

A domesticated vampire

- how the vampire myth has changed since Bram Stoker's Dracula
to Stephenie Meyer's Twilight

Elisabeth Johansson

Luleå University of Technology

Bachelor thesis

English

Department of Language and Culture

Abstract

Since the beginning of recorded history, there have been stories told about vicious vampires. Bram Stoker's renowned novel *Dracula* was published in 1897, and since then the myth about vampires has evolved and changed. This essay examines how the vampire myth has changed from Bram Stoker's *Dracula* to Stephenie Meyer's *Twilight*. To be able to see whether there are any differences three novels have been analysed: *Dracula* by Bram Stoker, *Interview with the Vampire* by Anne Rice, and *Twilight* by Stephenie Meyer. It was discovered that while *Dracula* has a secure ground in folklore, Anne Rice's vampires are more eager to discuss moral questions, and Stephenie Meyer's vampires have integrated with society. In the discussion the prominent characters from each novel were compared to each other, and a conclusion could be drawn that most vampires have indeed become domesticated and that the vampire myth has changed.

Table of contents

Introduction	1
Author biographies	2
Bram Stoker	2
Anne Rice.....	3
Stephenie Meyer.....	3
1 Background	4
1.1 About vampires	4
1.2 Oldest folklore	4
1.3 Vampire hysteria in the 17 th and 18 th centuries	7
1.4 The vampire in fiction and film.....	9
1.4.1 The vampire in fiction.....	9
1.4.2 The vampire in film	10
2 Have you felt the Vampire’s lips upon your throat?	12
2.1 About Dracula	12
2.2 Dracula and Lucy.....	12
3 Evil is a point of view	15
3.1 About Interview with the Vampire	15
3.2 Claudia, Lestat, and Louis.....	16
4 What if I’m not a superhero? What if I’m the bad guy?	19
4.1 About Twilight	19
4.2 Carlisle, Edward, and James	19
5 Discussion	23
Conclusion	26
List of references	28
Primary sources:	28
Secondary sources:	28

Introduction

The curiosity of wanting to find out what has changed with the vampire myth led to the topic of this essay. The aim is to see if the vampires in the literature of today have become domesticated, meaning more integrated into society. In a sense, vampires from old folklore could be seen as wild animals, savages, while most vampire characters of today seem to be more good, meaning domesticated. To examine if the vampire myth has changed, and if vampires of today are domesticated, three novels have been analysed; *Dracula* by Bram Stoker, *Interview with the Vampire* by Anne Rice, and *Twilight* by Stephenie Meyer. The reason for choosing these three novels is that they have all in their own way changed the vampire tradition. The essay is divided into six sections where the first chapter gives a short background to the vampire myth. The three following chapters analyse the three novels and the fifth and sixth chapters discuss, summarize and compare the novels.

When someone mentions the word *vampire*, one would instantly come to imagine a pale young man or woman, with cold skin and sharp fangs – which would be hidden behind the lips. Subsequently one would come to think of the drinking of blood, which is a distinguishing characteristic of vampires. One would describe this creature as beautiful, charming and as having inhuman strength. Vampires have, since the beginning of time, fascinated people around the world. In old folklore they were seen as vicious creatures that were not able to enter holy ground and could be warded off with remedies such as garlic and holy items. However, today it seems as if the vampires have grown stronger and can now do anything they want, e.g., vampires in books and in television programs seem to be able to enter houses on their own free will without being invited.

The fascination with vampires seems to have grown during the twentieth and twenty-first centuries, because there are more books published in the vampire genre and more television programs that include vampires. The television series *Buffy the Vampire Slayer* reached out to a younger audience and rejuvenated the vampire genre. Recently, a new television series was aired on HBO, called *True Blood*, which is based on Charlaine Harris' novels about the barmaid Sookie Stackhouse.

Even though the fascination with vampires never seems to end, the vampire myth in itself seems to have changed throughout the years. Bram Stoker's classic novel is quite different from Stephenie Meyer's young adult novel *Twilight*. There are not many similarities between them, except for both of them containing vampires. From Stoker's *Dracula* to Meyer's

Twilight new characteristics have been added to the vampire myth and a few have been dropped. Bram Stoker's character Dracula revived the vampire myth and added a few things to the classic vampire characteristics. The myth about vampires sleeping in coffins was spread around the world. Anne Rice introduced her vampires in the 1970's, and her vampires came to add new information to the vampire myth as well. In her book, the vampires even had their own theatre. The setting for Stephenie Meyer's novel *Twilight* is an American small town. With the publishing of Stephenie Meyer's *Twilight*, the vampires seem to have become domesticated.

Author biographies

In the following section the authors of the three novels that will be analysed in chapter 2, 3, and 4, will be given a short biography.

Bram Stoker

Abraham (Bram) Stoker was born on 8 November in 1847 at 15 Marino Crescent, in Dublin, Ireland.¹ From his birth he already suffered from a variety of childhood illnesses until he reached the age of seven.² His favourite time of day during his childhood was the evenings. His mother sat down by his bed and told him about the myths of Ireland.³

He studied at Trinity College in Dublin and graduated with a Major in Science and later returned for a Masters degree in Mathematics. It was during his university years that he became involved in literary, philosophical, and dramatical groups.⁴ In 1890, after having moved to London, Stoker wrote the novel *The Snake's Pass*. Before that he had written *Under the Sunset*, which was about children's fairytales and was published in 1881. Stoker's novels were often criticised for being too frightening for children. In the same year that *The Snake's Pass* was published, Stoker began to write *Dracula*, and it would take him seven years to finish it.⁵ The idea for *Dracula* is said to have come to Stoker through a nightmare, in which he dreamt about a vampire rising from a tomb.⁶ In 1905 Stoker suffered a stroke and soon after developed Bright's disease, which affected his kidneys. Bram Stoker died on 12 April 1912.⁷

¹ Barbara Belford, *Bram Stoker*. (New York: Alfred A. Knopf, 1996), 17

² Barb Karg et al, 35

³ Barbara Belford, 16

⁴ Barb Karg et al, 35

⁵ ---, 36

⁶ J. Gordon Melton, *The Vampire Book: The Encyclopedia of the Undead*, (Michigan: visible Ink Press, 1999), 651

⁷ ---, 652

Anne Rice

Anne Rice was born as Howard Allen Frances O'Brien in the Irish community in New Orleans, Louisiana. She was born on 4 October 1941.⁸ She changed her name to Anne after she had begun to attend school.⁹ By the time she began school she had already begun to write short stories. The creativity to write was influenced and encouraged by her mother.¹⁰ As a teenager she grew increasingly sceptical of the teachings of the Roman Catholic Church, in the tradition of which she had been raised. She came to replace the religious teachings of her childhood with a rational ethical system, a vital element in her reworking of the vampire tradition.¹¹

She married Stan Rice in the 1960s and they moved to San Francisco, where they began to take night courses at the University of San Francisco until they could register at the University. While there, she wrote her first unpublished novels, *The Sufferings of Charlotte* and *Nicholas and Jean*. In 1966 their first child, Michele, was born, but in 1970 Michele was diagnosed with leukaemia and she died in 1972.¹² In 1976, Anne Rice finished her book about addiction, despair, and loss, and it was called *Interview with the Vampire*.¹³

Stephenie Meyer

Stephenie Meyer was born in Connecticut in 1973. She attended Brigham Young University where she majored in English and concentrated on literature instead of creative writing. In 1994 she married her husband Christian and both of them are members of The Church of Jesus Christ of Latter-Day Saints.¹⁴ Today, she lives in Phoenix, Arizona, together with her husband and their three children.¹⁵ Except for the *Twilight*-series she has written a short story in the anthology *Prom Nights from Hell* and the science-fiction novel *The Host*.¹⁶

