End of History’: Identity and Dissolution in Apocalyptic Gothic,” in *Queer Gothic* (Champaign: University of Illinois Press, 2006), 109.

<sup>366</sup> Pam Keeseey edited several collections of short stories with lesbian vampires, see for example, *Dark Angels: Lesbian Vampire Erotica*, ed. Pam Keeseey (San Francisco: Cleis Press, 1995) and *Daughters of Darkness: Lesbian Vampire Tales*, ed. Pam Keeseey (San Francisco: Cleis Press, 1998).

<sup>367</sup> Sharon A. Sharp, “Sexuality,” in *The New Encyclopedia of Southern Culture*, ed. Charles Reagan Wilson, vol. 13, *Gender*, ed. Nancy Bercaw and Ted Ownby (Chapel Hill: University of North Carolina Press, 2009), 258.

<sup>368</sup> The term has been widened to LGBTQ, adding queer for those who do not want to be defined by other categories or for those questioning their gender/orientation, and recently other letters has been added, e.g., A for allies, I for intersex, etc. See Nicholas M. Teich, “Glossary,” in *Transgender 101: A Simple Guide to a Complex Issue* (New York: Columbia University Press, 2012), 132.

<sup>369</sup> See *Lawrence v. Texas* 539 U.S. 558 (2003).

<sup>370</sup> John Howard, “Gays,” in *The New Encyclopedia of Southern Culture*, ed. Charles Reagan Wilson, vol. 13, *Gender*, ed. Nancy Bercaw and Ted Ownby (Chapel Hill: University of North Carolina Press, 2009), 122.

<sup>371</sup> Howard, “Gays,” 125.

## 6.1 Queering of Vampires

Homoerotic features have been present in vampire fiction since the nineteenth century. The prototype of a masculine vampire, Count Dracula, shows same sex inclinations towards Jonathan Harker, the protagonist of Bram Stoker's novel *Dracula*. Dracula's obsession with Jonathan culminates in a jealous scene when he yells at his vampire brides: "How dare you touch him, any of you? How dare you cast eyes on him when I had forbidden it? Back, I tell you all! This man belongs to me! Beware how you meddle with him, or you'll have to deal with me."<sup>372</sup> Yelling that Harker is his, Dracula usurps Jonathan for himself, at least physically if not emotionally.<sup>373</sup> Talia Schaffer claims that Bram Stoker was strongly influenced by his "corrosive long-term relationship" with Oscar Wilde and began writing his novel a month after Wilde was convicted of sodomy.<sup>374</sup> Recently, *Dracula* has been treated as an expression of Stoker's "homoerotic desperation, unconscious desire, and deeply buried trauma,"<sup>375</sup> taking into account Stoker's long-lasting intimate history.<sup>376</sup> After Wilde's trial, Schaffer continues, Stoker's attitude changed and he wrote articles arguing that sexually exciting narratives had to be suppressed by the state:

[We must] take militant action . . . against such movements of reaction and decadence as are made by the defenders of indecency of thought and action . . . were such base efforts continuous, some effective

---

<sup>372</sup> Stoker, *Dracula*, 53.

<sup>373</sup> In *True Blood*, the vampire Bill also claims Sookie is his in presence of other vampires. He explains her that this statement will protect her from harm, as in the vampire realm it means no other vampire can feed on her.

<sup>374</sup> See Talia Schaffer, "A Wilde Desire Took Me": The Homoerotic History of *Dracula*," *ELH* 61, no. 2 (Summer 1994): 381, <http://www.jstor.org/stable/2873274>.

<sup>375</sup> Schaffer, "A Wilde Desire Took Me": The Homoerotic History of *Dracula*, 381. For further details see Christopher Craft, "'Kiss Me with Those Red Lips': Gender and Inversion in Bram Stoker's *Dracula*," *Representations* 8 (Fall 1984): 107–33, Marjorie Howes, "The Mediation of the Feminine: Bisexuality, Homoerotic Desire, and Self-Expression in Bram Stoker's *Dracula*," *Texas Studies in Literature and Language* 30 (1988): 104–19, Anne Cranny-Francis, "Sexual Politics and Political Repression in Bram Stoker's *Dracula*," in *Nineteenth-Century Suspense: From Poe to Conan Doyle*, ed. Clive Bloom, Brian Docherty, Jane Gibb and Keith Shand (New York: St. Martin's Press, 1988), 64–79.

<sup>376</sup> See, for example, Daniel Farson, *The Man Who Wrote Dracula* (London: Michael Joseph, 1975). Farson (1927–1997) was Stoker's great-nephew.

means of repression and punishment would have to be brought to bear.<sup>377</sup>

Schaffer explains the change by Stoker's identification "with the national anti-Wilde homophobia, partly to disguise his own vulnerability as a gay man, partly because it justifies his belief in the value of the closet, and partly from horror at the monstrous image of Wilde produced by the media, which would haunt men of 'his kind.'" <sup>378</sup>

Wilde's imprisonment substantially influenced Stoker's vampire character. He ensured that his vampire would be perceived as strongly masculine, affecting weak female characters in the novel, Lucy and Mina, hinting at the size of Dracula's masculinity by breaching otherwise geographically precise description of the landscape. Stoker depicts the town of Whitby and the East Cliff, but he introduces West Lighthouse as taller than the East Lighthouse, referring to Dracula's masculinity.<sup>379</sup> Dracula represents "the complex of fears, desires, secrecies, repressions, and punishments that Wilde's name evoked in 1895 . . . the ghoulishly inflated vision of Wilde produced by Wilde's prosecutors; the corrupting, evil, secretive, manipulative, magnetic devourer of innocent boys."<sup>380</sup> Stoker's vulnerability is embodied in Jonathan Harker. Wilde's imprisonment then echoes in Harker's imprisonment in Dracula's castle.<sup>381</sup> Harker gets weaker every day, unable to escape Dracula's magic for a long time. When he escapes, he furiously longs for revenge. Finally, Jonathan returns to the castle with his companions and Mina, and slits the Count's throat at the same moment when another man stabs Dracula's heart. Their violent penetration rids the world of a transgressive being, and can be seen as a therapeutic process for Stoker as well.

Less than a century after Stoker, Anne Rice revived the picture of a classic vampire, an aristocratic, powerful male in her *Interview with the Vampire* (1976), where Rice expressed her interest in a transgressive character that violates every cultural taboo<sup>382</sup> by introducing a predator satisfying his needs by blood of handsome

<sup>377</sup> Quoted in Schaffer, "A Wilde Desire Took Me': The Homoerotic History of Dracula," 388.

<sup>378</sup> Schaffer, "A Wilde Desire Took Me': The Homoerotic History of Dracula," 388.

<sup>379</sup> See Darryl Jones, "Vampires: Children of the Night," In *Horror: A Thematic History in Fiction and Film* (London: Hodder Arnold, 2002), 86–87.

<sup>380</sup> Schaffer, "A Wilde Desire Took Me': The Homoerotic History of Dracula," 398.

<sup>381</sup> Schaffer, "A Wilde Desire Took Me': The Homoerotic History of Dracula," 398.

<sup>382</sup> See George E. Haggerty, "Anne Rice and the Queering of Culture," in *Queer Gothic* (Champaign: University of Illinois Press, 2006), 186.

young men. The protagonist of the novel *Louis de Pointe du Lac* tells a story of his life after death. He is turned by a vampire Lestat de Lioncourt, who desires him as a companion. Louis describes the sensation when Lestat is about to penetrate his neck: “I remember that the movement of his lips raised the hair all over my body, send a shock of sensation through my body that was not unlike the pleasure of passion.”<sup>383</sup> The process of sucking the blood is ecstatic for both Lestat as well as for Louis, who feels pain when the blood is leaving his body only shortly, and then it is followed by a pleasant feeling.

When Lestat’s fangs penetrate Louis’s neck, they become connected by a strong bond of a maker and his progeny. Lestat chooses a mortal man and expects to create a perfect companion but Louis does not like his vampire self and prefers to feed on animals. Once he is so starved that he cannot stop his hunger and feeds on a little girl called Claudia. He does not kill her but Lestat sees her and later decides to change her into a vampire. He offers Claudia his blood and creates a vampire child for him and Louis to form a vampire family. Lestat’s intention is to provide Louis with a companion who would not be sexually interesting enough but still would fulfil Louis’s needs sufficiently. Lestat is not interested in a little girl either, even though he likes very young victims; he wants to bind Louis to himself. Apart from the homosexual undertone in Lestat’s preferences, there also appears a pedophile hint: “A fresh young girl, that was his favorite for the first of the evening; but the triumphant kill for Lestat was a young man.”<sup>384</sup> Not only does he prefer young men but some of his victims are very small boys with a girlish appearance, for example, two orphans Claudia offers him in order to distract his attention in hope he would not notice absinthe and laudanum in their blood, as she wants to take revenge on Lestat:

No more than seven years old, he had that perfect beauty that is of neither sex, but angelic. Lestat brought his hand down gently on the pale throat, and then he touched the silken lips. He let out a sigh which had again that longing, that sweet, painful anticipation.<sup>385</sup>

After their attempt to kill Lestat, Louis and Claudia travel in search of other vampires and settle finally in Paris. They meet Armand, who, like Lestat, wants to keep Louis

---

<sup>383</sup> Rice, *Interview with the Vampire*, 23.

<sup>384</sup> Rice, *Interview with the Vampire*, 47.

<sup>385</sup> Rice, *Interview with the Vampire*, 147.

for himself in order to understand the novelties of the new century, offering him the pleasures of a vampire life:

Never had I felt this, never had I experienced it, this yielding of a conscious mortal. But before I could push him away for his own sake, I saw the bluish bruise on his tender neck. He was offering it to me. He was pressing the length of his body against me now, and I felt the hard strength of his sex beneath his clothes pressing against my leg. A wretched gasp escaped my lips, but he bent close, his lips on what must have been so cold, so lifeless for him; and I sank my teeth into his skin, my body rigid, that hard sex driving against me, and I lifted him in passion off the floor. Wave after wave of his beating heart passed into me as, weightless, I rocked with him, devouring him, his ecstasy, his conscious pleasure.<sup>386</sup>

A strong bond develops between Louis and Armand, the way it does not happen with Lestat. Armand seduces him and Louis begins to feel so affectionate towards him that Claudia fears Louis will leave her: “You would leave me, and he wants you as you want him. He’s been waiting for you . . . He loves you. He loves you. He would have you, and he would not have me stand in the way . . . Love’s blinded you, your fascination with his knowledge, his power.”<sup>387</sup> Claudia reveals that Armand is trying to dispose of her. When she dies, it does not make Louis free for Armand but only kills the good part in him. The relationship of Louis and Armand as well as the relationship of Louis and Lestat never crosses the homosocial borders. Rice balanced on the verge between homosocial and homosexual very carefully; her characters never satisfy their desire for each other, and even Louis’s initial passion transforms into hatred. Homoerotic features in *Interview with the Vampire* created new possibilities for the vampire society portrayal. Rice introduced male vampires with the appearance of the Prince Charming, nevertheless preferring more the male companions than the female ones.

Rice’s vampires offer friendship, companionship as well as love with a passion of a predator. According to Haggerty, her *Vampire Chronicles* emerged from specific historical circumstances, such as “the AIDS crisis, the crisis over ‘family

---

<sup>386</sup> Rice, *Interview with the Vampire*, 248.

<sup>387</sup> Rice, *Interview with the Vampire*, 269–70.



values,' and the collapse of the war on drugs, with its attendant militarization of civilian life and war on male potency. Rice's *Vampire Chronicles* address the anxiety surrounding all of these issues in a way that poses the gay man both as the solution to this problem and indicts him as its cause."<sup>388</sup> Especially Lestat is appealing to the readership as he "lives by the exchange of body fluids, he defies the family at the same time he repeatedly reconstitutes it, and he moves with ease through a drugged-out culture as its inspiration and rationale."<sup>389</sup> The young male vampires defy social conventions and demands on "health, family and sobriety; and . . . move with the freedom of the night."<sup>390</sup> Further, the vampire world threatens to "expose the erotic basis of male-male relations in culture . . . a kind of male-male desire that is victimizing and destructive."<sup>391</sup>

Even though Lestat and Louis never indulge in sexual intercourse, they spend one night in the same coffin, as Lestat forgets to prepare a separate coffin for Louis:

"Now, I'm getting into the coffin," he finally said to me in his most disdainful tone, "and you will get in on top of me if you know what's good for you." And I did. I lay face-down on him, utterly confused by my absence of dread and filled with distaste for being so close to him, handsome and intriguing though he was.<sup>392</sup>

Even though Lestat is very attractive for Louis at the beginning, the feelings change after Louis transforms into a vampire, he does not embrace his vampire self completely. Louis does not rejoice in all the pleasures available for vampires, including sex and human blood unlike Lestat, who embodies transgression because, as George E. Haggerty claims, he is:

[t]he Dorian Gray of the 1990s, he remains witty, beautiful, and forever young. At the same time, for all his stature Lestat is the passive, the bloodied, and the castrated male. He represents the 1990s hope that masculinity can survive the emasculation that terminal straightness finally represents, as well as its fear that every man is

---

<sup>388</sup> Haggerty, "Anne Rice and the Queering of Culture," 190–91. Original emphasis.