⁸ Jennifer Smith, 1

⁹ J. Gordon Melton, 568

¹⁰ Jennifer Smith, 1

¹¹ J. Gordon Melton, 569

¹² ---

¹³ ---

¹⁴ Web source: Lori Joffs. *Twilight Lexicon*. Retrieved on 24 January 2010. <<http://www.twilightlexicon.com>>

¹⁵ Web source: Seth Meyer. *Stephenie Meyer*. Retrieved on 24 January 2010. <<http://www.stepheniemeyer.com>>

¹⁶ Web source: Lori Joffs. *The Twilight Lexicon*. Retrieved on 24 January 2010 <<http://www.twilightlexicon.com>>

1 Background

1.1 About vampires

In *The Vampire Book: The Encyclopedia of the Undead* (TVB), a vampire is described as being “a peculiar kind of revenant, a dead person who [has] returned to life and [continues] a form of existence through drinking the blood of the living.”¹⁷ In *The Everything Vampire Book* (EVB), vampires are described as being “insufferably erotic creatures who with the help of their hypnotic powers can bend just about everyone to do their bidding, sexual or otherwise.”¹⁸

All vampires share a few common characteristics, namely that they have to feed on blood from the living by using their canine teeth or fangs.¹⁹ If it does not feed, it will eventually starve, get weaker and later die.²⁰ Furthermore, they have superhuman strength coupled with extreme physical agility. It is mentioned in EVB that a vampire is meant to overpower its prey, fight attackers and avoid capture.²¹ The eternal myth about vampires having to hide during daylight is said to have been invented by Bram Stoker. During this time they are supposed to rest and rejuvenate themselves in their coffins. The coffins used to be significant but have during the twentieth century been discarded from the myth, because it would be difficult to travel with a coffin.²²

The vampires in folklore were often described as disgusting monsters. However, in the nineteenth century, the vampire came to be described as being more gentleman-like, while in the twentieth century they became more romanticised, and described as being inhumanly beautiful.²³

1.2 Oldest folklore

The myth about vampires goes back to the first written records of history.²⁴ In old folklore, the vampire is mostly referred to as a *revenant* or an *undead*.²⁵ Explanations of how one could

¹⁷ J.Gordon Melton, 707

¹⁸ Barb Karg, et al, *The Everything Vampire Book*, (Massachusetts: Adams Media, 2009) 264

¹⁹ J.Gordon Melton, 19

²⁰ Barb Karg et al, 95

²¹ --- 94

²² --- 92-93

²³ Deborah Wilson Overstreet. *Not Your Mother's Vampire: Vampires in Young Adult Fiction*, (Maryland: Scarecrow Press, 2006), 21

²⁴ Wayne Bartlett & Flavia Idriceanu. *Legends of Blood: The Vampire in History and Myth*, (Sutton: Sutton Publishing, 2002), 3

²⁵ Barb Karg et al, 4

turn into a vampire were different, depending on the folklores of different countries. In Croatia, one would become a vampire, *pijavica*, if one committed an incestuous crime. The same folklore circulated in Serbia, where the vampire was called *vlkoslak*, *mulo* or *dhampir*. In Romania, a vampire (*strigoiul* or *moroiiul*) was an illegitimate child whose parents similarly had been born out of wedlock. In Macedonia, the vampire (*vrykolakas*) was created when various taboos were broken, for example when an unbaptised child died. In Poland it was mentioned that if one's child was born with teeth, it would later become a vampire.²⁶

As there are different myths about how to become a vampire, there are also different ways of destroying them. In Albania, Romania and Russia, the only way to destroy a vampire is by first stabbing it through the heart and then cutting its throat. In Bavaria, Croatia, Greece and Crete, a vampire's head must be cut off, and, according to Croatian folklore, afterwards be placed between the legs of the vampire, while in Crete, the head must be boiled in vinegar. In Ireland, stones were placed on the vampire's, *dearg-dul's*, grave, so that it could not escape.²⁷

As previously mentioned, the records about vampires go back as far as the earliest historical records.²⁸ In the third millennium BC, the creature *ekimmu* is found in the Assyrian and Babylonian mythology. The creature was the soul of someone who had died but had not found peace. It is from this era that the first written evidence of the vampire was found, a reference in a seal of a cylinder from ancient Babylon. Another demon or creature in Babylon was the *labartu*, which was female. She was fearsome and fed on the blood from both humans and animals, but mostly preferred to feed on young children. In Judaic culture, there is a similar creature to the *labartu* called *estrie*, a female demon that took human form and also preferred blood from young children.²⁹

In the first millennium BC, one could read about vampires in Greece, and later in the Roman Empire. The Greeks called them *lamiae*, and the Romans called their different vampires *lamiae*, *striges* or *mormos*.³⁰ The Greek *lamiae* were supposed to ensnare unwary young men. The *lamiae* were invariably beautiful, voluptuous young women, though they tended to remove their eyes.³¹ Philostratus wrote about the *lamiae* in the book *Life of Apollonius*. His

²⁶ Wayne Bartlett, & Flavia Idriceanu, 3

²⁷ ---

²⁸ --- 2

²⁹ --- 5

³⁰ ---

³¹ ---

vampire shares many features with the classic literary ones, for example that she is a seductress and has supernatural powers.³² A Roman *striges* was a mix between a witch and a vampire, and could transform into a crow and drink blood from humans. *Mormos* on the other hand were servants to Hecate, which was the goddess of the witches. The Roman Horace wrote about vampires, and how they fed on children or drank their blood, which would later be a key part of the vampire imaginary.³³

In medieval times there were also several accounts of vampires. The author William of Newburgh wrote about the Squire of Alnwick, on the borders of England and Scotland. The story was about a man who had lived a wicked life, and therefore the Devil made sure that this man would rest uneasily in his grave. During the nights, the squire returned to town and haunted the inhabitants. The townspeople went to the squire's tomb, and struck the corpse with a sharp spade. William of Newburgh wrote: "immediately there gushed forth a stream of warm red gore" and this quotation would later influence the classic vampire stories.³⁴ Another story by Newburgh is about the undead cleric at Melrose Abbey in Scotland. Before his death, the cleric had had an unpriestly passion for hunting. When he died and returned from the grave, he went to the abbey, but he was not able to cross the sacred boundaries. One of the monks in the abbey fought him off with an axe, and later when the cleric's tomb was opened, they noticed that the body had a fresh axe wound. They carried the cleric out of the abbey and burned him, and the "undead" cleric never returned.³⁵ This is a quite typical element that would influence the upcoming vampire novels, that a vampire is not allowed entry into a church because of his sin being so great.³⁶

In 1645, the Christian theologian, Leo Allatius, wrote the first book that treated the vampire subject. From the Church's point of view, vampires had been part of the efforts to eliminate Paganism by treating it as a false religion.³⁷ The Protestant theologian writer Louis Lavater wrote a classic study on vampires. He believed that some men and women were too easily influenced by any sudden movement during the hours of darkness. According to him, these people were quick to jump to conclusions, meaning that they could describe natural things as

³² --- 6

³³ --- 5

³⁴ --- 7-8

³⁵ --- 8

³⁶ --- 9

³⁷ J. Gordon Melton, 118

being supernatural.³⁸ During Lavater's time, people believed that a vampire was created when a demon entered a corpse, to indulge in unholy activities. Another explanation was that the person had lived a very sinful life and therefore could not find peace, and thus vampirism became a divine punishment.

1.3 Vampire hysteria in the 17th and 18th centuries

In 1732 the word *vampire* entered the English language for the first time. During the seventeenth century the myth about the undead spread in Eastern Europe, sometimes referred to as an epidemic.³⁹ There were two factors that came to have an impact on the vampire myth at this time; the "discovery" of lands that had previously been inaccessible and mysterious, and the new methods to reach a wider and more interested audience through newsletters and books. When they discovered new lands, they encountered the vampire folklore as well. The media has played an important role in the relaying and evolution of the vampire myth.⁴⁰

In the French newspaper *Le Mercure galant*, an odd article was published in 1694. The article was a result of the vampire phenomenon, and in the article it was written that: "The vampires appeared after lunch and stayed until midnight, sucking the blood of people and cattle in great abundance."⁴¹ As mentioned earlier, there were a number of reported outbreaks during the seventeenth century, for example; in Istria in 1672, in eastern Prussia 1710, 1721 and 1750, as well as in Wallachia 1756 and in Russia 1772. Some of these reports were investigated by the state.⁴²

A case of vampirism that reached the headlines was about a vampire that terrorised the village of Medreyga, near Belgrade. The Emperor had set up a commission to investigate the stories that emanated from this region. The man who was supposed to do the inquiry was Regimental Field Surgeon Johannes Fluckinger. Fluckinger had been told that a man named Arnold Paole had five years earlier fallen down from his wagon and broken his neck. Before his death, he had told people that he had been bitten by a vampire. Paole had tried several traditional remedies before he died, one of which was to eat earth taken from the grave of the vampire, and another was to bathe in vampire blood. A few weeks after his death, people began to

³⁸ Wayne Bartlett & Flavia Idriceanu, 9

³⁹ --- 11

⁴⁰ --- 12

⁴¹ ---

⁴² --- 13

notice Paole, wandering around the neighbourhood. He was said to be responsible for the deaths of four people and therefore he had to be interred.⁴³ In the same area, there were other accounts of strange deaths. A woman woke up in the middle of the night after having been touched on the neck by a man who she claimed had been dead for more than nine weeks. After the incident, she became weaker and weaker, and after three days she died. After this incident, several corpses were exhumed, and the reason was to see if they as well had any signs like vampirism. All corpses that had signs of vampirism were to have their heads cut off and their bodies burned.⁴⁴

These historical accounts present the first written evidence of “real cases” of vampire activity. Some of the features included in the accounts would be revived in literature later, for example, how the vampire could attack members of its own family.⁴⁵ These stories from Eastern Europe spread to Western Europe, and a large number of vampire publications were produced as a result of the accounts.⁴⁶ Some people saw the belief in vampires as an example “of the survival of outdated superstitions among uneducated peasants, whose beliefs held no place in the ‘modern’ world.”⁴⁷

The writer Jean Baptise de Boyer wrote in *The Jewish Spy* in 1729 that the classic symptoms of vampirism were “complete exhaustion and a faintness as though from excessive loss of blood.” However, there was a more logical explanation for this feature, meaning that the victim could suffer from common diseases rather than from supernatural causes.⁴⁸ During the eighteenth century explanations that were psychological and theological were postulated by rationalists. It is said that the mass hysteria in communities was brought about by collective superstition which produced an atmosphere in which such epidemics could thrive. The vampire outbreaks are also seen as the last mass psychosis that resembled the great witch-hunt of earlier centuries.⁴⁹

The vampire investigations had been the responsibility of the Church but would now become the responsibility of civil authorities. One reason was that the Catholic Church believed that these investigations undermined the Church’s authority. However, the investigations were

⁴³ Wayne Bartlett & Flavia Idriceanu, 15

⁴⁴ ---

⁴⁵ --- 18

⁴⁶ --- 19

⁴⁷ --- 20

⁴⁸ --- 22

⁴⁹ --- 23

welcomed enthusiastically by the scientific community. It was said that in order to desecrate a grave, one needed legal proof.⁵⁰ The debate about vampires came to continue, some people said that it was a form of disease and some said that there was no rational explanation that would do. The Berlin correspondent of the *Gazette des Gazettes* said that he at least was convinced that the philosophers could not so easily talk their way out of the problem with convincing explanations of mass hysteria. He said: “[vampirism] is proved by so many facts that no one can reasonably doubt its validity, given the quality of the witnesses who have certified the authenticity of those facts.”⁵¹

1.4 The vampire in fiction and film

1.4.1 The vampire in fiction

During the nineteenth century, the vampires found their way into literature. The working-class population had by the late 1830s learnt to read and the level of literacy grew steadily throughout the nineteenth century. The readers bought the *Penny Dreadful*, which was serialised eight-page Gothic horror tales that had the cost of a penny each.⁵²

The famous writer Johann Wolfgang von Goethe’s *Faust* was influenced by vampire elements.⁵³ John Keats’ *Lamia* had its background in Philostratus’ story about Menipus, and the title *lamia* has a close resemblance to the Greek word for vampire; *lamiae*. Lord Byron had an interest in vampirism, which was noticed in his poem *The Giaour* from 1813. Byron’s own physician, John Polidori wrote the short story *Vampyre*, published in 1819.⁵⁴ The story is similar to Stoker’s novel *Dracula*, which will be discussed in chapter 2. In *Vampyre*, the gentleman Aubrey encounters Lord Ruthven, who he realises is a vampire. The novel came to be a sensation, and many had a hard time believing that the good physician had written such a novel. Polidori’s Lord Ruthven is said to be the prototype vampire.⁵⁵ Other famous authors that followed the vampire theme in their literary works were for example Nikolai Gogol, Edgar Allan Poe, and Count Alexis Tolstoy.

⁵⁰ Wayne Bartlett & Flavia Idriceanu, 26

⁵¹ --- 27

⁵² Milly Williamson. *The Lure of the Vampire; Gender, Fiction, and Fandom from Bram Stoker to Buffy*. (London: Wallflower Press, 2005), 21

⁵³ Wayne Bartlett & Flavia Idriceanu, 29

⁵⁴ --- 30

⁵⁵ --- 32

Another classic vampire novel is *Varney the Vampire* by James Malcolm Rymer. It was published in 220 weekly parts in the *penny dreadful* magazines. The vampire in Rymer's novel is restored back to health by moonlight, and cannot be killed by a stake through the heart. Furthermore, another classic is *Carmilla* by Sheridan Le Fanu, from 1872. Le Fanu came to add another important element to the vampire literature. In contrast to other vampire novels at this time, the main character is a young girl, who is taking advantage of other adolescent females. Bram Stoker, who published *Dracula* in 1897, was very influenced by Le Fanu's *Carmilla*.⁵⁶

During the twentieth century the descriptions of the vampires came to change. Instead of being an evil monster, it came to be described as more sympathetic. The vampires that "arrived" in the 1980s and 1990s had a normal appearance and could easily be mistaken for humans. In her book *The Lure of the Vampire*, Milly Williamson writes: "The vampire genre shifts significantly in the mid- to late twentieth century, with the vampire character, more often than not, acting as the narrator, or at least the narrative point of view, offering us Otherness from the inside."⁵⁷

During the twentieth and twenty-first centuries, several young adults' books containing the vampire theme came to be published, e.g.; Charlaine Harris' *Southern Vampire Mysteries* also known as *Sookie Stackhouse*-series, Richelle Mead's *Vampire Academy*, Stephenie Meyer's *Twilight Saga*, and L.J Smith's *Vampire Diaries*.⁵⁸

1.4.2 The vampire in film

Bela Lugosi is probably most famous for his role as Count Dracula in the film from 1931. A remake of the classic film came in 1992, *Bram Stoker's Dracula* and was directed by Francis Ford Coppola, where Gary Oldman played the Count.⁵⁹ Anne Rice's modern novel *Interview with the Vampire* was also adapted to the screen, starring Brad Pitt and Tom Cruise as the main characters Louis de Point du Lac and Lestat de Lioncourt.⁶⁰ In 2008 and 2009, two out of four books by Stephenie Meyer were adapted to the big screen, *Twilight* and *New Moon*, where Robert Pattinson plays Edward Cullen.