<sup>389</sup> Haggerty, "Anne Rice and the Queering of Culture," 191.

<sup>390</sup> Haggerty, "Anne Rice and the Queering of Culture," 191.

<sup>391</sup> Haggerty, "Anne Rice and the Queering of Culture," 194.

<sup>392</sup> Rice, *Interview with the Vampire*, 29.

always already castrated by desire. Lestat is queer, that is, because heterosexist culture needs him as a reflection of its own dark secret.<sup>393</sup>

Sexuality impersonated in vampires further encompasses an incest taboo, e.g., Lestat's paedophile fondness for young boys. The taboo of necrophilia is also hinted at in modern vampire stories. If an author of a vampire story keeps the sexual relationship between two vampires, it is still acceptable. The common storyline of a vampire seducing his/her victims only to feed him has changed within years into vampires falling in love with humans and vice versa. Those relationships carry with them the question of sexual intercourse. Leaving aside biological issues, vampires are in fact dead, their heart is not beating and it is only blood of their victims that allows their existence. The sexual intercourse of a vampire and a human would then identify as necrophilia. Nevertheless, vampires are classified as basically undead creatures capable of talking, thinking, and moving and they are also able to love, thus the strict classification of necrophilia cannot be applied.

Male homosexuality in vampire fiction was only hinted at. Lesbian affection, on the other hand, was portrayed rather openly, even though presented as a deviation and something that had to be punished to restore the picture of a woman as a wife and mother. Adrienne Rich explains that compulsory heterosexuality was imposed on women because "[l]esbian existence comprises both the breaking of a taboo and . . . a direct or indirect attack on male right of access to women."<sup>394</sup> A lesbian vampire faces her inevitable destruction performed by men, who feel endangered by her transgressive sexuality. The first vampire story with a lesbian character is *Carmilla* (1871), a novella by Sheridan La Fanu (1814–1873), inspired by Samuel Taylor Coleridge's (1772–1834) *Christabel* (1800). *Carmilla* (Countess Millarca Karnstein) is a lady in distress, who has to be helped when her mother leaves her to follow a certain pressing business. The story reveals *Carmilla*'s passionate affection for a young woman, Laura, who is visited by a vampire at the age of six. She considers her memory to be only a dream that was not entirely unpleasant:

---

<sup>393</sup> Haggerty, "Anne Rice and the Queering of Culture," 187.

<sup>394</sup> Adrienne Rich, "Compulsory Heterosexuality and Lesbian Existence," in *The Lesbian and Gay Studies Reader*, ed. Henry Abelove et al. (London: Routledge, 1993), 239.

I saw a solemn, but very pretty face looking at me from the side of the bed. It was that of a young lady who was kneeling, with her hands under the coverlet. She caressed me with her hands, and lay down beside me on the bed, and drew me towards her, smiling; I felt immediately delightfully soothed, and fell asleep again. I was wakened by a sensation as if two needles ran into my breast very deep at the same moment, and I cried loudly.<sup>395</sup>

Carmilla returns to the girl several years later and presents herself as a loving and caring person, showing love towards Laura in a way that is strange to the girl but not disagreeable. Le Fanu portrays a predatory vampire seducing an innocent girl, who is captivated by Carmilla's affectionate confession:

“I saw you – most assuredly you – as I see you now; a beautiful young lady, with golden hair and large blue eyes, and lips – your lips – you, as you are here. Your looks won me; I climbed on the bed and put my arms about you, and I think we both fell asleep.”<sup>396</sup>

Stunned by her lovely appearance and sweet words, Laura falls under Carmilla's spell, when she hugs her and kisses her in a lover's manner using the popular vampire phrase: “You are mine, you shall be mine, and you and I are one for ever.”<sup>397</sup> Adrienne Rich claims that the female bonding is common also because women “make life endurable for each other, give physical affection without causing pain, share, advise, and stick by each other.”<sup>398</sup> However, vampire's bite hurts regardless vampire's gender.

When Carmilla whispers the words of affection into Laura's ears promising their connection forever, she can think about changing Laura into a vampire to keep her as a companion, or simply drain her to death to prevent anyone else from having her. All the passionate expressions only confuse Laura, as she does not understand why she deserves them when she is not related to Carmilla. Laura explains it by her resemblance to a beloved person from Carmilla's past. To relieve Laura of her confusion, Carmilla further reveals her romantic feelings towards her:

<sup>395</sup> Sheridan Le Fanu, *Carmilla* (1871; London: Bibliolis, 2010), 8–9.

<sup>396</sup> Le Fanu, *Carmilla*, 29.

<sup>397</sup> Le Fanu, *Carmilla*, 36.

<sup>398</sup> See Rich, “Compulsory Heterosexuality and Lesbian Existence”, 243.

She kissed me silently. “I am sure, Carmilla, you have been in love; that there is, at this moment, an affair of the heart going on.”

“I have been in love with no one, and never shall,” she whispered, “unless it should be with you.” How beautiful she looked in the moonlight! “Darling, darling,” she murmured, “I live in you; and you would die for me, I love you so.”<sup>399</sup>

Despite all the love Carmilla may feel for Laura, she is depicted as a blood-sucking demon. Laura notices the growth of Carmilla’s fondness towards her while strange dreams appear together with an illness, which is physically exhausting the girl. Her erotic dreams leave a sense of fear:

Sometimes there came a sensation as if a hand was drawn softly along my cheek and neck. Sometimes it was as if warm lips kissed me, and longer and more lovingly as they reached my throat, but there the caress fixed itself. My heart beat faster, my breathing rose and fell rapidly and full drawn; a sobbing, that rose into a sense of strangulation.<sup>400</sup>

The description depicts the common sensation of pleasure and pain at the same time, felt by vampires’ victims when their blood is driven out of their bodies. Thus their death is not solely painful; it comes with ecstatic feeling as well. Fortunately, Laura survives unlike a daughter of her father’s friend, who dies of a great blood loss. The friend reveals Carmilla to be a vampire, and a group of men stake and decapitate her to save Laura, imposing thus compulsory heterosexuality on both girls.

Alain Silver and James Ursini explain that the novella is “one of the first major treatment of a female vampire in literature.”<sup>401</sup> They further argue whether “Le Fanu knew of Bathory; for there are some resemblances between the two Countesses, but the noble rank and need for the blood of young women are of a superficial sort. Carmilla is not simply a selfish slayer. On contrary, her conflicting impulses towards narcissistic love and annihilation compel her to seek out victims of her own age and

---

<sup>399</sup> Le Fanu, *Carmilla*, 49.

<sup>400</sup> Le Fanu, *Carmilla*, 63.

<sup>401</sup> Alain Silver and James Ursini, “The Female Vampire,” in *The Vampire Film: From Nosferatu to True Blood* (Milwaukee: Limelight, 2011), 107.

sex, reflections of herself.”<sup>402</sup> Carmilla usually falls in love with her victims even though her love kills. The female-female sexual affection was perceived as immoral and had to be eliminated. As Darryl Jones claims, female vampires “become pure lasciviousness, caring about neither age nor gender. This happens to Carmilla, who is for Le Fanu an embodiment, simultaneously enticing and terrifying, of dangerous ideas about sex and power . . . This is why female sexuality needs to be controlled so tightly, for unchecked it runs riot.”<sup>403</sup> Women were considered to be weak creatures prone to sinning, and it was men’s task to reinstate male sexual dominance by a phallic symbol, a stake. By a violent penetration of Carmilla’s heart, the right order is established and the abomination vanishes from the world.

Le Fanu’s story was inspired by “Christabel” (the first part written in 1797 and the second in 1800), a poem by Samuel Taylor Coleridge. In the poem introducing an innocent girl Christabel falling under the spell of a fair lady Geraldine, who sleeps in Christabel’s bed naked, Coleridge only hinted at the topic of female-female sexual bonding, leaving space for reader’s imagination:

Her silken robe, and inner vest,  
Dropped to her feet, and full in view,  
Behold! Her bosom and half her side  
A sight to dream of, not to tell!  
    . . .  
And lay down by the maiden’s side!  
And in her arms the maid she took,  
    . . .  
O Geraldine! Since arms of thine  
Have been the lovely lady’s prison.<sup>404</sup>

Watching Geraldine undress, lay down beside her on the bed and hold her in the arms, Christabel awakens the next day with a strange feeling like from a very lively dream, and it is up to the readership to decide whether she sinned or just dreamt. The authors after Le Fanu abandoned the topic of lesbian vampires; on the other hand, homoerotic features of male vampires were employed.

<sup>402</sup> Silver and Ursini, “The Female Vampire,” in *The Vampire Film: From Nosferatu to True Blood*, 107.

<sup>403</sup> Jones, “Vampires: Children of the Night,” 87.

<sup>404</sup> Samuel Taylor Coleridge, *Christabel* (London: William Bulmer, 1816), 18, 21.

## 6.2 To Hide or Expose the Queer?

Le Fanu and Rice provided the starting point for their followers concerning the vampire stories with non-heterosexual characters. In modern vampire stories for the young adults, there is no non-heterosexual vampire; even though such characters appear in the television series *Buffy the Vampire Slayer*, presented as a part of a parallel universe, and three human lesbian characters practicing witchcraft.<sup>405</sup> Even though the creator of *The Vampire Diaries* television adaptation, Kevin Williamson, came out in 1998 (eleven years before the television series was aired) and his orientation could supposedly affect the characters of his series, there is only one non-heterosexual character, William Forbes. He is featured in the third season aired in 2011–2012, but no details about his partner or their relationship are presented. More non-heterosexual characters have not been introduced in the series, human or vampire.

There are several reasons for inclusion of gay characters into the television series, one is the attempt to include various minorities, and another one, according to Roman Trušník, is that: “a number of contemporary books, movies, and television series include lesbian/gay/bisexual/transgender/queer (LGBTQ) minor characters in order to attract wider audience.”<sup>406</sup> It applies to *The Southern Vampire Mysteries* and their television adaptation, where more vampire than human non-heterosexuals appear, as they are not considered a minority within the vampire community. With vampires thousands of years old, their sexual orientation could have changed during hundreds of years, and the sexual orientation of the new born vampires may change after their transformation in a process of liberation of their desires.

The television adaptation *True Blood* allows space for more detailed portrayal of non-heterosexual characters, moreover, many new characters, not appearing in the novels, were featured. Darren Elliot-Smith explains that the creator of the adaptation, Alan Ball, “metaphorically depicts the marginalization of an ‘outed’ vampire race attempting to assimilate into North American culture – drawing obvious parallels

---

<sup>405</sup> See *Buffy the Vampire Slayer – Series 1–7*, created by Joss Whedon (Los Angeles, CA: 20th Century Fox, 2000–2005), DVD. It features Buffy’s best friend Willow Rosenberg and her girlfriend Tara Maclay, later in the series Willow’s girlfriend becomes a girl called Kennedy.

<sup>406</sup> See Roman Trušník, “James Purdy’s *The Nephew* – A Gay Novel Without Gay Characters: A Few Remarks on the Use of Thematic Criticism,” in *From Theory to Practice 2012: Proceedings of the Fourth International conference on Anglophone Studies, September 5–6, 2012*, ed. G.J. Bell, K. Nemčoková and B. Wojcik (Zlín: Univerzita Tomáše Bati ve Zlíně, 2013), 229–34.

with various minority groups, including racial minorities as well as homosexuals.”<sup>407</sup> Charlene Harris confirms the subtextual references to gay tolerance: “Definitely, there’s a subtext to the books about tolerance . . . I think the obvious parallel is between vampires and the gay community. I’m sure that any group that’s experienced exclusionism could identify with that.”<sup>408</sup>

The situation of non-heterosexuals has changed considerably. The first step was the abolition of the so called “sodomy laws” on the federal level by *Lawrence v. Texas* in 2003. The decision in the case made same-sex sexual activity legal in Texas and later in every U.S. state and territory, as the United States Supreme Court announced that sexual conduct was part of the liberty given by the Fourteenth Amendment providing the right to privacy.<sup>409</sup> However, Georgia passed another amendment to the Constitution a year later to make same-sex marriages or civil unions as unconstitutional,<sup>410</sup> even though Georgia repealed the sodomy laws as early as 1998 by *Powell v. Georgia*.<sup>411</sup> The situation in Virginia (where *The Vampire Diaries* take place) was similar until 2014, when its government recognized the same-sex marriages and partnership.<sup>412</sup> The same-sex marriages were generally banned until June 26, 2015, when the Supreme Court decided in *Obergefell v. Hodges* that a marriage should be granted to anyone regardless of sexual orientation.<sup>413</sup>

Legalization of the same-sex marriages can contribute to even wider representation of LGBT community on television, which has already risen significantly. GLAAD – Gay and Lesbian Alliance Against Defamation is

---

<sup>407</sup> Darren Elliot-Smith, “The Homosexual Vampire as a Metaphor for . . . The Homosexual Vampire?: *True Blood* Homonormativity and Assimilation,” in *True Blood: Investigating Vampires and Southern Gothic*, ed. Brigid Cherry (New York: Tauris, 2012), 141.