⁵⁶ Wayne Bartlett & Flavia Idriceanu, 33

⁵⁷ Milly Williamson, 28

⁵⁸ Barb Karg et al, 171

⁵⁹ Wayne Bartlett & Flavia Idriceanu, 42

⁶⁰ --- 43

In the television series *Buffy the Vampire Slayer*, which was first aired during 1997 to 2003, the vampire mythology came to be rejuvenated. The term *slayer* was new, and meant a person destined to destroy vampires throughout her whole life. The main character Buffy Summers is a teenager, who has a relationship with a vampire, called Angel, who has regained his soul due to a gypsy curse. The vampirism in *Buffy the Vampire Slayer* is brought into a very contemporary setting, the American small town. Buffy deals with demons, as well as with the traumas of being a teenager.⁶¹ This is similar to Stephenie Meyer's *Twilight*, which will be discussed in chapter 4.

A recent new television series, *True Blood*, is based on Charlaine Harris' *Southern Vampire Mysteries*, which is about the telepathic barmaid Sookie Stackhouse from Louisiana.⁶²

In the television series, humans know that vampires exist, and there is no secret about them anymore.

⁶¹ Wayne Bartlett, & Flavia Idriceanu, 45-46

⁶² Barb Karg et al, 168

2 Have you felt the Vampire's lips upon your throat?⁶³

2.1 About Dracula

Bram Stoker's renowned novel, *Dracula*, was published in 1897 and is written in journal and letter form.⁶⁴ His classic character, Count Dracula, came to gain mythic status in popular culture, regarding vampires.⁶⁵ Critics have said that it is due to Stoker that minds today are occupied with the image of the "suave, opera-cloaked bloodsucker."⁶⁶ As an inspiration for Dracula, Stoker used the medieval Wallachian prince Vlad the Impaler. Prince Vlad III the Impaler, or Vlad Tepes, was also known as Vlad Draculea. The nickname *Impaler* (Tepes) was due to his preferred method of executing his opponents through impalement.⁶⁷

The novel is about a Transylvanian count, Dracula, who buys property in Whitby, England. After his arrival to Whitby, the young woman Lucy falls sick, and suffers from blood loss. To find a cure for Lucy's mysterious disease, they send for Dr. Abraham van Helsing, a Dutch doctor and an expert on vampirism. Lucy is turned into a vampire, but is interred and put to rest by Van Helsing and Arthur Holmwood. Together with Van Helsing, the main characters search for Dracula's lair in order to inter him.⁶⁸

2.2 Dracula and Lucy

The vampire myth in *Dracula* has a safe foundation in the old vampire folklore, although Stoker added a few things to the myth. Instead of being a gruesome monster, Count Dracula is a pleasant gentleman, dressed in a cape, but his appearance still infuses respect and fear. Harker writes in his journal; "Within, stood a tall old man, clean-shaven save for a long white moustache, and clad in black from head to foot, without a single speck of colour about him anywhere."⁶⁹ Furthermore, Harker notices that the Count's hand is as "cold as ice – more like the hand of a dead than a living man."⁷⁰ When Harker studies the Count closer, he notices that:

The mouth, so far as I could see it under the heavy moustache, was fixed and rather cruel-looking, with peculiarly sharp white teeth; these protruded over

⁶³ Bram Stoker. *Dracula*. (London; Penguin Books, 1994), 422.

⁶⁴ Barb Karg et al, 36

⁶⁵ J. Gordon Melton, 196-197

⁶⁶ Milly Williamson, 5

⁶⁷ *Vlad the Impaler*. (Filiquarian Publishing, 2008), 4

⁶⁸ Wayne Bartlett & Flavia Idriceanu, 34-35

⁶⁹ Bram Stoker, 25

⁷⁰ --- 26

the lips, whose remarkable ruddiness showed astonishing vitality in a man of his years. For the rest, his ears were pale and at the tops extremely pointed.⁷¹

In addition, Dracula is also an intellectual vampire, in the sense that he studies new languages and different cultures in order to be able to conquer new lands.⁷² Besides having the looks of a vampire, Dracula also has supernatural powers. He does not have a reflection in the mirror and he has no shadow either.⁷³ Furthermore, he has inhuman strength, something which Van Helsing notices: “he have always the strength in his hand of twenty men.”⁷⁴ He can control wolves, which he demonstrates when he prevents Harker from escaping from the castle. Another example of this is when he sends the wolves after a peasant woman, whose child has been fed to Dracula’s vampire brides: “somewhere high overhead, probably on the tower, I heard the voice of the Count calling in his harsh, metallic whisper. His call seemed to be answered from far and wide by the howling of wolves.”⁷⁵ In addition, he can change appearance, for example turn himself into a bat, which is noticed several times in the novel. Harker’s wife, Mina, hears the wings of a bat flapping against her window: “Between [Mina] and the moonlight flitted a great bat, coming and going in great, whirling circles.”⁷⁶ Dracula’s other supernatural powers are that he can conjure mist, and use mind control, which is a common vampire ability. He uses mist to travel unseen. In one passage, Mina Harker notices how “the mist was spreading, and was now close up to the house, so that [Mina] could see it lying thick against the wall, as though it were stealing up to the windows.”⁷⁷ When she wakes up in the night she sees a white face coming out of the mist and then she loses consciousness.⁷⁸

An example of mind control is what he does to Lucy Westenra, his first victim in Whitby. He makes her sleepwalk out of the house, in order for him to be able to suck her blood. In one passage, Mina wakes up and discovers that Lucy is missing and goes out to see where she is. When Mina arrives at the East cliff she sees a tall dark figure leaning over a white-dressed woman, lying on a bench.⁷⁹

⁷¹ Bram Stoker, 28

⁷² --- 382

⁷³ J.Gordon Melton, 201

⁷⁴ Bram Stoker, 244

⁷⁵ --- 60

⁷⁶ --- 116

⁷⁷ --- 308

⁷⁸ --- 309

⁷⁹ --- 112

Dracula feeds on blood, leaving his victims almost bloodless and with two puncture marks on their necks.⁸⁰ To create another vampire he has to continuously drink the victim's blood, and then let them drink his.⁸¹ However, it takes a few days before the victim has become a vampire, and during this period of time Dracula and his victim are mentally connected. This is described when Mina Harker is hypnotised, after being bitten by Dracula, and can tell what Dracula is thinking.⁸²

Dracula's weaknesses are to a greater extent connected with old vampire folklore. He is repelled by holy items, such as holy water and crucifixes. These items and garlic are placed around Lucy's room to keep her safe.⁸³ Furthermore, he must be invited to be able to enter a house.⁸⁴ When he travels from Transylvania to London he does so by boat, and he cannot leave the boat by turning into a bat. He has to stay on the boat, and thus his ability to travel is limited.⁸⁵ He sleeps in a coffin, although it is not necessary as long as he rests in the soil from his homeland.⁸⁶ Dracula can be out in the sunlight, however his strength is then limited.⁸⁷ To inter Dracula, one would have to either shoot sacred bullets through his coffin when he is rejuvenating, or put a stake through his heart and stuff his head with garlic.⁸⁸

Lucy Westenra is the first victim and becomes a vampire after Dracula's continuous feedings of her blood. It is through her one receives information about how the vampire transformation proceeds. The first noticeable change is that Lucy's teeth have become more pointed. Before she dies the marks on her neck disappear.⁸⁹ The vampire Lucy and the human Lucy have no similar characteristics, besides the fact that they look the same. Dr Seward describes her as "the sweetness was turned to adamant, heartless cruelty, and purity to voluptuous wantonness."⁹⁰ Van Helsing says that it is utterly important that Dracula and Lucy are destroyed because "all that die from the preying of the Un-Dead become themselves Un-Dead, and prey on their kind."⁹¹

⁸⁰ Bram Stoker, 119

⁸¹ Deborah Wilson Overstreet, 150

⁸² Bram Stoker, 366

⁸³ --- 198

⁸⁴ Deborah Wilson Overstreet, 152

⁸⁵ Bram Stoker, 409

⁸⁶ J. Gordon Melton, 487

⁸⁷ --- 660

⁸⁸ Bram Stoker, 241

⁸⁹ --- 193

⁹⁰ --- 252

⁹¹ --- 257

3 Evil is a point of view⁹²

3.1 About Interview with the Vampire

The idea for *Interview with the Vampire* (IV) came to Anne Rice after her five-year-old daughter died from leukaemia.⁹³ The feelings of grief of the vampire Louis are strongly influenced by Rice's own grief. At first the novel was a novella, but after Rice realised that she couldn't let go of the characters she began to write more, and the novel was published in 1976. It was presented as a story within a story.⁹⁴ The book was followed by sequels in the 1980s, and the whole series is called *The Vampire Chronicles*.⁹⁵

Anne Rice's *IV* was written as a third-person point of view, for her to be able to describe the vampires objectively.⁹⁶ Anne Rice could easily have chosen the first-person narrative, to let the reader feel the torment that the vampire Louis de Pointe du Lac suffers from. However, she wanted the reader to feel pity for Louis, but still be seductively drawn to him. She wanted the reader to understand what it is like to be a vampire, but at the same time be as mesmerized as the interviewer.⁹⁷ The interviewer in the novel is supposed to represent the reader, one reason being that he asks the questions one would like to ask Louis.⁹⁸

IV is the tale of Louis de Pointe du Lac, who meets with a journalist to tell his tale about being a vampire. Louis talks about his maker, Lestat de Lioncourt, and how he made Louis a vampire in New Orleans. The vampire pair later create another vampire, the young child Claudia. Claudia takes control over the situation and makes an attempt to kill Lestat, which almost succeeds. Claudia and Louis travel to Europe to find other vampires of their kind, but it is not until they arrive in Paris that they meet vampires similar to themselves. At Theatre de Vampires they meet Armand and Santiago, and the latter arranges a kidnapping of Claudia and Louis, which ends in Claudia's death. Louis returns to New Orleans with Armand, and later meets Lestat again.⁹⁹

⁹² Anne Rice. *Interview with the Vampire*. (London: Futura Books, 2004), 98

⁹³ Barb Karg et al, 160-161

⁹⁴ J. Gordon Melton, 368

⁹⁵ ---

⁹⁶ Jennifer Smith. *Anne Rice: A Critical Companion*. (Westport: Greenwood Publishing Group Inc, 1996), 22

⁹⁷ --- 23

⁹⁸ Anne Rice, 27

⁹⁹ J. Gordon Melton, 368-369

3.2 *Claudia, Lestat, and Louis*

The vampires Claudia, Lestat, and Louis will be analysed in detail since they are the major characters. Claudia is a new element in vampire fiction, because she was turned into a vampire when she was five years old. Rice uses the adorability of a child and turns it into something dangerous.

In the novel, Louis says that they cannot move through a keyhole or turn into mist, nor are they repelled by garlic and crucifixes. Furthermore, they cannot be killed by a stake through the heart.¹⁰⁰ To kill a vampire, one could either burn them by fire or expose them to the sun and then scatter their ashes.¹⁰¹ Moreover, they sleep in coffins,¹⁰² and they have a reflection in the mirror.¹⁰³ However, it is not mentioned whether they can enter a house without an invitation. Rice's vampires have heartbeats, which is revealed when Louis says "[Lestat's] heart I still heard like the beating of a drum."¹⁰⁴ After they have been transformed into vampires, it takes a little time before their canine teeth are fully developed. They leave two puncture marks on their victim's neck. Although, when Louis becomes a vampire his canine teeth are not fully developed, and therefore he has to tear through the victim's flesh to get to the blood.¹⁰⁵ Rice's vampires' supernatural characteristics are that they have inhuman strength, can travel fast, and can mesmerize people.¹⁰⁶ Moreover, their human physical features will still remain as they become vampires. They can never change their appearance, which implies that if they would try, for example, to cut their hair it would instantly grow back.¹⁰⁷ A vampire does not age physically, however, in *IV*, they seem to age mentally. This is manifested with the character Claudia, who at first has the mind of a five-year-old and later a woman's.

The vampires in *IV* are homosexual, which is apparent by the relationship between Louis and Lestat, and later Louis and Armand. Claudia says to Louis after their meeting with Armand: "You would leave me, and he wants you as you want him. He's been waiting for you..."¹⁰⁸

¹⁰⁰ Anne Rice, 27

¹⁰¹ J. Gordon Melton, 196

¹⁰² Anne Rice, 27

¹⁰³ Deborah Wilson Overstreet, 156

¹⁰⁴ Anne Rice, 25

¹⁰⁵ --- 34

¹⁰⁶ Barb Karg et al, 94

¹⁰⁷ Katherine Ramsland, 20

¹⁰⁸ Anne Rice, 269

Louis is described as “utterly white and smooth, as if he were sculpted from bleached bone, and his face was as seemingly inanimate as a statue, except for two brilliant green eyes that looked down at the boy intently like flames in a skull.”¹⁰⁹ What separates Louis from other vampires is that he really does not want to be a vampire, he is reluctant.¹¹⁰ In the novel, he tries to convince the interviewer that being a vampire is not as glamorous or romantic as some might think.¹¹¹ He says that one of the reasons of why he chose to become a vampire was “[his] desire to be thoroughly damned.”¹¹² Lestat soon realises that Louis is not the typical vampire because Louis still clings to his human nature, which causes Lestat to burst out: “in your romance with mortal life, you’re dead to your vampire nature!”¹¹³ Furthermore, Lestat says to Louis after he has turned him into a vampire:

‘You’re carrying on badly,’ Lestat said finally. ‘And it’s almost dawn. I should let you die. You will die, you know. The sun will destroy the blood I’ve given you, in every tissue, every vein. But you shouldn’t be feeling this fear at all. I think you’re like a man who loses an arm or a leg and keeps insisting that he can feel pain where the arm or leg used to be.’¹¹⁴

Louis questions his vampirism and refuses to live like other vampires.¹¹⁵ He feeds on animals instead of humans, because he does not want to be a killer. He thinks of himself as “evil, evil as any vampire who ever lived!”¹¹⁶ Lestat in contrast thinks that “evil is a point of view.”¹¹⁷ As Louis ponders on how to not be a monster, he begins to question whether God exists or not. In one passage he claims: “I don’t know if God exists [...] And for all I do know... He doesn’t exist.”¹¹⁸ Later he mentions to the vampire Armand: “No, I believe God made [the world], if anyone made it.”¹¹⁹ This indicates that he has some kind of faith in God. Lestat is disgusted by the way Louis feeds on animals¹²⁰ which is one of the reasons that Louis wants to find other vampires, because he believes that not everyone can be like Lestat. Lestat answers him:

That is the way it is,” [Lestat] answered. “You talk of finding other vampires! Vampires are killers! They don’t want your sensibility! They’ll

¹⁰⁹ Anne Rice, 6

¹¹⁰ Deborah Wilson Overstreet, 26

¹¹¹ Jennifer Smith, 25

¹¹² Anne Rice, 20

¹¹³ --- 90

¹¹⁴ --- 29

¹¹⁵ Milly Williamson, 39

¹¹⁶ Anne Rice, 254

¹¹⁷ --- 98

¹¹⁸ --- 256

¹¹⁹ --- 253

¹²⁰ --- 48

see you coming long before you see them, and they'll see your flaw; and, distrusting you, they'll seek to kill you. They'll seek to kill you even if you were like me. Because they are lone predators and seek for companionship no more than cats in the jungle. They're jealous of their secret and of their territory; and if you find one or more of them together it will be for safety only, and one will be the slave of the other, the way you are of me.¹²¹

Lestat de Lioncourt is described as “a tall fair-skinned man with a mass of blond hair and a graceful, almost feline quality to his movements.”¹²² Lestat is at first the opposite of Louis, but in the end it is proven that he has changed from the cold unfeeling vampire to something else. Through Louis, Lestat retrieves some of his lost humanity.¹²³ Louis asks Lestat “why did you become a vampire? [...] And why such a vampire as you are? Vengeful and delighting in taking human life even when you have no need.”¹²⁴ Lestat then asks him “what do you think a vampire is?”¹²⁵ Subsequently, Lestat commands Louis to “kill them swiftly if you will, but do it! Learn that you're a killer,”¹²⁶ when Louis hesitates to kill a young woman. Regarding Lestat and Louis, it can be stated that they are, in a sense, a connection between the old vampire myth – how a vampire should be, and with the new vampire myth – how a vampire could be.