<sup>408</sup> Quoted in Elliot-Smith, “The Homosexual Vampire as a Metaphor for . . . The Homosexual Vampire?: *True Blood* Homonormativity and Assimilation,” 141.

<sup>409</sup> See *Lawrence v. Texas* 539 U.S. 558 (2003), <https://supreme.justia.com/cases/federal/us/539/558/case.html>.

<sup>410</sup> See Shaila Dewan, “Same-Sex Marriage Amendment Is Struck Down by Georgia Judge,” *New York Times*, May 17, 2006, [http://www.nytimes.com/2006/05/17/us/17georgia.html?\\_r=0](http://www.nytimes.com/2006/05/17/us/17georgia.html?_r=0).

<sup>411</sup> See Lisa Keen, “Georgia Repeals Sodomy Laws,” *Sodomy Laws*, <http://www.glapn.org/sodomylaws/usa/georgia/ganews21.htm>.

<sup>412</sup> See John Woodrow Cox, Jenna Portnoy, and Justin Jouvenal, “Same-Sex Couples Begin to Marry in Virginia,” *Washington Post*, October 6, 2014, [http://www.washingtonpost.com/local/virginia-politics/same-sex-marriages-in-virginia-can-begin-almost-immediately/2014/10/06/97ceab2e-4d69-11e4-aa5e-7153e466a02d\\_story.html](http://www.washingtonpost.com/local/virginia-politics/same-sex-marriages-in-virginia-can-begin-almost-immediately/2014/10/06/97ceab2e-4d69-11e4-aa5e-7153e466a02d_story.html).

<sup>413</sup> See Adam Liptak, “Supreme Court Ruling Makes Same-Sex Marriage a Right Nationwide,” *New York Times*, June 26, 2015, [http://www.nytimes.com/2015/06/27/us/supreme-court-same-sex-marriage.html?\\_r=0](http://www.nytimes.com/2015/06/27/us/supreme-court-same-sex-marriage.html?_r=0).

monitoring the media for the visibility of LGBT characters.<sup>414</sup> In 2011, GLAAD announced *True Blood* to be the top drama series for ten gay and lesbian characters in the third season.<sup>415</sup> *True Blood*'s creator, Alan Ball, presents in the series that, in the prejudiced South, it is difficult enough to be a homosexual, but it is even worse to be a vampire. Both minorities struggle for equal rights as they are perceived as unnatural beings by many people; however, it seems that people in Bon Temps would rather accept homosexuals than vampires. *True Blood* presents homosexuality openly, in the vampire as well as in the human community. The opening credits present a church billboard with "God hates fangs," referring to the religious intolerance of the Westboro Baptist Church and their "God hates fags" banners, and criticizing the tensions in "mainstream, conservative America around the assimilation of gay men and lesbians into heteronormative (heterosexual, monogamous, procreative) culture."<sup>416</sup>

Lesbian and gay vampires as well as humans appear in *The Southern Vampire Mysteries*. The first human gay character mentioned is Lafayette Reynolds, an African American cook in the Merlotte's bar. Usually dressed in colorful clothes and wearing heavy make-up, false lashes and nail polish, even some of his colleagues (waitresses) are not sure whether to object to the fact that he is black or gay:

Lafayette was a symphony of color; he was wearing a fuchsia thin-strap tee, dark purple jeans, red thong sandals, and he had sort of raspberry eye shadow on . . . Dawn had never gotten along with Lafayette, whether because he was black or because he was gay, I didn't know . . . maybe both. Arlene and Charlsie just accepted the cook, but didn't go out of their ways to be friendly. But I'd always kind of liked Lafayette because he conducted what had to be a tough life with verve and grace.<sup>417</sup>

In the LGBT African American community, a problem of communal affiliation occurs. Gregory Conerly claims that "many African American lesbigays experience

---

<sup>414</sup> See reports of GLAAD, *Where Are We On TV*, accessed June 20, 2014, <http://www.glaad.org/search/site/Where%20we%20are%20on%20TV>.

<sup>415</sup> See GLAAD, "List of Award Recipients: 22<sup>nd</sup> Annual GLAAD Media Awards Presented by Rökk Vodka Marriott Marquis in New York, March 19, 2011," [http://www.glaad.org/releases/nymarecipients\\_english](http://www.glaad.org/releases/nymarecipients_english).

<sup>416</sup> Elliot-Smith, "The Homosexual Vampire as a Metaphor for . . . The Homosexual Vampire?: *True Blood* Homonormativity and Assimilation," 139.

<sup>417</sup> Harris, *Dead Until Dark*, 140.



conflict between the two identities . . . they perceive racism among white lesbians and homophobia among heterosexual blacks.”<sup>418</sup> In *Bon Temps*, there is no LGBT community and there are only a few African Americans, thus it is difficult for Lafayette to identify with any other community than the white heterosexual one. Still, Lafayette is an outcast because he undeniably shows his queerness, particularly in dressing. He is wearing not only make-up and colorful clothes but in the television adaptation also feminine jewelry, scarves and skirts. His clothes are very feminine, and he could be described as a cross-dresser, a person who dresses in “clothing typically reserved for the ‘opposite’ sex . . . because it makes them feel more genuine . . . they do not get sexual pleasure from it, nor do they intend to transition to the opposite sex.”<sup>419</sup> Even though Lafayette plays only a marginal role in the novels, he is remembered for his striking appearance. Sookie describes him as:

[f]lamboyantly gay, makeup-and-long-fingernails gay. People in northern Louisiana are less tolerant of that than New Orleans people, and I expect Lafayette, a man of color, had had a doubly hard time of it. Despite—or because of—his difficulties, he was cheerful, entertainingly mischievous, clever, and actually a good cook.<sup>420</sup>

At the beginning of the second novel, *Living Dead in Dallas* (2002), Lafayette is murdered and his body is found in a local sheriff Andy Bellefleur’s car. Sookie, as a telepath, reveals what a common *Bon Temps* resident, filled with prejudice, thinks about the gay African American at the funeral:

But absolutely involuntarily I was getting a full picture of Alcee’s deeply superstitious reaction to finding out there was a vampire working at Merlotte’s, his revulsion on discovering I was the woman he’d heard about who was dating a vampire, his deep conviction that the openly gay Lafayette had been a disgrace to the black community. Alcee figured someone must have it in for Andy Bellefleur, to have

---

<sup>418</sup> See Gregory Conerly, “The Politics of Black Lesbian, Gay, and Bisexual Identity,” in *Queer Studies: A Lesbian, Gay, Bisexual, and Transgender Anthology*, ed. Brett Beemyn and Mickey Elisason (New York: New York University Press, 1996), 136.

<sup>419</sup> Nicholas M. Teich, “Lesser-Known Types of Transgenderism,” in *Transgender 101: A Simple Guide to a Complex Issue* (New York: Columbia University Press, 2012), 118–19.

<sup>420</sup> Harris, *Living Dead in Dallas*, 8.

parked a gay black man's carcass in Andy's car. Alcee was wondering if Lafayette had had AIDS, if the virus could have seeped into Andy's car, if it were his.<sup>421</sup>

In the television adaptation, Lafayette is given much space to develop from a V addict, drug dealer and a fangbanger (a human who enjoys sex with vampires and allows them to drink his blood) to a strong individual. For some time, Lafayette exploits gay vampires he has sexual intercourse with to get their blood and deals it to other V addicts. Then he meets Jesús Velásquez, a Mexican nurse, who takes care of Lafayette's mother in a mental asylum, and who is his first serious relationship. Their relationship can be considered progressive in "its portrayal of mixed-race, homosexual relations, while still carrying with it an implied sense of 'difference' that works to empower the couple."<sup>422</sup> Lafayette is stereotypically portrayed as feminine and submissive, while Jesús is very masculine and dominant.

Lafayette lives his life in the small southern town going to work, going out with friends and trying to enjoy his life. He is not concerned about equal rights of gays or African Americans. On the other hand, he can deal with people who have problems with his skin color or sexual orientation. Displaying his true nature, he represents an "idealized gay masculinity that blurs gender boundaries and challenges stereotypes of black male machismo, whilst remaining a strong, individualistic character unafraid to stand up to bigots and homophobic abuse."<sup>423</sup> When he once has a hamburger returned from a customer who complains it has AIDS, Lafayette intentionally asks loudly: "Scuse me. Who ordered the hamburger . . . with AIDS?"<sup>424</sup> Then he slams the hamburger into the customer's face after licking it, ironically informing him that "[f]aggots been breeding your cows, raising your chickens, even brewing your beer long before I walked my sexy ass up . . . Everything on your goddamned table got AIDS."<sup>425</sup> Lafayette presented in the television series is a complex character. Apart from his criminal activities and sexual

---

<sup>421</sup> Harris, *Living Dead in Dallas*, 12.

<sup>422</sup> Elliot-Smith, "The Homosexual Vampire as a Metaphor for . . . The Homosexual Vampire?: *True Blood* Homonormativity and Assimilation," 151.

<sup>423</sup> Elliot-Smith, "The Homosexual Vampire as a Metaphor for . . . The Homosexual Vampire?: *True Blood* Homonormativity and Assimilation," 151.

<sup>424</sup> Alexander Woo, "Sparks Fly Out," *True Blood*, season 1, episode 5, dir. Daniel Minahan, aired October 5, 2008 (Burbank, CA: Warner Home Video, 2013), DVD.

<sup>425</sup> Woo, "Sparks Fly Out."

adventures, his loving and responsible nature is depicted, especially when the audience learns that he deals V to sustain his homophobic mother in the asylum.

Lafayette's cousin, Tara Thornton, is a very desperate woman because of her disastrous experience with men. Her romantic relationships with Sookie's brother Jason and later with her boss Sam Merlotte end shortly after the affair begins. When she is abducted and held captive by a male vampire, she becomes distrustful of men. She runs away from her past and starts a new life with new opportunities including a romantic relationship with a woman. The change of her sexual orientation could have been caused by the terrible emotional trauma experienced during her vampire captivity, which corresponds to Sigmund Freud, who claimed that the inversion, i.e. a person becoming attracted to the same sex, can happen "after a painful experience with the normal sexual object."<sup>426</sup> Despite her trauma, Tara is constantly searching for her soul mate, regardless of gender, and she falls in love with a woman. The emotional bonding of women tends to be more sensual, the quality Tara lacks in men. When she is transformed into a vampire, she falls in love with her maker, Pamela Swynford de Beaufort.<sup>427</sup> It is not unusual for a progeny to become a lover of his/her maker as the bond is intense and emotional, e.g., Pam falls in love with Eric Northman after he becomes her maker. Otherwise, Pam prefers female lovers, which is surprisingly depicted more in the novels than in the television adaptation. In *True Blood* her only same-sex partner is Tara; however, their relationship does not last long because Tara meets her true death shortly after becoming a vampire.

Unlike in the human community, homosexuals are not considered to be a minority in the vampire community. Basically, vampires feed on both sexes, but the choice of their lovers depends on their sexual orientation or preferences. The number of lesbian and gay vampires in *The Southern Vampire Mysteries* and *True Blood* is equal. They belong among the most powerful vampires like Pam or Russel Edgington, who first appears in the third novel, *Club Dead* (2003). He is the vampire king of Mississippi, about almost 3,000 years old, who lives with his vampire lover Talbot Angelis in a great mansion. When visiting him, Sookie remarks: "I had never seen so many cute men in one place in my life. But I could tell they were not for me. Russell was like the gay vampire Hugh Hefner, and this was the Playboy Mansion,

---

<sup>426</sup> See Sigmund Freud, *Deviant Love*, trans. Shaun Whiteside (London: Penguin, 2006), 16.