Moreover, Rice introduced the idea of a child vampire in her novel, *Claudia*. After she has been turned into a vampire by Louis and Lestat, she acts like the child she is, but after a while it is clear that her mind has not stopped developing. She has aged mentally, although her physical appearance is the same.¹²⁷ Louis describes Claudia as “the most beautiful child I'd ever seen, and now she glowed with the cold fire of a vampire. Her eyes were a woman's eyes, I could see it already.”¹²⁸ In the beginning Claudia seems to be much like Lestat in her vampire nature, which Louis remarks upon when he tells the interviewer about how they fed on strangers in New Orleans: “Claudia and Lestat might hunt and seduce, stay long in the company of the doomed victim, enjoying the splendid humor in his unwitting friendship with death. But I still could not bear it.”¹²⁹ Claudia later takes control and plans to murder Lestat, and by that breaking an old vampire rule: one does not kill one's maker.¹³⁰

¹²¹ Anne Rice, 92-93

¹²² --- 16

¹²³ Jennifer Smith, 28

¹²⁴ Anne Rice, 89-90

¹²⁵ --- 90

¹²⁶ --- 93

¹²⁷ Jennifer Smith, 28

¹²⁸ Anne Rice, 104

¹²⁹ --- 109

¹³⁰ --- 267

4 What if I'm not a superhero? What if I'm the bad guy?¹³¹

4.1 About Twilight

Stephenie Meyer received the idea for *Twilight* from a dream. When she woke up in the morning she remembered “two people were having an intense conversation in a meadow in the woods. One of these people was just your average girl. The other person was fantastically beautiful, sparkly, and a vampire.”¹³² Six months after the dream, *Twilight* had been both written and published, in 2005.¹³³

In the twenty-first century the vampire setting changed. Instead of living in a dark Gothic castle or in New Orleans, they nested in the American small town and began to attend High School. *Twilight* was written from a first-person point of view, and tells the story of Isabella “Bella” Swan who moves to the American small town Forks, to live with her dad Charlie. In school she is introduced to the Cullens, a family consisting of five adoptive children: Alice, Edward, Emmet, Jasper, and Rosalie, and their foster parents Esme and Carlisle. After Edward Cullen has saved Bella from being hit by a car she begins to suspect that there is something wrong with this boy. He has inhuman strength, is as beautiful as a Greek god, with skin cold as ice. When the truth is revealed, Bella is introduced to Edward’s vampire family. However, soon three vicious vampires show up in Forks and Edward has to protect Bella from becoming these vampires’ next meal.

4.2 Carlisle, Edward, and James

There are many vampires present in *Twilight* but only the three that have more prominent roles will be described in detail. These are Carlisle, Edward, and James.

The Indian tribe of Forks, the Quileute tribe, refers to the Cullens as *the cold ones* and have formed a treaty with them. The Cullens are only allowed to live in Forks on the condition that they do not feed on humans.¹³⁴ Therefore, the Cullens are vegetarian vampires, meaning that they only drink blood from animals, which according to Edward could be seen as tofu.¹³⁵ The *Twilight*-vampires are different from vampires from other literature. The Cullens live together with humans in Forks. Carlisle works as a doctor at the local hospital, and the “children” go to

¹³¹ Stephenie Meyer, *Twilight*. (London: Atom, 2007), 79

¹³² Web source: Seth Meyer: *Stephenie Meyer*. Retrieved on 8 January, 2010. <<http://www.stepheniemeyer.com/>>.

¹³³ Barb Karg et al, 169

¹³⁴ Stephenie Meyer, 107

¹³⁵ Rebecca Housel & J. Jeremy Wisnewski, *Twilight and Philosophy*, (New Jersey: John Wiley & Sons Inc 2009), 25

High School. Instead of being destroyed by the sun, they sparkle and glitter. They can even be out in the daylight providing that no one notices their sparkling skin.¹³⁶ Bella describes it as: “[Edward’s] skin, white despite the faint flush from yesterday’s hunting trip, literally sparkled, like thousands of tiny diamonds were embedded in the surface.”¹³⁷ Meyer’s vampires do not age physically, e.g. Edward has been seventeen for a hundred years and still looks the same.¹³⁸ They do not sleep in coffins, in fact they do not sleep at all, and they are not repelled by holy items, which, according to Edward, is a myth.¹³⁹ Garlic is not mentioned at all, but it is likely that that is a myth also. Neither is it mentioned if the vampires have fangs or if they need an invitation to enter a house. According to Edward, they are difficult to kill. One has to dismember every limb of the vampire’s body and burn the pieces.¹⁴⁰ To become a vampire, a vampire has to give their venom to the victim, which will start the transformation. When James bites Bella in the end, Edward has to suck the venom out before it is too late.¹⁴¹

When Bella meets Edward she describes him as being absurdly handsome.¹⁴² During a Biology lesson, Edward accidentally touches Bella’s hand, and she notices that “his fingers were ice-cold, like he’d been holding them in a snowdrift before class.”¹⁴³ Equally, Edward’s skin is said to be “cold and hard, like stone.”¹⁴⁴ Edward’s other abilities are that he can read minds and mesmerize people, which is a common ability for vampires. By accident he sometimes mesmerizes Bella so that she becomes confused or forgets how to breathe. She says “You really shouldn’t do that to people [...] Dazzle them like that.”¹⁴⁵ However, Edward seems to not be aware of what effect he has on people. He can read everyone’s mind except for Bella’s.¹⁴⁶ Compared to other vampires, Edward has an excellent sense of smell, which makes it easy for him to find Bella when she is away.¹⁴⁷ The first hint of Edward’s inhuman strength is shown when he rescues Bella from being hit by a car:

Just before [Bella] heard the shattering crunch of the van folding around the truck bed, something hit me, hard, but not from the direction I was

¹³⁶ Stephenie Meyer, 228

¹³⁷ ---

¹³⁸ --- 161

¹³⁹ --- 162

¹⁴⁰ --- 348

¹⁴¹ --- 396

¹⁴² --- 24

¹⁴³ --- 38

¹⁴⁴ --- 151

¹⁴⁵ --- 145

¹⁴⁶ --- 150

¹⁴⁷ --- 156

expecting. My head cracked against the icy blacktop, and I felt something solid and cold pinning me to the ground. I was lying on the pavement behind the tan car I'd parked next to [---] A low oath made me aware that someone [Edward] was with me, and the voice was impossible not to recognize. Two long, white hands, shot out protectively in front of me, and the van shuddered to a stop a foot from my face, the large hands fitting providentially into a deep dent in the side of the van's body [...]¹⁴⁸

In one passage, he says that "I've never tried to keep a specific person alive before."¹⁴⁹ Edward is referring to his vampire nature that they are supposed to be villains and not rescue people from dying. When Bella begins to question him about his inhuman abilities, he answers her "What if I'm not the superhero? What if I'm the bad guy?"¹⁵⁰ When Bella confronts him about being a vampire, Edward responds: "You don't care if I'm a monster? If I'm not *human*?"¹⁵¹ Again, Edward refers to himself as being a monster, which he does not want to be.¹⁵² In a passage, he states: "I'm the world's best predator, everything about me invites you in. My voice, my face, even my smell."¹⁵³ Subsequently, he continues that "[it's] not only your company I crave! Never forget that. Never forget that I'm more dangerous to you than to anyone else."¹⁵⁴ After James has threatened Bella, Edward "[bares] his teeth, [crouches] in defense, a feral snarl ripping from his throat."¹⁵⁵ When Bella asks Edward to make her into a vampire, he refuses: "I refuse to damn you to an eternity of night."¹⁵⁶

Carlisle Cullen, Edward's adoptive father and maker, is an appreciated doctor in Forks. In addition to having the same skin-features as Edward and inhuman strength, he has a special power: his compassion. In one passage, Edward says: "Carlisle has always been the most humane, the most compassionate of us... I don't think you could find his equal throughout all of history."¹⁵⁷ Carlisle is described as "he was young, he was blond ... and he was handsomer than any movie star [Bella had] ever seen. He was pale, though, and tired-looking, with circles under his eyes."¹⁵⁸ What separates Carlisle from other vampires is that he is a father, and that he worries about his "children". *Twilight and Philosophy* claims that Carlisle is not only a vegetarian because of the fact that he doesn't want to feed on humans, but because he's not

¹⁴⁸ Stephenie Meyer, 48

¹⁴⁹ --- 151

¹⁵⁰ --- 79

¹⁵¹ ---

¹⁵² --- 163

¹⁵³ --- 231

¹⁵⁴ --- 233

¹⁵⁵ --- 331

¹⁵⁶ --- 415

¹⁵⁷ --- 252

¹⁵⁸ --- 52

able to kill humans for any other reason. He thinks that saving lives is more important than avoiding the exposure of their vampire nature to society. Carlisle thinks that Edward did the right thing when he saved Bella from being hit by a car, even though there were several witnesses.¹⁵⁹ It was Carlisle who minted the concept vegetarianism for vampires. After he had been made a vampire he went directly into the forest and fed on a deer instead of on a human. He decided that he could live with himself as long as he never murdered a human being.¹⁶⁰ When the three nomad vampires come to Forks, Carlisle tells them: “Please don’t take offense, but we’d appreciate it if you’d refrain from hunting in this immediate area. We have to stay inconspicuous, you understand.”¹⁶¹ This indicates his compassion for humans.

The vicious vampire James is not a vegetarian vampire, and neither is he living with a vampire family. He is a nomad, who travels across America together with his coven, Laurent and Victoria. James is often referred to as “the hunter”, the reason is that he can hunt down anything he sets his mind on. Edward states that “tracking is his passion, his obsession.”¹⁶² Bella’s description of him is the following: “the second male hovered unobtrusively behind them, slighter than the leader, his light brown hair and regular features both nondescript. His eyes, though completely still, somehow seemed the most vigilant.”¹⁶³ The first time it is obvious that James is an evil vampire is when he senses the smell from Bella’s blood and “suddenly whipped his head around, scrutinizing [Bella], his nostrils flaring. A swift rigidity fell on all of them as James lurched one step forward into a crouch.”¹⁶⁴ Moreover, his vampire nature is revealed when he attacks Bella and cruelly breaks her leg, and drinks her blood in the ballet studio.¹⁶⁵ Before the attack, Bella says “[James’] dark eyes assessed me with interest. The irises were nearly black, just a hint of ruby around the edges. Thirsty.”¹⁶⁶

¹⁵⁹ Rebecca Housel & J. Jeremy Wisnewski, 54

¹⁶⁰ --- 56

¹⁶¹ Stephenie Meyer, 330-331

¹⁶² --- 334

¹⁶³ --- 329

¹⁶⁴ --- 331

¹⁶⁵ --- 392

¹⁶⁶ --- 388

5 Discussion

As can be noticed in the analysis the vampire characteristics have changed from novel to novel. A few elements have either been added or removed. This discussion will examine the differences and similarities these prominent vampire characters have, and see whether the vampires have become domesticated.

To begin with, it is clear that the old myths about vampires have evolved into something new. The way to enter a vampire is different. In old folklore in Russia, it was mentioned that vampires could only be killed by stabbing them through the heart and cutting their throat. Similar to this, Dracula can be killed by putting a stake through his heart. However, Lestat and Louis can be destroyed by sunlight and fire, and to enter Carlisle and Edward, one would have to dismember their bodies and burn the pieces. The only one of these vampire characters that seems to be connected to old vampire folklore is Dracula. He is repelled by garlic and holy items. He needs an invitation to enter a house, which is something the vampires both in *IV* and *Twilight* do not need. Both in *IV* and *Twilight* garlic and holy items are mentioned as being a myth. The vampire Louis even says that it is “sheer nonsense”.¹⁶⁷ Dracula, Carlisle, Edward and James can be out in the sunlight but what separates them from each other is that Dracula’s powers are limited during daylight while the vampires from *Twilight* sparkle. They do not grow weaker during daylight. The vampires from *IV* are not able to be outside during sunlight because they will burn down to ashes if they do. A prominent change is the fangs. Dracula’s fangs are visible because they protrude over the mouth. However, it seems as if the fangs of Claudia, Lestat and Louis are there but they are not visible. In a passage Louis describes how his “vampire teeth” were not developed fully and therefore he had to tear through the flesh to get to the blood. However, Edward Cullen does not seem to have fangs at all. It is not mentioned in the novel and when he growls at James he only shows his teeth, like an animal, but there is no description of there being any fangs.

Another obvious and important feature is how their intellect evolves through time. It is difficult to tell about Dracula, because he is only described through the other main characters of the novel. However, it is mentioned that Dracula studies new languages to be able to acquire new lands, but it is not until the appearance of the child vampire Claudia that this

¹⁶⁷ Anne Rice, 27

mental development is manifested more thoroughly. Claudia is the most evident example of how the vampires age mentally and not physically. Louis even describes how he notices the change in her eyes. That she goes from being a five-year old to become a woman, trapped in the body of a five-year-old.

As mentioned previously, Louis questions whether God exists or not but seems to believe that God does exist. However, Dracula, as already mentioned, cannot be around holy items. In old folklore vampires were often considered evil, and therefore, they could not enter a holy ground. For that reason, it is interesting to discover that Louis seems to be a believing vampire, in the sense that he questions vampirism, he believes Lestat cannot be the prototype of what a vampire should be like. Similarly, to Louis, Carlisle and Edward do not want to be murderers. Carlisle said that he could live with himself as long as he never murdered any human being. Louis seems to be far more depressed in his vampire nature than any of the other vampires in the book. Louis' feelings are similar to Carlisle's and Edward's. Louis says that he is "evil, evil as any vampire who ever lived"¹⁶⁸ while Edward states that he does not want to be a monster. Carlisle's rule to not murder another human being is followed by Edward. Louis on the other hand has actually murdered someone, directly after he became a vampire, which Carlisle has not. In a sense, Louis as well becomes a vegetarian vampire, similar to Carlisle and Edward, since Louis begins to feed on rats. However, Lestat thinks that this is against the nature of a vampire and says that Louis should learn that he is a killer. He compares vampires to "cats in the jungle,"¹⁶⁹ which could mean that lions and tigers never ponder what is morally right to kill, e.g. it is not as if lions question whether it is righteous to kill the antelope. Lestat has the belief that vampires are not sensible creatures like Louis. In a way, Lestat seems to believe that vampires should be more like Dracula. However, in the end of *IV*, Lestat has retrieved some of his lost humanity through Louis. Dracula is more similar to a cat of the jungle, in the sense that he does not question if it is right to murder Lucy or not. James from *Twilight* shares similarities with both Dracula and Lestat in his vampire nature, e.g. he is not a vegetarian vampire. He is more similar to an animal than to a civilised person, as opposed to Carlisle and Edward. In a sense, one could say that Dracula and James are *savages* while Lestat and Louis are in the process of *becoming civilised* while Carlisle and Edward have already become domesticated. Both Dracula and James are more connected to

¹⁶⁸ Anne Rice, 254

¹⁶⁹ --- 92-93

animals in their way of interacting with humans, especially James. For example when he smells Bella's blood and shows his thirst by assessing her with his eyes and flaring his nostrils.