<sup>427</sup> Tara becomes Pam's progeny when she is dying and Lafayette begs Pam to save his cousin.

with an emphasis on the ‘boy.’”<sup>428</sup> In the television adaptation, Russell is portrayed as the head of their household, while Talbot is depicted stereotypically as feminine in his appearance and submissive in his behavior. Talbot expresses more passion and jealousy than Russell, but also a fine taste for decorations and equipment of their house. He is very proud of the house and its interior, and is furious every time anything gets damaged. Russell remarks: “It’s like Armageddon in here anytime someone chips a dessert glass.”<sup>429</sup> Russell behaves in a more rational and masculine way also because of his position among vampires; on the other hand, he is often portrayed as a lunatic driven by his vampire instincts, killing whoever he dislikes. Still, he is capable of a deep affection, which is revealed after Talbot is killed by Eric. Russell, seeing the remains of his lover, becomes insane by grief, and even talks to the urn with Talbot’s remains. Similarly to Lafayette and Jesús, no more details about the relationship of Russell and Talbot are provided.

The equal counterpart of Edgington is the queen of Louisiana, Sophie-Anne Leclercq, who is 500 years old and wants to remember what it is like to be human. She is a lesbian vampire and her lover is Sookie’s cousin Hadley Hale, who would be classified as a fangbanger according to people who hate vampires. The queen is very frank when talking about her orientation: “I haven’t enjoyed sex with men since the Eisenhower administration . . . I hate snobs. I also hate tiny, tiny souls . . . or penises.”<sup>430</sup> Similarly to Tara, Sophie-Anne also had to face sexual abuse by a vampire. As a human called Judith, she is almost sold for food by her neighbor before her maker saves her; but later, he forces her into prostitution. Several years lasting abuse could serve as an explanation of the change of her sexual orientation but it could be caused by boredom and her desire for a change. Sophie-Anne is a very open lesbian character; she also likes watching two men together. Later, she agrees to marry Russell for economic reasons and to strengthen her position as the queen. The marriage is an open one and only formal, as they keep their same-sex lovers. Sophie-Anne enjoys the power and wealth she has, having various human slaves, young men and women, but she is conservative concerning sexual intercourse as she has only one lover.

---

<sup>428</sup> Harris, *Club Dead*, 166–67. Original emphasis.

<sup>429</sup> Alexander Woo, “It Hurts Me Too,” *True Blood*, season 3, episode 3, dir. Michael Lehman, aired June 27, 2010 (Burbank, CA: Warner Home Video, 2013), DVD.

<sup>430</sup> Allan Ball, “Frenzy,” *True Blood*, season 2, episode 11, dir. Daniel Minahan, aired August 30, 2009 (Burbank CA: Warner Home Video, 2013), DVD.

Unlike Sophie-Anne, Pam was born to the family of a rich London businessman and she is acquainted with a life of wealthy people, which bores her with its strict rules she tends to break. Later, she appears in San Francisco where she is running a brothel as a Madam, and there she meets Eric Northman, her maker. Eric actually saves her life when Pam is attacked in the street. Pam is tired of her human life and pleads Eric to turn her into a vampire. He refuses several times until Pam slits her wrists; then Eric saves her life again and becomes her maker. An extremely strong bond is created between them. They are also lovers for some time. In the television adaptation, Pam is presented as a bisexual, having relationship with her maker and later with Tara. In the novels, she presents herself as a lesbian. Nevertheless, she is not granted much space concerning her love affairs, mostly her business skills are emphasized to provide a complex picture of Eric, who in comparison to Pam is one of the major characters.

Transgressive sexuality of vampires allowed modern authors to implement LGBT people in their stories. Homosexuality in the vampire stories is not a modern feature, though. It appeared in the nineteenth century in *Carmilla*, a novella featuring a lesbian vampire. At that time it provided certain provocation of the society. The novella ends with Carmilla's violent death, resembling a group rape when a phallic symbol, the wooden stake, violently penetrates her heart in order to annihilate the abomination and restore the natural (heterosexual) arrangement of the times. The same happened to Dracula, who served as a metaphor for Stoker's closeted homosexuality. It took almost a century before homoerotic features of male bonding were introduced by Anne Rice in the era of HIV threat.

In the 21st century, the audience is used to very open portrayals of violence and sexuality. However, in modern vampire stories for young adults, homosexuality is limited to a minimum. Vampire stories for adults were enriched by Charlaine Harris and her new generation of vampires. They live openly in a human community as a minority, which is a great change from the original portrayal of vampires, who had to hide from humans. Gays and lesbians are not considered a minority within a vampire community. It is not something they would discriminate others against, as it often happens in human communities. Harris confirms that she referred to gay intolerance in the Deep South in her novels: "I think the obvious parallel is between

vampires and the gay community. I'm sure that any group that's experienced exclusionism could identify with that."<sup>431</sup>

The television adaptation of Harris's novels, *True Blood*, further develops the parallel of coming out of homosexuals with vampires' coming out of their coffins. LGBT people still have to fight for their rights and acceptance into the heterosexual society in the similar way the vampires do in *True Blood*. Both groups tend to be discriminated because they are different from the majority and thus they are feared. Ron Becker connects the development of gay-themed television shows to a period of heightened "straight panic." He explains that:

*straight panic* refers to the growing anxiety of a heterosexual culture and straight individuals confronting this shifting social landscape where categories of sexual identity were repeatedly scrutinized and traditional moral hierarchies regulating sexuality were challenged. In this process, the distinctions separating what it meant to be gay or lesbian from what it meant to be straight were simultaneously sharpened and blurred, producing an uneasy confusion.<sup>432</sup>

Straight panic in *True Blood* is transformed into human panic when vampires come out of the coffins and start to live among "normal" people. Humans also find the flexibility of vampire sexual preferences controversial as they are usually non-monogamous, and it stands against the set heteronormative rules. Even though *True Blood* contains very explicit sexual scenes, it concentrates mainly on heterosexual couples, often presenting a vampire man and a human woman. Non-heterosexual intimate scenes are rather limited, also very few details about their relationships are provided, and generally, LGBT people are allocated less screen time than straight characters. On the other hand, the television adaptation is praised for its introduction of a great variety of non-heterosexual characters and their equal gender representation, which is perceived as its main contribution to the representation of minorities.

---

<sup>431</sup> Darren Elliot-Smith, "The Homosexual Vampire as a Metaphor for ... The Homosexual Vampire?: *True Blood* Homonormativity and Assimilation," 141.

<sup>432</sup> Ron Becker, introduction to *Gay Television and Straight America* (New Jersey: Rutgers University Press, 2006), 4. Original emphasis.

## Conclusion

*“Vampires aren’t American. They aren’t even black or Asian or Indian. They aren’t Rotarians or Baptists. They’re plain vampires. That’s their color and their religion and their nationality.”*<sup>433</sup>

Bill Compton, *Living Dead in Dallas*

Gothic literature has undergone significant changes since its first stories were published. The Gothic setting moved from castles and haunted houses to towns and high schools. Authors have introduced a great variety of supernatural beings; among which vampires still belong to the most popular characters. They are no longer hideous monsters who have to be annihilated in order to re-establish the natural order. Since Rice’s Louis, the readership experience empathy for the creatures banished from the daylight and tormented by their nature. The modern type of a vampire is current Dorian Gray, a handsome, passionate, forever young and extremely seductive Prince Charming admired by women as well as men. The vampire mythology is breached by modern authors; still, the basic features, e.g., their addiction to human blood and aversion towards the sunlight, persist.

At the beginning of my thesis, I provided the basic facts about the origins of the word “vampire,” examples of the first occurrences of vampires, including two historic figures accused of vampirism: Vlad the Impaler and Erzsebet Báthory; and a scientific explanation of the presumed vampiric signs on exhumed bodies. As my thesis dealt with vampires in literature, their function within Gothic fiction was specified, as well as the change of their perception by readers since the 20th century. Vampires are no longer perceived as terrifying monsters but as beautiful and sensitive creatures tormented by their vampiric nature, and evoking sympathy and admiration, unlike their predecessors in the nineteenth century.

From literary vampires of the nineteenth century, I presented *The Vampyre* by John Polidori, *Carmilla* by J. Sheridan Le Fanu, and *Dracula* by Bram Stoker, because they belong to the classics of the Gothic novels and introduced vampires into literature. Further, two representative novels located in the American South were chosen, Anne Rice’s *Interview with the Vampire* and Poppy Z. *Lost Souls*. Rice’s Louis represents a new type of a vampire that is haunted by his nature as a murderous monster, and who evokes sympathy in readers. Brite created vampires

---

<sup>433</sup> Harris, *Living Dead in Dallas*, 144.

who are born not turned, they do not possess powers like incredible speed or the ability of metamorphosis into animals, but they are strong and heal very fast. Brite contributed to the variety of vampires, however, probably due to its very controversial features, the novel has not inspired any film or television adaptation unlike Stoker's *Dracula* that has been adapted frequently.

*Dracula* established a vampire, who influenced many authors of vampire fiction concerning his appearance and supernatural powers as well as the process of creation and destruction of a vampire. The picture of a vampire has changed from a solitary aristocrat to a handsome teenager in Stephenie Meyer's *Twilight* and L. J. Smith's *Vampire Diaries*, introducing seventeen-year old vampire characters and targeting the young adult audience. Meyer's and Smith's vampires possess a day-walking ability which is not a common vampire feature. Meyer's vampires are special because their bite is venomous. If they want to create a new vampire, they have to feed their victims with their blood before the poison kills them. Other authors also invented new ways of creating a vampire, e.g., in Richard Matheson's *I Am Legend* it is done by a vampire virus, and in Scott Westerfeld's *Parasite Positive* by a vampiric parasite.

From a large variety of vampire fiction, I have chosen L. J. Smith's *Vampire Diaries* and Charlaine Harris's *Southern Vampire Mysteries* and their television adaptations *The Vampire Diaries* and *True Blood*, selected particularly for their setting (Virginia and Louisiana), and the background of their authors, who relate to the American South. The fact that the novels were written by women, but adapted by men was also important. Smith and Harris focus on romantic relationships of their characters, whereas the adaptations emphasize action. Moreover, Alan Ball, an open gay man, has introduced in his adaptation, *True Blood*, more non-heterosexual characters than Harris in her novels. Otherwise the adaptation is fairly faithful.

*The Vampire Diaries* adaptation is less faithful to the original novels than *True Blood*; however, the changes were necessary. Due to the fact that *The Vampire Diaries* novels were published in the 1990s, adaptation helped the story to "evolve and mutate to fit new times and different places."<sup>434</sup> Presumably, the adaptation gave the story "an afterlife it would never have had otherwise."<sup>435</sup> Television series provide more opportunities for characters' portrayals and development of the plot.

---

<sup>434</sup> Linda Hutcheon, "Final Questions," in *A Theory of Adaptation* (New York: Routledge, 2006), 176.

<sup>435</sup> Hutcheon, "Final Questions," 176.



On the other hand, adaptations of novels have to face criticism from the readership, especially concerning the characters and plot, which tends to be inevitable. I was not interested in faithfulness of the television adaptation; the differences were emphasized only in reference to the portrayals of characters and representations of various minorities.

First, I concentrated on the portrayals of female and male characters. The females were characterized as belles, ladies and mothers. I emphasized particularly their behavior towards other characters. The belles are well represented in both *The Vampire Diaries* and in *The Southern Vampire Mysteries*, as well as in their adaptations. Elena Gilbert, Katherine Pierce, Caroline Forbes, Rebekah Mikaelson, Sookie Stackhouse, and Jessica Hamby are all young, beautiful, white girls, privileged in many ways in their communities. Despite the fact that they were taught good manners and proper behavior, they failed to fulfil their parents' expectations. Elena and Caroline dated vampires even though they come from the founding families that protected the town from vampires. In the television adaptations, all, except for Sookie, were turned into vampires, which prevented them from getting married and have children. Their brothers, fathers, male friends and lovers tend to protect and save them from many perilous situations; however, the girls are strong enough to handle anything and anyone that endangers them, especially in the television adaptations.

Esther Mikaelson, Carol Lockwood, Adele Stackhouse and Sofie-Anne Leclercq were portrayed as ladies. Adele is the best example of a southern lady, always properly dressed, hospitable and kind to everyone, and she is an influential and important person in her community. She substitutes a maternal figure for her grandchildren after their parents' death, and for their friends, as well. Adele never refuses help to anyone in need. Esther and Carol behave like ladies only in public, where they pretend to be the loving wives and mothers. Carol feels frustrated because of her oblivious husband, and immerses in alcohol. Sophie-Anne is a vampire with a lady-like behavior but she gains respect of others from her position of the vampire queen of Louisiana, not for her manners. Generally, the belle and lady stereotypes are influenced by the conditions in the communities, which make women suppress their weaknesses and assume male duties, particularly when their male protectors abandon them or die.

For the analyses of the male characters, the stereotypes of a macho, gentleman and father were taken into consideration. Klaus Mikaelson and Damon Salvatore were introduced as machos, Sam Merlotte and William Compton as gentlemen, and Richard Lockwood, Mikael Mikaelson and William Forbes as fathers. They are dominant, patronizing, and often aggressive, except for William Forbes and Sam Merlotte. William Forbes is the only gay character in *The Vampire Diaries* adaptation, but he is only a minor character. Sam Merlotte is perceived as a gentleman especially by Sookie because he is protective, kind, and loving towards her. Sam is a self-made man, who, despite his difficult childhood, managed to become a diner owner and a respected member of his community. A true southern gentleman in *The Southern Vampire Mysteries* is represented by William Compton, an ex-Confederate soldier. He complies with good southern manners; he is very traditional concerning proper clothing, behavior towards women and elder people.

Klaus and Damon are self-centered, patronizing and extremely proud of their masculinity. Their superior and aggressive behavior towards others makes their presence in the community and even in their families unwanted. On the other hand, it was the attitude of people around them that shaped their character; particularly fathers treated them as unworthy of attention and care. Feeling like outsiders, they defy any authority and rules. Klaus's father Mikael, who is actually his step-father, is a wealthy landowner and respected leader of his community. As a warrior, he is fierce and aggressive, and he raises his sons in the same way. Similarly, Richard is respected and honored by his community as the Mayor of Mystic Falls but he is violent and patronizing towards his wife and son. Both Mikael and Richard possess much power, wealth and public esteem, which they value more than their own families.

Family plays an essential role in *The Vampire Diaries* as well as in *The Southern Vampire Mysteries*. The novels present two major types of a family – the human and the supernatural. Human families presented in the analyzed novels and their adaptations tend to be incomplete, because of parents' death or divorce, or dysfunctional, because of parents' alcohol addiction or irresponsible behavior. In *The Vampire Diaries*, the most important families are the founding families, whose ancestors founded the town, and whose wealth comes from the plantation-ownership. They belong to the most privileged inhabitants, holding positions like the Mayor or the Sheriff. Men serve as protectors of the town as they are vampire hunters, and

women care for the family, household, and organize various celebrations. In the television adaptation, women from the founding families assume the roles of the protectors of the town when their husbands die, e.g., Carol Lockwood becomes the Mayor after Richard's death.

There are no privileged human families in *The Southern Vampire Mysteries*. Still, the majority of the presented families is white, living in the reconstructed plantation houses, but they are not wealthy or powerful. Some white families, especially shapeshifters, live in poor conditions, like the inhabitants of Hotshot. The Hotshot community is created by a single family, the Norrises, an isolated clan of the werepanthers. The Norrises reproduce with their half-siblings, which has caused degeneration of their community. They are undereducated, simple and violent, and often labeled as rednecks.

Not much is known about African American families in the novels. In *True Blood*, African American family mostly consists of a single mother and her only child, e.g., Lettie Mae and Tara Thornton, and Ruby Jean and Lafayette Reynolds. Lettie Mae traumatized Tara by her alcoholism, and Ruby Jean traumatized Lafayette by her homophobia and mental illness. Both Tara and Lafayette were neglected by their mothers, and very often verbally and physically attacked. Even though their mothers try to compensate their behavior later, they are not completely forgiven.

In contrast to human families, I presented a vampire type of a family, consisting of a maker and his/her progeny. While the bond between the maker and the progeny does not play very significant role in *The Vampire Diaries*, in *True Blood* it is as strong as a mother-child relationship. Becoming a maker is usually a very difficult decision due to such responsibilities as taking care of one's progenies, teaching them how to hunt, feed, and hide from the sunlight, and survive among humans. Being a progeny means to follow any order given by the maker. The rules for makers and progenies are firmly set and have to be followed. Progenies must be taught also the hierarchy of the vampire community in the U. S.

The vampire hierarchy in *The Southern Vampire Mysteries* and *True Blood* reflects the original aristocratic society of Louisiana as well as the modern government. The central vampire government is called the Authority led by the Guardian and six Chancellors. They appoint a Magister of the assigned territory (e.g., North America), who chairs the Tribunal that can be compared to the Court of Justice. Further, the Authority appoints monarchs (e.g., Sophie-Anne is the Queen of

Louisiana), whose kingdoms are divided into districts ruled by appointed sheriffs (e.g., Eric Northman is the sheriff of the Area 5 of Louisiana). The appointed positions do not reflect the age of the vampires as several hundred years old vampire can be appointed a king but a thousand years old vampire can become only a sheriff. Nevertheless, the lower-ranked vampires have to obey the higher-ranked vampire's orders without any question. Vampires established such a strict hierarchy to keep the vampire race organized and controllable.

In *The Vampire Diaries*, only a human government is mentioned, the Council led by the mayor. Vampires there do not form any kind of a government, the oldest vampires are usually the most powerful ones, who are feared and obeyed. The vampire community does not impose any specific rules or advocate for the equal rights with humans. As they behave like humans, attend a high school, assume positions in the town Council, and are acquainted with the founding families, they cannot be considered disadvantaged or discriminated.

*The Vampire Diaries* novels lack a variety of racial minorities as all presented characters are white. This deficiency is partially compensated by the television adaptation, featuring few African American characters and two Chinese American females. Bonnie Bennett is an African American high school student, and one of the main characters. She boasts about her ancestors from Salem, even though they were slaves. Bonnie is intrigued by the fact that they were witches, completely neglecting the issue of slavery. Generally, the topic of slavery is considered as a taboo in the community of Mystic Falls. The founding families are descendants of slave holders, from whom they inherited their wealth and social status. But nobody mentions the fact publicly. Because of the lack of an African American community, the attitude of white inhabitants of Mystic Falls towards African Americans is not presented.

Other African American characters, appearing in the television adaptation, are featured only as supporting characters and are murdered after a few episodes. The same applies to the only two Chinese American characters in the adaptation, vampires Pearl Zhu and her daughter Anna. They help develop the history of the town in the times of the Civil war, and then they are murdered. The war is addressed by flashbacks to 1864. Except for Confederate soldiers, flashbacks do not feature any signs of the war. Women wear beautiful dresses and gentlemen ride horses across their plantations, a view that creates idealistic picture of the life in the South but does not reflect the reality.

In contrast to *The Vampire Diaries*, *The Southern Vampire Mysteries* feature characters representing not only African Americans but also people of Latino and Chinese origins as well as a Native American. While their characterization in the novels is limited because of the first person point of view, *True Blood* allows more detailed portrayal of the characters. African Americans are represented by Tara and Lafayette. Tara's problems arise from her attitude towards other people as she is very offensive, using verbal aggression. She constantly reminds people of her race in a way that they should apologize to her for being white. Tara does not feel excepted in the white community, on the other hand, she presumes that the majority of white people are racist, and she herself is prejudiced towards vampires. Other people perceive her as a tough person, but in fact she is very sensitive and longing for respect and love.

Tara's behavior is influenced by her childhood trauma as she grew up with an alcoholic and abusive mother. Her cousin Lafayette also had to cope with his traumatic adolescence, yet he is a very friendly and cheerful person. He embodies several minorities as he is African American, gay and cross-dressing. His problems are caused mainly by his sexual orientation, for which he is often ridiculed by white men who do not know him. Unlike Tara, Lafayette is not prone to aggressive behavior, and he does not feel discriminated.

Other representatives of racial minorities serve only as supporting characters, and they are not developed much in the series. Lafayette's lover, Jesús Velásquez, is a Mexican American and appears only in the television adaptation. He is educated and works as a nurse in a mental asylum. Jesús was raised by a single mother, who had been raped. A Native American man, Longshadow, is a vampire. He works as a bartender in Fangtasia. He does not appear often in the series and is staked at the end of the first season. Similarly, the only Chinese American is also a vampire, called Chow Lin, a bartender and Eric's bodyguard. The television adaptation does not provide any details about non-white communities; particularly Jesús, Longshadow and Chow are only individuals and cannot be labeled as the representatives of their communities.

Discrimination and acceptance of the minorities reflect in *The Southern Vampire Mysteries* as well as in *True Blood*. Vampires in the stories strive for their rights and public acceptance into the human community. Their struggle is used as a metaphor for similar pursuit of equal rights by racial minorities and non-

heterosexuals. Particularly attention of the novels and the television adaptation is paid to non-heterosexual humans and vampires.

Transgressive sexuality is strongly connected with vampires. Homoerotic features were introduced in *Dracula* and *Interview with the Vampire*, the first lesbian vampire appeared in a novella *Carmilla*. *The Vampire Diaries* novels do not feature any non-heterosexual character, and the television adaptation presents only one gay man, William Forbes, without any details. *The Southern Vampire Mysteries* and *True Blood* employ more vampire non-heterosexuals than human. Gay and lesbian vampires are not perceived as a minority in the vampire community. But humans consider being a vampire worse than being a non-heterosexual.

In the television adaptation, the gender representation of non-heterosexuals is equal. Gay men are represented mainly by Lafayette Reynolds, Jesús Velázquez, and vampires Russel Edgington and Talbot Angelis. The main lesbian characters are Tara Thornton and Hadley Hale, and vampires Pam Swynford de Beaufort and Sophie-Anne Leclerq. Even though the television adaptation presents homosexuality openly, it does not provide a complex view on non-heterosexual relationships, and intimate scenes of non-heterosexuals are also limited in comparison with heterosexuals.

In my thesis, I concentrated on the portrayals of characters to present various features of the American South like the importance of a family, the role of a community, southern manners, and attitudes towards minorities in *The Vampire Diaries* and *The Southern Vampire Mysteries*, and their television adaptations. *The Vampire Diaries* concentrate more on high school romance and action than on current social issues. Further, they are historically inaccurate concerning the Civil war, portraying it too idyllically.

*The Southern Vampire Mysteries* and *True Blood* feature a great variety of characters representing racial minorities and non-heterosexuals. The novels as well as the adaptation drew a parallel between the struggles for equality of racial and sexual minorities and vampires. The only historic event mentioned is the Civil war, embodied by a vampire and ex-Confederate soldier William Compton, and commemorated by the Descendants of the Glorious Dead. However, the Civil war does not play as important part of the story as would be expected; the topic is discussed only in the first novel and season of the adaptation.

Generally, the portrayal of the American South and its features is more precise and detailed in *The Southern Vampire Mysteries* than in *The Vampire*

*Diaries*. *The Southern Vampire Mysteries* and *True Blood* reflect various current issues of the American society in order to attract the audiences' attention to persistent discrimination. Open violent and sexual scenes of the television adaptation contributed to its massive popularity among the adult audience. *The Vampire Diaries* does not present any social issues; however, the television adaptation popularized the novels published in 1990s. Both stories present characters that their readers and viewers can easily identify with.

## Bibliography

“Poppy Z. Brite in the Charnel House of Karma.” Interview by Wiley Wiggins. *Mondo 2000*. 1995. Accessed September 30, 2014. <http://www.wileywiggins.com/PZBInt.html> (site discontinued).

Alduino, Frank W. and David J. Coles. “The Early Italian American Experience.” In *Sons of Garibaldi in Blue and Gray: Italians in the American Civil War*. Youngstown, NY: Cambria Press, 2007. 1–21.

Alsford, Mike. “Myth and Imagination.” In *Heroes and Villains*. Waco, TX: Baylor University Press, 2006. 1–22.

Alsford, Mike. “The Outsider: Heroes and Otherness.” In *Heroes and Villains*. Waco, TX: Baylor University Press, 2006. 23–62.

Amador, Victoria. “Blacks and Whites, Trash and Good Country People in *True Blood*.” In *True Blood: Investigating Vampires and Southern Gothic*, edited by Brigid Cherry. New York: Tauris, 2012. 122–38.

American Porphyria Foundation. “History of Porphyria.” <http://www.porphyriafoundation.com/about-porphyria/history-of-porphyria>.

Ayers, Edward L. “Honor.” In *The New Encyclopedia of Southern Culture*. Edited by Charles Reagan Wilson. Vol. 13, *Gender*, edited by Nancy Bercau and Ted Ownby. Chapel Hill: University of North Carolina Press, 2009. 134–36.

Ball, Alan. “Frenzy.” *True Blood*. Season 2, episode 11. Directed by Daniel Minahan. Aired August 30, 2009. Burbank, CA: Warner Home Video, 2013. DVD.

Ball, Alan. “Mine.” *True Blood*. Season 1, episode 3. Directed by John Dahl. Aired September 21, 2008. Burbank, CA: Warner Home Video, 2013. DVD.

Ball, Alan. “Strange Love.” *True Blood*. Season 1, episode 1. Directed by Alan Ball. Aired September 7, 2008. Burbank, CA: Warner Home Video, 2013. DVD.

Ball, Alan. “The First Taste.” *True Blood*. Season 1, episode 2. Directed by Scott Winant. Aired September 14, 2008. Burbank, CA: Warner Home Video, 2013. DVD.