James is a way to see how vampires have indeed become more civilised, domesticated, if one compares him with the more "civilised" vampires, e.g. Carlisle and Edward. To explain and illustrate this theory Dracula and James could be compared to wild wolves, while Lestat and Louis are in the process of becoming domesticated. They are not yet fully domesticated wolves, but neither are they wild wolves. Edward and Carlisle are dogs, in other words domesticated wolves. They are fully integrated into society, e.g. Carlisle works at the local hospital and is an appreciated doctor. Equally, Carlisle is the adoptive father of five children, and as Edward says: "Carlisle has always been the most humane, the most compassionate of us..."¹⁷⁰ Edward goes to High School and has a girlfriend who is human.

In conclusion, one cannot say that all vampires have become domesticated. If one puts Dracula and Carlisle against one another, one can clearly see the differences and the changes that have occurred. From being a creature of the night who does not question whether it is right or wrong to kill, to Carlisle, an appreciated doctor at the local hospital of Forks, who feels that as long as he does not need to kill a human being he can live with himself. Where does this leave Louis and Lestat? As mentioned previously, Louis and Lestat are in the process of being domesticated. Lestat is the vampire who does not feel the need to change to fit into society while Louis does. It is through Louis that one realises that vampires can feel guilt and remorse and that they are indeed sensible. Lestat and Louis show in *IV* what a vampire traditionally was supposed to be like but as *IV* proceeds, they show how a vampire could be as well.

From this analysis, a development can be seen from *Dracula* to *IV* to *Twilight*, where vampires have gone from being uncontrollable vicious monsters to sensible, self-controlling supernatural creatures. Today, they fit into society, they can act human but still be killers. Interesting to notice is that it is the good vampires who have become domesticated while the evil ones still stay savages. From remarks made in this essay it can be stated that some vampires of the next generation might be affected by this domestication.

¹⁷⁰ Stephenie Meyer, 252

Conclusion

In this essay it has been examined how the vampire myth has changed since Bram Stoker's *Dracula*. Three novels have been analysed; *Dracula*, *Interview with the Vampire*, and *Twilight*. The conclusion of the analysis and the discussion are that vampires indeed have become domesticated since old folklore and Bram Stoker's *Dracula*, and those who haven't become domesticated are clearly on their way. It would be wrong to say that all vampires have become domesticated since there still are vampires who are savages, for example James from *Twilight*.

Vampires are immortal beings that drink blood and sleep in coffins. Since the beginning of recorded history, there have been stories told about them, e.g. the *estrie* from Judaic culture. The vampires in old folklore were usually young beautiful women who drank the blood of children. In medieval times there were several outbreaks of vampirism, and in the seventeenth to eighteenth centuries vampire hysteria was common across Eastern Europe. The word *vampire* entered the English language for the first time in 1732. If a rumour about a vampire was distributed in a village, the villagers set out to inter the vampire. One of the most famous cases was the one about Paole, who said that he had been bitten by a vampire and later was said to turn into one. Most people of today know what a vampire is, and it is probably due to the publishing of vampire literature and broadcasted televisions series. Today, people do not seem to be as frightened by vampires, instead they are more intrigued by these creatures. One could read *Twilight* and clearly see why young adults think that vampires are romantic, e.g. the vampire Edward who saves his girlfriend Bella from being hit by a car.

Stoker's *Dracula* is similar to vampires of old folklore. He is repelled by garlic, and holy items, and he sleeps in a coffin. Stoker is said to have invented the myth about the coffins. *Dracula* cannot enter holy grounds, similar to the squire of Alnwick, who was described in chapter 1. As inspiration for the *Dracula* story, Stoker used the Wallachian prince, Vlad Tepes or Vlad Draculea. Vlad Tepes had a reputation of murdering his opponents through impalement. It is noticeable that Stoker's name for his character is similar to Vlad Draculea's. In addition, impalement was one of the ways to inter *Dracula*. Stoker's *Dracula* is cruel, in contrast to the vampires in *Twilight*, he does not question whether it is right or wrong to kill. Moreover, *Dracula* can be outside in the sunlight without being burned down to ashes. Stoker's novel is only told through letters between the main characters, except for *Dracula*.

Furthermore, with Anne Rice's novel *Interview with the Vampire (IV)* new elements to the vampire myth are added. She not only introduces the child vampire Claudia, but also, vampires who care and have feelings for one another. The vampire Louis questions the existence of God while his companion Lestat tells him to act like the killer he is. It is with Anne Rice's vampires that the change in the vampire myth is noticeable. Lestat and Louis can be seen as subjects of the process of domestication. Lestat seems to be a vicious and cold-hearted killer from the beginning, but in the end it is evident that he has received some of his lost humanity through Louis. Louis on the other hand goes from drinking the blood of humans to drinking the blood of rats instead, because he does not want to hurt people.

Moreover, Stephenie Meyer takes the myth of the vampire another step in her novel *Twilight*. Instead of vampires being burned by the sun, they now sparkle. That it is possible for them to be active during the day makes it easier for them to be around humans, e.g. the vampire Carlisle who is a doctor. Additionally, she introduces the concept *vegetarian vampires*, meaning vampires who only drink blood from animals. Similar to Louis from *IV*, who goes from drinking blood from humans to only drink blood from rats. Edward Cullen has a human girlfriend and goes to High School, which is different from the other vampire novels that have been analysed in this essay. Dracula may have vampire brides, but they are not human. Lestat and Louis have Claudia, but she is also a vampire. In conclusion it can be stated that the vampires from *Dracula* and *IV* have a companion but not a human one, and none of these vampires attend school either.

From being vicious creatures like Dracula and James, most of the vampires have today become more integrated into society, in other words, domesticated. From remarks made in this essay it is quite apparent that domestication seems to be a trend that may affect some of the next generation of vampires. Furthermore, it is evident that the vampire myth has changed – from burning down to ashes after being in the sun to simply sparkle instead.

List of References

Primary sources:

- Stoker, Bram(1897). *Dracula*. London; Penguin Books, 1994.
- Rice, Anne (1977). *Interview with the Vampire*. London; Futura Books, 2004
- Meyer, Stephenie (2005). *Twilight*. London; Atom, 2007

Secondary sources:

- Bartlett, Wayne and Idriceanu, Flavia. *Legends of Blood: The Vampire in History and Myth*. Sutton: Sutton Publishing, 2005
- Belford, Barbara. *Bram Stoker*. New York: Alfred A. Knopf, 1996.
- Biographic. *Vlad the Impaler: The Real Dracula*, Filiquarian Publishing, LLC, 2008.
- Housel, Rebecca and Wisnewski, Jeremy J, ed. *Twilight and Philosophy*, John Wiley & Sons, New Jersey, 2009.
- Joffs, Lori. *Twilight Lexicon*. Retrieved on 24 January 2010 from <http://www.twilightlexicon.com>.
- Karg, Barb et al. *The Everything Vampire Book*, Massachusetts: Adams Media, 2009
- Meyer, Seth. *Stephenie Meyer's Official Website*. Retrived on 6 October 2009 from <http://www.stepheniemeyer.com/index.html>.
- Melton, J.Gordon. *The Vampire Book: The Encyclopedia of the Undead*. Michigan: Visible Ink Press, 1999.
- Overstreet, Deborah Wilson. *Not Your Mother's Vampire: Vampires in Young Adult Fiction*. Maryland: Scarecrow Press, Inc, 2006.
- Ramsland, Katherine M. *The Vampire Companion: The Official Guide to Anne Rice's The Vampire Chronicles*, New York: Ballantine Books, 1993.
- Smith, Jennifer. *Anne Rice – A Critical Companion*, Connecticut: Greenwood Pres, 1996.
- Williamson, Milly. *The Lure of the Vampire: Gender, Fiction and Fandom from Bram Stoker to Buffy*. London: Wallflower Press, 2005.