Ball, Alan. “Trouble.” *True Blood*. Season 3, episode 5. Directed by David Petrarca. Aired July 18, 2010. Burbank, CA: Warner Home Video, 2013. DVD.

Becker, Ron. Introduction to *Gay Television and Straight America*. New Jersey: Rutgers University Press, 2006.

Beresford, Matthew. Introduction to *From Demons to Dracula – The Creation of the Modern Vampire Myth*. London: Reaktion, 2008. 7–17.



Blayne, Driadne and George A. Dunn. "Pets, Cattle, and Higher Life Forms on *True Blood*." In *True Blood and Philosophy: We Wanna Think Bad Things With You*, edited by George A. Dunn and Rebecca Housel. New Jersey: Wiley, 2010. 33–48.

Bleiweiss, Evan. "Homecoming." *The Vampire Diaries*. Season 3, episode 9. Directed by Joshua Butler. Aired November 10, 2011. Burbank, CA: Warner Home Video, 2013. DVD.

Boney, F.N. "Rednecks." In *The New Encyclopedia of Southern Culture*. Edited by Charles Reagan Wilson. Vol. 4, *Myth, Manners, and Memory*, edited by Charles Regan Wilson. Chapel Hill: University of North Carolina Press, 2006.

Botting, Fred. "Aftergothic: Consumption, Machines, and Black Holes." In *The Cambridge Companion to Gothic Fiction*, edited by Jerrold E. Hogle. Cambridge: Cambridge University Press, 2002. 277–300.

Botting, Fred. "Gothic Returns in the 1890s." In *The New Critical Idiom: Gothic*. London: Routledge, 1996. 88–100.

Botting, Fred. "Gothic Writing in the 1790s." In *The New Critical Idiom: Gothic*. London: Routledge, 1996. 40–58.

Botting, Fred. "Vampires." In *The New Critical Idiom: Gothic*. London: Routledge, 1996. 93–100.

Botting, Fred. "In Gothic Darkly: Heterotopia, History, Culture." In *A New Companion to The Gothic*, edited by David Punter. Oxford: Blackwell, 2012. 13–24.

Botting, Fred. Introduction to *The New Critical Idiom: Gothic*. London: Routledge, 1996. 1–13.

Brace, Patricia and Robert Arp. "Coming out of the coffin and coming out of the closet." In *True Blood and Philosophy: We Wanna Think Bad Things With You*, edited by George A. Dunn and Rebecca Housel. New Jersey: Wiley, 2010. 93–108.

Branscombe, Nyla R. and Bertjan Doosje. "International Perspectives on the Experience of Collective Guilt." In *Collective Guilt: International Perspectives*, edited by Nyla R Branscombe and Bertjan Doosje. Cambridge: Cambridge University Press, 2004. 3–15.

Brite, Poppy Z. *Lost Souls*. 1992. New York: Penguin, 2010.

Bryant, John. "Textual Identity and Adaptive Revision: Editing Adaptation as a Fluid Text." In *Adaptation Studies: New Challenges, New Directions*, edited by Jorgen Bruhn, Anne Gjelsvik and Eirik Frisvold Hanssen. London: Bloomsbury, 2013. 47–65.

Buchanan, Ginjer. "Adapt – Or Die!" In *A Taste of True Blood: The Fangbanger's Guide*, edited by Leah Wilson. Dallas: Benbella, 2010. 211–21.

Buckner, Brian. "Escape from Dragon House." *True Blood*. Season 1, episode 4. Directed by Michael Lehmann. Aired September 28, 2008. Burbank, CA: Warner Home Video, 2013. DVD.

*Buffy the Vampire Slayer – Series 1–7*. Created by Joss Whedon. Los Angeles, CA: 20th Century Fox, 2000–2005. DVD.

Burton, Orville Vernon. "Fatherhood." In *The New Encyclopedia of Southern Culture*. Edited by Charles Reagan Wilson. Vol. 13, *Gender*, edited by Nancy Bercaw and Ted Ownby. Chapel Hill: University of North Carolina Press, 2009. 106–10.

Burton, Orville Vernon. "Motherhood." In *The New Encyclopedia of Southern Culture*. Edited by Charles Reagan Wilson. Vol. 13, *Gender*, edited by Nancy Bercaw and Ted Ownby. Chapel Hill: University of North Carolina Press, 2009. 187–94.

Calhoun, Crissy. "Episode Guide." In *Love You to Death*. Toronto: ECW Press, 2010. 55–187.

Calhoun, Crissy. "From Fell's Church to Mystic Falls." In *Love You to Death*. Toronto: ECW Press, 2010. 19–25.

Calhoun, Crissy. "'High School Is a Horror Movie': Kevin Williamson and Julie Plec Turn The Vampire Diaries." In *Love You to Death*. Toronto: ECW Press, 2010. 5–18.

Calhoun, Crissy. "Writing Like Magic: The World of L. J. Smith." In *Love You to Death*. Toronto: ECW Press, 2010. 1–4.

Chambliss, Andrew. "Bad Moon Rising." *The Vampire Diaries*. Season 2, episode 3. Directed by Patrick Norris. Aired September 23, 2010. Burbank, CA: Warner Home Video, 2013. DVD.

Charlaine Harris Official Site. "About Charlaine."  
[http://charlaineharris.com/?page\\_id=3](http://charlaineharris.com/?page_id=3).

Coleridge, Samuel Taylor. *Christabel*. London: William Bulmer, 1816.

Conerly, Gregory. "The Politics of Black Lesbian, Gay, and Bisexual Identity." In *Queer Studies: A Lesbian, Gay, Bisexual, and Transgender Anthology*, edited by Brett Beemyn and Mickey Elisasón. New York: New York University Press, 1996. 133–45.

Connelly, Thomas L. "Lee, Robert E." In *The New Encyclopedia of Southern Culture*. Edited by Charles Reagan Wilson. Vol. 3, *History*, edited by Charles Reagan Wilson. Chapel Hill: University of North Carolina Press, 2009. 313–15.

Cooper, William J. and Thomas E. Terrill. "The Beginnings." In *The American South: A History*. Lanham: Rowman and Littlefield, 2009. Kindle edition.

Cox, John Woodrow, Jenna Portnoy and Justin Jouvenal. "Same-sex Couples Begin to Marry in Virginia." *Washington Post*. October 6, 2014.

[http://www.washingtonpost.com/local/virginia-politics/same-sex-marriages-in-virginia-can-begin-almost-immediately/2014/10/06/97ceab2e-4d69-11e4-aa5e-7153e466a02d\\_story.html](http://www.washingtonpost.com/local/virginia-politics/same-sex-marriages-in-virginia-can-begin-almost-immediately/2014/10/06/97ceab2e-4d69-11e4-aa5e-7153e466a02d_story.html).

Culver, Jennifer. "Dressing Up And Playing Human." In *True Blood and Philosophy: We Wanna Think Bad Things With You*, edited by George A. Dunn and Rebecca Housel. New Jersey: Wiley, 2010. 19–32.

Cummins, Light Townsend. "Native Peoples and European Contact." In *Louisiana: A History*, edited by Bennett H. Wall and John C. Rodrigue. Chichester: Wiley Blackwell, 2014. Kindle edition.

Daniels, Mike. "By the Light of the Moon." *The Vampire Diaries*. Season 2, episode 11. Directed by Elizabeth Allen. Aired December 9, 2010. Burbank, CA: Warner Home Video, 2013. DVD.

Dewan, Shaila. "Same-Sex Marriage Amendment Is Struck Down by Georgia Judge." *New York Times*, May 17, 2006.

[http://www.nytimes.com/2006/05/17/us/17georgia.html?\\_r=0](http://www.nytimes.com/2006/05/17/us/17georgia.html?_r=0).

Dries, Caroline and Neil Reynolds. "Picture of You." *The Vampire Diaries*. Season 4, episode 19. Directed by J. Miller Tobin. Aired April 18, 2013. Burbank, CA: Warner Home Video, 2013. DVD.

Dryer, Richard. "It's In His Kiss." In *The Culture of Queers*. London: Routledge, 2002.

Elliot-Smith, Darren. "The Homosexual Vampire as a Metaphor for . . . The Homosexual Vampire?: *True Blood* Homonormativity and Assimilation." In *True Blood: Investigating Vampires and Southern Gothic*, edited by Brigid Cherry. New York: Tauris, 2012. 139–54.

*Encyclopaedia Britannica Online*, s.v. "Huron People." Accessed July 20, 2015.

<http://www.britannica.com/EBchecked/topic/277295/Huron>.

*Encyclopedia Virginia*, s.v. "Seal of the Commonwealth of Virginia." Accessed August 14, 2015.

[http://www.encyclopediavirginia.org/seal\\_of\\_the\\_commonwealth\\_of\\_virginia](http://www.encyclopediavirginia.org/seal_of_the_commonwealth_of_virginia).

Foy, J. J. "Signed in Blood: Rights and the Vampire-Human Social Contract." In *True Blood and Philosophy: We Wanna Think Bad Things With You*, edited by G. A. Dunn and R. Housel. New Jersey: John Wiley and Sons, 2010. 51–64.

Freud, Sigmund. "Beyond the Pleasure Principle." In *Beyond the Pleasure Principle Group Psychology and Other Works*, edited by James Strachey. London: Hogarth Press, 1955. 7–23.

- Freud, Sigmund. "The Sexual Deviations." In *Deviant Love*. Translated by Shaun Whiteside. London: Penguin, 2007. 14–54.
- Freud, Sigmund. "The Uncanny." In *The Uncanny*. Translated by David McLintock. London: Penguin, 2003. 120–62.
- Freud, Sigmund. "Taboo and Emotional Ambivalence." In *Totem and Taboo*. 1950. Translated by James Strachey. London: Routledge, 2001. 21–86.
- Freud, Sigmund. "The Horrors of Incest." In *Totem and Taboo*. 1950. Translated by James Strachey. London: Routledge, 2001. 1–20.
- Frost, Brian J. "The Werewolf Phenomenon." In *The Essential Guide to Werewolf Literature*. Madison, WI: University of Wisconsin Press, 2003. 3–29.
- Gerster, Patrick. "Religion and Mythology." In *The New Encyclopedia of Southern Culture*. Edited by Charles Reagan Wilson. Vol. 4, *Myth, Manners, and Memory*, edited by Charles Reagan Wilson. Chapel Hill: University of North Carolina Press, 2006. 158–62.
- Gerster, Patrick. "Stereotypes." In *The New Encyclopedia of Southern Culture*. Edited by Charles Reagan Wilson. Vol. 4, *Myth, Manners, and Memory*, edited by Charles Reagan Wilson. Chapel Hill: University of North Carolina Press, 2006. 170–75.
- Gjelsvik, Anne. "What Novels Can Tell That Movies Can't Show." In *Adaptation Studies: New Challenges, New Directions*, edited by Jorgen Bruhn, Anne Gjelsvik and Eirik Frisvold Hanssen. London: Bloomsbury, 2013. 245–61.
- GLAAD. "List of Award Recipients: 22<sup>nd</sup> Annual GLAAD Media Awards Presented by Rökk Vodka Marriott Marquis in New York, March 19, 2011." [http://www.glaad.org/releases/nymarecipients\\_english](http://www.glaad.org/releases/nymarecipients_english).
- GLAAD. *Where Are We On TV*. <http://www.glaad.org/search/site/Where%20we%20are%20on%20TV>.
- Glover, David. Introduction to *Genders*, by David Glover and Cora Kaplan. London: Routledge, 2009. 1–25.
- Gray, Claudia. "The War between the States." In *A Visitor's Guide to Mystic Falls*, edited by Leah Wilson. Dallas: Smart Pop, 2010. 35–50.
- Haggerty, George E. "'The End of History': Identity and Dissolution in Apocalyptic Gothic." In *Queer Gothic*. Champaign: University of Illinois Press, 2006. 108–28.
- Haggerty, George E. "Anne Rice and the Queering of Culture." In *Queer Gothic*. Champaign: University of Illinois Press, 2006. 185–99.
- Haggerty, George E. Introduction to *Queer Gothic*. Champaign: University of Illinois Press, 2006. 1–5.

Halberstam, Judith. "Technologies of Monstrosity: Bram Stoker's *Dracula*." Bloomington: University of Indiana Press. *Victorian Studies*, 36, no. 3 (1993): 337–352. [https://www.jstor.org/stable/3828327?seq=1#page\\_scan\\_tab\\_contents](https://www.jstor.org/stable/3828327?seq=1#page_scan_tab_contents).

Hargrave, W. Lee. "Constitution of 1812: Aristocratic Beginnings." In *The Louisiana State Constitution: A Reference Guide*. Westport: Greenwood Press, 1991. 1–19.

Hargrave, W. Lee. "Constitution of 1974 and Commentary." In *The Louisiana State Constitution: A Reference Guide*. Westport: Greenwood Press, 1991. 20–116.

Harris, Charlaine. *Club Dead*. New York: Ace Books, 2003.

Harris, Charlaine. *Dead as a Doornail*. New York: Ace Books, 2005.

Harris, Charlaine. *Dead to the World*. New York: Ace Books, 2004.

Harris, Charlaine. *Dead Until Dark*. New York: Ace Books, 2001.

Harris, Charlaine. *Living Dead in Dallas*. New York: Ace Books, 2002.

Harris, Charlaine. "Inside *True Blood*." In *The Sookie Stackhouse Companion*. Edited by Charlaine Harris. London: Gollancz, 2012. 333–42.

HBO. "The AVL Pact." *American Vampire League*. Accessed July 30, 2014. <http://www.americavampireleague.com/our-pact/> (site discontinued).

Heinemann, Ronald L., John G. Kolp, Anthony S. Parent, Jr., and William G. Shade. "A Planter's Patriarchy 1690–1775." In *Old Dominion, New Commonwealth: A History of Virginia, 1607–2007*. Charlottesville: University of Virginia Press, 2007. Kindle edition.

Heinemann, Ronald L., John G. Kolp, Anthony S. Parent, Jr., and William G. Shade. "Atlantic Outpost 1607–1650." In *Old Dominion, New Commonwealth: A History of Virginia, 1607–2007*. Charlottesville: University of Virginia Press, 2007. Kindle edition.

Henninger, Katherine. "Paternalism." In *The New Encyclopedia of Southern Culture*. Edited by Charles Reagan Wilson. Vol. 13, *Gender*, edited by Nancy Bercau and Ted Ownby. Chapel Hill: University of North Carolina Press, 2009.

Hoppenstand, Gary, and Ray B. Browne. Introduction to *The Gothic World of Anne Rice*. Bowling Green: Bowling Green State University Popular Press, 1996. 1–12.

Howard, John. "Gays." In *The New Encyclopedia of Southern Culture*. Edited by Charles Reagan Wilson. Vol. 13, *Gender*, edited by Nancy Bercau and Ted Ownby. Chapel Hill: University of North Carolina Press, 2009. 122–25.

Hughes, William. "Fictional Vampires in the Nineteenth and Twentieth Centuries." In *A New Companion to The Gothic*, edited by David Punter. Oxford: Blackwell, 2012. 198–210.

Hutcheon, Linda. "Beginning to Theorize Adaptation." In *A Theory of Adaptation*. New York: Routledge, 2006. 1–32.

Hutcheon, Linda. "Final Questions." In *A Theory of Adaptation*. New York: Routledge, 2006. 169–77.

Hutcheon, Linda. "What?" In *A Theory of Adaptation*. New York: Routledge, 2006. 33–77.

Infoplease. "Demographic Statistics."  
<http://www.infoplease.com/us/census/data/virginia/demographic.html>.

Interview with Poppy Z. Brite. By Claire Zulkey. *Zulkey*. June 18, 2004,  
<http://zulkey.com/2004/06/061804.shtml#.U6Hf6yhkxCp>.

Jackson, Rosemary. "Psychoanalytical Perspectives." In *Fantasy: The Literature of Subversion*. London: Routledge, 1993. 61–91.

Jones, Anne Goodwyn. "Belles and Ladies." In *The New Encyclopedia of Southern Culture*. Edited by Charles Reagan Wilson. Vol. 13, *Gender*, edited by Nancy Bercaw and Ted Ownby. Chapel Hill: University of North Carolina Press, 2009. 42–49.

Jones, Darryl. "Vampires: Children of the Night." In *Horror: A Thematic History in Fiction and Film*. London: Hodder Arnold, 2002. 70–99.

Jordan, Winthrop D. "Racial Attitudes." In *The New Encyclopedia of Southern Culture*. Edited by Charles Reagan Wilson. Vol. 4, *Myth, Manners, and Memory*, edited by Charles Reagan Wilson. Chapel Hill: University of North Carolina Press, 2006. 146–51.

Keen, Lisa. "Georgia Repeals Sodomy Laws." *Sodomy Laws*.  
<http://www.glapn.org/sodomylaws/usa/georgia/ganews21.htm>.

Kligman, Barbie and Andrew Chambliss. "Under Control." *The Vampire Diaries*. Season 1, episode 18. Directed by David von Ancken. Aired April 15, 2010. Burbank, CA: Warner Home Video, 2013. DVD.

Kligman, Barbie and Bryan M. Holdman. "Friday Night Bites." *The Vampire Diaries*. Season 1, episode 3. Directed by John Dahl. Aired September 24, 2009. Burbank, CA: Warner Home Video, 2013. DVD.

Kreisberg, Andrew and Brian Young. "Family Ties." *The Vampire Diaries*. Season 1, episode 4. Directed by Guy Ferland. Aired October 1, 2009. Burbank, CA: Warner Home Video, 2013. DVD.

Lawrence v. Texas 539 U.S. 558 (2003).  
<https://supreme.justia.com/cases/federal/us/539/558/case.html>.

Liberman, Terri R. "Eroticism as Moral Fulcrum in Rice's *Vampire Chronicles*." In *The Gothic World of Anne Rice*, edited by Gary Hoppenstand and Ray B. Browne. Bowling Green: Bowling Green State University Popular Press, 1996. 109–22.

L.J. Smith Official Site. "Biography." <http://www.ljanesmith.net/author/biography>.

Le Fanu, Sheridan. *Carmilla*. 1871. London: Bibliolis, 2010.

Liptak, Adam. "Supreme Court Ruling Makes Same-Sex Marriage a Right Nationwide." *New York Times*. June 26, 2015.

[http://www.nytimes.com/2015/06/27/us/supreme-court-same-sex-marriage.html?\\_r=0](http://www.nytimes.com/2015/06/27/us/supreme-court-same-sex-marriage.html?_r=0).

*Look Up Chinese*. "zhu." Accessed January 10, 2015.

<http://www.mdbg.net/chindict/chindict.php?wdqb=zhu&wdrst=0>.

Lord Byron. "The Giaour, A Fragment of a Turkish Tale." London: T. Davison, 1813.

<https://books.google.cz/books?id=3W5bAAAAQAAJ&printsec=frontcover&dq=Lord+Byron,+%E2%80%9CThe+Giaour,+A+Fragment+of+a+Turkish+Tale,%E2%80%9D&hl=cs&sa=X&ved=0ahUKEwiW7OrlnefOAhXEVRoKHe9JDcAQ6AEIMjAD#v=onepage&q=Lord%20Byron%2C%20%E2%80%9CThe%20Giaour%2C%20A%20Fragment%20of%20a%20Turkish%20Tale%2C%20%E2%80%9D&f=false>.

Martin, Billy. "I'm Basically Retired (For Now)." *Dispatches from Tanganyika* (blog). June 9, 2010. <http://docbrite.livejournal.com/2010/06/09/>.

Martin, Billy. "My Pronoun." *Dispatches from Tanganyika* (blog). May 8, 2011. <http://docbrite.livejournal.com/2011/05/08/>.

Matheson, Richard. *I am Legend*. 1954. New York: Tor, 2007.

McClelland, Bruce A. "Un-True Blood: The Politics of Artificiality." In *True Blood and Philosophy: We Wanna Think Bad Things With You*, edited by George A. Dunn and Rebecca Housel. New Jersey: Wiley, 2010. 79–90.

McFarlane, Brian. "Backgrounds, Issues, and a New Agenda." In *Novel to Film: An Introduction to the Theory of Adaptation*. Oxford: Clarendon Press, 1996. 3–30.

*Merriam-Webster Dictionary*, s.v. "Brujo." Accessed March 24, 2015.

<http://www.merriam-webster.com/dictionary/brujo>.

Meyer, Stephenie. *Twilight*. 2005. New York: Little, Brown and Company, 2008.

Meyer, Turi and Al Septien. "Bringing Out the Dead." *The Vampire Diaries*. Season 3, episode 13. Directed by Jeffrey Hunt. Burbank. Aired February 2, 2012. CA: Warner Home Video, 2013. DVD.

Meyer, Turi and Al Septien. "The Hybrid." *The Vampire Diaries*. Season 3, episode 2. Directed by Joshua Butler. Aired September 22, 2011. Burbank, CA: Warner Home Video, 2013. DVD.

Molina, Jose. "Down the Rabbit Hole." *The Vampire Diaries*. Season 4, episode 14. Directed by Chris Grismet. Aired February 14, 2013. Burbank, CA: Warner Home Video, 2013. DVD.

Murphy, Gillian M. "Porphyria." In *Dermatology*. Vol. 1. Edited by Jean L. Bologna, Joseph L. Jorizzo, and Ronald P. Rapini. New York: Mosby, 2003. 679–90.  
<https://books.google.cz/books?id=f2IwYiyh3YUC&pg=PT9&dq=Gillian+M.+Murphy,+%E2%80%9CPorphyria,%E2%80%9D&hl=cs&sa=X&ved=0ahUKEwidwbuQtebOAhWJOhoKHc0BR4Q6AEILzAD#v=onepage&q=Gillian%20M.%20Murphy%2C%20%E2%80%9CPorphyria%2C%E2%80%9D&f=false>.

Napier, Cameron Freeman. "United Daughters of the Confederacy (UDC)." In *The New Encyclopedia of Southern Culture*. Edited by Charles Reagan Wilson. Vol. 3, *History*, edited by Charles Reagan Wilson. Chapel Hill: University of North Carolina Press, 2006. 342–344.

Offutt, Chris. "I Don't Wanna Know." *True Blood*. Season 1, episode 10. Directed by Scott Winant. Aired November 9, 2008. Burbank, CA: Warner Home Video, 2013. DVD.

Oliver, Nancy. "To Love Is To Bury." *True Blood*. Season 3, episode 8. Directed by Lesli Linka Glatter. Aired August 8, 2010. Burbank, CA: Warner Home Video, 2013. DVD.

Ownby, Ted. "Family." In *The New Encyclopedia of Southern Culture*. Edited by Charles Reagan Wilson. Vol. 13, *Gender*, edited by Nancy Bercau and Ted Ownby. Chapel Hill: University of North Carolina Press, 2009. 91–97.

Ownby, Ted. "Manly Independence." In *The New Encyclopedia of Southern Culture*. Edited by Charles Reagan Wilson. Vol. 13, *Gender*, edited by Nancy Bercau and Ted Ownby. Chapel Hill: University of North Carolina Press, 2009. 143–46.

*Oxford Dictionary*, s.v. "vampire." Accessed April 17, 2016.  
<http://www.oxforddictionaries.com/definition/english/vampire>.

Peprník, Michal. Introduction to *Metamorfóza jako kulturní metafora, James Hogg, R. L. Stevenson a George Mac Donald*. Olomouc: Univerzita Palackého v Olomouci, 2003. 7–29.

Plec, Julie and Elisabeth R. Finch. "1912." *The Vampire Diaries*. Season 3, episode 16. Directed by John Behring. Aired March 15, 2012. Burbank, CA: Warner Home Video, 2013. DVD.



Polidori, John. "The Vampyre." In *The Vampyre and Other Tales of the Macabre*, edited by Robert Morrison and Chris Baldick. Oxford: Oxford University Press, 1998.

Poppy Z. Brite Official. "Biography." <http://www.poppyzbrite.com/bio.html>.

*Psychology Today*. "Gender Dysphoria." Accessed June 18, 2014. <https://www.psychologytoday.com/conditions/gender-dysphoria>.

Punter, David and Glennis Byron. "Civilization and the Goths." In *The Gothic*. Oxford: Blackwell, 2004. 3–6.

Punter, David and Glennis Byron. "Gothic Film." In *The Gothic*. Oxford: Blackwell, 2004. 65–70.

Punter, David and Glennis Byron. "Gothic in the Eighteenth Century." In *The Gothic*. Oxford: Blackwell, 2004. 7–12.

Punter, David and Glennis Byron. "The Monster." In *The Gothic*. Oxford: Blackwell, 2004. 263–67.

Punter, David and Glennis Byron. "The Vampire." In *The Gothic*. Oxford: Blackwell, 2004. 268–72.

Punter, David and Glennis Byron. "Victorian Gothic." In *The Gothic*. Oxford: Blackwell, 2004. 26–31.

Punter, David and Glennis Byron. "Writers of Gothic." In *The Gothic*. Oxford: Blackwell, 2004. 77–173.

Punter, David. "Introductory: Dimensions of Gothic." In *The Literature of Terror*. Vol. 1, *The Gothic Tradition*. London: Routledge, 1996. 1–19.

Punzi, Maddalena Pennacchia. "Literary Intermediality: An Introduction." In *Literary Intermediality: The Transit of Literature through the Media Circuit*. Edited by Maddalena Pennacchia Punzi. Bern: Peter Lang, AG, 2007. 9–24. [https://books.google.cz/books?id=xgIA0yjV8uUC&printsec=frontcover&dq=Intermediality&hl=cs&sa=X&ved=0ahUKEwic692Wyd\\_OAhWGtBQKHSzmB4sQ6AEIQDAF#v=onepage&q=Intermediality&f=false](https://books.google.cz/books?id=xgIA0yjV8uUC&printsec=frontcover&dq=Intermediality&hl=cs&sa=X&ved=0ahUKEwic692Wyd_OAhWGtBQKHSzmB4sQ6AEIQDAF#v=onepage&q=Intermediality&f=false).

Ramsland, Katherine. *Prism of the Night: A Biography of Anne Rice*. New York: Penguin, 1991.

Reycraft, Sean and Gabrielle Stanton. "You're Undead to Me." *The Vampire Diaries*. Season 1, episode 5. Directed by Kevin Bray. Aired October 8, 2009. Burbank, CA: Warner Home Video, 2013. DVD.

Rice, Anne. *Interview with the Vampire*. 1976. London: Sphere, 2009.

Rich, Adrienne. "Compulsory Heterosexuality and Lesbian Existence." In *The Lesbian and Gay Studies Reader*, edited by Henry Abelove et al. London: Routledge, 1993. 227–54.

Reep, Diana C., Joseph F. Ceccio, and William A. Francis. "Anne Rice's Interview with the Vampire: Novel Versus Film." In *The Gothic World of Anne Rice*, edited by Gary Hoppenstand and Ray B. Browne. Bowling Green: Bowling Green State University Popular Press, 1996. 123–48.

Roberts, Diane. "Hospitality." In *The New Encyclopedia of Southern Culture*. Edited by Charles Reagan Wilson. Vol. 4, *Myth, Manners, and Memory*, edited by Charles Reagan Wilson. Chapel Hill: University of North Carolina Press, 2006. 234–37.

Roberts, Diane. "Ladies and Gentlemen." In *The New Encyclopedia of Southern Culture*. Edited by Charles Reagan Wilson. Vol. 13, *Gender*, edited by Nancy Bercaw and Ted Ownby. Chapel Hill: University of North Carolina Press, 2009. 156–59.

Rogers, Paula. "To Live And Live in Dixie." In *A Taste of True Blood: The Fangbanger's Guide*, edited by Leah Wilson. Dallas: Benbella, 2010. 45–60.

Sanders, Julie. "What is Adaptation?" In *Adaptation and Appropriation*. New York: Routledge, 2006. 17–25.

Schaffer, Talia. "'A Wilde Desire Took Me': The Homoerotic History of Dracula." *ELH* 61, no. 2 (Summer 1994): 381–425. <http://www.jstor.org/stable/2873274>.

Sharp, Sharon A. "Sexuality." In *The New Encyclopedia of Southern Culture*. Edited by Charles Reagan Wilson. Vol. 13, *Gender*, edited by Nancy Bercaw and Ted Ownby. Chapel Hill: University of North Carolina Press, 2009. 257–62.

Silver, Alain and James Ursini. "Dracula A.D. 1992." In *The Vampire Film: From Nosferatu to True Blood*. Milwaukee: Limelight, 2011. 129–71.

Silver, Alain and James Ursini. "Filmography." In *The Vampire Film: From Nosferatu to True Blood*. Milwaukee: Limelight, 2011. 365–467.

Silver, Alain, and James Ursini. "The Female Vampire." In *The Vampire Film: From Nosferatu to True Blood*. Milwaukee: Limelight, 2011. 103–27.

Silver, Alain, and James Ursini. "The Male Vampire." In *The Vampire Film: From Nosferatu to True Blood*. Milwaukee: Limelight, 2011. 61–102.

Silver, Alain and James Ursini. "The Vampire at the Millennium." In *The Vampire Film: From Nosferatu to True Blood*. Milwaukee: Limelight, 2011. 255–313.

Smith, L. J. *The Vampire Diaries, Volume I: The Awakening*. New York: Harper Collins, 1991.

Smith, L. J. *The Vampire Diaries, Volume II: The Struggle*. New York: Harper Collins, 1991.

Smith, L. J. *The Vampire Diaries, Volume III: The Fury*. New York: Harper Collins, 1991.

Smith, L. J. *The Vampire Diaries, Volume IV: Dark Reunion*. New York: Harper Collins, 1992.

Sonnenshine, Rebecca. "A View to a Kill." *The Vampire Diaries*. Season 4, episode 12. Directed by Brad Turner. Aired January 31, 2013. Burbank, CA: Warner Home Video, 2013. DVD.

Spruill, Marjorie J. "Feminism and Antifeminism." In *The New Encyclopedia of Southern Culture*. Edited by Charles Reagan Wilson. Vol. 13, *Gender*, edited by Nancy Bercau and Ted Ownby. Chapel Hill: University of North Carolina Press, 2009. 110–14.

Steiger, Brad. "A Gallery of Classic Vampires." In *Real Vampires, Night Stalkers and Creatures from the Darkside*. Canton, MI: Visible Ink Press, 2010. 17–29.

Steiger, Brad. "Mythic Vampires." In *Real Vampires, Night Stalkers and Creatures from the Darkside*. Canton, MI: Visible Ink Press, 2010. 9–15.

Steiger, Brad. "The Sons and Daughters of Lilith." *Real Vampires, Night Stalkers and Creatures from the Darkside*. Canton, MI: Visible Ink Press, 2010. 1–8.

Steiger, Brad. "Vampires: A Chronology." In *Real Vampires, Night Stalkers and Creatures from the Darkside*. Canton, MI: Visible Ink Press, 2010. 271–80.

Stoker, Bram. *Dracula*. 1897. London: Penguin, 1994.

Suburban Stats. "Population Demographics for Louisiana 2014 and 2015." <https://suburbanstats.org/population/how-many-people-live-in-louisiana>.

Summers, Montague. "The Origins of the Vampire." *The Vampire: His Kith and Kin*. London: K. Paul Trench, Truber, 1928. 1–74.

Sutherland, Rick, Barb Karg and Arjean Spaite. "Protection and Destruction." In *The Everything Vampire Book*. Avon: Adams Media, 2009. 103–16.

Sutherland, Rick, Barb Karg and Arjean Spaite. "Vampires in Lore." In *The Everything Vampire Book*. Avon: Adams Media, 2009. 7–26.

Teich, Nicholas M. "Glossary." In *Transgender 101: A Simple Guide to a Complex Issue*. New York: Columbia University Press, 2012. 129–36.

Teich, Nicholas M. "Lesser-Known Types of Transgenderism." In *Transgender 101: A Simple Guide to a Complex Issue*. New York: Columbia University Press, 2012. 114–27.

The CW Television Network. "Shows." <http://www.cwtv.com/shows>.

The Library of Congress. "14th Amendment to the U.S. Constitution."  
<http://www.loc.gov/rr/program/bib/ourdocs/14thamendment.html>.

Thorne, Tony. "Children of the Night." In *Children of the Night: Of Vampires and Vampirism*. London: Indigo, 2000. 9–28.

Thorne, Tony. "Femmes Fatales." In *Children of the Night: Of Vampires and Vampirism*. London: Indigo, 2000. 29–51.

Thorne, Tony. "Of Burial and Blood." In *Children of the Night: Of Vampires and Vampirism*. London: Indigo, 2000. 130–53.

Thorne, Tony. "Out of the East." In *Children of the Night: Of Vampires and Vampirism*. London: Indigo, 2000. 52–78.

Trušnik, Roman. "James Purdy's *The Nephew* – A Gay Novel Without Gay Characters: A few Remarks on the Use of Thematic Criticism." In *From Theory to Practice 2012: Proceedings of the Fourth International Conference on Anglophone Studies, September 5 – 6, 2012*, edited by G. J. Bell, K. Nemčoková and B. Wojcik. Zlín: Univerzita Tomáše Bati ve Zlíně, 2013.

Tucker, Raelle. "Night on the Sun." *True Blood*. Season 1, episode 11. Directed by Nancy Oliver. Aired November 16, 2008. Burbank, CA: Warner Home Video, 2013. DVD.

Tucker, Raelle. "Whatever I Am, You Made Me." *True Blood*. Season 5, episode 3. Directed by David Petrarca. Aired June 24, 2012. Burbank, CA: Warner Home Video, 2013. DVD.

University of Virginia. "Weldon Cooper Center for Public Service." Accessed January 10, 2015. <http://www.coopercenter.org/demographics/virginia-population-estimates>.

*Urban Dictionary*, s.v. "Bonnie." Accessed March 15, 2015.  
<http://cs.urbandictionary.com/define.php?term=Bonnie>.

Walker, Kirsty. "True Stud." In *A Taste of True Blood: The Fangbanger's Guide*, edited by Leah Wilson. Dallas: Benbella, 2010. 111–122.

Wauters, Nick. "Ordinary People." *The Vampire Diaries*. Season 3, episode 8. Directed by J. Miller Tobin. Aired November 3, 2011. Burbank, CA: Warner Home Video, 2013. DVD.

Westerfeld, Scott. *Parasite Positive*. 2005. London: Atom, 2007.

Whites, Leeann. "Civil War." In *The New Encyclopedia of Southern Culture*. Edited by Charles Reagan Wilson. Vol. 13, *Gender*, edited by Nancy Bercau and Ted Ownby. Chapel Hill: University of North Carolina Press, 2006. 70–73.

Williamson, Kevin and Julie Plec. "Pilot." *The Vampire Diaries*. Season 1, episode 1. Directed by Marcos Siega. Aired September 10, 2009. Burbank, CA: Warner Home Video, 2013. DVD.

Williamson, Kevin and Julie Plec. "The Night of the Comet." *The Vampire Diaries*. Season 1, episode 2. Directed by Marcos Siega. Aired September 17, 2009. Burbank, CA: Warner Home Video, 2013. DVD.

Williamson, Milly. "Vampire Transformations: Gothic Melodrama, Sympathy and the Self." In *The Lure of the Vampire: Gender, Fiction and Fandom from Bram Stoker to Buffy*. London: Wallflower Press, 2005. 29–50.

Wilson, Charles Reagan. "Community." In *New Encyclopedia of Southern Culture*. Edited by Charles Reagan Wilson. Vol. 4, *Myth, Manners, and Memory*, edited by Charles Reagan Wilson. Chapel Hill: The University of North Carolina Press, 2006. 37–42.

Wilson, Charles Reagan. "Cult of Beauty." In *The New Encyclopedia of Southern Culture*. Edited by Charles Reagan Wilson. Vol. 13, *Gender*, edited by Nancy Bercaw and Ted Ownby. Chapel Hill: University of North Carolina Press, 2009. 30–39.

Wilson, Charles Regaan. "Manners." In *The New Encyclopedia of Southern Culture*. Edited by Charles Reagan Wilson. Vol. 4, *Myth, Manners, and Memory*, edited by Charles Regan Wilson. Chapel Hill: University of North Carolina Press, 2006. 96–103.

Winders, Jamie. "Latino Men and Women." In *The New Encyclopedia of Southern Culture*. Edited by Charles Reagan Wilson, Vol. 13, *Gender*, edited by Nancy Bercaw and Ted Ownby. Chapel Hill: University of North Carolina Press, 2009. 160–63.

Woo, Alexander. "Beyond Here Lies Nothin'." *True Blood*. Season 2, episode 12. Directed by Mchael Cuesta. Aired September 13, 2009. Burbank, CA: Warner Home Video, 2013. DVD.

Woo, Alexander. "Everything Is Broken." *True Blood*. Season 3, episode 9. Directed by Scott Winant. Aired August 15, 2010. Burbank, CA: Warner Home Video, 2013. DVD.

Woo, Alexander. "Gone, Gone, Gone." *True Blood*. Season 5, episode 10. Directed by Scott Winant. Aired August 12, 2012. Burbank, CA: Warner Home Video, 2013. DVD.

Woo, Alexander. "It Hurts Me Too." *True Blood*. Season 3, episode 3. Directed by Michael Lehman. Aired June 27, 2010. Burbank, CA: Warner Home Video, 2013. DVD.

Woo, Alexander. "Sparks Fly Out." *True Blood*. Season 1, episode 5. Directed by Daniel Minahan. Aired October 5, 2008. Burbank, CA: Warner Home Video, 2013. DVD.

Woo, Alexander. "The Fourth Man In The Fire." *True Blood*. Season 1, episode 8. Directed by Michael Lehmann. Aired October 26, 2008. Burbank, CA: Warner Home Video, 2013. DVD.

Woo, Alexander. "We'll Meet Again." *True Blood*. Season 5, episode 4. Directed by Romeo Tirone. Aired July 1, 2012. Burbank, CA: Warner Home Video, 2013. DVD.